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MAGAZIN IM AUGUST

Twerving as Protest
niv Acosta and Jaamil Olawale Kosoko
envision black futurity

Questioning as Practice
What if? Deborah Hay queries her dancers' habits

Ästhetik der Ballistik
Waffe, Bibel, Cha Cha Cha: Das neueste Happening
von VA Wölfl / NEUER TANZ

Faszination der Isolation
Wohnwagen im Schnee und Sturm: Die
surrealen Bühnenwelten von Peeping Tom



Willkommen!

Seien Sie eingeladen, mit dem Magazin im August einige der Künstler*innen des internationalen Festivals Tanz im August 2016 näher kennen zu lernen – in Werkporträts, Hintergrundberichten und vor allem Interviews.

Leichtigkeit und Präzision: Den Zirkusartisten und Choreografen Yoann Bourgeois stellen wir Ihnen im Interview mit Laurent Goumarre vor. Mit der Performerin Silvia Calderoni und ihrer Regisseurin Daniela Francesconi Nicolò hat sich die Missy Magazine-Autorin Anna Mayrhauser getroffen, um anlässlich des Solos "MDLSX" über Gender, Uneindeutigkeit und Freiheit zu sprechen. Den vielsinnigen Gesamtkunstwerken von VA Wölfl und seinem Ensemble NEUER TANZ widmet sich die Tanzjournalistin Melanie Suchy. Und die surrealen Bühnenwelten des belgischen Theaterkollektivs Peeping Tom – international gefeiert, jetzt zum ersten Mal in Berlin – porträtiert Thomas Hahn.

Etliche der eingeladenen Choreograf*innen kommen im Magazin auch selbst zu Wort, sei es im wie nebenbei beantworteten Snap Chat oder im ausführlichen Interview.

Deborah Hay, eine der Vertreterinnen des Postmodern Dance, hat sich mit der Tanzwissenschaftlerin Kirsten Maar darüber unterhalten, wie sie die Gewohnheiten ihrer Tänzer*innen herausfordert. Claire Cunningham erklärt im Interview ihre Faszination für Hieronymus Bosch und was sie mit dem Begriff 'self-identifying disabled artist' meint. Über die oft noch stereotype Darstellung schwarzer Körper und befreiende Queerness sprechen die Choreografen niv Acosta und Jaamil Olawale Kosoko. Meg Stuart und Sebastian Matthias geben einen Einblick in ihre Arbeitsprozesse und tauschen sich über die Rolle des Publikums in ihren offenen Bühnenformaten aus. Virve Sutinen, künstlerische Leiterin von Tanz im August, spricht mit der Choreografin Mia Habib über Nacktheit und die Energie der Masse. Der syrische Choreograf Mithkal Alzghair berichtet im Gespräch mit dem Kurator und Dramaturgen Rolf C. Hemke von seinem Werdegang in Syrien und Frankreich und von den Erfahrungen des Exils, die er auch in "Displacement" verarbeitet.

Neu in diesem Jahr ist die Bibliothek im August, in der die Festivalkünstler*innen wichtige Bücher vorstellen, die ihr Werk geprägt haben – Literarisches, Philosophisches, Texte über Medizin, Musik oder Architektur. Einige davon stellen Nicole Beutler, Emanuel Gat, Matteo Fargion, Sidney Leoni, Liz Santoro, Dana Michel, Nick Power, Kat Válastur, Honji Wang und Sébastien Ramirez in den Snap Chats vor.

Wir wünschen Ihnen eine vergnügliche, anregende Lektüre – und ein Festival der vielseitigen, herausfordernden Entdeckungen! 📖

Die Redaktion

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The Magazin im August is bilingual: If a text is published in German here, you will find the English version at www.magazinimaugust.de – and vice-versa.

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Tanz im August als floating pier

Was verbindet das beeindruckende Kunstwerk “Floating Piers” von Christo und Jeanne-Claude auf dem malerischen Lago d’Iseo mit unserem Festival für zeitgenössische Tanzformen in der Großstadt Berlin? Bestimmt nicht die Hunderttausende von Besucher*innen, die stundenlang in einer Schlange stehen mussten, bevor sie – falls sie ihr Ziel tatsächlich erreichen konnten – überhitzt und unterzuckert endlich den safranfarbigen Stoff betreten durften.

Sicher wird man bei Tanz im August, wo immerhin etwa zwanzigtausend Plätze angeboten werden, auch mit einer Wartenummer Schlange stehen müssen, falls man seine Karten nicht vorher erworben hat. So wie mir das – *for better or for worse* – oft auch als Zuschauerin in einem Theatersaal passiert, war in Sulzano zunächst meine Wahrnehmung irritiert. Was mich von den ‘schwankenden Stegen’ zu unserem Tanzfestival führte, war aber vor allem die Erfahrung von Schwindel, das Gefühl, dass die Welt nicht mehr stabil war, das mich ergriff, nachdem ich auf den “Floating Piers” gelaufen war und längst wieder festen Boden unter den Füßen hatte.

Die Kunstform Tanz verfügt ja auch über die seltsame Kraft, eine starke körperliche Erfahrung auszulösen, selbst wenn ich ‘nur’ zuschaue. Egal welche Eigenschaften die Körper auf der Bühne haben, egal welche Eigenschaften die Körper der Zuschauer*innen im Saal haben, in der Begegnung dieser Körper spüren wir unser Leben und damit auch unsere Endlichkeit, unsere Verschiedenheit, aber auch unsere Zugehörigkeit zu einer Gemeinschaft.

So wie die Erfahrung, auf dem Wasser laufen zu können, das Körpergefühl und die Perspektive von Hunderttausenden von Menschen verändert und beim Betreten des wankenden Steges bei allen ein Lächeln hervorzaubert, so setzen die Arbeiten, die bei Tanz im August zu sehen sein werden, unsere Vorstellungskraft und unser Denken in Bewegung. Nicht nur in unseren Köpfen, auch in unseren Körpern. Dass sie das vermögen, löst bei mir gegenüber den Tanzkünstler*innen das Gefühl größter Bewunderung und Anerkennung aus. Über den Zeitraum von drei Wochen ermöglichen sie uns Erfahrungen der Freude, der Virtuosität, der Fragilität, der Aufregung, des Schmerzes, der Ohnmacht – und machen vielleicht auch die politische Kraft der Liebe fühlbar. Kommen Sie dafür nicht nur ins Festivalzentrum bei uns im HAU Hebbel am Ufer, wo auch die neue Bibliothek im August zum ersten Mal geöffnet wird, sondern auch zu unseren Berliner Partner*innen: in die Volksbühne am Rosa-Luxemburg-Platz, ins Haus der Berliner Festspiele, in die Sophiensæle, ins RADIALSYSTEM V und in die Akademie der Künste (Hanseatenweg).

Dass Tanz im August dieses Jahr richtig ins ‘Floaten’ kommen kann, verdanken wir dem Hauptstadtkulturfonds und der Stadt Berlin, die ihre Förderung für Tanz im August erstmal für 2016 und 2017 erhöht haben. Dies ermöglicht uns, die Stärken des Festivals noch weiter auszubauen und Ihnen ein vielfältigeres Programm bieten zu können. Vielen Dank an alle, die dafür sorgen werden, dass Tanz im August hoffentlich bis in den Winter in unseren Körpern und Köpfen nachwirken wird. 🍌

Herzlich Willkommen!

Annemie Vanackere
Intendantin HAU Hebbel am Ufer



Where Dance Turns into Art

Every summer, Tanz im August takes over Berlin, turning the city into the dance capital of the world. This year the festival will present around 65 performances at 8 venues and with more than 150 artists from 14 countries, a total of 26 productions are being presented, including numerous World, European and German premieres. Every year, the festival is a unique opportunity to get to know new artists and to keep up with those returning to Berlin.

Thanks to increased financial support from the city, the festival is growing, allowing it to present a broad spectrum of contemporary dance. It has made it possible to invite more major dance companies such as Cullberg Ballet with Deborah Hay and Laurie Anderson, Belgian dance theatre company Peeping Tom, and German avant-garde classic VA Wölfl / NEUER TANZ. It has also allowed us to bring over performances for the whole family such as Yoann Bourgeois / CCNG and Nick Power. And we still have room for a range of intimate formats for smaller audiences. Through this, we hope to highlight the diversity of contemporary choreographic thinking and artistic strategies.

This year’s programme focuses on contemporary dance and performances from the Western world. Frankly, I think it is time for us to look in the mirror. The negotiations of racial, gender and national differences are hardly a thing of the past in Europe and many of the politically-engaged artists we’ve invited touch upon these burning contemporary issues. Some of them do this through storytelling and others with higher levels of abstraction. But they all deal with similar themes, such as intimacy, collectivity, gender, race, violence, migration and solidarity. These issues form the core of this year’s festival programme. All of them challenge our views of the world by sharing their pain, joy, love, and their quest for change and action.

This year we have also included many Berlin based artists with new works: Eszter Salamon, Sebastian Matthias, DANCE ON ENSEMBLE, Wang Ramirez and Meg Stuart are truly international artists who represent our city with fierce artistic innovation and make Berlin the place for contemporary art, all year round.

Art operates beyond what is apparent. I think we should rightly be afraid of uniformity and trends in the arts, since art’s great ability to create new meanings and to reveal pathways into new territories and futures is deeply embedded in its freedom. I would like to invite everyone to join us in celebrating dance and its great potential for critical reflection and pure joy. 🍌

Virve Sutinen
Artistic Director Tanz im August



Figure a Sea - Using the Sky

**What if a tiny little glance were to change the whole...?
An interview with Deborah Hay**

Interview: Kirsten Maar

The choreographer Deborah Hay uses questioning as a trigger to change her dancers' perceptions. Questions such as "what if..." enable them to see as well as relate to their environment differently and to go beyond their (training) habits: They are tools to explore an ideo-somatic awareness. The dance scholar Kirsten Maar has been talking to Deborah Hay about how practising with question marks can open up a horizon of different realities.

Kirsten Maar: What if you combine the title of the piece you are presenting with the Cullberg Ballet at Tanz im August "Figure a Sea" with the title of your latest book "Using the sky: two challenging ways of reconsidering perception and consciousness"? In the book you mention how impossible it is to focus on a single point in the sea – that the movement of waves and water appears as a constantly shifting experience. That would be a beautiful image to describe dance's ephemerality, its simplicity and complexity.

Deborah Hay: Figure a Sea – the human body itself is a sea within a sea. It is not just one thing – the de-centring of the stage but a de-centring of the body as a single coherent unit, so the title is a play on that language.

KM: You never focus on one dancer alone, but you always see the changing relationships between them. After many years of questioning the solo in itself – what if the process of working within a group gives you a different perspective on how to understand your work as a choreographer?

DH: I used to make large group dances with untrained performers. After working with small ensembles of experienced performers the last couple of years, I wanted to choreograph for a large group again, but with trained dancers.

Everything I learned in 40 years of working with untrained performers really helped develop my current language. In a way one situation in my life supports the next. In fact I am always doing the same piece. I still am in awe of the democratisation of the moving body in space. It is like watching an orchestra: Everybody is part of a whole – but so much dance is not this way, so much is a hierarchy.

The hardest shift to be made in absolutely every group situation where I teach is getting the dancers to notice one another!

KM: And how do you get them to achieve this attention?

DH: The same practice – every day. It is the same practice, but a totally different experience for everyone. Having dancers see one another through that frame, noticing that seeing, choosing to see one another through that frame.

KM: It's a process that takes time. But what is different about these two experiences, with trained and untrained performers?

DH: It is still the same work of noticing each other – but different aesthetics. With professional dancers, at least those who have studied with me, it is just so simple and clear. Alignment – whatever alignment is – is so clear and so are the instantaneous choices being made. How they play with the various questions within their bodies is more subtle, more risky.

KM: You mentioned that it is not the dancers who should serve the choreographer but the choreographer who should work in a way that the choreography serves the dancers. So what is your way – as a choreographer – of serving the dancers in the process? Is it by giving tasks?

DH: It isn't task-oriented, it is about practice! They are more inspired by the choreography because I am giving them fantastic questions while they're dancing! The only thing that holds them is their interest in the kind of questions I am asking them to ask. "What if every cell in my body has the potential to be served by how I am seeing the environment in

which I am choosing to move my body?" It's exciting to choose to see through this frame. These are impossible tasks but I am not asking them to do tasks. I am asking that they inhabit the question.

The world today is so frightening and dance at least is a place where I can practise the deep ethics of optimism.

KM: Taking the environment as a source of inspiration – it still seems like a big challenge to have in mind all those different layers all at the same time. That really every cell of my body should be served by what I see?

DH: I agree, the only thing is that there is no "should." First of all it's "what if...?", then it has the potential – it's not a big deal. Another thing is that time is passing: it's here and gone, here and gone... – and there is no authenticity. The cellular body – it's such an impossible thing to imagine or to perceive – and much of the work is trying not to get it. It's a huge shift in recognising how we learn. You can't achieve it, and that is a very hard thing to give up for anyone.

KM: So it opens up a horizon.

DH: A friend of mine, the Iranian writer and poet Zara Houshmand, said: "I engage in impossible tasks every day in order to practise the deep ethics of optimism." The world today is so frightening and dance at least is a place where I can practise the deep ethics of optimism.

KM: So it depends on what you define as your practice, it's not technical, it doesn't only concern your life as a dancer, but also your daily life. But if you practise as a dancer – is this kind of engagement also close to an idea of being in the world, of relating to others? Does it correspond to an idea of a specific sensitivity to feel beyond the borders of your body? This alertness, is that somehow close to your idea of a cellular body?

DH: I don't think it's true that dancers are more sensitive to their environment. Until recently I spoke of one's relation to space, but now speak of one's relationship to 'environment.' It's richer somehow and more personal. But this is not historically the language of dance – although I feel it's changing a lot now. In general I think dancers don't practise seeing when they dance.

"What if dance is how you practise a relationship with your whole body at once in relationship to the space where you are dancing in relationship to each passing moment in relationship to the other dancers in relationship to your audience?"

So I am learning from the questions directed to my cellular body while noticing at the same time how all of this is changing. "How I notice" is constantly transforming me.

KM: You mostly speak about seeing, but how is this related to your sense of hearing, your kinesthetic sense, your sense of touch?

Seeing puts me in relationship to the world.

DH: I use seeing because I feel it puts me in a very active role of relationship. For years and years listening was extremely important for me. It brought me into myself – whereas seeing puts me in relationship to the world.

KM: At the same time it seems not only to be about perception. You speak of a cellular body, but also of a cellular consciousness. How does that shift from a perceptual to a self-reflective level occur?

DH: I think there is a lot of self-reflection going on. I have to step up to seeing. What I realised is how much I edit what I see. What if whatever I see is serving my moving body? I am teaching myself how to see. It's just a question, I don't have to believe it. It's an experiment, my body is where the experiment is happening and the self-reflecting is noticing the experiment. It is so absurd, but I step up to noticing what happens.

KM: I am also interested in what you describe as "re-organising myself" – or as a "development from continuity of continuity to discontinuity of continuity, and finally to a continuity of discontinuity". It is about re-organising yourself in relation to what you see, which means to dis-attach from what you perceive – and by doing so, stepping out of subject-object relations while you're dancing. This would then become how you are seeing. Does it result in a series of feedback loops?

DH: It is a feedback loop. What if my body has the potential to be served by how I am seeing, which is presuming I am served by how I am seeing, which is presuming that my whole body is served of... and so on.

KM: And even while there is this circularity – there is discontinuity at the same time, since the source of being served by what you see changes every time. Looking at movement in your former choreographies, what strikes me is the rapidity of change and choice on various levels, concerning dynamics, orientation in space, etc. It doesn't stick to a certain style, instead it displays a power to undo habits. Would you relate this to a process of "un-learning"?

DH: I think I worked with this idea for quite a while and now I am afraid of anything that sounds like having to let go of something that you know well. Now I use the word "to enlarge" instead. If you think about the body, my questions themselves are so disruptive of our patterns. I cannot unlearn, but I come up with enough obstacles for the performers to remain interested, not by way of improvisation, but by breaking up the muscular into something more like the neurological body. This is very challenging for dancers.

KM: Do you also see that with dancers who are trained in Release or Somatic Technique or Contact Improvisation? Despite it being a different approach to movement, there always seems to be an ideological framework.

DH: The Release work, Alexander Technique, Feldenkrais – they are producing bodies as limited as trained dancers, although dance training has opened up a lot. For instance, the dancers from Cullberg Ballet are amazingly versatile and they are such good practitioners, they almost could do everything. 📌



Turn Your Fucking Head

**Deborah Hay's directive is a tool for dissolving
one's fixed perceptions**

Text: Susan Leigh Foster



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As a tool for how to generate and also practise dance movement, Deborah Hay has recently proposed the directive “turn your fucking head”. This phrase crystallises Hay’s ongoing inquiry into the relationship between perception and consciousness. The directive is first and foremost an invitation simply to look in a different direction in order to see. Over the years of her work with trained and untrained performers, Hay witnessed dancers succumbing to a fixedness in terms of their experience of movement and their motivation for dancing. Habitualised through years of technical training as well as the socialisation entailed in subject formation, this fixedness manifests as a repertoire of standard responses to the world and also as a perceptual dullness, an inability to see what is in front of one while one is dancing. Turning one’s head literally affords an opportunity to look at the world anew. It invites a rich in-pouring of information, an energising of one’s physicality, and the possibility to re-make one’s world.

Beginning with her earliest choreographic projects, Hay has experimented with the use of spoken and written instructions designed to guide the dancer’s perceptual activity while dancing. Often addressing the body as an aggregate of individually conscious cells, Hay asks: “What if every cell in my body at once has the potential to perceive time passing?”; “What if Now is Here is Harmony?”; or “What if every cell in my body has the potential to perceive the uniqueness and originality of space and time of all there is?”. These koan-like questions

emphasise their own inability to be answered or to be answered in any conclusive or final way. By asking dancers to focus on these questions in rehearsal and in performance, Hay deviates radically from conventional models of performance in which movement is presented as something to execute “well”, “with confidence and clarity” or “with feeling”. Instead, the practising of dancing becomes a site of interrogation and reflection, one without resolution.

