

DOSSIER 2025 Ixchel Mendoza Hernández



Ixchel Mendoza Hernández is a choreographer, performer, and dancer based in Berlin. She completed her choreography and dance studies in 2007 at Artez Arnheim, The Netherlands. From 2013 to 2015, she was engaged at the MA SoDA, HZT, in Berlin.

Ixchel has been exploring a concept she calls "Visual Ghost" for many years. This concept deals with the principles of presence and absence and correlates with perception and inner virtuality. We live in a world in which objective realities and subjective realities exist side by side. The Visual Ghost corresponds to the ideas that become tangible by being experienced through our senses and become "real" by materializing in space through our consciousness, becoming perceptual realities. Ixchel Mendoza Hernández is interested in how these invisible phenomena come into the "presence" and through which events, social agreements, or circumstances occur. Through choreographic means, she reflects on how we can transform perceptual realities.

A Scenario Of A System Off



© Dora Durkesac

A Scenario Of A System Off is a new performance by artist **Ixchel Mendoza Hernández**, which invites us to grapple with our sense of perception. In the gaps between memory and imagination, the work explores how everyday gestures, words and surroundings change when systems of language and categorisation start to falter. Repetitive loops made out of movement, text and sound are used to transform normal situations - like the simple phrase "I sat here" - into riddles, contradictions and poetic detours. Three dancers move in dialogue with "invisible" beings on the stage, forming a changeable interplay between bodies, voices and soundscapes. Lengths of material are used to create different spaces, becoming transparent shells that capture fleeting light or projections. The performance engages with the power of the imagination as a political and philosophical tool: Instead of presenting a linear narrative, the performance unfolds as a dynamic system with different levels of perception and possibilities. "A Scenario Of A System Off" transports the audience into a world in which meaning is not tied down, exploring how repetition, transformation and associative perception can open new paths towards an understanding, imagining, and living on the world.

Concept, choreography, text and performance: **Ixchel Mendoza Hernández** | Performance and co-creation: Chihiro Araki and Angelo Petracca | Sound composition: Hyewon Suk | Light design, video mapping und subtitles: Annegret Schalke | Stage design, projection design and images: Dora Durkesac | Voice coach: Joséphine Evrard | Costume design: Malena Modéer | Dramaturgy: Jenny Mahla | Production: M.i.C.A. Distribution: Tammo Walter |

Co-production: Radialsystem | With kind support from Something Great - Zentrum für Internationales Zeitgenössische Darstellende Künste, Ruhner Berge und Werkstatt für Darstellende Künste e.V.. | Funded by Hauptstadtkulturfonds |

German Premiere: 18. December 2025, Berlin. Radialsystem SAAL.

DOCUMENTATION

Teaser: <https://vimeo.com/1142123779>
<https://vimeo.com/1142121736>
<https://vimeo.com/1142122796>

PRESS QUOTES

By Xueliu Chen about "A Scenario Of a System Off" on Tanznetz 23.12.25.:

"Mexican artist Ixchel Mendoza Hernández's new work (...) Acknowledging the system cannot be truly shutdown, she invites the audience to imagine and simulate what a possible scenario could look like. (...) three dancers sequentially recall „what happened then.“ The first uses specific names, the second uses pronouns like „she“ and „he“, the third employs relational terms like „friend“ and „colleague“, but the invisible voice immediately interrogates: „Who is she?“ „friend?“ This process reminds me of the AI prompting mechanism, where people adopt the personified communication strategy towards machine. In a scenario where any definition triggers the need for new definitions, how will human language system change? (...) The work creates fissures, but the audience's cognitive system immediately activates compensatory mechanisms, attempting to reorganize fragments into a logic chain. Three dancers together elongate the word „again“, the sound stretching, deforming, almost losing semantics. In that moment, the system seems to fail, yet I remain in the audience seat, still trying to understand, analyze, assign meaning. (...) Even in the theater, a space temporarily suspending everyday life, we still cannot escape the impulse to classify, name, and assign meaning. Using language to describe „language failure“ is itself a paradox. „What happened?“ This question repeatedly appears in the work, ultimately pointing not to any concrete event but to an epistemological inquiry. Memory is not tracing back facts but generated by recalling and reproducing them again and again."