Although “turn your fucking head” indicates an insistence, even an anger about the need to do something differently, the directive simply to change the visual array of what one can see does not deny old habits but rather steps to the side of them. As dancers both devise and perform the sequences of images that compose Hay’s dance, they are invited to re-perceive what they are doing and thereby make it new. By continually asking oneself to turn one’s fucking head, the dancer becomes aware of the fixedness of perception at the same time that s/he apprehends something unique. For Hay this tool enables the dancer not to deny old habits but rather to keep them at bay, to keep them from functioning in their routinised way.

And “turn your fucking head” serves a further and perhaps most important function: it provides dancers with a focus for the practice of continually renewing their relationship to dancing, which, finally, is what the dance itself is about. 🍌



Emanuel Gat | Awir Leon
SUNNY

Deutschlandpremiere | HAU1
12. + 13.8., 19:00 | 90min

Emanuel Gat ist zurück bei Tanz im August. Für sein neues Stück "SUNNY" kooperiert er mit dem Performer, Musiker und Produzenten Awir Leon, Shooting Star der Elektro-Szene und ehemals Tänzer bei Gat. "SUNNY" ist Live-Konzert und tänzerische Exploration; frei fließende Form zwischen neuen Sounds und potentieller Choreografie. Gats neues Credo: Geschehenlassen statt Gestalten. Choreografie wird zum Momentereignis.

Where are you now?

Home in the south of France.

Is it sunny there?

Very.

Is your dancing your writing?

No, my thinking.

Who is your all-time favourite author?

I don't have 'all-time favourites'.

If you were a character in a book, who would you be, and in which book?

Oh, I'm very happy with just being me.

How would you describe where you belong?

Nowhere and everywhere.

Are questions of identity simple or complex to you?

Simple, I ignore them ;-)

How did you choose the books for Bibliothek im August?

They all had a strong resonance with my life, journey, research.

What is your favourite quotation from the book?

"Let there be light".

Die Truppe aus dem Wohnwagen

Das Brüsseler Kollektiv Peeping Tom gibt der Bühnenkunst ein ganz eigenes Gesicht

Text: Thomas Hahn

*Bekannt für ihre atmosphärisch dichten und hyperrealistischen Arbeiten, zeigen Peeping Tom mit "32 rue Vandenbranden" eine isolierte Gemeinschaft in einem Trailerpark. Als Voyeure beobachten wir Zuschauer*innen die sechs Menschen in diesem surrealen Kleinst-Kosmos, die mit ihren Albträumen, Ängsten und Begierden ringen. Einen Weg in das theatrale Universum der Brüsseler Truppe weist der Autor Thomas Hahn.*

Sie genießen ihre Freiheit, die sie eroberten ohne zu kämpfen. Denn Peeping Tom trafen mit ihrer Mischung aus Volkstheater, zeitgenössischem Tanz, Akrobatik, Kabarett und Avantgarde sofort auf ein fasziniertes Publikum. Zuerst in Frankreich und Belgien, heute weltweit. Peeping Tom, das sind Gabriela Carrizo, Franck Chartier und eine Reihe treuer Gefährt*innen. Ihr erstes Stück entstand 1999 und spielte in einem Wohnwagen. "Caravana" hieß es. Aufgeführt wurde es nicht auf der Bühne, sondern auf Park- und anderen Plätzen. Aber nicht unbedingt

in Randlagen, sondern zum Beispiel mitten in Paris, vor dem Centre Pompidou. Denn Franck Chartier und Gabriela Carrizo waren schon vor zwanzig Jahren keine ganz Unbekannten in der Tanzszene. Der Franzose und die Argentinierin begegneten sich in Brüssel, als Interpreten bei Alain Platel. In den Erfolgsstücken "La Tristeza Complice" und "lets op Bach" standen sie ab 1997 gemeinsam auf der Bühne. Ein Glücksfall, denn Platels Kompanie Les Ballets C de la B entwickelte sich gerade in dieser Zeit zu einer viel beachteten Talentschmiede, aus der auch spätere Starchoreografen wie Sidi Larbi Cherkaoui hervorgingen.

Was Platels Truppe auszeichnet, ist nicht nur, dass dort Talente aus den eigenen Reihen konsequent gefördert werden und beste Bedingungen vorfinden, sondern vor allem die Unbekümmertheit, mit der sie ihre Ideen verwirklichen können. Allein, dass nun jemand alle gängigen Ideen von zeitgenössischem Tanz derart frech übergehen würde wie Carrizo und Chartier, das verschlug vor fünfzehn Jahren noch allen die Sprache. Mit ihrer Trilogie aus "Le Jardin", "Le Salon" und "Le Sous-sol" ("Der Garten", "Das Wohnzimmer", "Das Untergeschoss") wurden Peeping Tom zur festen Größe auf Europas Bühnen, aber auch in Australien oder den USA und Asien. Und immer

häufiger werden sie auf Theaterfestivals präsentiert. Denn sie machen im wahrsten Sinne Tanztheater, bzw. im englischen Sinn "Physical Theatre", ungefähr so als schufen Pina Bausch und Monty Python zusammen eine Tschechow-Inszenierung.

Körperbilder

Ob alt oder kleinwüchsig, ob füllig oder biegsam wie ein Bambus – bei Peeping Tom spielt jeder Körper eine Hauptrolle. Hierarchie ist Tabu. Daran hat sich auch heute, nach sechzehn Jahren und sechs produzierten Stücken, nichts geändert. Denn Gabriela Carrizo hat wenig übrig für "die gleichen jungen Körper überall" und stellt klar: "Wir mochten es von Anfang an, Generationen, Körpertypen und Stile sowie Disziplinen zu mischen. In 'Le Salon' war unsere Tochter, damals noch ein Baby, mit dabei, und der Schauspieler Simon Versnel, der seit 'Le Jardin' zu uns gehört, war damals sechzig", erinnert sich Carrizo heute. Da spielte er den inkontinenten Großvater, in Windeln gepackt. In "Le Sous-sol" traf er dann auf die Ex-Tänzerin Maria Ota und wirkte gegenüber deren mehr als achtzig Lenzen fast schon wieder jung. So schufen sie selbst eine Ersatzfamilie, in die aufgenommen wird, mit wem es menschlich klappt: "Es ist sehr wichtig für uns, auf lange Sicht mit bestimmten Personen zu arbeiten".

Bis heute entwickeln Peeping Tom Familienstücke, in denen es um die Beziehungen zwischen den Generationen geht. Ungeköhnt und manchmal verstörend, aber auch mit all ihrer Poesie. Einfach, wahr und mit Tiefgang, getragen von der Lebenserfahrung der Ältesten. Darum wenden sie sich an ein Publikum jeden Alters, jeder Herkunft. Carrizo: "Der Ausgangspunkt ist immer das 'Kleine' im Leben, nicht die großen Themen. In jedem unserer Stücke geht es um Menschen im Alltag. Sie kreieren unser Material, mit ihren eigenen Geschichten." Und wir begegnen ihnen innerhalb dieser Geschichten: "Sie hatten ein Leben vorher und eins nach der Zeit im Stück." Genau das unterscheidet Peeping Tom von Choreografien, die in der Black Box ihre eigenen Zeiten und Räume schaffen, so dass ihre Figuren nur im Augenblick der Aufführung existieren. Ihre stets aufwändigen, auf bester Theaterklassik fußenden Bühnenbilder konzipieren Chartier und Carrizo sogar selbst. Die aktuellen Kreationen heißen "Vader" und "Moeder". Letztere wird Ende September 2016 uraufgeführt, im Theater im Pfalzhaus von Ludwigshafen, bevor es nach Paris ins Théâtre de la Ville geht.

Sollte aber eines ihrer Stücke eine Sonderstellung einnehmen, dann ist dies "32 rue Vandenbranden". Hier geht es nicht um eine Familie, sondern um eine schrullige, von der Welt abgeschottete Dorfgemeinschaft, die in Wohnwagen haust. "Wir hatten uns gesagt, wir verlegen unser nächstes Stück mal nach draußen, aber mit der Zeit wurde uns klar, dass wir wiederum eine Abgeschlossenheit geschaffen hatten. Auch hier sind die Leute eingesperrt, wenn auch unter einem weiten Himmel, als Gefangene ihrer Ängste und Begierden."

Die Augen

Manche Darsteller*innen sind dabei so markant, dass sie zum Gesicht von Peeping Tom wurden. Nur Chartier und Carrizo stehen heute selbst nicht mehr auf der Bühne. "32 rue Vandenbranden" (2009) war das erste Stück nach ihrem Bühnenabschied und das erste mit den beiden Südkoreanern Seoljin Kim und Hun-Mok Jung. Nähme man nun ein Gesicht als Metapher der Kunst von Peeping Tom, so würden die beiden Koreaner dessen Augen verkörpern, denn ihre virtuose, den Blick verwirrende Körpersprache ist rational kaum zu erfassen. Mit ihren Tricks schaffen sie fast schon 'Special Effects'. Sie drehen, schlingern, gleiten oder schweben, bis man seinen eigenen Augen nicht mehr traut. Kim ist unterdessen in seiner Heimat zu einer Ikone des Tanzes aufgestiegen. Seit er dank seiner Virtuosität den äußerst beliebten TV-Wettbewerb "Dancing 9" gewann, wird er vom koreanischen Publikum vergöttert wie ein Popstar. Doch die erwarten dann auch spektakuläre Aktionen. Bei Peeping Tom kann Kim dagegen seine künstlerische Ader entfalten. "Wir lieben Akrobatik und Kontorsion, aber nur um etwas auszudrücken und den Bereich des Unbenennbaren zu erforschen", sagt Carrizo.

Der Mund

Gleiches gilt für den Ton. Der Mund von Peeping Tom, das ist Eurudike De Beul, die Sopranistin, die mit ihrer imposanten Präsenz auch manche allegorische Figur verkörpert. Während die Stücke so gut wie keinen gesprochenen Text enthalten, ist De Beuls Stimme ein klanglicher Fixpunkt. "Hier spielt sie eine Art Mutterfigur, verkörpert aber auch übernatürliche Macht und Fähigkeiten", bringt es Carrizo auf den Punkt. "Sie ist Sopranistin, aber wir brachten sie dazu, auch Pop wie von Pink Floyd zu singen." Damit war längst nicht Schluss. In "32 rue Vandenbranden" stößt De Beul Laute aus, die manchmal ins Animalische abdriften. Die Klangwelten sind ebenso unreal wie die Figuren selbst. "In '32 rue Vandenbranden' hört man als erstes das Meer rauschen, obwohl das weit weg ist. Es gibt Donner und Sturm. All das steht in Verbindung mit dem Seelenleben der Figuren." Sogar der Titel selbst wurde klanglich ausgewählt und ist authentisch. "Es war damals unsere Adresse in Brüssel. Seitdem sind wir allerdings umgezogen. Wir wollten eigentlich eine andere Adresse erfinden, aber nichts klang so schlüssig, so absurd. Gerade wegen der Zweisprachigkeit." So ließen Chartier und Carrizo ihre Lieblingssängerin praktisch auf ihr eigenes Brüsseler Hausdach steigen. Alle Stücktitel beziehen sich auf die unmittelbare Realität, in der sie entstehen. Immobilien und Architektur sind auch in Brüssel ein ständiges Thema. Als das Choreografenpaar zur Miete wohnte, nannten sie ihre Kreation "A Louer" (zu vermieten).

Die Stirn

Maria Ota verstarb zehn Tage vor der Premiere von "32 rue Vandenbranden". "Sie hatte eine sehr schöne Figur zu spielen. Wir haben sie dann natürlich nicht ersetzt, sondern das Stück



entsprechend geändert.“ Auch Versnel nahm hier eine Auszeit, und so geht es mehr um Anziehungskraft, Verführung und Fantasien als um Beziehungen zwischen Generationen. Doch Versnel ist seit “A Louer” wieder dabei. Eine Familie verlässt man eben nicht so schnell. So verkörpert er, in Abwesenheit Otals, die Stirn des Gesichts von Peeping Tom, mit ihren Falten und Runzeln. Und er kehrte nicht allein zurück, sondern in Begleitung des etwa gleichaltrigen Leo De Beul, dem Vater der Eurudike, einem Maler und Entwickler von 3D-Produkten, dessen drei Töchter allesamt Sängerinnen wurden.



Peeping Tom “Vader” © Herman Sorgeloos

Der Geist

So außergewöhnlich die Persönlichkeiten der Interpreten sind, so normal und zugleich skurril-exzentrisch kommen die Figuren in “32 rue Vandenbranden” daher. Das koreanische Duo haben Chartier und Carrizo in Wien gecastet und sich “sofort in die beiden vernarrt”. Die wiederum hatten zuvor in Seoul ein Gastspiel der Belgier*innen gesehen und alles daran gesetzt, ein Ticket für dieses faszinierende Universum zu ergattern. Und so sind sie noch heute dabei, wenn “32 rue Vandenbranden” auf Tournee geht. Das Szenario verdankt Kim und Jung viel: “Ihre Präsenz gibt der Geschichte eine Bedeutung”, sagt Carrizo. “Die zwei Fremdlinge in dieser Gemeinschaft sind ein wichtiger Aspekt der Dramaturgie, ein Motor der Geschichten, die sich abspielen: Wie sie akzeptiert und eingebunden werden, warum sie bleiben...” Wenn sie zittern wie Espenlaub, verwandeln sie sich in Giacometti-Statuen. Wenn der Wind heult, werden zauberhafte Hebe- und Schwebefiguren möglich, die in sich zusammenfallen, sobald der Sturm wieder schweigt. Was die Choreografen aber 2009, als das Stück entstand, noch nicht ahnen konnten: Mit der Ankunft der beiden Fremdlinge schrieben sie praktisch eine Flüchtlingsgeschichte. In der Realität wie im Stück sind Kim und Jung zwei Migranten. Auch die Wohnwagen verweisen auf Heimatlosigkeit. Doch sie werden bewohnt von mysteriösen Figuren: Eine Frau in blau, allein lebend, und gegenüber ein Paar. Auf dem Dach, in der Nacht, heult und singt Eurudike: Lebt sie zusammen mit der Frau in blau oder allein?

Der Film

Die Entstehungsgeschichte führt nach Japan. Der Geist des Stücks, die Berglandschaft und deren Einsamkeit sind von einem Film inspiriert: “Die Ballade von Narayama” von Shohei Imamura, 1983 ausgezeichnet mit der Goldenen Palme von Cannes. Japan im Mittelalter, ein verlorenes Bergdorf. “Dort herrschen sehr merkwürdige Regeln des Zusammenlebens und Überlebensstrategien der Bewohner*innen”, lautet die Lesart von Peeping Tom für jenen fiktiven Brauch, der will, dass

Siebzigjährige auf den Berg Narayama begleitet werden, um dort den Tod zu erwarten. Die Rolle des Winteropfers war Maria Otal zugeordnet. Ohne sie ist die Landschaft in Schnee und Eis nun weniger bergig, doch umso mehr heult der Wind. Aus den japanischen Hütten der Bergbewohner*innen wurden Wohnwagen, was direkt auf “Caravana” und damit auf die Ursprünge von Peeping Tom verweist. Und die liegen auch im Film. Das Video aus “Le Jardin” wurde zur Legende. Und mit Nico Leunen gewannen Carrizo und Chartier für “32 rue Vandenbranden” einen der bedeutendsten belgischen Filmcutter als Dramaturgen. “Das Stück hat eine filmische Dimension, auch weil es im Freien spielt”, sagt Carrizo. “Wir schauen uns an, welche Fantasien in den Köpfen spuken und zoomen die Figuren, was im Theater eigentlich gar nicht geht.” Geht aber doch, weil bei Peeping Tom in jeder Beziehung geht, was gemeinhin unmöglich scheint. ➡

Peeping Tom
32 rue Vandenbranden
Haus der Berliner Festspiele
13. + 14.8., 19:00 | 80min

Snap Chat #2

Nicole Beutler



Where are you now?

I am on a train approaching Munich.

What are you interested in at the moment?

It is very hot and there will be a big thunder storm with lightning exploding above us in just a short while...

Do you think about the audience when creating?

Always, I am my first audience member, always working through the actions of looking and listening – how do I read something that I see, can I follow what is happening... if not, why not, is that perhaps okay?

How do you get started, with ideas or bodies?

The beginning is always an idea, a search, an interest, a curiosity. Though I place the body, humans and the human condition at the centre of the work, all other components of a theatre event are co-players and get a lot of attention: light/sound/content/space/the viewer/the performers are all co-players.

How would you describe your practice in three words?

I love theatre.

Where do you get your inspiration?

Often from ideas from the fine arts and often from a sensitivity to literature. Lately, most of my inspiration has come from the pre-war period, the beginning of the last century – the Bauhaus school, especially in the beginning, worked on the senses, cross-disciplinary, abstract art and spiritual quests/theosophy, the discovery of the body in modern dance, the ‘discovery’ of feminism...

Are questions of identity simple or complex for you?

The first years of a life leave a big impression on how an identity is formed, so they become the base, after that it is complex, growing, a constant construction, a response to the context.

Is there one author who stands above all others for you?

Magne van den Berg is a great Dutch playwright.

How did you choose the books for the Bibliothek im August?

My current interest and favourite artist of the moment.

What is your favourite quotation from the book you have chosen to recommend?

“Since the earliest times, geometry has been inseparable from magic. Even the most archaic rock-scribings are geometrical in form.” (‘The Spiritual in Art, Abstract Painting 1890–1985’)



Creating in Dialogue

Regarding collectivity: Meg Stuart and Sebastian Matthias offer an insight into the choreographer's workshop

Interview: Elena Philipp

Meg Stuart / Damaged Goods & Münchner Kammerspiele "UNTIL OUR HEARTS STOP" © Iris Janke

Meg Stuart / Sebastian Matthias

With "UNTIL OUR HEARTS STOP" and "x / groove space", Meg Stuart and Sebastian Matthias are showing two works at Tanz im August which, in radically different ways, are concerned with collectivity, with togetherness and community: Developed in close collaboration with the dancers and other artists, Stuart and Matthias also incorporate the audience into their pieces. In this conversation, they compare notes on their creative processes.

Elena Philipp: Sebastian, for your series "groove space" you have worked in different cities such as Berlin, Zurich, Jakarta, Tokyo and Düsseldorf. What is your approach in the series and how do you develop the material used in the performances?

Sebastian Matthias: "groove space" is about the specific groove of different cities and the performances are about our shared physical knowledge in urban surroundings. The question was: How can we create a performative assembly? And how can the audience support the dancers' movements? Basically we create feedback loops between the audience and the performers. When we started to work in Berlin I thought about places that are interesting, where you feel something: the U2/U6 pathway at Stadtmitte, or Weinbergspark, and the Maybachufer market in Neukölln. I know Berlin, so I can have a sophisticated approach to where I find something specific. When we went to Jakarta or Tokyo it was different. In Tokyo we thought about familiarity between Düsseldorf and Tokyo. We asked Germans in Tokyo where they felt at home and went to those places: really busy public transport like at Düsseldorf central station and Shibuya, or business orderliness: people in pairs and trios, walking in unison together, standing at the traffic lights, with a cup and a

bag in their hand. For "groove space" it's the same system in all cities, but it works differently in different contexts. We do research outside, and then in the studio we analyse what is happening and take it as a template for improvisation. These places are just starting points. We don't represent them.

EP: During the performance, how do you interact with the audience? Are you looking for a somatic response?

SM: No, it's more about choices: where do you want to be in the space, how far do you want to get involved, how distanced do you want to be? All these choices will make a difference as to how the piece feels. If you don't walk around, if you don't witness the different possibilities, then of course you're only seeing one layer of the piece. But if you allow yourself to explore all the different layers, it gets more interesting. The more people pass through these different layers – the social level, the somatic or kinesthetic level, the intellectual or playful level, the geometrical or sculptural level – the more a dynamic develops.

EP: You engage your audience as well, Meg. What emerges in this encounter?

Meg Stuart: If you choose to go to an audience, you're in a random collective, in a shared space with people who are strangers and you have the time to dream alone together. I guess in "UNTIL OUR HEARTS STOP" I wanted to work on intimacy and touch; later it became about borders and generosity and how we share space and resources, how close do we get, when are we engaged. I knew I was doing it in a traditional theatre space, so the question was how to share intimacy with the audience so that you somehow feel kinetic hits, the sensuality and the risk involved across the formal meeting point. Somewhere halfway through the piece the performers break the fourth wall. The audience is caught off guard, but they aren't challenged to participate in any way. They just have to receive the exuberance and energy that comes towards them. It's kind of an overwhelming device of a break, proposing a kind of

meeting. It was important that the audience acknowledge that they are voyeurs, that they are implicated in that shared system.

The audience's thoughts shape what is happening.

EP: What can happen to the work when the audience comes in? Can they rewrite it?

MS: Oh, they can walk out. That's their first power (laughs). I do feel that it's a circle anyway, that the audience's thoughts are shaping what is happening and they are co-creating the event. I don't want to sound too esoteric, but we're all connected. We all live in each other's dreams and fictions and realities and wishes and projections... But it's pretty particular for each work. In "Sketches/Notebook" I really gave the audience a lot of space to dream and really stretched time so that they would also drift. "UNTIL OUR HEARTS STOP" has a kind of pace that you don't have much time to get lost or to get in your head. You're well cared for. In terms of the pacing and the content, it's quite juicy and you're kind of seduced in... I think the performers have so much faith and commitment and trust – like they're so tight that they're pretty stable.

EP: Sebastian, how do you go about involving your audiences?

SM: We have improvisational systems, which are like toolboxes, and we have a score. A dancer knows "I need two audience members to stand like this to make this material happen" and if they don't find it they don't use the material but something else. So it's like a modular structure, a hierarchy of systems.

MS: Sounds fun.

EP: Sounds very analytical, as if you've written it out.

SM: There's a huge wall with different colours and 135 systems. It has to be very systematic, otherwise I can't make choices, because then it becomes so subjective. It comes down to "I like/I don't

like". Writing down the score helps the dancers, but also the visual artists and the musicians. Usually the choreographer is the only person who actually has all the elements in their mind. But when working collectively everyone has to be able to make their own choices – together. The audience members have a voice too. It's up to them whether to make a difference or change something. There's the risk of failure, but I don't want to control it too much.

EP: Meg, in "UNTIL OUR HEARTS STOP" not only do the performers and the audience get close to one another, but the performers are also kind of somatically 'melted' into a temporary collective. How do you model them into a collective?

MS: I tune them. Almost all of the work is trying to find a common space, a common language and a whole diverse amount of experiences that we share in the process in order to access it without talking. The collective just comes up because we have done things together, seen it in a film or heard a lecture about it. But I also try to pull out the performers' individuality. I try to highlight their differences – in as much as I literally put them in a pile of sweating bodies, smelling each other. For me it's very important that there's as much tension as there is a kind of merging of values and bodies.

SM: What is your role in this process? When you talk about trying to put them together and bring their individuality out? For me it's a big question: you want to give someone a voice and a position in which they can be individual – how much do you interfere? I think my role is quite precarious and I wonder how you do it.

I spent a lot of time having this group becoming intimate in different ways.

MS: I choose the performers very carefully, that's the first point. If it's about touch and magic, I know where certain people will meet the work or where their interests are. I try to have a background that isn't just in the studio – like I know



© Yero Aduana Eticha

that Leyla Postalcioglu lives in Istanbul and her boyfriend is a political activist, and if we're talking about borders I know what it means for her. I don't want to exploit their stories, but I know them and I feel them. I spent a lot of time having this group becoming intimate in different ways. They had to collaborate a bit to prepare material. One task was to pick one person from the group and exchange mobile numbers. They then had to send each other twenty text messages about intimacy, like sexuality or death, over the course of 24 hours. So everyone

had this very intensive dialogue for a day. For the physical part we had people from outside coming in, like a woman teaching tantric massage and exercises, and a BDSM woman (who wasn't going so far, but slapping...). I'm one of them. I'm also part of it.

EP: How do you develop the movement or other material later seen on stage?

MS: I empower the dancers to make the material I want to see! For example, Maria F. Scaroni and Claire Vivianne So-

bottke have a really big duet. They're naked. They're punk. They were talking about intimacy, about exposing themselves and about perversion, but in public. I sort of helped push the topic. If I feel or see a connection, an interesting movement, I pull it out and articulate it.

SM: You point something out and people continue working on it?

MS: Yeah. It kind of becomes apparent, often, too. I can watch something that's really random and chaotic and pick out

little gems, even if the dancers themselves don't know they are there. I really relax and I say, "That tiny jump" or "That moment, when you were breathing like that, maybe that's something" or "Why are you not thinking about that more?", or I give them problems that take them out of their comfort zone.

SM: That's interesting. I have a problem with that kind of open collaboration. When I suggest something, people often are against it. They question me more.

MS: I know. But that's a matter of age. I had a lot of issues with that in the beginning of my work. I did my first piece at 26, so in my 20s and 30s I always had to convince people to do this or that... You'd give them a little space and they'd resist... It was hard. Now there's more of a gap, I have a track record, they trust me and they're happy for that moment. Sometimes I feel that the work is bigger than me. The performers are so passionate and full of energy. It isn't my own energy going into that work.

With the dancers I try to have a soft hand, because I really want them to experience that they're making their choices, that there isn't somebody who has told them "Go lie down, move around, shake..." More like they thought of it themselves.

How do you deal with these structures so that both your voice and the dancers' voice is heard?

SM: Isn't that manipulative?

MS: Yes it is! But it's different from "I have an idea, do this", because then they would resist. So I totally manipulate, like "Wow, you have a great idea, stick with it". It's a kind of terminology – but it really matters.

SM: I totally see what you are saying. But in our process people say "Let's do it democratically!", yet I'm the producer. I have the responsibility towards presenters and funders. So how do you deal with these structures so that both your voice and their voice is heard? How can you balance voices? For me it comes down to clear methodologies. I guess I'm very German in that sense, but it's the only way I can see to make clear what the goal is and to make the choices we have transparent. It's not magic: There are certain steps to be taken. And the dancers I have been working with for over six years now – they know the steps too.

EP: Can you give an example of how you collaborate on material with the dancers?



Sebastian Matthias "x / groove space" © Katja Illner

SM: In "x / groove space" we noticed that it needs a moment when there's a very personal addressing of the audience – otherwise people can remain in their audience bubble and the piece will stay in the conventional performance situation. So it's the frame of what we're looking for. We know what its function is, we have agreed that it's important, so we get an audience's feedback of what works for them, what doesn't work. There are a lot of filtering processes...

MS: Are there criteria?

SM: We discuss the criteria at the beginning of the project, in the kick-off session. I then also have to abide by those rules.

MS: I'm really curious, do you pick dancers who are really good discussers or speakers, because you have to value their level of discourse? Or doesn't that matter, because it's really about how well they dance?

SM: It's actually really about dancing. I agree with you about creating the space of the aesthetic discourse. But it doesn't mean words only, but techniques or emotional spaces. You create a space where things can actually materialise, and where you can do something that you haven't seen before.

MS: It sounds like you find something that's bigger than the work: you find a system, a language, a process. There's a byproduct, the work, but then there are spokes and spaces around the thing.

SM: And in a way the work actually gives rise to new questions and new interests or other potentialities. I can never imagine things in their full complexity. The material we develop is stronger than my initial fantasies. And yet we have to talk about it, because in the beginning you only catch little glimpses – it's not there yet, you need four weeks until the material is actually there for other people to see it.

MS: Who makes this decision if you say some material is working or not working? You or the collective?

SM: We all discuss it. We have a rotating system, everybody is sometimes outside or inside. The dancers step out with me so that they can look at the material too. It's the moment of objectifying the material. Sometimes I use my veto – but it usually destroys the process.

MS: That's a lot to say, "Step out and let's look together". I mean, of course you're giving them a lot of voice in the work, because you are practising that with them. It isn't even just open movement, where they look at each other. You're saying, "Come on my side and look with me at the work". It's beautiful, very generous, but...

SM: It makes it much harder?

MS: Yeah! Well, it depends...

SM: My process is that I need dialogue. I'm much more creative in dialogue.

MS: Yeah, the whole thing is based on dialogue, right? There is dialogue with the audience, dialogue with the crew and performers. It's like a kind of exponential dialogue system... Maybe we share that: we like to be creative in dialogue. It's true! 🗡️

Sebastian Matthias

x / groove space

Sophiensæle

13. + 14.8., 17:00, 15.–17.8., 19:00 | 70min

Meg Stuart / Damaged Goods & EIRA

BLESSED

HAU2

30. + 31.8., 21:00 | 80min

Meg Stuart / Damaged Goods & Münchner Kammerspiele

UNTIL OUR HEARTS STOP

Volksbühne

3.9., 19:00 + 4.9., 17:00 | 120min



Deconstructed Contemporary

Claire Cunningham is an ever evolving creator and performer living in plural

Interview: Gustavo Fijalkow

Claire Cunningham is currently one of the most successful British choreographers. Her latest work, "Give Me A Reason To Live", is inspired by Hieronymus Bosch's paintings and results in a brilliant dance on crutches, resonating today's questions arising around people with different (dis-)abilities. The dance curator and researcher Gustavo Fijalkow went to an open rehearsal of her new piece in London and talked to Claire Cunningham about the recent piece and her career from a classical singer to a remarkable performer.

Gustavo Fijalkow: "Give Me A Reason To Live", the piece you will present at Tanz im August, is inspired by the work of Hieronymus Bosch. What drove you to engage with him?

Claire Cunningham: I had indeed been aware of Bosch's work for a long time. There was all this interesting darkness there, which I was drawn to. So when Dance Umbrella proposed to me, to make a creation about Bosch, I got quite excited. It was a privilege, to be given the time to dwell so deep into an artist's context and work. "Give Me A Reason To Live" is the result of this immersion.

GF: Which were your main triggers during the creation process?

CC: The first day I was presented with sketches by Bosch, which all depicted disabled people. And I got completely excited. But I was fighting it. I didn't want to

go straight for that, just because it was so fascinating! However, the figures were so powerful and beautiful, they had these incredibly different bodies. And they were metaphors for something else. What was the purpose of them being in the paintings? What did they stand for, 500 years ago?

The scholar who presented us the works said they might symbolise sin, or more specifically greed, I completely connected to that. By that time, it must have been 2013, I was seeing this in the newspapers in the UK: Disabled people were being used as propaganda from the government, we were being called 'scroungers' in the media. And so one step follows the other. I have always been fascinated by that part of the Holocaust, of the eradication of disabled people. It is a very forgotten part of the Holocaust. Not everybody is aware that that happened. And that is partly because there is no survivor testimony. What does

that tell you? It is terrifying. This piece is not about the Holocaust, but it is, in a way, a memorial. I want to recall this part of the Holocaust again into people's minds.

GF: *I heard you singing beautifully in the open rehearsal. Did you engage with other artistic expressions before dancing?*

CC: I was drawn to singing and trained my voice since the age of fourteen. I wanted to be a classical singer and I went to university and I studied music. I was drawn to Lieder: Schubert, Schumann... I've always been more interested in interpretation than in technique and I was also better at interpretation. I think singing is still the truest of all my expressions. So my intention was to sing Lieder, but I didn't quite know how to make it as a job, coming out of university. But then I met a company in Glasgow, Sounds of Progress, who were training and supporting disabled individuals to become musicians. I joined them and started working in theatre.

I wanted to make myself more employable, to add skills to get more work, and hence I went to learn aerial dance.

A huge amount of my approach to theatre still comes from that time. From seeing and learning that, as humans, we are inherently interested in other humans. Everybody's stories are interesting, if you give them space, and context. And I got a lot of basic theatre craft from being in that company. But I didn't know I was learning, you know! And I got to work with the top theatre directors from Scotland at that time, who came and worked with the company.

GF: *That was also the time in which dancers and performers with different physicalities started to become visible.*

CC: Very possibly. But I was completely unaware of dance, I had no interest in it, whatsoever. I had seen a couple of shows with disabled dancers, and I thought: it's great, but I'm a singer. But then, I was

turning thirty and got this panic! The years were ticking by and I wasn't nearly performing enough, so I got quite mercenary. I wanted to make myself more employable, to add skills to get more work, and hence I went to learn aerial dance. And then, maybe about 2001, I saw the company Victoria [now Campo], from Belgium. What I loved was that here they were performers – they were not an actor, nor a musician, nor a singer... they were all that! And that was the degree of comfort I wanted in front of an audience. The feeling that you could morph between whatever was the right mode for that very moment. So seeing work like that became really exciting. And what had begun mercenarily was starting to feed me more!

GF: *When did your own work as a performer and choreographer start to become recognised?*

CC: Not until 2007. Around 2003 I started to understand that I was constantly partnered with the crutches, which I had started using at age fourteen, and that they were actually always going to be here. And I was starting to work out how to deal with that. One of the things I acknowledged was that they had given me a lot of upper body strength, which I didn't like, because I perceived it as not feminine. In 2004 I was hired for a piece of aerial dance, by choreographer Jess Curtis. It was with him, that things exploded outwards.

Before, I had only encountered medical perspectives and observations on my body, things it didn't do. But through Contact Improvisation, through proprioception, I encountered ways of thinking, feeling, sensing my body, that I had never experienced before. And I became obsessed with movement. How it was me? How do I work with the crutches? How was that unique to the way that was me, and my own physicality? And I began to explore that more and more. And out of spending time exploring how I and the crutches could move, material began to develop. I thought I was a performer, and that was fine. But inevitably, by being left space and time to

play, and curiosity, lots of things started to emerge. And I realised: I'm making something here! [Claire looks surprised]. By accident, I was creating!

There is a whole world of bodies, who are not allowed to speak.

GF: *Earlier on, you talked about adding skills, in order to be more employable. You've got a very unique physicality. Does this translate into more or better possibilities to work?*

CC: I think it can. Though it doesn't mean that everyone, who is a disabled individual trying to work in dance, is suddenly more employable. It should be! Because, if anything, different physicalities offer so much to dance, more than to any other art form. We are talking about the languages of bodies, and there is a whole world of bodies, who are not allowed to speak. Dance is the art form, which is most missing these voices. Contemporary dance is supposed to be evolving, to be about what's happening right now. But it has also become completely codified in ways of moving, which are specific to certain bodies and physicalities. In my case, there's been also luck, fortune. You need people opening doors for you. And some people have enabled my specific exploration and vocabulary to be understood as a potential unique voice in dance. My physicality gives me an originality of perspective, which is a gift for an artist. I have an audience, wherever I go. I don't have to work as hard in order to stand out, to be seen. And that's a nice shortcut to have, as a performer! Why not make the most of that?!

GF: *We are actually talking about the relationship between dance, dance education and market.*

CC: Yes! A lot of institutions and teachers are afraid of damaging the form. They think they are compromising the quality of the dance by bringing in disabled people. And the reality is, that different physicalities require people to re-

think what the actual intention behind a task is, what is behind that very movement. What is at the core of what you are trying to embody, rather than what is the shape you are trying to make. To me, art should reflect the world in some way and at the moment it really doesn't. It represents a very, very narrow band of society, and that is incredibly frustrating, and also boring.

GF: *You've mentioned codified vocabularies in dance. Are you working towards a codification of your own vocabulary? Is that desirable in any way?*

CC: [laughs] It's funny. There is this technique! In 2006 I spent six weeks being mentored by Bill Shannon. He comes from a Hip Hop background, so his vocabulary is very codified. And we worked at finding and naming my movements.

I found a document with the names not long ago again. I don't actually work with it, but in that moment it was great to understand what my movements were. It was also an act of ownership. To be able to say: this here, this is completely my movement.