By Miriam Taschler about "A Scenario Of a System Off" on Tanzschreiber 05.01.26.:

"Three performers in white take to the stage and sit on the chairs. They survey us, initiating a repeating loop that frames the evening. Greetings are exchanged until a robotic voice from offstage calls out: "What just happened?" And it all begins anew. Together with the music, the scene strongly reminds me of a computer game where everything is somewhat buggy. With each new repetition we are introduced to a slightly different reality. (...) The whole scenario escalates into confusion until it is no longer possible to distinguish between narrative, retelling, perspective, perception, and what actually happened. These points blur more and more - is there any difference at all? We end at the beginning, the performers back on their chairs. My association with a buggy computer game returns. I like the idea that we are sometimes all walking through life like NPCs, with our own perception and the gaps that we can't see. "





THE INFINITE GESTURE



© Dora Durkesac

A journey into the realm of connection: The new performance **The Infinite Gesture** by **Ixchel Mendoza Hernández** explores the transformative power of touch, connection, and empathy. From the sensitive gesture of touch emerges an intertwined choreographic landscape where three performers meet and ask questions about our social interactions. In **The Infinite Gesture**, they explore different perspectives of coming into connection, from skin-to-skin contact to symbolic, metaphysical, and sociopolitical dimensions of togetherness. Ixchel Mendoza Hernández makes the transformative potential of touch in relation to power structures, dependency, and care tangible in the performance, seeking alternative narratives for this web of relationships.

Concept, Choreography, Text, Performance: **Ixchel Mendoza Hernández** | Performance and Co-Creation: Sebastian Elias Kurth and emeka ene | Composition: Hyewon Suk | Lighting: Annegret Schalke | Stage Design: Dora Durkesac | Costumes: Malena Mondéer | Dramaturgy: Jenny Mahla | Distribution: Tammo Walter |

Co-production: Radialsystem and Tanzfabrik Berlin | With kind support from Something Great - Zentrum für Internationales Zeitgenössische Darstellende Künste, Ruhner Berge und Werkstatt für Darstellende Künste e.V.. | Funded by Hauptstadtkulturfonds |

German Premiere: 19. December 2024, Berlin. Radialsystem SAAL. In the frame of :LOVE: Tanzfabrik Berlin and Radialsystem.

DOCUMENTATION

Trailer: <https://vimeo.com/1049515858/1571713731>

Teaser: <https://vimeo.com/1037244960>

PRESS QUOTES

By Elisa Frasson about "The Infinite Gesture" in STREAM December 2024:

"The Infinite Gesture reckons to be a manifesto, a declaration of danced poetics: bodies that touch return to being erotic without being hypersexualised. By becoming flesh and adopting a measure of space and time, they assume a political understanding towards society and the common goods."

By Sandra Luzina about "The Infinite Gesture" in Tagesspiel 20.12.24:

"The performers let their hands glide over each other's bodies. It doesn't look like a threesome between a woman and two men. The sensitive touches become rougher as two light sticks come into play. The trio is less of a study about social interaction and intrusive behavior, and more of an attempt to celebrate the 'infinity of the Other.'"

By Gerald Pirner about "The Infinite Gesture" in Text tu Kunst December 2024:

"In The Infinite Gesture, the relationships are mediated by things, are mediations of meaning, symbolically as a weapon, as a dagger, but of course also as light in the night, where animals illuminate and find themselves in their walking, where animals produce space, a wild space, evoke it in their movements. (...) It is no coincidence that the handling of the lamp is reminiscent of the original scene in Stanley Kubrick's 2001 A Space Odyssey, and not just because of its resemblance to a large bone. Any object, even the most beneficial one like a lamp, can be used as a weapon and lead to war and thus to death and injury, but can also lead to closeness and humanity. For Kubrick, infinity begins with a bone-like weapon, the use of which ends in a triumphalist throw out into the cosmos, only to begin from here. Ixchel Mendoza Hernández, Sebastian Elias Kurth and Emeka Ene take this further by embedding the possibility of battle in its avoidance through tenderness and connection."

Performance at 21.11.25 in Theater am Gleis, Winterthur at **Winterthur Dance Festival**.