As I mentioned earlier, Jess introduced me to movement through Contact Improvisation, but when I returned to Scotland I had no-one to dance with. So I invented

a Contact Improvisation score between myself and the crutches. I treated them as human bodies. And that has completely informed the way in that I handle them. It means that they have a liveness, when I work with them. So it fluctuated between them being part of me and being separate from me. The way in which I interact with them is very specific, there's a preciousness. And this is part of my 'technique'.

GF: *Have you ever had dancers with normalised bodies in your classes, who wanted to learn how to dance with crutches? What is the negotiation then?*

I choose to describe myself as a self-identifying disabled artist, so it's a kind of ownership.

CC: Once I taught a class to the Scottish Dance Theatre – our national contemporary company. I taught a bit of repertoire, but I dance on crutches and they have no crutches. So it was interesting, because they got a sense of what a dancer with a different physicality has to deal with, when trying to comply within a normative training. The sheer amount of adaptation and mental work that is required to understand what is actually happening, when you cannot simply replicate

the shape of things. It was an interesting exercise to do. The dancers were brilliant. They were very fascinated and took up the challenge, in the sense of what am I taking from this? The momentum, the weight, the shape? But generally, until now, I haven't found a reason for putting dancers who don't use crutches onto crutches. And I never say never, but until now I haven't found the right context to do so. But then, as you've seen, with Jess we are exploring that in one way in our new piece...

GF: *Throughout our conversation, you've used different terms to refer to physical differences. Which is the better wording, in your opinion?*

CC: It's difficult. The terminology I'm using, until I find something better, is still very binary, which is highly problematic. I tend to work with the terms disabled and non-disabled, which comes out of the social model of disability, developed in the UK. I choose to describe myself as a self-identifying disabled artist, so it's a kind of ownership. It is me saying it, it is not the society saying I am disabled. And it's about me wanting to be visible, and disability as part of my identity. The physical language that I use, the way I encounter the world, and the way the world encounters me, are informed by the lived experience of disability. It is also that, if I say that I am a disabled artist, it is a cultural identity I am taking. It doesn't mean I am disabled as an artist! However, my work is not about disability. In some pieces it's more foregrounded than in others. But it is not about it.

GF: *Who is Claire Cunningham, in her own terms, for people who don't know her?*

CC: She is not the same person she was two years ago, ten years ago. She is a they, a they of body and crutches, that looks at the world with very dark, sarcastic humour. Does that work? 🗡️



© Hugo Glendenning

Claire Cunningham
Give Me A Reason To Live
Deutschlandpremiere | HAU2
18. + 19. 8., 19:00 | 40min

Snap Chat #3

Matteo Fargion



Where are you now?

On a train home from York. It's raining.

How old is old in your books?

54. I feel pretty old today.

Is your playing your dancing?

More like my dancing is my playing, when I dance, but in this piece I'm not dancing...

How important is collaboration for you as an artist?

It's a lot less lonely.

Where do you belong?

Not on a train home from York.

Are questions of identity simple or complex to you?

As a half-Jewish-half-Catholic Milanese who moved, as a child, to the north of England and then, as a teenager, to South Africa in the worst apartheid years, well, I try to just get on with it.

How did you choose the books for the Bibliothek im August?

Quite quickly.

What is your favourite quotation from the book you have chosen to recommend?

"Continuity today, when it is necessary, is a demonstration of disinterestedness. That is, it is a proof that our delight lies in not possessing anything." (John Cage)

DANCE ON ENSEMBLE
7 DIALOGUES (Matteo Fargion)
Deutschlandpremiere
Those specks of dust (Kat Válastur)
Uraufführung
HAU1
19. + 20.8., 20:00 | 100min

Sechs erfahrene Tänzer*innen über 40 bilden das DANCE ON ENSEMBLE. Als erste eigens für sie geschaffene Kreation sind "7 DIALOGUES" von Matteo Fargion entstanden: sechs sehr persönliche Soli, erarbeitet in Tandems von Künstler*innen aus den Bereichen Theater, Bildende Kunst und Choreografie. Premiere bei Tanz im August hat die dritte Arbeit für DANCE ON, "Those specks of dust" von Kat Válastur. In einem zeitgenössischen Ritual gewinnt das Alter jenseits gewohnter Zuschreibungen eine neue Wertigkeit.

Snap Chat #4

Kat Válastur



Where are you now?

I'm in my wonderful residency atelier in Paris.

Is Berlin the best place for you as an artist?

Yes, it's the place where I was artistically 'nurtured' and where I create my works, but maybe the best place to be as an artist is in Ammassalik, Iceland.

What are you interested in at the moment?

In making some constructions that will hypnotise the audience, I am now taking the time to work extensively on those constructions...

How do you get started, with ideas or bodies?

What is an idea without a body?

Where do you belong?

To a tribe with a wild way of thinking!

Are questions of identity simple or complex to you?

I believe that identity is a limit and I prefer to not limit myself when I create, so I avoid setting any questions on identity since what I create involuntarily identifies me anyway.

How did you choose the books for the Bibliothek im August?

As books that really inspired me and offer me a space for knowledge.

What is your favourite quotation from the book you have chosen to recommend?

It's hard to remember a specific quotation, but Mallarmé's poem is one of the most striking poems I have ever read. In the poem a kind of depersonalisation takes place and the narrator is called Igitur, which means...Therefore.



Zwischen Fliegen und Fallen

Yoann Bourgeois schafft mit “Celui qui tombe” einen
Schwebezustand zwischen Artistik und Tanz

Interview: Laurent Goumarre

© Geraldine Aresteanu

*Er hat seine Akrobat*innen zu Bachs “Kunst der Fuge” fallen und fliegen lassen. Nun verlangt Yoann Bourgeois von ihnen, aufrecht zu bleiben oder zumindest das Gleichgewicht zu halten, obwohl ihnen jeden Moment der Boden unter den Füßen entfliehen kann: ein radikaler Gestus für einen Zirkus mit existenzieller Dimension. Mit dem Radiojournalisten Laurent Goumarre sprach der Artist und Tänzerchoreograf Yoann Bourgeois über sein Stück “Celui qui tombe”.*

Laurent Goumarre: Yoann, was war die Ausgangs-“Fläche” für diese Arbeit?

Yoann Bourgeois: Mit “Celui qui tombe” möchte ich eine besondere Form von Theatralität weiter erkunden, indem ich eine klare Position weiter radikalisiere: Eine Situation entsteht aus einem Verhältnis von Kräften heraus. Die Bühne, die ich für dieses Projekt entworfen habe, ist ein einfacher Boden, der durch verschiedene Mechanismen mobilisiert wird – Gleichgewicht, zentrifugale Kraft, das Hin- und Herschwingen. Sechs Personen, eine Art ‘Miniatur-Menschheit’, befinden sich auf diesem Boden und versuchen aufrecht zu bleiben. Sie reagieren auf die physischen Einschränkungen, lösen aber selbst nie die Bewegung aus. Durch das Aufeinandertreffen der Körper und Massen, durch diese oder jene Einschränkung, kommt eine Situation zustande. Die Vielfalt der physischen Prinzipien führt zur Vielfalt der Situationen. Die Situationen, die ich schaffe, haben einen besonderen Status, sagen wir, sie sind mehrdeutig. Ich versuche, mein Theater auf diesem schmalen Grat anzusiedeln, wo etwas erscheinen kann.

LG: Deine Vorstellung von Zirkus entspricht eher dem “Nichtagieren” als der

Manipulation. Was ermöglicht Dir diese Unterscheidung?

YB: Ich möchte meinen Gestus radikal verfeinern, indem ich auf die Schärfung eines essentiellen Zirkusprinzips setze: Der Akteur ist ein Vektor für die Kräfte, die durch ihn hindurch gehen; er wird bewegt von Flüssen, die er übersetzt wie er es kann. Dieser Gestus ist auch ein Zirkusgestus, weil er Teil einer bestimmten Darstellung des Menschen ist: So wie wir denken, dass der Mensch nicht im Mittelpunkt des Universums steht, so gibt es auch keinen Grund, dass er auf der Bühne im Mittelpunkt steht. Auf meiner idealen Bühne – unabhängig davon, ob es diesen Zirkus wirklich gibt oder nicht – lebt der Mensch auf einer horizontalen Ebene zusammen mit Tieren, Maschinen und so weiter, ohne sie zu beherrschen. Durch eine neue Anordnung der Dinge scheint mir die Menschheit auf eine andere Art und Weise ergreifend.

LG: Warum war für Dich von Anfang an eine “Dekonstruktion des Zirkus” notwendig?

Ich vereinfache die Form für eine größere Lesbarkeit der Kräfte.

YB: Ich möchte sehen, woraus dieser Stoff, der mir so wichtig ist, besteht, um seine grundsätzlichen Kräfte zu entdecken. Ich glaube, dass damit neue Formen von Theatralität entstehen können und dass das wirklich eine Quelle ist. Mein Arbeitsvorgang würde also einer Minus-Rechnung ähneln: Ich versuche, meine Recherche von allem, was nicht notwendig ist, frei zu machen. Ich vereinfache die Form für eine größere Lesbarkeit der Kräfte. Das ist für mich auch eine Möglichkeit, zur Geschichte des Zirkus etwas beizutragen.

LG: Sollte diese Geschichte nicht über die Entwicklung eines Repertoires funktionieren, wie es bei Tanz, Theater oder heute auch Performance der Fall ist?

YB: Indem ich parallel die Lage des Zirkus im Auge behalte, versuche ich, die aktuellen Herausforderungen zu verstehen.

Der Zirkus befindet sich in einer sehr besonderen Situation: seine Geschichte wird sehr stark ‘von außen’ gestaltet. Jedoch wird er, paradoxerweise, wenig unterstützt, obwohl er eine große Sichtbarkeit genießt. Die Gefahr ist die Normalisierung. Daher denke ich auch innerhalb der Zirkusschulen über die Lernbedingungen nach, damit ein Repertoire entstehen kann. Dafür muss man sich mit dem Schreiben vertraut machen, indem man Arten zu schreiben erfindet, die dieser bestimmten Praxis entsprechen.

LG: Wie gehst du diesbezüglich in deiner Arbeit vor?

YB: Wir haben unsere Kompanie gegründet, um einen kontinuierlichen Arbeitsprozess zu schaffen. An meiner Seite steht ein kleines Team, das sich, wie ich, engagiert und auf Langfristigkeit gesetzt hat. Wir versuchen, unsere Beziehung zur Zeit anders zu denken. Wir setzen auf einen experimentellen, empirischen Vorgang. Wir erfinden unsere Vorgehensweisen im Laufe der Zeit. Wir fangen gerne mit Skizzen an. Manche von ihnen werden zu eigenständigen Nummern. Nach fünf Jahren gemeinsamer Arbeit sehe ich auch, wie sich eine Art ‘Konstellation der kleinen Formen’ abzeichnet, die um ein zentrales Konzept kreist: den ‘point de suspension’, den Umschlag- oder Schwebepunkt. Ich habe neulich versucht, dieser endlosen Recherche einen Namen zu geben: “Versuche einer Annäherung an den Schwebepunkt”. Ich hänge sehr an der kreativen Dimension, wie man sie im weitesten Sinn erleben kann. Es sind erst einmal außerordentliche Lebenserfahrungen. Jedes künstlerische Projekt definiert seinen eigenen Modus, seine Seins-Art. ⚡

Dieses Interview wurde im Auftrag der Biennale de la danse Grenoble 2014/15 geführt.

Unter www.magazinimaugust.de finden Sie einen ergänzenden Artikel zu Yoann Bourgeois aus der Zeitung “Le Monde”, verfasst von Rosita Boisseau.

Family
Friendly

Yoann Bourgeois / CCNG
Celui qui tombe
Deutschlandpremiere | Haus der Berliner Festspiele
26. + 27.8., 19:00 | 65min

Freiheit vom Eindeutigen

**Ein wilder Mix aus Literatur und Pop:
in MOTUS' "MDLSX" wersetzt sich Silvia Calderoni
den gängigen Geschlechterrollen**

Text: Anna Mayrhauser

MOTUS wurde vor 25 Jahren in Rimini gegründet. Das Performancekollektiv ist dem dokumentarischen Theater verbunden, es hat sich mit Regisseuren wie Pier Paolo Pasolini, Rainer Werner Fassbinder und Jean Genet befasst – und immer wieder auch zu Genderfragen gearbeitet. Die Soloperformance "MDLSX" mit Silvia Calderoni ist inspiriert von Jeffrey Eugenides' Roman "Middlesex".

"Cal" wurde die Tänzerin und Schauspielerin Silvia Calderoni als Kind im Italien der 1980er Jahre manchmal von den anderen Kindern genannt. "Cal", wie die ersten Buchstaben ihres Nachnamens. Oder "Cal" wie Cal/Calliope, die Hauptfigur in Jeffrey Eugenides' Roman "Middlesex".

"MDLSX" wie "Middlesex" heißt nun auch die Soloperformance von MOTUS, in der Silvia Calderoni zu sehen ist. Es ist ihr erstes Bühnensolo. Die Regisseurin und Dramaturgin der Performance,

Daniela Francesconi Nicolò, eine der Gründerinnen der italienischen Performancegruppe MOTUS, muss ein bisschen lachen, als sie von Silvia Calderonis Kinder-Spitznamen erzählt. Denn in "MDLSX" mischen sich zwar Literarisches und Philosophisches mit autobiografischen Fragmenten, doch die Geschichte mit dem doppeltem "Cal", die sei einfach nur ein Zufall.

In seinem Bestseller "Middlesex" aus dem Jahr 2002, auf den sich "MDLSX" bezieht, erzählt der amerikanische Schriftsteller Jeffrey Eugenides von Cal Stephanides, geboren als Calliope. Cal wächst als Kind der dritten Generation einer griechischen Einwandererfamilie in Detroit auf. Bei seiner Geburt als Mädchen eingeordnet, erfährt er erst durch die ärztlichen Untersuchungen nach einem Autounfall, dass er intersexuell ist – und lebt als Mann weiter. "Middlesex", die ausufernde Familiengeschichte und 'Coming-Of-Age-Story', gilt heute als eines der wichtigsten Bücher des 21. Jahrhunderts – und brachte ein bis dahin meist marginales Thema in den Mainstream. Daniela Francesconi Nicolò liebt "Middlesex". Aber da ist noch etwas: "Als ich begonnen habe, das Buch zu lesen, habe ich oft an Silvia gedacht."



Ambiguität, Androgynität und Präsenz sind drei Wörter, die Daniela Francesconi Nicolò immer wieder benutzt, wenn sie von Silvia Calderoni spricht. "Silvia is about presence", sagt sie im gemeinsamen Interview mit Silvia Calderoni und es klingt wie die schönste Liebeserklärung, die eine Regisseurin ihrer Schauspielerinnen machen kann. Seit zehn Jahren arbeiten sie zusammen. So kennt Nicolò auch die Geschichten, wie Calderoni schon als Kind von Klassenkamerad*innen, Freund*innen und auch ihren Eltern gefragt wurde, ob sie ein Mädchen oder ein Junge sei. Manchmal scherzhaft, oft grausam.

Der Impuls für "MDLSX" sei von Silvia Calderoni ausgegangen, erzählt Daniela Francesconi Nicolò. Trotz der Verweise, Ähnlichkeiten und Doppelungen ist "MDLSX" keine Adaption von "Middlesex", und Silvia Calderoni spielt nicht Eugenides' Figur Cal. Erzählt wird vielmehr die Geschichte eines Mädchens, das schon als Kind immer für einen Jungen gehalten wird und das sich in der Pubertät mit ihrer ambigen Weiblichkeit auseinandersetzt. Die Grundidee der Performance sei es, nicht dazugehören zu müssen, nicht wählen zu müssen, welches Geschlecht man sein will, so Nicolò und Calderoni.

Anfangs hätten sie sich stärker auf Silvias Biografie berufen wollen; davon seien sie aber abgekommen, um die Geschichte zu öffnen und universeller zu erzählen. Und so mischt die Performance Silvia Calderonis Erfahrungen und Versatzstücke aus Jeffrey Eugenides' Roman mit Texten von Philosoph*innen und Queer-Theoretiker*innen wie Judith Butler oder Paul B. Preciado, die heteronormative Ordnungen und starre Geschlechterrollen kritisieren, aber auch mit persönlichen Homevideos aus den 1980er und 1990er Jahren oder Popmusik. Pop wird dabei zum Storyboard und Silvia Calderoni, die auch im 'wirklichen Leben' als DJ auftritt, erzählt die Geschichte ihres/ihrer Cal anhand von Popgruppen, die ihre Jugend als 1981 Geborene prägen: Placebo, Vampire Weekend, The Smiths, Dresden Dolls.

*"Wer bist du? Bist du Mann oder Frau?"
Nachdem die Frage gestellt ist, kommen alle
Texte zu dem Ergebnis, dass sie eigentlich
nicht gestellt werden müsse.*

Es gibt eine Kunstform in diesem wilden Mix aus Philosophie, Literatur und Autobiografie, aus Musik und Popkultur, die nicht zitiert wird, und das ist das Theater. Einerseits weil es wenig gute Theaterstücke gebe, die sich mit Genderthematiken befassen, so Daniela Francesconi Nicolò. Aber auch, weil das Theater einfach nicht ihr Medium sei, ergänzt Silvia Calderoni: Sie kommt vom Tanz, bevorzugte lange auf der Bühne nicht zu sprechen. Immer schon habe sie dabei auch Rollen übernommen, in denen geschlechtliche Ambiguität eine große Rolle gespielt habe: Die Antigone im von Sophokles inspirierten "Alexis. A Greek Tragedy", das den Tod des 2008 von der Polizei in Athen erschossenen Teenagers Alexandros Grigoropoulos aufarbeitet. Oder in "Nella Tempesta", einer Aneignung von Shakespeares "The Tempest". "MDLSX" ist die konsequente Fortsetzung dieser Arbeit. Und

es ist eine wichtige Performance: Wenn man Theaterkritiken und Ankündigungen zu "MDLSX" liest, dann fällt auf, dass eine Frage verhandelt wird, die auch Silvia Calderoni immer wieder begegnet ist, eine Frage, die das Stück dekonstruiert: "Wer bist du? Bist du Mann oder Frau?" Nachdem die Frage gestellt ist, kommen alle Texte zu dem Ergebnis, dass sie eigentlich nicht gestellt werden müsse. Alleine dieser Widerspruch zeigt deutlich, wie wenig gewohnt es in unserer Gesellschaft noch ist, abseits von festen Rollenzuschreibungen über Geschlecht zu sprechen. Und wie nötig Performances wie "MDLSX" sind.

*Auf der Bühne darf ich mich immer
verändern, da ist das anerkannt. Aber im
Leben soll es nicht gehen?*

Mit "MDLSX" versuchen Calderoni und Nicolò, weder akademisch noch didaktisch auf einen grundlegenden Widerspruch in der gängigen (Geschlechter)-Wahrnehmung und -Konstruktion aufmerksam zu machen: "Auf der Bühne darf ich mich immer verändern, da ist das anerkannt. Aber im Leben soll es nicht gehen?", fragt Silvia Calderoni. Das sei der Kern von "MDLSX", so Daniela Francesconi Nicolò: "Es geht um Freiheit. Die Freiheit, zu werden, was immer du sein willst. Die Freiheit, du selbst zu werden. Nicht in einer Rolle festzustecken, die etwa deine Familie für dich festgelegt hat."

Italien, so betont Nicolò, sei nach wie vor stark patriarchal geprägt, die Kirche sei stark, es gebe noch viele Probleme mit Homosexuellenfeindlichkeit. Das erste Gesetz für eine eingetragene Lebenspartnerschaft gibt es seit wenigen Monaten, jahrelang kämpften Aktivist*innen dafür. Italien sei ein Land, in dem das Thema Homosexualität in der Schule und auch in manchen Familien immer noch totgeschwiegen werde.

"Als ich ein Kind war, hatte ich viele Probleme damit, wie ich war", sagt Silvia Calderoni dazu. "Ich hatte viel Streit und Probleme mit meinen Eltern und Menschen in meinem Umfeld. Also dachte ich: Ich will darüber sprechen. Es ist wichtig; es ist für mich wichtig. Heute. Morgen. Übermorgen." Und Tanz sei eine besonders dankbare Kunstform, um Genderfragen zu thematisieren und neu zu verhandeln, so Silvia Calderoni: "Für mich ist Performance der beste Weg um mit anderen zu kommunizieren, ich bin keine große Rednerin, keine Aktivistin und auch keine Schriftstellerin." Daher sei es ihr sehr wichtig, trotz ihres Anliegens nicht als Botschafterin verstanden zu werden: "Ich spreche nicht für andere in meiner Performance. Ich spreche über mich. Ich will nicht die Stimme der LGBTI-Community sein. Ich spreche für mich, und wenn du mir zuhörst, erkennst du vielleicht etwas von mir in dir." ➡

MOTUS
MDLSX

Deutschlandpremiere | HAU3
12.-14.8., 21:00 | 80min

Snap Chat #5

Nick Power



Family
Friendly

Nick Power
Cypher

Deutschlandpremiere | Sophiensæle
1. + 2.9., 19:00, 3.9., 17:00, 4.9., 15:00 | 45min

Im Kreis miteinander zu 'battlen' und in den spielerischen Wettstreit zu treten, ist das wichtigste Ritual der B-Boys. "Cypher" steht für die Null – rund wie der Kreis, es ist die Arena, in der die eigenen 'Skills' präsentiert und beurteilt werden. Der australische Hip-Hop-Künstler Nick Power und vier B-Boys bieten einen körpernahen Einblick in die hoch virtuose Subkultur: "Cypher" ist eine rigorose choreografische Komposition über gegenwärtige Rituale.

Where are you now?

I'm currently in Sydney, Australia where I live by the beach... it's winter time here and the whales are passing by.

What are you interested in now?

I have an insatiable interest in the culture and community of Hip Hop.

How would you welcome the audience to your performance?

This is our ritual, our culture, come and feel the realness.

How do you get started, with ideas or bodies?

I come to a project with a strong concept and lots of ideas... after all these ideas fail I usually find something interesting that I can build on within that failure.

Three things you cannot live without?

My daughter, my wife and the ocean.

Are questions of identity simple or complex to you?

Simple and deeply complex.

Who is your all time favourite author?

Charles Bukowski.

How did you choose the books for the Bibliothek im August?

All the books I have chosen have informed my work in some way. One comes from a historic point of view, one from a practical point of view and one from an artist's point of view.

What is your favourite quotation from the book you have chosen to recommend?

"I saw the circle before I saw the kid in the middle. I was nine years old, the summer of 1978, and Marcy was my world." (Jay-Z: "Decoded")

Im Still-



© Nicolas Mansfield

um den Schuss

Waffe, Bibel, Cha Cha Cha: “von mit nach t: No 2” ist VA Wölfls neuestes Werk an der (Anti-)Kunstfront

Text: Melanie Suchy

Gegründet vor fast dreißig Jahren im Umfeld der Folkwang Hochschule Essen, ist das Ensemble NEUER TANZ noch immer Avantgarde. Jeder Abend ist ein Happening und die Bühne der Ort ästhetischer Grundlagenforschung. Mit “von mit nach t: No 2”, ihrem ironisch-unangestregten 60er-Reenactment zwischen Showtanz und Präsidentenmord, sind der Düsseldorfer Künstler VA Wölfl und sein Ensemble erstmals seit langem wieder in Berlin zu Gast.

In der Düsseldorfer Altstadt sollte gebombt und geschossen werden. Einen Tag, nachdem Pläne für IS-Terroranschläge in dem Ausgeviertel bekannt wurden, treten ein paar Kilometer südlich, im beschaulichen Benrath, im Marstall des Schlosses, Männer mit Waffen auf eine Bühne. Mit handlichen Revolvern. Wie die Welt sich verändert hat, denkt man da. Wie die Zeit vergeht. Das Stück, das sie aufführen, ist von 2009. Dieselben Revolver. Dieselbe Haltung. Einer hält seine Waffe dem anderen an den Kopf, während dieser, in der einen Hand einen Spickzettel, in der anderen ebenfalls eine Waffe, ein Lied singt. “Flow my tears”. Er macht eine Leidensmiene und tut, als gehörte der etwas vermatschte Countertenorgesang aus dem Lautsprecher zu ihm. Die Melodie ist alt, John Dowland hat das melancholische Lautenlied “Lachrimae Pavane” 1596 komponiert, das durch all die Jahrhunderte ein Hit geworden ist. “Flow my tears, fall from your springs! Exiled for ever, let me mourn.” Die Klage wird an diesem Abend noch ein dutzend Mal zu hören sein, und die Waffen werden hunderte Male erhoben und überall hin gerichtet, in den Raum, zu anderen Tänzer*innen hin, an eigene Körperteile. Aber sie sind tödlicher als vor sieben Jahren.

Das ist nur ein Gedanke. Die Art, wie VA Wölfl mit ihnen Kunst macht, wirkt weniger clever, sondern beharrlich. Er steckt sie nicht weg. In “Ich sah: Das Lamm auf dem Berg Zion, Offb. 14, 1”, diesem umständlichen Titel, der auf die Apokalypse des Johannes verweist, beachtet man jetzt die ‘Offenbarung’, vielleicht eine Vorhersage. “Let me mourn”: Lass mich die Zukunft betrauern.

Ein rasendes Kriegsflugzeug kommt auf der übergroßen, deshalb unscharfen Videoprojektion, die zwischendurch schräg auf die Wand und den Boden geworfen wird, scheinbar nicht von der Stelle, und die ballettartige Formation der neun Tänzer*innen darunter, die Köpfe im Filmlicht, dreht sich auch nur ewig um sich selbst, angetan mit den schwarzen Tutus des bösen Schwans. Und wie die Revolver strecken die Damen manchmal ihre Spitzenschuhspitzen schräg in die Luft, während die Waffen virtuos, nämlich heimlich, von Hand zu Hand gereicht werden. Seit diesem “Lamm”-Stück hat Wölfl seine Tänzer*innen immer wieder bewaffnet: mit den Revolvern oder mit Gewehren. Immer hat das einen gewissen Schick, der nur

durch das feuerzeughafte “klickklickklick” beim Abdrücken in einer der Szenen einen passend unpassenden Beiklang bekommt. Das Schlagwort von der Ästhetisierung von Gewalt winkt zunächst besorgt von der Seite. Doch bei Wölfl passt es erst nach mehreren Denkdrehungen in Richtung gewalttätige Ästhetik.

Bang bang, I hit the ground. Bang bang, that awful sound

Geradeaus und direkt lassen sich aus seinen Werken eben keine Statements herauslesen. Diese Freiheit nimmt er sich und verteidigt sie. Der Typograph, der er auch immer noch ist, choreografiert nicht in Großbuchstaben. Oder doch, aber deren Ansammlungen ergeben keine Sätze, höchstens halbe oder als Worte verkleidete Unsinnsgelbe. Diese (und das Verkleiden) entspringen wiederum einem scharfen Verstand und einer Vorgehensweise beim Proben, die VA Wölfl “Arbeit am Schlechten” nennt: Überraschendes am Rande des Geschehens zu bemerken, Unbeabsichtigtes, Unbotmäßiges, Gestolpertes, Gehustetes, und dieses oder daraus Entstandenes bis zur Perfektion wiederholen zu lassen, “noch schlechter!”, bis es gar nicht mehr schlecht aussieht.

So verwandelt Wölfl die Neben- zur Hauptsache, das Kleine in Großes. Vielleicht heißt deshalb auch sein Ensemble NEUER TANZ. Wie mit Lupe und Pinzette in die große weiße Box arrangiert, so sind diese Inszenierungen. Gern langsam, also groß in zeitlicher Hinsicht, und wiederholt. Das Großtun ehrt die Kunst. Als Kunst. Direkt befragt nach einer ‘Message’, spricht Wölfl nie vom Weltgeschehen, von Warnung oder Beunruhigung, von Ausdruck oder Gefühl. Politisch sei seine Arbeit in dem Sinne, dass er sie mit der erwähnten Freiheit tue, sagte er Ende 2014 bei einer Tagung im tanzhaus nrw in Düsseldorf, und dabei nicht nur anderen, sondern auch sich selbst widersprechen dürfe.

Schuss ohne Schall und Rauch

Als sein “12/... im linken Rückspiegel auf dem Parkplatz von Woolworth” (2007) gelobt wurde: “Man denkt, wieder was falsch gemacht. Aber man muss ja seine Vorstellungen nicht an die Leute bringen.” Bloß lustige Operette, so kommentierte er 2005 die aufgeblasenen Panzer in der Inszenierung “Revolver”, die, luftlos, buchstäblich unter den (Tanz-)Tepich gekehrt wurden, so dass die Tänzer*innen hinfert wie auf Schlamm liefen. Zu den Revolvern in den Händen diesmal: “Es gibt eine Ästhetik der Ballistik”, und gerade im klassischen Ballett werde ja oft die Verlängerung der Form und der Illusion verlangt. Nun wird eben die gefühlte, imaginierte Linie, über die Arme hinaus, echt sichtbar verlängert, und in der Vorstellung eines Schusses wachse die schöne Linie dann noch einmal, “ins Unendliche, sehr weit”. So Wölfl. Stimmt das, fragt man sich, wer schießt denn ohne Ziel? Er zog die Parallele zum Rauchen damals im Gespräch: die Hand, die Zigarette als Verlängerung, der Rauch und der Schatten des Rauches an der Wand. “Das hat etwas von Architektur.” In

seinem neuesten Werk, "von mit nach t: No 2", bekommt die Fluppe ihren Auftritt, einen kleinen.

Gezündelt wird dort auch an etwas anderem nah am Mund: Aus einem Mikrofon schlagen Flämmchen. Wie im Traum eines alten Rock'n Rollers. Dessen Zunge streckt sich auch kurz ins Bild, und die entsprechende E-Gitarre spielt wieder mit; in früheren Stücken, zuletzt in "CHOR(E)OGRAPHIE / JOURNALISMUS: kurze stücke" (2013), sah man sie häufiger in den Armen der Tänzer*innen, ebenfalls, wie die Gewehre, eine Art Architektur am Körper.

Der kurze schwarze Revolver hat aber jetzt, in "von mit nach t" ein Ziel. Vom Arm aus mit Ding auf etwas zu: So ließe sich vielleicht Sinn in den Titel hineinlesen, der wie "Mitternacht" klingt. Ein historischer Fall. Wölfl benennt mit Texten und kurzen Videoeinspielungen in zwei aufgebockten Flachbildfernsehern die Ermordung Robert Kennedys in Los Angeles. Am 5. Juni 1968 wurde der US-Präsidentschaftskandidat kurz nach Mitternacht in einer architektonisch sehr beengten Situation tödlich getroffen, in einem Küchendurchgang voller Leute und Geräte. In der Mittelszene des Stücks betreibt Wölfl scheinbar eine Rekonstruktion des Geschehens, ein zeitlupengedehntes Nachstellen und Winkelmessen von Schussbahnen. Man macht sich da als Zuschauer*in so seine Gedanken über den Wandel terroristischer Attentate sowie über US-Wahlkämpfe, aber kann auch schön von der malerischen Szene aus – samt herbeigetrager Engelsflügel – eine Linie in den Tanzbetrieb hinein ziehen, der sich heutzutage gern mit der Rekonstruktion bedeutsamer moderner Choreografien seiner eigenen verschatteten Architektur versichert.

Im Rückspiegel und endlos abwärts

Auch bei Wölfl schwirren jede Menge Echos der Vergangenheit durch den Raum. Vielleicht sind seine Stücke nichts anderes als das. Soundfänger, Reflektionen. Auch Elemente seiner eigenen Werke reinkarnieren sich in neuen Stücken; sie stehen sich sogar rückwärts in ältere Stücke hinein; bei der Wiederaufnahme des "Lamms" brennt dann auch ein Mikrofon. In "von mit nach t" wiederum lehnt die bekannte Leiter an der Wand, die mal eine Art Berg Zion war. Wieder fliegt ein Starfighter, an die Wand projiziert, diesmal endlos abwärts. Das bewährte Papp-Engelsdekor für die Tänzer*innen als Sendboten einer höheren Macht und Kämpfer*innen gegen die Schwerkraft. Was in "Revolver" die voluminösen Kleider einer Ballgesellschaft waren, im "CHOR(E)OGRAPHIE / JOURNALISMUS: kurze stücke" glitzernde Paillettenanzüge, sind jetzt raschelnde Brautkleider: Weiß und Spitze für alle. Aufdringlich und pathetisch kostümieren sie den Mord.

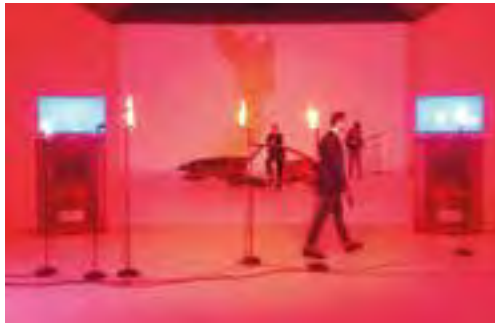


Foto © Daniel Poensgen

"Ich möchte einer werden so wie die, die durch die Nacht mit wilden Pferden fahren." Das Rilke-Gedicht rezitierte der Tänzer Yuki Takimori schon in "Short Cuts/ Kurze Stücke" 2011 mit schwerem Akzent. In "von mit nach t" rasen die imaginären Reiter nun an der zersägten Ruine eines alten edlen Autos vorbei. Martin Heidegger wird mit einem Aphorismus über Weisheit zitiert, der US-Präsident Lyndon B. Johnson mit seiner gefühlsdröhnenden

Ansprache nach dem Kennedy-Mord über den "tiefen Schatten der Trauer". Die Tänzerin Kristin Schuster reimt Pornografie auf Demokratie und verliest aus der Zeitschrift "Lettre International" Sätze über Musikkinnerlichkeit. Nicolas Mansfield deklariert: "It's in the moments between the movements". Das passt. Vom besonderen, dem Tanz eigenen Stillstand sprach VA Wölfl einmal.

Die 'movements' heißen diesmal "Cha Cha Cha". Vielleicht eine Verkleidung des DaDaDa. Der entsprechende Tanz ist von exquisiter Unangestrengtheit, solistisch und im Chor. Die Füße kreuzen oder kicken, Köpfe wenden, Hüften knicken, Arme oder nur die Schultern heben, rechts, links, rechts. Nie mit leeren Händen, die Finger immer am Revolvergriff. In der anderen Hand jetzt ein kleines schwarzes Buch, das Buch der Bücher. Als seien die Menschen mit beiden Extensionen oder Intentionen geboren. Dieser böse Gedanke wird normalisiert, ästhetisiert, überspielt. Die Bücher, abstehend vors Gesicht gehalten, werden zum goldenen Balken vorm Auge. Sehen aus wie die neuen Gadgets der sogenannten 'Extended Reality'.