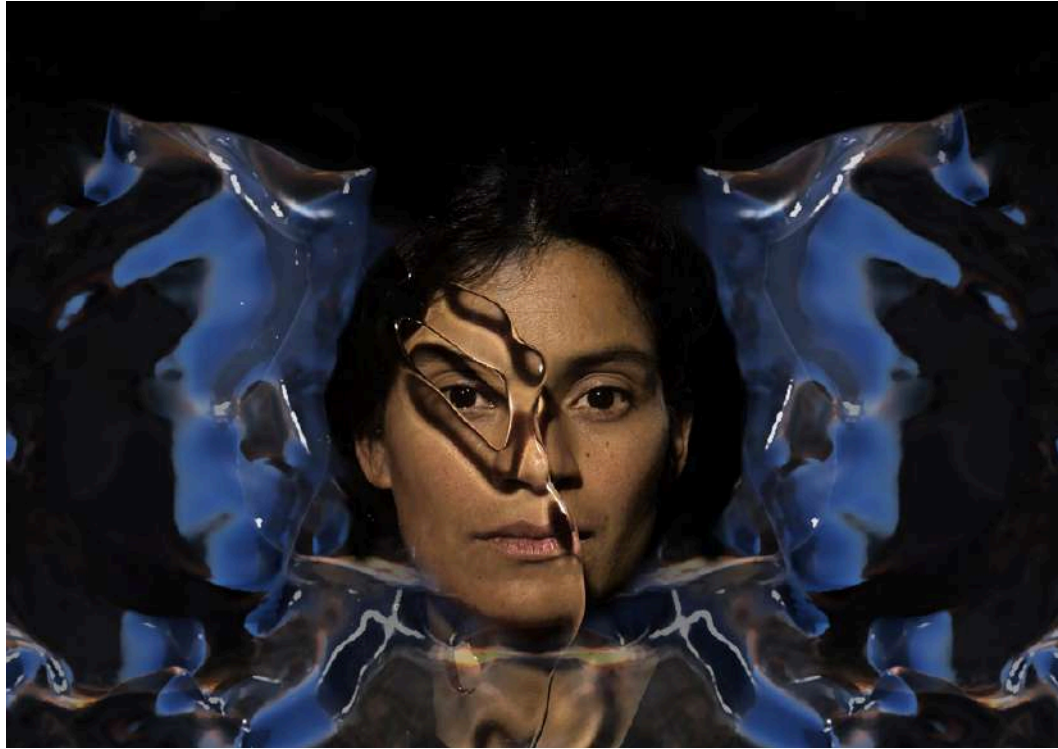
About "The Infinite Gesture" in P.S. Zeitung 28.11.25.:

"The complexity of the self in reality. Wanting, having to, being allowed to, being able to. Times three. (...) While Ixchel Mendoza Hernández, Sebastian Elias Kurth, and Emeka Ene — each individually and in relation to the others — present their positioning in space and situation as a fluid, constant transformation, images arise that all can instinctively recognize as familiar. In this way, the tension among the performers expands far beyond the stage and develops into a gentle manifesto: a call to care more deeply for respect, both in general and in the particular, ultimately interweaving what is necessary with what is desirable — and thereby greatly easing the act of being."





THE MULTIPLICITY OF THE OTHER



© Dora Durkesac

In **THE MULTIPLICITY OF THE OTHER**, the Mexican choreographer **Ixchel Mendoza Hernández** explores a body in constant flux, embodying the alterity within, reflecting upon the construction of the other and self. Inside a sci-fi sensuous installation space mixing sculptures, light, sound and AR objects, the body shifts between ambiguity and clarity: A body searching for transformation, seeking to escape and blur definitions to challenge the status quo. By provoking a contemplative space, the observer's senses get activated. What are the identity positions that emerge? What if the other and self could blend into one(s)? Inside a self(mirrored) observation, the distinction of the other-self becomes inspected, questioned, and multiplied.

Concept, Choreography, Text, Performance: **Ixchel Mendoza Hernández** | Composition, Sound Installation: Hyewon Suk | Light, Light Installation: Annegret Schalke | Sculptures, Set and Visual Design: Dora Durkesac | Creative Technologist: Warja Rybakova | AR Installation: Dora Durkesac & Warja Rybakova | Costume: Malena Mondéer | Outside eye: Christina Themeli, Elpida Orfanidou & Anna Weißenfels |

A co-production with Tanzfabrik Berlin | Supported by Fonds Darstellende Der Künste #Take Care with funds from the Federal Government Commissioner for Culture and Media as part of NEUSTART KULTUR (2021) | Residency partner Tanzhaus Zürich and Tanzfabrik Berlin (2021) | Further research was made under the project "Through our gaze" supported by Fonds Darstellende Künste, and "Under your Gaze" supported by Distanz-Solo with funds from the Federal Government Commissioner for Culture and Media as part of NEUSTART KULTUR (2023) | Residency partner Radialsystem and Tanzfabrik Berlin (2023) |

German Premiere: 30. November 2023, Berlin. Studio 5 Uferstudios. In the frame of FOLD Ghosts & Demons, Tanzfabrik Berlin

DOCUMENTATION

Trailer: <https://www.tanzforumberlin.de/produktion/the-multiplicity-of-the-other/>

Teaser: <https://vimeo.com/887049060>

PRESS QUOTES

By Johanna Ackva about "THE MULTIPLICITY OF THE OTHER" in Tanzschreiber 02.12.23.:

"Over a number of shifting lit scenes and soundscapes, Ixchel Mendoza Hernández skillfully transforms herself, embodying chimeric beings from the animal to the machine, Frankenstein monsters and crawling existences imprisoned in the hologram-like light portal, evoking images of the hounds of hells, Kaspar Hauser or Gollum. From Echo and Narcissus' own voice and reflection seeking home ground, her body winds in convulsions and is abruptly thrust from one uncanny form of being to the next. Every now and then, further portals flicker on. Transparent curtains partially reveal similar isolated beings in a parallel universe, a possible past or future. (...) Finally, the avatar disappears behind the transparent room dividers, moving slowly through organic forms of solidified water and hanging plants until we cannot see her anymore. We are also invited to enter this beyond, where one finds QR codes to scan. Before I take my telephone out, I observe how the people around me are seeking the "virtual reality" in the space. All of a sudden, I see protagonists in the melancholy setting of an archaeological burial ground, people searching for an intangible past and the stories therein that tell of a better future."





FOREVER IN THE NOW



© Ixchel Mendoza Hernández

Since its first official edition in 2000, Tanznacht has undergone many developments: it has moved from the Akademie der Künste to the Uferstudios, expanded from a single night to a multi-day festival with full-length productions, promoted the dialog between dance and the visual arts and repeatedly appropriated new spaces in the city. Despite these changes, one thing has always remained the same: Each biennial has been developed in relation to the current themes, issues and challenges of Berlin's independent dance scene. The history of Tanznacht Berlin is a perfect example of how much the scene has changed over the years. To mark the 25th anniversary of the festival, a 25-hour dance marathon took place at Berlin's Uferstudios. From 7 pm on September 8 to 8 pm on September 9, 80 Berlin dancers from different generations and backgrounds presented their physical-artistic practice simultaneously or one after the other in a special spatial setting in which four artists could perform at the same time - all under the same (production) conditions: one body, one lighting mood, one prop, one soundtrack.

Concept, Choreography, Performance, Voice: **Ixchel Mendoza Hernández** | Composition: Hyewon Suk | Text: Clarice Lispector Água Viva | Prop: Handlampe | Format and duration: 2 time loops of 25 minutes each |

FOREVER IN THE NOW is a choreographic contribution to 25 YEARS TANZNACHT Berlin |

Funded by the State of Berlin. Senate Department for Culture and Social Cohesion |

German Premiere: 08. September, 2023 Berlin. Studio 14, 2:15 pm Uferstudios. As part of 25 years of Tanznacht Berlin |

DOCUMENTATION

Trailer: <https://vimeo.com/866950070>

Teaser: <https://vimeo.com/859566359>

LIST OF PARTICIPANTS IN THE DANCE MARATHON:

A - Agata Siniarska, Alice Chauchat, Angela Alves, Anna Natt, Anna Nowicka, ANTHONY JOY
C - Camilla Malenchini, Candas Bas/Dorky Park, Chartreuse Coleman, Christina Ciupke, Christoph Winkler, Claire Vivianne Sobottke, Claudia Feest, Clément Layes, Colette Sadler
D - David Bloom, Dieter Heitkamp, Djibril Sall, Dominique Tegho
E - Elisabete Finger, Emmilou Roessling
F - Felix Mathias Ott
G - Gabriele Reuter, Gisela Müller
H - Hana Lee Erdman, Hermann Heisig
I - Ingo Reulecke, Ixchel Mendoza Hernández
J - asna L. Vinovrški, jee chan, Jen Rosenblit, Jess Curtis, Julie Carrere
K - Kadir Memiş, Kalil Bat, Kareth Schaffer, Karol Tyminski, Kasia Wolinska, Katja Münker, Kevin Bonono
L - Layton Lachman, Lea Moro, Lee Méir, Lina Gómez, Litó Walkey, Liz Rosenfeld, Lois Alexander
M - Makisig Akin, Manon Parent, Marga Alfeirão, Maria F. Scaroni, Martha Hincapié Charry, Martin Hansen, Michael Kaddu, Michelle Moura, Milla Koistinen
N - Nir Vidan
O - Olympia Bukkakis
P - Perel, Peter Pleyer
R - Raphael Moussa Hillebrand, Ricardo de Paula, Rike Flämig, Riki von Falken, Rita Mazza, Roni Katz, Rosalind Masson
S - Sergiu Matis, Shannon Cooney, Shar Adams, Sheena McGrandles, Siegmund Zacharias, Sigal Zouk
T - Tatiana Mejia, Thiago Granato, Tiran Willemse, Tümay Kılınçel
V - vAL, Varinia Canto Vila/Damaged Goods
W - WILHEM GROENER



Einstein on the Beach



© Ingo Höhen

Inspired by the unconventional genius Albert Einstein, Philip Glass created a musical masterpiece of the 20th century that breaks all the rules of opera and does not follow a linear narrative structure. Repetitive patterns make time a sensory experience and put the audience in a trance. The audience can move freely and thus experience the work individually. For the first time, the two specialist ensembles Basler Madrigalisten and Ensemble Phoenix can be seen together in an opera production at Theater Basel. **Ixchel Mendoza Hernández's** choreographic collaboration consists of minimal gestures that unfold between the performers and the audience; through repetition, they are transformed into rituals that inhabit the musical landscape and the space.

Artistic team:

Musical Director: André de Ridder, Jürg Henneberger | Concept: Susanne Kennedy, Markus Selg | Director: Susanne Kennedy | Choreography: **Ixchel Mendoza Hernández** | Stage: Markus Selg | Costumes: Teresa Vergho | Lighting Design: Cornelius Hunziker | Sound Design/Voice Montage: Richard Alexander | Video Design: Rodrik Biersterker, Markus Selg | Dramaturgy: Meret Kündig | Performance: **Ixchel Mendoza Hernández**, Suzan Boogaerdt, Tarren Johnson, Frank Willens, Tommy Cattin, Dominic Santia | Solo violin: Diamanda Dramm | Solo soprano: Álfheiður Erla Guðmundsdóttir, Emily Dilewski | Solo alto: Sonja Koppelhuber, Nadia Catania | Basler Madrigalisten | Ensemble Phoenix Basel |

In cooperation with the Berliner Festspiele and the Wiener Festwochen |
Einstein On The Beach by Philip Glass, Robert Wilson, © 1976 Duvvagen Music Publishers Inc, Used with permission | Movements in Dance 2 by G. I. Gurdjieff |

Swiss premiere: 04. June 2022, Basel. Theater Basel | Austrian premiere: 10. June 2022, Vienna. Wiener Festwochen | German premiere: 30. June 2022, Berlin. Berliner Festspiele |

DOCUMENTATION

Trailer: https://www.youtube.com/watch?v=jDfVZjLh_JM

PRESS QUOTES

By Torsten about "Einstein on the Beach" in Night out @ Berlin 04.07.22.:

"The minimalist as well as eschatological Choreography by Ixchel Mendoza Hernandez concentrates entirely on gestures that remain vague but become unavoidable rituals through repetition."

By Alexander Dick about "Einstein on the Beach" in Badische Zeitung 06.06.22.:

"One should not miss this exceptional operatic experience."

By Viviana Zenetti about "Einstein on the Beach" in Basler Zeitung 06.06.22.:

"The music theater installation is captivating. It is impressive how much concentration, how much body control the actresses show. (...) You can take breaks over the three and a half hours that the piece lasts whenever you feel like it. However, the need does not arise – it is too fascinating, too exciting to be part of this installation in the middle of what is happening on stage."