Man kann sich kaputt lachen bei NEUER TANZ, ergriffen sein, betäubt von Lärm und Längen, berauscht vom Insistieren und Wiederholen, kann sich viel denken oder, ohne Ziel im Visier, einfach gucken. Dieses Wort gehört eigentlich nach Wuppertal in die 'Pina-Sphäre'. Der Künstler ohne öffentlichen Vornamen und die Künstlerin mit dem allzu öffentlichen Vornamen sind einander nicht galaktisch fern. Ihre Biografien kreuzten sich an der Folkwang Hochschule in Essen-Werden Anfang der Siebziger Jahre. Eines seiner Fotos, die Wölfl 2009 in einer Hochglanzzeitschrift zur Kulturhauptstadt Ruhr.2010 veröffentlichte, zeigt sie in übermütiger Kostümier-Laune. 1970. Im Fundus hätten sie Spaß gemacht und geraucht, erzählt er. Er studierte damals Fotografie und tummelte sich mit den Tänzerinnen, die dann das Tanztheater erfanden. Reinhild Hoffmann, Susanne Linke. Auch Wanda Golonka, mit der er 1987 NEUER TANZ gründete, kam von dort. Wölfls Kreationen sind ein eigenes Genre, unermüdliche (De-)Maskierungen von dem, was Bühne ist oder Tanz oder 'NEU'. 📌

VA Wölfl / NEUER TANZ

"von mit nach t: No 2"

Haus der Berliner Festspiele

19. + 20.8., 19:00 | 75min

HAU
präsentiert

PROGRAMM

Tanz im August 2016

	Fr 12.8.	Sa 13.8.	So 14.8.	Mo 15.8.	Di 16.8.	Mi 17.8.	Do 18.8.	Fr 19.8.	Sa 20.8.	So 21.8.	Mi 24.8.	Do 25.8.	Fr 26.8.	Sa 27.8.	So 28.8.	Di 30.8.	Mi 31.8.	Do 1.9.	Fr 2.9.	Sa 3.9.	So 4.9.
HAU1	19:00–20:30 Emanuel Gat SUNNY	19:00–20:30 Awir Leon						20:00–21:40 DANCE ON ENSEMBLE 7 DIALOGUES (Matteo Fargion) & Those specks of dust (Kat Válastur)	20:00–21:40 *		21:00–22:00 Voetvolk / Lisbeth Gruwez AH HA	21:00–22:00	19:00–20:15 Sidney Leoni 20:15–21:15 Sebastian Matthias Sidney Leoni walk+talk berlin	19:00–20:15 Under Influence		19:00–20:00 Kyle Abraham / Abraham. In.Motion Pavement	19:00–20:00		19:00–19:55 Mithkal Alzghair Displacement	19:00–19:55	
HAU2	21:00–22:20 Eszter Salamon mit Christophe Wavelet MONUMENT 0.1: Valda & Gus	21:00–22:20 *					19:00–19:40 Claire Cunningham Give Me A Reason To Live	19:00–19:40			19:00–20:15 Nicole Beutler / NBprojects 6: THE SQUARE	19:00–20:15				21:00–22:20 Meg Stuart / Damaged Goods & EIRA BLESSED	21:00–22:20			17:00–18:30 Mia Habib A song to...	17:00–18:30
HAU3	21:00–22:20 MOTUS MDLSX	21:00–22:20 *	21:00–22:20			21:00–22:00 Dana Michel	21:00–22:00 Mercurial George	21:00–22:00	21:00–22:00 *			21:00–21:45 Le principe d'incertitude / Liz Santoro & Pierre Godard	21:00–21:45 Relative Collider	21:00–21:45			21:00–22:15 Jaamil Olawale Kosoko #negrophobia	21:00–22:15	21:00–22:15	21:00–22:15	
Sophiensæle		17:00–18:10 Sebastian Matthias x / groove space	17:00–18:10	19:00–20:10	19:00–20:10	19:00–20:10						19:00–20:30 niv Acosta Discotropic	21:00–22:30	21:00–22:30				19:00–19:45 Nick Power Cypher	19:00–19:45	17:00–17:45	15:00–15:45
Haus der Berliner Festspiele		19:00–20:20 * Peeping Tom 32 rue Vandenbranden	19:00–20:20					19:00–20:15 VA Wölfl / NEUER TANZ "von mit nach t: No 2"	19:00–20:15				19:00–20:05 Yoann Bourgeois / CCNG Celui qui tombe	19:00–20:05 * ab 20:00 Party		19:00–20:00 Cullberg Ballet / Deborah Hay Figure a Sea	19:00–20:00				
Akademie der Künste (Hanseatenweg)								19:00–20:30 Eszter Salamon mit Christophe Wavelet MONUMENT 0.2: Valda & Gus	17:00–18:30 *	17:00–18:30											
RADIAL- SYSTEM V													19:00–20:10 Wang Ramirez	19:00–20:10 EVERYNESS	17:00–18:10						
Volksbühne am Rosa- Luxemburg- Platz																				19:00–21:00 * Meg Stuart / Damaged Goods & Münchner Kammerspiele UNTIL OUR HEARTS STOP	17:00–19:00

* Shuttle-Bus-Service zwischen ausgewählten Veranstaltungen. Fahrplan unter www.tanzimaugust.de
Shuttle service between different venues. Timetable at www.tanzimaugust.de

■ Meeting of Minds ● Dance Circle ▲ Meet the Artists ⌚ Family Friendly

Festivalzentrum HAU2

Bibliothek		16:00 Book Presentation Rudi Laermans							16:00 On the Sofa Meet the curator					18:00 Book Presentation Nanako Nakajima				18:00 Meg Stuart Igor Dobricic ■	18:00 On the Sofa Jamil Olawale Kosoko	17:00 Book Circle 20:30 On the Sofa Mia Habib Mithkal Alzghair	
WAU	ab 23:00 Party								ab 23:00 Party			ab 23:00 Party								ab 23:00 Party *	

Publikumsformate

Audience engagement formats

Meeting of Minds ■

Meeting of Minds ist ein Gespräch zwischen Künstler*innen des Festivals und ausgewählten Gästen aus unterschiedlichen Disziplinen, vorgestellt von Virve Sutinen.

Meeting of Minds is a dialogue between Tanz im August artists and other guests from various disciplines. Introduced by Virve Sutinen.

20.8. | Haus der Berliner Festspiele nach der Vorstellung *after the performance* | VA Wölfl | Johannes Odenthal

21.8. | Akademie der Künste nach der Vorstellung *after the performance* Gus Solomons Jr. | Valda Setterfield | Brenda Dixon-Gottschild

1.9. | Bibliothek im August 18:00 | Meg Stuart | Igor Dobricic

Dance Circle ●

In den Dance Circles treffen sich interessierte Zuschauer*innen nach einer Vorstellung zum Gedankenaustausch, um eigene Fragen und Positionen zu entwickeln. Hier sind alle Expert*innen und die Moderator*innen regen zum Austausch an. (Auf Englisch)

A Dance Circle is a self-organizing, lightly moderated meeting of spectators after a performance. It is a chance to share your thoughts and questions with others right after a performance. Everyone is an expert here. (In English)

12.8. MONUMENT 0.1: Valda & Gus

18.8. Give Me A Reason To Live

24.8. 6: THE SQUARE

30.8. BLESSED

3.9. A song to...

Meet the Artists ▲

Publikumsgespräch im Anschluss an ausgewählte Vorstellungen.

Q&A after selected performances.

13.8. Emanuel Gat

13.8. Eszter Salamon

14.8. Sebastian Matthias

14.8. Peeping Tom

18.8. Dana Michel

19.8. DANCE ON ENSEMBLE

19.8. Claire Cunningham

24.8. Lisbeth Gruwez

25.8. Nicole Beutler

26.8. Liz Santoro | Pierre Godard

26.8. niv Acosta

27.8. Sidney Leoni

28.8. Wang Ramirez

31.8. Kyle Abraham

2.9. Nick Power

4.9. Mia Habib

Partys

In diesem Jahr kollaborieren wir erstmalig mit Berlin Voguing Out. Die Tänzer*innen und DJs werden sogar Battles starten. Auf den an Gäste in Pose werfen Sie auf Beats tanzen, die DJs aus unseren deren Partys können oder kommen Sie zum Curator's Ball mit Virve formances auflegen. Für unsere Abschlussparty wird Berlin Voguing Sutinen and friends. This year we are very excited about our collaboration with Berlin den Sound der Stockholmer Club-Szene zu Tanz im August bringen. This year we are very excited about our collaboration with Berlin Out that will bring dancers and DJs together to make you strike a pose and maybe even battle! You can also dance to the beat with DJs from our performances as well as to a curator's ball with Virve Sutinen and friends. Tony Lundström, straight from Stockholm's club scene, will host our closing party.

12.8. Eröffnungsparty | DJs: Avir Leon (SUNNY), Silvia Calderoni (MDLSX)
20.8. Curator's Ball | DJs: Virve Sutinen and friends
25.8. Artist's Turntables | DJ: Maarten Van Cauwenberghe (AHIHA)
27.8. Tanz im August Voguing Out In Kooperation mit Berlin Voguing Out
3.9. Abschlussparty | DJ: Tony Lundström

Spielorte Venues

HAU1 Stresemannstraße 29 | 10963 Berlin Möckernbrücke Hallesches Tor Anhalter Bahnhof
HAU2 Hallesches Ufer 32 | 10963 Berlin Möckernbrücke Hallesches Tor Anhalter Bahnhof
HAU3 Tempelhofer Ufer 10 | 10963 Berlin Möckernbrücke Hallesches Tor Anhalter Bahnhof
Bibliothek im August Hallesches Ufer 32 | 10963 Berlin Möckernbrücke Hallesches Tor Anhalter Bahnhof
WAU Hallesches Ufer 32 | 10963 Berlin Möckernbrücke Hallesches Tor Anhalter Bahnhof
Akademie der Künste Hanseatenweg 10 | 10557 Berlin Bellevue Hansaplatz
Haus der Berliner Festspiele Schaperstraße 24 | 10719 Berlin Spichernstraße
RADIALSYSTEM V Holzmarktstraße 33 | 10243 Berlin Ostbahnhof
Sophiensæle Sophienstraße 18 | 10178 Berlin Weinmeisterstraße Hackescher Markt
Volksbühne am Rosa-Luxemburg-Platz Alexanderplatz
Rosa-Luxemburg-Platz Alexanderplatz



Die Beauftragte der Bundesregierung
für Kultur und Medien

Die Publikumsformate sind ein ergänzendes Projekt des HAU Hebbel am Ufer
gefördert durch die Beauftragte der Bundesregierung für Kultur und Medien.

Bibliothek im August

Ein temporärer Lesesaal zur Einführung in die Welt der Künstler*innen von Tanz im August 2016
A temporary reading room to introduce the worlds of the artists of Tanz im August 2016

Bibliothek im August HAU2

Mi Wed + Do Thu 16:00–21:00

Fr Fri + Sa Sat 15:00–22:00

Die Bibliothek im August ist ein Begegnungsort für Menschen und Ideen. Sie ist an ausgewählten Tagen geöffnet und stellt Bücher bereit, die von den an Tanz im August 2016 beteiligten Künstler*innen ausgewählt wurden. Wir haben alle gebeten, drei Bücher vorzuschlagen, die von entscheidender Bedeutung für ihr Werk und ihre Gedankenwelt sind. Die Bücher stellen eine Art Referenz zu den im Programm präsentierten Arbeiten dar. Darüber hinaus werden im Rahmen von Buchvorstellungen neue Bücher rund um das Thema Tanz präsentiert. Dem Publikum stehen während der Öffnungszeiten Ansprechpartner*innen mit Rat und Tat zur Verfügung.

Bibliothek im August is a dedicated space for people to meet and exchange ideas. Open throughout the festival, its collection includes books suggested by the artists involved in Tanz im August 2016. We have asked the artists to name three volumes that they believe can serve as reference books to their work and vision. The books offer additional insights on the works presented in the programme. We will also promote a number of newer books on dance through a series of author events. Tanz im August-librarians will be available in the library to advise visitors during the open hours.

Veranstaltungen Events

Buchpräsentationen

Book Presentations

Autor*innen stellen ihre Bücher vor und diskutieren mit dem Publikum.

Authors will present their books and engage in dialogue with the audience.

13.8. 16:00 | Rudi Laermans: "Moving Together – Making and Theorizing Contemporary Dance"

27.8. 18:00 | Nanako Nakajima: "The Aging Body in Dance"

Book Circle

Kommen Sie mit Ihrem Lieblingstanzbuch und sprechen Sie mit den Anwesenden darüber. Gern können Sie es auch für die Aufnahme in die Bibliothek vorschlagen.

Bring your own favourite dance book to discuss it with other audience members – or even suggest it for the library's collection.

20.8. 17:00

3.9. 17:00

On the Sofa

Künstler*innen, Aktivist*innen und weitere Expert*innen besprechen aktuelle Themen mit dem Publikum.

Artists, activists and other experts will meet to discuss current topics with the audience.

13.8. 17:30 | MOTUS

20.8. 16:00 | Meet the curator Virve Sutinen

25.8. ca. 20:45 | Berlin Voguing Out (in Sophiensæle)

2.9. 18:00 | Jaamil Olawale Kosoko | Brenda Dixon-Gottschild

3.9. 20:30 | Mia Habib | Mithkal Alzghair | Annemie Vanackere

Bibliothek im August in Kooperation mit Einar & Bert – Theaterbuchhandlung.
Dank an: Finnish Design Shop, Matteo Greco
Die Publikumsformate sind ein ergänzendes Projekt des HAU Hebbel am Ufer
gefördert durch die Beauftragte der Bundesregierung für Kultur und Medien.



Die Beauftragte der Bundesregierung
für Kultur und Medien



Where are you now?

In Paris.

What are you interested in now?

The state of the world.

How do you get started with, ideas or bodies?

I would say we start with questions. Bodies are the means by which we attempt to answer questions. Which then produce new ideas which then beget new questions. And so on and so on and so on.

How would you welcome the audience to your performance?

With recognition and gratitude. They could be doing so many other things.

Are questions of identity simple or complex to you?

I have the impression nothing is simple for me.

Who is your all time favourite author?

I can't play favourites.

How did you choose the books for the Bibliothek im August?

They were a few of the books that served as tools for our last creation, "For Claude Shannon". The anatomy book was used to break down the movement of a human body to its smallest possible units. The architecture book proposes a beautiful discussion about the construction of image and language that rescrambles my brain a bit. And Marten's book can always lighten a heavy mood.

What is your favourite quotation from the book, you have chosen to recommend?

"Description of movements can be difficult."
("Anatomy of Movement, Blandine Calais-Germain")

**Le principe d'incertitude /
Liz Santoro & Pierre Godard
Relative Collider**

Deutschlandpremiere | HAU3
25.-27.8., 21:00 | 45min

Präzise und konzentriert meistern vier Performer*innen eine gezielte (Selbst-) Überforderung: "Relative Collider" ist eine Versuchsanordnung, die Tanz, Neurowissenschaften und Mathematik kombiniert. Liz Santoro und Pierre Godard überlagern und variieren mit zunehmender Komplexität zwei Bewegungsstrukturen und zufallsgenerierten Text. Das lässig-elegant durchgeführte, alle Nervenzellen fordernde Experiment erinnert an die Ära des Postmodern Dance.

Envision- ing Black Futurity

**As choreographers and activists, niv Acosta and
Jaamil Olawale Kosoko prove that black art matters**

Interview: Tara Aisha Willis

Interview

Two performances by New Yorkers at Tanz im August revolve around black bodies and their stereotypical (media) representations: Jaamil Olawale Kosoko's "#negrophobia" and niv Acosta's "Discotropic". Tara Aisha Willis from the Tisch School for the Arts in New York talked to both artists about black forms of expression, the intersections of the personal and the social, as well as their non-hierarchical working methods.

Tara Aisha Willis: Jaamil, what would you call the bones of your piece? The deep structures or driving ideas?

Jaamil Olawale Kosoko: I'm researching the erotic fear associated with the black male body and framing it in a way that uses a mysterious, queer-identified presence as a reclamation of power within the performative space. I'm curious about what it means to give a disenfranchised black trans woman performer the lens, the gaze: how does that redirect the way a lot of the white audience see themselves watching black bodies in space. The idea of a prism – who holds the ability to see and how does that affect how other people see? The contagion of empathy, understanding how we view each other in space.

TAW: What is the title "Discotropic" doing for you, niv, as a frame for the piece?

niv Acosta: "Discotropic" came to me as a word because I was dealing with the fact that a lot of black representation in science fiction and fantasy about the future was problematic, so "Discotropic" is meant to release the brain from a prescription of the space. We're thinking about the space as tropical when we're rehearsing, we're trying to create heat in our bodies, in the space. The

word brings this ease of bodies, a release. People have this relationship to disco, that it's psychedelic, it's a space for freedom. But it's also very black. It's about being together, and free and imaginative, and that's very black.

TAW: Jaamil, you've described "#negrophobia" as a "solo disguised as a duet" with IMMA/MESS. You're the author and you're a pivotal performing body in the work.

JOK: The work began as a solo exploration, and then maybe six months before I premiered it, I became very aware of my masculine-presenting black body in space. While I understand my hyphenated way of being, it's less easy to see and observe in the way I present in the world, which is often quite normative. I felt the need to queer – to disrupt – that heavy sense of masculinity present in the work, while exploring the spectrum of black masculinity. I've known IMMA/MESS for four years now and she's recently started transitioning. To be in presence with someone who is shifting their gender as we work, I'm really curious about what that disruption means creatively, for the audience and for the way the work is moving and living.

I've always given IMMA liberty. IMMA was looking at how I was performing in the space early on and that gave her the ability to visualise how she wanted to insert herself into this work. IMMA doesn't ever speak, but I've been clear in saying, "You can talk if you want to." IMMA has a lot of creative licence, but she's made certain creative decisions, which I respect. I'm very aware of the problematics of me being the masculine, vocal presence, whereas she has this feminised, quiet, submissive role in the work. But we're very aware of that and play with it in the work.

TAW: Like a prism – there are live cameras and projections that IMMA controls, so she controls how we see you, but also always focuses her attention on you. And niv, "Discotropic" is a group piece, but you've described yourself as a "facilitator" or "conductor".

nA: I'm not into hierarchy and love circular leadership. I'm interested in working with the set of people I bring in – their specific skills, histories, and feelings about their own bodies. There are many threads between how we all identify, but so many intersections. It's lovely to work with their different energies and what they're all bringing. I love working with black people of diverse backgrounds because we all want a relationship to movement.

TAW: I've seen both pieces at different stages and I'm interested in the practices that have lead to the performances, how you've approached the craft and process of making the work.