By Christien Gampert about "Einstein on the Beach" in Deutschlandfunk Kultur 05.06.22.:

"A truly exceptional experience. It's rare that you're constantly "on the ball" and want to know what's coming next in terms of scenic and musical ideas. A big, big recommendation!"

**THEATER
BASEL**



The Reversed Alchemist: Figure 4-6



© Christiane Schniebel

The Reversed Alchemist: Figure 4-6 is a three-part choreographic ritual, an invitation to an alchemical process that aims to transform perception rather than matter. Starting from the phenomenon of “information overload”, **Ixchel Mendoza Hernández** takes the audience on a choreographic journey through time and space, creating a poetic connection between information, knowledge and perception, and the relationship between our body and mind. **The Reversed Alchemist: Figure 4-6** is in search of an emancipatory position against a reality divided into hegemonic categories. In this futuristic ritual, Ixchel Mendoza Hernández aims to reverse the fragmentation of perception through an embodied healing process for the present.

Concept, Choreography, Performance, Text: **Ixchel Mendoza Hernández** | Dramaturgy: Matthias Mohr | Music, Sound installation: Martin Lutz, Kyan Bayani | Lighting, Set design installation: Catalina Fernandez | Video concept & Editing: Anna Katharina Weißenfels and Ixchel Mendoza Hernández | Excerpt in video: Christiane Schniebel | Outside eye: Christina Themeli | Costume design: Malena Modéer | PR: Jana Lütje | Production: M.i.C.A. - Movement in Contemporary Art/Raisa Kröger, Katharina Meyer |

Revival Germany: 19. August 2021 ,Berlin. Under the new name: The Reversed Alchemist: Figure 4-6, Studio 1 Uferstudios | Supported by the Senate Department for Culture and Europe |

German Premiere: 18. July 2019, Berlin. The Reversed Alchemist: Figure 1-3. Studio 1 Uferstudios. As part of Open Spaces - Tanzfabrik Berlin Wedding | Supported by the Capital Cultural Fund |

DOCUMENTATION

Trailer: <https://vimeo.com/624702975>

PRESS QUOTES

By Elisabeth Nehring uabout “The Reversed Alchemist: Figure 1-3” Illustration in Deutschlandfunk Kultur. Broadcast conclusion 21.07.19.:

This year's Open Spaces Summer Dance Festival was all about perceptual experiments. The young Mexican choreographer, Ixchel Mendoza Hernández, also deals with different sensory impressions in "The Reversed Alchemist": "Figure, Stone, Austria 13,000 BC [... text continues in the background]" Her solo begins with a lot of text, which she also describes as a choreographic ritual and with which she does not want to transform matter, but perception. We first listen to a text that describes an alchemical process in reverse, i.e. how a unity becomes multiplicity, in order to immerse ourselves completely in her powerful language of movement as the piece progresses. (...) The performer's body is under great tension: contractions, large lunges, deep squats and cutting hands give her movement language something repetitive, almost opaque. Ixchel Mendoza Hernández: "The idea was to take the audience through three different phases: Starting from a very cognitive approach, where language plays a big role, and ending with something sensual that leaves more room for open interpretation. The audience goes through very different ways of perception" (...) Ixchel Mendoza Hernández is a strong performer and an interesting, experimental young artist."



Senatsverwaltung
für Kultur und Europa





THE TWOFOLD PARADOX



© Zé de Paiva

THE TWOFOLD PARADOX is a dance theater performance for two performers that plays with the borders between perception, memory and imagination and influences the perception of the audience in different ways. In a timeless, fictitious stage space consisting of two identically furnished rooms, fragments of movement, light and sound form clues and suggestions for the viewers' chains of association. **THE TWOFOLD PARADOX** creates bizarre and sometimes mysterious situations that confront the viewers with their personal longings and perception reflexes because they have to be completed by the viewers themselves in their openness. Meaning and logic are not given in a collage arranged from contradictory suggestions.

Concept, Choreography, Text, Performance: **Ixchel Mendoza Hernández** | Performance: Enrico Ticconi | Sound design: Malu Peeters | Lighting design, Stage: Eva G. Alonso | Dramaturgy: Daniel Wittkopp | Artistic Consultant: Olivia Hyunsin Kim | PR: Lilly Schofield | Production Management: M.I.C.A. |

Funded by the Senate Department for Culture and Europe |

German Premiere: 01. November 2018, Berlin. Studio 14 Uferstudios. As part of Open Spaces - Tanzfabrik Berlin Wedding

DOCUMENTATION

Trailer: <https://www.tanzforumberlin.de/produktion/the-twofold-paradox/>

PRESS QUOTES

By Astrid Kaminski about "THE TWOFOLD PARADOX" in Der TAZ 03.11.18.:

"(...) Ixchel Mendoza Hernández's "The Twofold Paradox" is also a meticulous experimental arrangement. (...) Mendoza Hernández [has] constructed two identical rooms which, through indirect lighting and other external influences, create a cinematic mystery atmosphere reminiscent of Paul Auster's "New York Trilogy". In it, two people, A and B, run off a wall and initially do almost exactly the same thing, until differences in their (memory) script seem to emerge. Is A's backwards stunt a reaction to B? In any case, B seems to have been hit by A with a wine bottle and the set is a criminal case of memory and consciousness.

[Both works] are (...) by former students of the Inter-University Center for Dance (HZT). With their precisely formulated artistic position, they (Mendoza-Hernandez and Julian Weber) - like Kat Válastur, Ian Kaler, Sheena McGrandles or Sergiu Matis - stand for the increasingly apparent quality of the initially criticized Berlin performers' forge. Precision of means and thinking in interdisciplinary contexts with open and cultivated channels of intuition, that is roughly what became the HZT brand."



RE-ENTERING: VISUAL GHOST



© Christiane Schniebel

Re-entering: Visual Ghost. There are no ghosts, and yet they appear and become. Once they are there, they disappear. They do not linger and at the same moment, at the moment of their appearance, they fill the space with their time and their presence. A ghost is present but not visible, not materialised but tangible, even if only in sensations and thoughts. Visual Ghost is something that appears between the performance and the audience, or one could also say between an event and a receiver - without, it would not come into being. For some time I have been working on how these phenomena can be triggered by the body, sounds and text. I try to reach the audience in the ways mentioned above, to let them experience these not real but nevertheless present "images".

Concept, Choreography, Text, Performance: **Ixchel Mendoza Hernández** | Music, Live performance: Inon Peres | Voice: Zinzi Buchanan Lighting Design: Sandra Blatterer | Stage, Graphics: Markus Mayer | Dramaturg: Daniel Wittkopp | Assistant: Anna Weißenfels | Mentors: Isabelle Schad and Siegmer Zacharias | Tutor: Boyan Manchev |