The black ass is a site for liberation and resistance. Twerking on the floor is our protest.

nA: We're twerking, trying to embody the femininity within all of us. Twerking as a means for shifting planetary movement, the planets being our bodies and our brains. And that means our asses. It's super energising when you do it for twenty-five minutes. I'm interested in this repetition because of the absurdity of twerking now: people are often projecting so much sexuality onto the body when it's twerking, especially a black twerking body. I wanted to fuck with that perception through the repetition, because we're getting physically exhausted and the viewer is starting to open an empathetic pathway to our bodies: they're starting to feel care for our bodies, or worry – or to feel it in their own bodies. I love playing with that feeling. The ass is a really powerful tool we're constantly told to subvert. The black ass is a site for liberation and resistance. Twerking on the floor is our protest. And there's a club track going on, so it's a digestible dose of resistance! But we're pushing people out of the way with our asses. That's taking authorship into our own hands. The audience thought we were doing this for their pleasure, but it's not about them.

There are a lot of black tropes in "Discotropic". There's a part where we're a Doo Wop band, a part like a talk show, and I'm voguing eventually. I'm working with Ashley Brockington who repeats this text from Diahann Carroll's character in the 1978 "Star Wars Holiday Special" about how she'd like to live forever and for this moment to last forever. Of course, she's this black female alien character, sexualised and exoticised in an unchecked, unapologetic way. That trends across a lot of science fiction and fantasy. We're not just dealing with aliens but with black people playing aliens. They're always bodacious, they have their own language, they have the moves and music. You can't help but equate these representations with the black diaspora and how these bodies are regarded as aliens. That's the norm for our bodies; it's perpetuating that violence. When Ashley takes the stage, saying "I want this moment to last forever", she's just staring at you. She's playing with "do you believe me?". She's also being playful with her body, crawling across the stage but also playing with the text in whatever way she feels. I gave her a set of movements to play with. She has choices she's developed through her relationship to the text.

JOK: This alien identification of black bodies and queerness... That's something in the subtext of the next thing I'm working on, which explores how historically, through the guise of science fiction and the horror genre, black bodies and women have been demonised inside the white imagination. I'm calling that out and breaking it apart by using the "outer limits" as a metaphor for blackness and otherness. And the black ass as a site for liberation and resistance: there's a point in "#negrophobia" where I pull down my pants and there's "Black Power" written on my ass. You naming that, niv, I thought, "Yes, that is exactly what's happening right there!"

TAW: Jaamil, you also use a lot of tropes, sourcing things from texts, footage, collaging imagery together as part of your practice.



Jaamil Olawale Kosoko "#negrophobia" © Ian Douglas

Interview

Interview

JOK: I do a lot of research before I enter the studio space. I'm pulling in texts, interviews, media, magazines, images. I don't always know how it's all working together, what cosmology it is, but something in me tells me these things are important. I feel like an archeologist. It's important for me to get books and images, to do the drama-turgy so I'm able to communicate what my intention is to myself and to those around me in the studio. We know what the complexities of blackness are, and black materiality, presence, and life. But I question how people outside the experience understand it. I recognise that the hour I've been given to perform is an opportunity to educate as much as to perform or entertain. Whether I'm looking at Claudia Rankine or Beyoncé, I'm interested in what both those artists are giving and the entertainment factor of both. I'm curious about how I can take from the popular realm, academia, society. All of that feels deeply important and present.

TAW: *The stage is also plastered with images that we encounter even before we enter the space.*

JOK: Outside the space I have these images of white male bodies, magazine clippings. You literally step on the faces of these white people.

TAW: *But people didn't step on them!*

JOK: They stepped around them?

TAW: *Right, but I immediately thought, "we need to leave these white men at the door".*

JOK: Colonising identifications and attributes come with the signifiers of whiteness that need to be left at the door for you to enter with an open heart and mind for the experience that I'm trying to prepare you for before I've even entered the space. I see it as a stepping stone. There's James Baldwin's essay "On Being White... and Other Lies" on the door and the camera focused on it plasters it on the wall. I'm interested in the discourse in one's own psyche, specifically the white imaginal space, before I've even said anything, before you've seen the black bodies that are going to be in front of you for the next hour.

And there's no way we can talk about creative practice without talking about the infrastructure behind or not behind the way we're able to articulate our work and distribute it in the world.

TAW: *That has changed significantly in New York City because of #BlackLivesMatter. It's amazing, but did it really take that happening for things to start changing?*

JOK: As an artist of colour, especially a queer artist of colour, it's almost as if your own prowess is in direct correlation to the destruction around you. And you're forced into this marketplace around that destruction. It brings up a lot of internal conflict.

TAW: *It's recently become more okay to have a shared programme that doesn't just have a token artist, but is mostly artists of colour.*

JOK: Yes, I've been thinking about how much celebrity is created from black and queer death.

As artists using the body we have to deal with not just our pain but the pain projected onto our black bodies and our black narratives.

nA: I would equate the work of a lot of black artists to that, like Kendrick Lamar and Beyoncé are selling black death. That's how people understand and recognise black people. It's maintaining this rhetoric that we're close to death all the time. You would think it would turn into the idea that there's something precious about our living right now. But it turns into nostalgia for our black deaths. We're cornered into dealing with that question all the time. As artists using the body we have to deal with not just our pain but the pain projected onto our black bodies and our black narratives. That's harmful in the long run. It's trading in this idea that our bodies are not our own, the spaces we inhabit aren't ours. When I think about my body in space, I feel close to death. I could die at any moment. Being close to



niv Acosta "Discotropic" © Maria Baranova

Interview

black death enforces that we aren't stable, we don't have any anchor here, we don't belong, or are not in this world for long.

JOK: It reinforces this narrative that we're disposable. We see black death portrayed in media and images, but we only see white death displayed in imaginal space, fictionalised in horror and fantasy. Whereas with black bodies, we see them laid out.

nA: Unapologetically.

TAW: *Jaamil, you've said the intersection of personal trauma and societal trauma is a theme of "#negrophobia". You two have different approaches to confronting that meeting point of the personal and societal on your bodies.*

There's a point when I'm literally dancing in my dead brother's shoes.

JOK: There's an understanding that as a black individual in the American narrative you are marked. However those marks read in the world, that's a complex and unstable, messy narrative. For me, creating this work had to do with me having to create a transitional object, a tool to deal with traumatic experiences in the theory of trauma recovery and therapy. This work was a transitional object. It was something I needed to create to deal with the shit of the world. The work is very therapeutic. Creating a space that will allow not only my own healing, but a communal healing – a communal acknowledgement – to take place. There's a point when I'm literally dancing in my dead brother's shoes. I need everyone to know they're my dead brothers shoes, the shoes he was killed in and I'm wearing them. The more I'm able to perform in them, the less hard it becomes to deal with the truth that I'm dancing in my dead brother's shoes. Those shoes become emblematic of all my dead brothers, my dead brethren, my dead family, my dead society. It's this larger metaphor I'm trying to push out, but it's still very personal.

nA: The intersection of personal and society has always been present in how I'm speaking and dealing with my work. It's super fucking cathartic because there's not a lot of choice in terms of how to mold your black body in space. I've activated these portions of my own life – activism, community organising – and that's what makes it into the work. I've willingly taken on the challenge of working with these tropes of black death, black exoticisation, fetishisation, exploitation. I want to use those tools while proposing a new form of thinking, and maybe even departing from them to get a new set of tools to understand the content and conceits. It's a through line from my personal life into my performance work. I'm also playing with other intersections: queerness, trans identity. And not just identity-based intersections: fantasy, disco ideology. I want to complicate my own interaction with this intersection. I'm really over the identity stuff, but there's a constant answering I have to do to it anyway. I'm able to do that more easily through my work, my performance and activism. Layered with my own interests is the pressure or expectation, as a black, masculine, trans, queer person in space and time, that I'll deal with political things all the time.

TAW: *In "Discotropic", there's a moment when the footage behind the performers starts flashing the familiar photos of black people killed by police violence. It started happening really fast, but when I finally recognised the images, they had been the subtext of my viewing experience all along.*

nA: I'm working with Blue Liverpool who's a brilliant documentarian. I gave her the premise of the work and she continued to develop that narrative through imagery. She was really able to tap into the pathos of "Discotropic" and bring to light the core reasons for creating this work: the reason for black futurity is to survive, to live another day and get through the struggle. Here we have a concrete, visibilised version of this. People are familiar with Sandra Bland's face because there's been attention to these deaths in the last couple years. That's powerful and we

should be able to leverage that conversation for purposes of dealing with black futurity and why it's necessary.

We're dealing with black futurity, to create a conversation now to have a black future.

I find that movement is extremely abstract and I love that. I think it also contributes to that fantastical space we're trying to create. Centring fantasy around the body is fun and amazing, there are so many possibilities. But I'm constantly battling what people are thinking about my work as aesthetic, superficial: "oh, that was a pretty dance". It's harmful for the work. It isn't meant to just stay in this "it's good to look at" space. It's meant to help you deal with your shit. I'm supporting the material with text, song, visuals. I'm working with black tropes, but all of them: the prison industrial complex, the fetishisation of the black female body, the toxic and powerful aspects of black masculinity, femininity and disco, cunt energy and twerk energy, and on the spiritual level, releasing all the oppression around our ancestry and genetics, so that if we do have children, the next generation can find this liberation again in their bodies. We're dealing with black futurity, to create a conversation now to have a black future. And that includes all the intersections of blackness, not just this monolith. To the point that you can't keep track of what blackness is. 📌

niv Acosta
Discotropic
Europapremiere | Sophiensæle
25.8., 19:00, 26. + 27.8., 21:00 | 90min

Jaamil Olawale Kosoko
#negrophobia
Europapremiere | HAU3
31.8.–3.9., 21:00 | 75min

Snap Chat #7 Sidney Leoni



Where are you now?

I am in Stockholm, in Skanstull, sitting on a bench by the water.

What are you interested in at the moment?

It's been a couple of weeks now since I started writing my next feature film, a rather challenging social science fiction project that speculates about a future society that has learned to live rather peacefully in partial darkness. I am also working on a sound and dance solo-performance entitled "Last Recital". It will be a dance against war and violence, against neo-liberal globalisation and the constant flux of information.

Why did you create a film?

Dreams, visions and impressions of scenes and characters haunted me to the point that I could no longer sleep. I had to do something about it. So I crystallised it all in a film in order to be able to create some distance from these visions. Moreover, for almost a decade I've been longing to investigate the space of the cinema, as its main function is to project fictional worlds in front of an anonymous gathering of people that is literally plunged into darkness. And I have been so eager to focus on the film medium, to take the challenge to make a film and to actually make a film that I would actually want to go to see in a cinema.

How is your film influenced by choreography?

In the way that it is edited: like a maze of series of cuts, of shifts and collisions between fictional elements. In its multi-layered narrative. In the unusual extended time taken for sequences whose unfolding is principally based on actors' physical activities and movements. Also in how the film conveys numerous artistic fields of expression, such as ballet, cinema-making and acting, hand-shadow puppetry, radio mystery drama, paper artworks and painting. Maybe also in the particular attention that is given to the media of sound and music.

Who is your all time favourite author?

I don't think I have one. But to give an answer, I would say Mallarmé. Or maybe Bataille. And also Deleuze and Guattari as I find them quite fun to read, in their own way of course.

How did you choose the books for the Bibliothek im August?

I picked the ones that I think, to a certain extent, I could have written. In other words, I picked books that I strongly identify with in relation to how I think and how I operate in the world and in my artistic work.

What is your favourite quotation from the book, you have chosen to recommend?

I'm not sure if this quote also appears in the ciné-novel "Last year at Marienbad" by Alain Robbe-Grillet, on which the director Alain Resnais based his eponymous film. In the film, a woman stands motionless and in profile on the stage of a theatre in a large hotel. A bell rings. The woman slowly turns her head toward her audience and says: "Voilà, maintenant je suis à vous." (Behold, now I am yours.)



A Real-Time Negotiation of Difference

Dance practice as mediation technique:
Mia Habib investigates the human mass and its power

Interview: Virve Sutinen

Mia Habib is a young Norwegian choreographer who is not afraid of addressing sensitive topics or putting herself in challenging situations. In “A song to...” Habib has to take off her own clothes to direct over 30 naked professional and amateur dancers on stage. She is challenging our way of seeing and dealing with difference.

Virve Sutinen: *I remember this solo of you standing in a corner. Such insistence, strength, and vulnerability in one piece. How was this based on your personal experiences?*

Mia Habib: “M.I.A – M.issing I.n A.ction”, is a physical journey from extreme apathy to extreme action. The solo is an investigation into the transformation of a body from apathy, to the manifestation of a female suicide bomber. I was busy with the question of what leads to apathy, what leads to action and the complexity of oppression.

The solo is informed by research that I carried out over many years in reception centres for refugees, in psychiatric hospitals and in reading a lot about the Chechen female suicide bombers who were forced into blowing themselves up. The seed of the solo though started with myself. Questioning what prejudice and preconceptions I am carrying from my own background and upbringing. How to challenge the two-dimensional image we often carry of the ‘Other’ into a three-dimensional, kinesthetic body that we can identify with and see ourselves in? Growing up with an Israeli father, the image and the experiences of the ‘Other’ was clearly depicted to me. Often in the image of the suicide bomber. At the same time, growing up in Norway in a politically left-wing environment among political activists, I very often somehow represented the oppressor and ‘the bad guy’ just by the fact that I had an Israeli father. My opinions did not matter.

I performed the solo many times, mostly in places outside of ‘the highway of contemporary art’. It was performed in squats, in a church, as an introduction for inter-religious debates, in several camps for female guerrillas in Kurdistan, in Turkey, in Israel, in Madagascar. The work started becoming about its own history. About the audience accepting that they shared the solo with audiences in other places at other times, who carried other and contradicting political views and values. Accepting the solo performer, me, as a carrier of this work into very different contexts.

However, there were also contexts where I chose not to show the work, and when the image of the suicide bomber was applauded in the guerrilla, it was a process for me to accept that I had created something they recognised themselves in. Allowing audiences which held values I had issues with into the work, allowing them to recognise themselves in my body, was hard. And still is. And that is where the work is, I think. To stay in the discomfort of meeting the ‘Other’, even when you deeply disagree...

VS: *How would you describe your work in terms of questions of identity?*

Each naked body is unique. At the same time, a multiplication of naked bodies creates a kind of unity.

MH: I am not so preoccupied with the idea of identity at the moment. I would say questions of identity were more outspoken in the time of creating “M.I.A.” In many ways I guess I am still preoccupied with it, but currently this is not my point of access for my work. My practice revolves around the idea of the uncomfortable, about the in-between which cannot be identified, about failure, about the crack, about an implosion and about collapsing structures. About extremities and an insistence into the unknown, unstable ground which demands stamina to stay on it. The work is about establishing a space where insecurity, questions and doubt can be shared with the audience. A space, a practice, which does not conclude.

VS: *I find it extremely interesting that you have a master’s degree in Conflict Resolution and Mediation. How much is your choreographic practice informed by the knowledge and tools achieved through your studies?*

MH: I think the clearest point of connection for me is in how I have been navigating big groups of people in the process of “A song to...”. First in the creation process together with 16 amazing and very different dance artists. How to bring into a space an additional 30–50 extras on top of that demands tools that I have developed in part from those the studies. Furthermore, I can clearly see that the themes I am dealing with in my work are informed by, and to a certain extent shaped by, topics, discussions and experiences from these studies. However, I must admit that one of the most important discoveries I made during my MA was how much we already know from the field of contemporary dance about group psychology, negotiation and mediation, just from our practice, from our way of collaborating, sharing and navigating together. How much we have a lived practice through our bodies of dealing with differences in a physical space. I often thought that mediators and negotiators should have additional training in our field of work. That would have changed a lot I think.

VS: *“A song to...” is your first big piece with 16 professional dancers and 30 local performers. It is a huge undertaking by all means, but not least because you are asking them all to perform naked. How did you start with this idea?*

MH: I wanted to investigate the human mass and its power through the idea of walking and running. At the audition we were looking for 18 dancers. But at one point we saw 55 people running as a part of the audition and we realised that we needed more than 18 bodies on stage. So we ended up with 16 dancers and around 30 extras. In the moment when we get close to 50 or more people on stage I actually do think we touch the energy of a mass of bodies gathered together in a physical space.



© Samuel Cornovali

There are a few reasons for the choice of nakedness. The piece is, among other things, looking at the relationship between the individual and the mass. Each naked body is unique. At the same time, a multiplication of naked bodies creates a kind of unity, something which becomes very abstract when you zoom out and look at it. Something that is a long way from the individual. The other thing is how the spectators’ associations can flow while watching a mass of naked bodies. Collectively we carry many historic images of masses of naked bodies as well as associations to the animal kingdom, for example. In this way, this mass of naked bodies somehow serves as a projection screen for the audience.

And yes, it is a huge undertaking and does not come easily being a freelance artist with limited project funding and institutions used to co-producing smaller projects. But it is exciting to work on a production of this size and also realise how that choice pushes infrastructures around us.

VS: *My way of reading the work is also to see it as a way of deconstructing the myth of the nation. How was this received in Norway? I cannot help but think about those images of the Norwegian Constitution Day, which are unique in their celebration of independence and the nation state.*

MH: In Norway the piece was very much spoken about through the lens of the nudity and the amount of bodies on stage.

I think this might be due to the fact that very little nudity has been shown on stage in Norway. However within German contexts we found that questions around monumentality and history enter into the discussion about the piece. As well as the connection to what we are witnessing today in Europe regarding human masses gathering in public spaces, either to protest, to grieve or to move across continents.

In a Norwegian context, the piece also references the work of the two sculptors, the Vigeland brothers, who worked in the time of the monumental ideologies of the body in the 30s and the 40s. One of them created a sculpture park consisting of naked bodies opened during German Occupation, and this park is a very strong symbol of Norwegian heritage and pride. I have noticed that this has not been discussed or reflected upon very much in relation to the piece, other than a certain link to the beauty of it, or the boredom of it. I think it is difficult to conclude why the ‘dangerous’ questions have not been asked in Norway regarding the piece. But it might also be that we are still a very fresh nation in discussing stage art in relation to history, politics and society.

VS: *How do you work with the extras?*

For some of them showing a naked body in a public space is an act of protest.