Production: HZT Berlin

German premiere: 08. December 2014, Berlin. As part of M.A. SoDA, HZT |

DOCUMENTATION

Trailer: <https://vimeo.com/125564788>

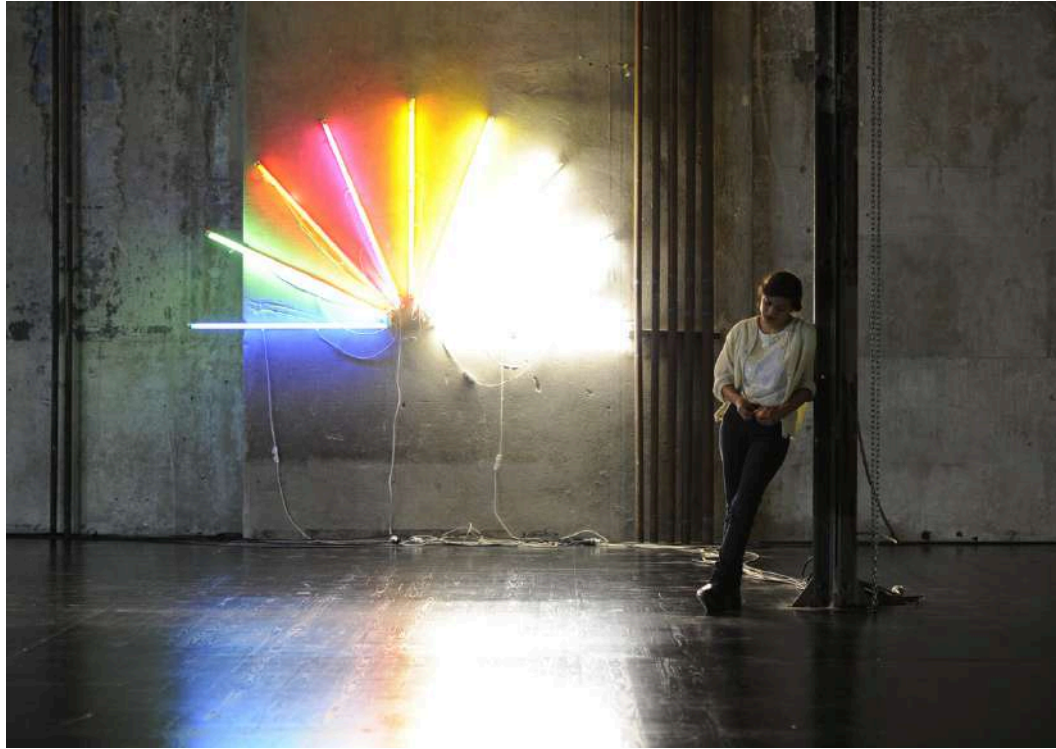
PRESS QUOTES

By Jenn Edwards ([HTTP://WWW.LOCALSUICIDE.COM/AUTHOR/ JENN-EDWARDS/](http://www.localsuicide.com/author/jenn-edwards/)) in DANCE: SODAWORKS 01.09.15.:

"The next item on the program that evening was "Re-Entering: Visual Ghost" by Ixchel Mendoza Hernandez, a piece that aims to let the audience see things that are not there. On stage is a small room within a room, complete with a table and a chair, potted plants and a few other decorative elements. Eerily, every object in this room is numbered. From a corner below the stage, Mendoza Hernandez slowly moves towards the room in a stop-motion rhythm, remaining in her body for almost the entire performance. Then a voice begins to narrate simple movements as they are performed (picking up the pen, putting her hand on her hip, sitting down). Everything is so tightly controlled that when Mendoza Hernandez starts to rebel against the voice and refuses to do what is dictated to her, my brain fills in the blank and I see the movement anyway. I guess this is what Mendoza Hernandez means by "Visual Ghost" (...) the gaps in the brain that we fill between scattered memories and between expectation and reality (...) Between the eventual deconstruction of the creepy little space, Ixchel's ethereal yet fragmented movements and Inon Peres' dissonant musical accompaniment, the entire piece reads like a very human attempt to piece together something that has been blown apart."



VISUAL GHOST



© Dieter Hartwig

Visual Ghost represents an individual in a constant state of ambiguity, exploring the psychological mechanisms and how these unconscious phenomena are expressed visually, through gesture and movement. A dialogue between sound and movement reflects on irritations of identity and the threshold space in which one can find oneself as an individual. **Visual Ghost** is a body in constant transformation, an attempt to find itself, unable to stop searching.

Concept, Choreography, Performance: **Ixchel Mendoza Hernández** | Music: Johannes Wengels | Text: Konrad Kaniuk
| Graphic design: Myriam Darmstädter | Lighting design: Martin Pilz |

A co-production with Tanztage Berlin and Sophiensaele |

Premiere Germany: 08. January 2012, Berlin. As part of Tanztage Berlin, Sophiensaele |

DOCUMENTATION

Trailer: <https://www.tanzforumberlin.de/produktion/visual-ghost/>

PRESS QUOTES

By TANZTAGE BERLIN 2012 über Ixchel Mendoza Hernandez mit „Visual Ghost“ und Chris Scherer mit „Virginised“ in den Sophiensaealen TANZPRESSE.DE 11.01.12.:

"The 21st edition of Tanztage has six premieres in store, with Ixchel Mendoza Hernandez and Chris Scherer presenting their productions one after the other on the fourth day of the festival. The fact that the festival itself offers a lively mix of contributions is nothing new. Mexican Hernandez and Australian Scherer, however, deliver a program of contrasts in a very special way. **Visual Ghost**" comes across as a minimalist exploration of body images. White and colored neon tubes light up as if activated by a ghostly hand as the performer sweeps past them. She paces restlessly through the room until she positions herself in the middle of the stage and, absorbed in herself, lets her body go through various states of restlessness. It seems as if her body is driven by an inner spring that brings controlled spasms to the surface. The program booklet reveals that the solo is aimed at the question of how identity is constructed in various facets. On the one hand, "**Visual Ghost**" conveys a haunting atmosphere, but on the other hand the performance also seems indefinitely torn and in limbo."





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