MH: We have several people working with them. There is one contact person, one dancer who works with them, and then me. We try to create an open and laid back space where we focus on the work with no pressure or stress. We give as little and as clear tasks as possible and we have a very clear method and build-up in how we work. I work to make myself, the outside choreographer, come across as accessible, vulnerable, steady and calm. In the vulnerable moments of being naked together the first times I am always naked too, doing, watching, talking or directing.

And when all the 16 dancers enter to work with the extras we all work together, we

all talk and explain. The variety of people meeting for a moment to be together in this piece is a real-time negotiation of difference. There are not many rules of who can participate. Everyone is welcome. And then we have to live by that. We have had people from all sectors of society, all ages, and in very different life situations. So we focus a lot on the experience of being together, of creating something you cannot do alone, of being generous and listening. Of treasuring the on-going work of accepting different ways of understanding the tasks without judging others. We talk about what being together and doing that practice means from a social perspective. And so far, wherever we have performed, the group of extras stay in touch afterwards and some of them travel to join us on stage in other places, or to watch the performance from the outside. Some of them started dancing afterwards, some say they came out of a period of depression, others made a performance about this performance. And for some of them showing a naked body in a public space is an act of protest. They see their act of joining the piece as an act of protest. The beauty of it to me is that how they form their connections and communities afterwards has nothing to do with us. We do not interfere in trying to make it happen or not.

“A song to...” reflects my on-going research about the relationship between the mass and the individual. From the booklet about my mass solo “HEAD(S)” from 2012, Jassem Hindi, my long-time colleague and the dramaturge of “A song to...” writes: “And yet, a mass solo is also about a body that lets itself be invaded. Mia lets the crowd come to her, almost into her. Politically, socially, intimately. A high risk for a single body: to be given to an unknown crowd. To invert the laws of hospitality and of public theatre: her house becomes everyone’s house, a radical operation”. 📌

Mia Habib
A song to...
HAU2
3. + 4.9. | 17:00 | 90min

Snap Chat #8

Honji Wang

Honji Wang, where are you now?

Charles de Gaulle Airport

Is Berlin the best place for you as artists?

No.

What are you interested in now?

Chilling at the beach.

How do you get started, with ideas or bodies?

Painful, sweaty and finally happy.

Do you talk a lot about work at home?

All the time.

Where do you belong?

In a villa with a beautiful view and swimming pool surrounded by family and friends.

Are questions of identity simple or complex to you?

Not so interesting at this moment.

How did you choose the books for the Bibliothek im August?

By the spirit, the pictures, the messages of the most inspiring athletes and activists.
RIP Muhammad Ali (Book: "Ali Rap: Muhammad Ali the first heavyweight champion of rap")

What is your favourite quotation from the book, you have chosen to recommend?

"I hated every minute of training, but I said: Don't quit. Suffer now and live the rest of your life as a champion." ("Ali Rap: Muhammad Ali the first heavyweight champion of rap")



Snap Chat #9

Sébastien Ramirez

Sébastien Ramirez, where are you now?

On the airplane. Air France, seat 15A Berlin-Paris.

Is Berlin the best place for you as artists?

No!

What are you interested in now?

Creating.

How do you get started, with ideas or bodies?

By dancing, listening to music, watching movies, taking pictures, making drawings, having fun, smoking!

How would you like to describe your practice in short?

Intense fight.

Do you talk a lot about work at home?

All the time.

Where do you belong?

Mars.

Are questions of identity simple or complex to you?

Not really.

How did you choose the books for the Bibliothek im August?

Pinterest.

What is your favourite quotation from the book, you have chosen to recommend?

Mike Tyson's biography: "Everybody you fight is not your enemy and everybody that helps you is not your friend."

Family Friendly

Wang Ramirez EVERYNESS

Deutschlandpremiere | RADIALSYSTEM V
26. + 27.8, 19:00, 28.8., 17:00 | 70min

Schwerelosigkeit erreichen Honji Wang und Sébastien Ramirez in "EVERYNESS" durch artistische Körperbeherrschung – und mithilfe einer Drahtseil-Technik, die für Kampfkunst-Choreografien in Kinofilmen verwendet wird. Poetische Bilder gelingen ihnen in ihrem urbanen Tanztheaterstück, das die unterschiedlichen Facetten von Beziehungen erkundet. Mit ihrem im Hip Hop wurzelnden Bewegungsstil macht das Duo derzeit international Furore. Gestartet haben sie ihre Karriere in Berlin.

Learning How to Live with Exile

In “Displacement”,
the Syrian choreographer Mithkal Alzghair
works through his own experience

Interview: Rolf C. Hemke

© Mithkal Alzghair

Mithkal Alzghair

Mithkal Alzghair couldn't return to his homeland after completing his master's degree under Mathilde Monnier in Montpellier. In “Displacement” he reflects upon experiences of violence, of fleeing his homeland, and the identity conflicts this produces – and he asks how the dance traditions of Syria might change through war and exile. Mithkal Alzghair spoke to Rolf C. Hemke – a curator and dramaturge with a focus on the theatre of the Arab-speaking world – about his career path and his artistic work.

Rolf C. Hemke: Your work as a choreographer is not well known in Germany. Could you please tell us about yourself?

Mithkal Alzghair: I was raised in a village in the mountainous region of south-west Syria, not too far from the city called As-Suwayda in the Hauran area near the border with Jordan. I was born on 15 December 1980, but my birthday is listed in my passport as a day in January 1981. That is because I was born at home and my birth wasn't registered with the authorities until mid-January.

RCH: When did you first experience theatre?

MA: When I was twelve. A man from our village, who had studied at the Higher Institute for Dramatic Arts in Damascus, returned home and founded an independent theatre group. I performed with the troupe for three years.

LG: And after that you set your sights on Damascus – as your country's theatre capital?

MA: Of course! In those days, the Higher Institute for Dramatic Arts was the best acting school in Syria. So that's why I headed to Damascus when I was 16 and

finished with my secondary education. Of course, I also wanted to go to the big city to experience something new, to test my limits. I had a number of different jobs and performed with a student theatre troupe in my free time. We even performed at a student theatre festival that ran at the time.

RCH: And what led you to switch to dance?

MA: I first applied to the acting programme of the Higher Institute for Dramatic Arts in 1999, but I wasn't accepted. So I tried out a few new things and applied for the dance programme a year later, and this time I was accepted.

RCH: Mandatory military service is always a big issue for young Syrian men. Could you tell us about your military experience?

MA: That happened at about the same time that I was accepted into the dance programme. After being rejected from the acting programme, I was forced to begin my military service. I was able to defer, however, to start my dance studies, after only completing nine months of the two-and-a-half-year stint. I was actually supposed to complete my service once I was done with my studies...

RCH: How long did you study at the academy?

MA: For about five years. I studied classical and modern dance, and after that I performed with a variety of projects in Damascus and Beirut and choreographed two pieces on my own. At that time, Beirut already enjoyed more political freedom and it was possible to meet artists from around the world. That's where I met Mathilde Monnier and other French artists.

RCH: When did you leave Syria?

MA: In 2009 I could not return to Damascus because I would have had to complete my military service, which was pretty much the last thing I wanted to do. Also, my experience with foreign choreographers in Beirut taught me that the training in Damascus is just not up to

par; I wasn't even aware of the range of expressive possibilities offered by contemporary dance – I really learned about these for the first time through my work with other artists, mainly from Europe. And that's why I wanted to continue my studies abroad.

A central concern of my work is to raise awareness of the situation in Syria in a way that goes beyond the superficial images circulated by the media.

RCH: How did you decide on France?

MA: I wanted to go to Western Europe, to Belgium, Germany or France. I chose France from the get-go because I already had contacts and knew a few French artists. I was first issued a one-year visa and attended a number of workshops at the Centre National de la Danse in Pantin in the banlieue of Paris. After that, I explored further training opportunities and was accepted for the master's programme at the Centre Chorégraphique National (CCN) in Montpellier, where I could train with Mathilde Monnier. This was a wonderful time for me because I learned a lot from the teachers and interacted with other students, while also focusing my energies on my own research. My final piece, called “Épreuve du Corps”, was performed in 2012 not just in Montpellier but also at the Théâtre de la Cité Internationale in Paris.

RCH: Could you explain how your work as a choreographer is influenced by the ongoing conflict in Syria?

MA: I have been consumed by the situation in Syria in terms of aesthetics and content from the very start of the revolution. At first, I examined depictions of the dead as shown in the media and throughout the course of art history. This interest was triggered by images of dead demonstrators in Syria. A central concern of my work is to raise awareness of the situation in a way that goes beyond the superficial images circulated by the media. At the moment, I continue to work

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Tanz im August in the City

Halten Sie die Augen offen nach dem **JUCK** Kollektiv, das zum Eröffnungswochenende über die Stadt verstreut auftauchen wird. JUCK ist Schwedisch und bedeutet "poppen". JUCK steht für die Freiheit der Sexualität, andere Perspektiven auf Weiblichkeit und Gender, für die Freiheit, schlicht und einfach Spaß haben zu können und sich auszudrücken wie man möchte.

Mit so etwas simplem wie Hüftbewegungen fordern JUCK ihren Raum ein und die Aufmerksamkeit des Publikums: Die Bewegungen entwickeln sich in verschiedenen Formen, steigern und reduzieren sich in ihrer Intensität – sie behaupten die weibliche Sexualität und die Befreiung vom männlichen Blick. In ihren adretten Schuluniformen gehen JUCK mit Aggressivität, Spiel und Stolz nach draußen und widersetzen sich den Idealen und Vorstellungen wie junge Frauen zu sein haben. Selbstbewusst erobern die Tänzerinnen verschiedenste Plätze in Berlin.

Keep an eye out for **JUCK** collective that will appear all over the city during our opening weekend. JUCK is Swedish and means "hump". JUCK is about freedom of expression, sexuality, having fun and expanding perspectives on femininity and gender.

With something as simple as hip movement, JUCK demands their space and the audience's attention; the movement develops in different forms and intensity and becomes a manifestation of female sexuality and liberation from the male gaze. In their neat school uniforms and on a journey through aggressiveness, play and pride JUCK rips apart the ideals and images of how girls are expected to be. The dancers conquer places in Berlin with assertive self-confidence.

JUCK: Feyona Naluzzi, Shirley Hartey Ubilla, Tarika Wahlberg, Cajsja Godée, Emelie Enlund, Madeleine Ngoma, Bana Tsegai
Die Publikumsformate sind ein ergänzendes Projekt des HAU Hebbel am Ufer gefördert durch die Beauftragte der Bundesregierung für Kultur und Medien.



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HAU tanzt

Tanzvorschau Sept. – Dez. 2016

Jérôme Bel / Jérôme Bel / 15.+16.9. / HAU2 (im Rahmen der Berlin Art Week)

Jérôme Bel / Gala / 17.9. / HAU1 / Wiederaufnahme (im Rahmen der Berlin Art Week)

Adam Linder / Kein Paradiso / 26.–29.10. / HAU3 / Premiere

Laurent Chétouane / Khaos / 11.–13.11. / HAU2 / Premiere

Salia Sanou / Clameurs des arènes / 15.11. / HAU2 / Deutsche Premiere

Serge Aimé Coulibaly / Nuit blanche à Ouagadougou / 15.+16.11. / HAU1

Auguste Ouédraogo / Tourments noirs / 19.11. / HAU3 / Deutsche Premiere

Ligia Lewis / minor matter / 24.–27.11. / HAU3 / Premiere

Isabelle Schäd / Pieces and Elements / 25.–28.11. / HAU2 / Premiere

Jasmin İhraç / On Confluence / 1.–4.12. / HAU3 / Premiere

Ian Kaler / o.T. | (Incipient Futures) / 3.–6.12. / HAU2 / Premiere

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Die Berlin Diagonale lädt zum Austausch und Netzwerken mit KünstlerInnen, Spielstätten und Companies der freien Berliner Tanz- und Performance-Szene während Tanz im August. Mit Videos und Requisiten präsentieren Berliner AkteurInnen ihre Produktionen und geben Einblicke in ihre Arbeit. Alle Festival-Besucher*innen und Kolleg*innen sind herzlich willkommen, bei Tischgesprächen und im lockeren Austausch die freie Szene in Berlin zu entdecken oder wieder zu treffen.

Die Berlin Diagonale bei Tanz im August ist ein Projekt des LAFT - Landesverband freie darstellende Künste Berlin mit freundlicher Unterstützung des DOCK11/EDEN*****.

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www.tanznachtberlin.de

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Die Tanznacht Berlin ist eine Veranstaltung der Tanzfabrik Berlin. Gefördert aus Mitteln des Hauptstadtkulturfonds. Mit freundlicher Unterstützung von apap-advancing performing arts project - Performing Europe 2020 / EU - Creative Europe Programme, Institut Français, Instituto Cervantes. In Kooperation mit der Uferstudios Gesellschaft und Tanz im August.

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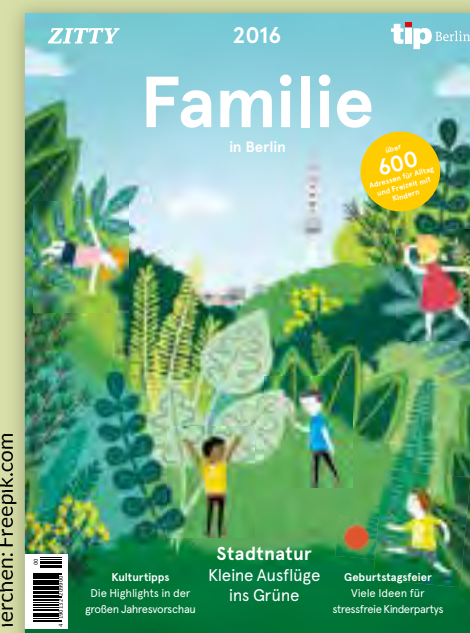
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IN MEMORIAM Rosemary Butcher



Tanz im August trauert um eine außergewöhnliche Persönlichkeit und Künstlerin.

Rosemary Butcher (*4. Februar 1947, Bristol; †14. Juli 2016, London) hat im Laufe von knapp 40 Jahren mehr als 50 Werke geschaffen, mit denen sie international tourte und die ihr den Ruf als eine der radikalsten und innovativsten Choreografinnen Europas eingetragen haben. Butchers Arbeit wurde wesentlich durch ihren Aufenthalt in New York von 1970 bis 1972 geprägt, wo sie als eine von wenigen europäischen Choreografinnen der Judson Group auf der Höhe ihres Schaffens begegnete. 1976 machte Butcher die britische Öffentlichkeit bei ihrer Performance in der Londoner Serpentine Gallery mit den Ideen der Gruppe bekannt und entwickelte in der Folge ihre eigene Bewegungssprache und choreografische Struktur. Auf der Suche nach ihrer eigenen künstlerischen Position öffnete Butcher ihren choreografischen Prozess für die Zusammenarbeit mit Musiker*innen, Künstler*innen, Filmemacher*innen und Architekt*innen. Die Ergebnisse präsentierte sie häufig außerhalb des traditionellen Bühnenraums und schuf sich so ihren ganz eigenen Platz in der zeitgenössischen europäischen Tanzszene. Butchers Werke wurden in großen Häusern und bei internationalen Festivals gezeigt, unter anderem bei Sadler's Wells, Tate Modern, Hayward Gallery, The Royal Festival Hall, London, Tanzquartier Wien, Panorama Festival, Rio de Janeiro, Kalamata International Dance Festival, Dublin Dance Festival, Tanzquartier Wien, Tanzwerkstatt Europa und Lenbachhaus, München, Tanz im August und Akademie der Künste, Berlin. Butcher wurde 2014 für ihre künstlerischen Verdienste für den britischen Tanz in den "Order of the British Empire" (MBE) aufgenommen.

Im Rahmen des diesjährigen Festivals veröffentlichen wir einen Katalog zu ihrer 2015 bei Tanz im August präsentierten Retrospektive "Memory in the Present Tense (Berlin)".

Tanz im August mourns the loss of an exceptional person and artist.

*In nearly four decades Rosemary Butcher (*February 4th 1947, Bristol; † July 14th 2016, London) has made over 50 works, which have toured internationally, and she is regarded as one of Europe's most consistently radical and innovative choreographers. Profoundly influenced by her time in New York from 1970–72, when she encountered the work of the Judson Group at its height, she subsequently introduced those ideas to Britain at her 1976 ground-breaking performance in London's Serpentine Gallery. Since then, Butcher has developed her own movement language and choreographic structure. By her determination to remain an independent artist, her use of cross-arts collaboration in music, visual arts, film and architecture within the choreographic process and her frequent choice of non-theatrical spaces to present her work, she has forged her own place within the European contemporary dance scene. Butcher's works have been presented in major international venues and festivals including Sadler's Wells, Tate Modern, Hayward Gallery, The Royal Festival Hall, London, Tanzquartier Wien, Panorama Festival, Rio de Janeiro, Kalamata International Dance Festival, Dublin Dance Festival, Tanzquartier Wien, Tanzwerkstatt Europa and Lenbachhaus, München, Tanz im August and Akademie der Künste, Berlin amongst others. In 2014 Butcher was named a Member of the "Order of the British Empire" (MBE) for her contributions to dance in the UK.*

A catalogue on the retrospective "Memory in the Present Tense (Berlin)" which was presented at Tanz im August 2015 will be released during this year's festival.

Team

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Dank an Ricardo Carmona, Robert Gather, Katharina Kucher, Franziska Benkert, Laura Diehl, Andrea Schöneich, Ingo Ruggenthaler, Frank Janeczek und das gesamte Team des HAU, Andrea Niederbuchner, Marcus Scherb und das Team des WAU.

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Dank an Reinhard Pusch und das Team der Akademie der Künste, Matthias Schäfer und das Team der Berliner Festspiele, Kristin Hörnig,

Markus Dames und das Team des RADIALSYSTEM V, Dennis Schönhardt, Fabian Stemmer und das Team der Sophiensæle sowie Jan Zanetti und das Team der Volksbühne am Rosa-Luxemburg-Platz.

Impressum Magazin im August

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Redaktionelle Mitarbeit Isa Köhler

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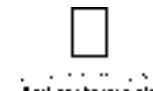


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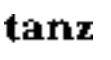
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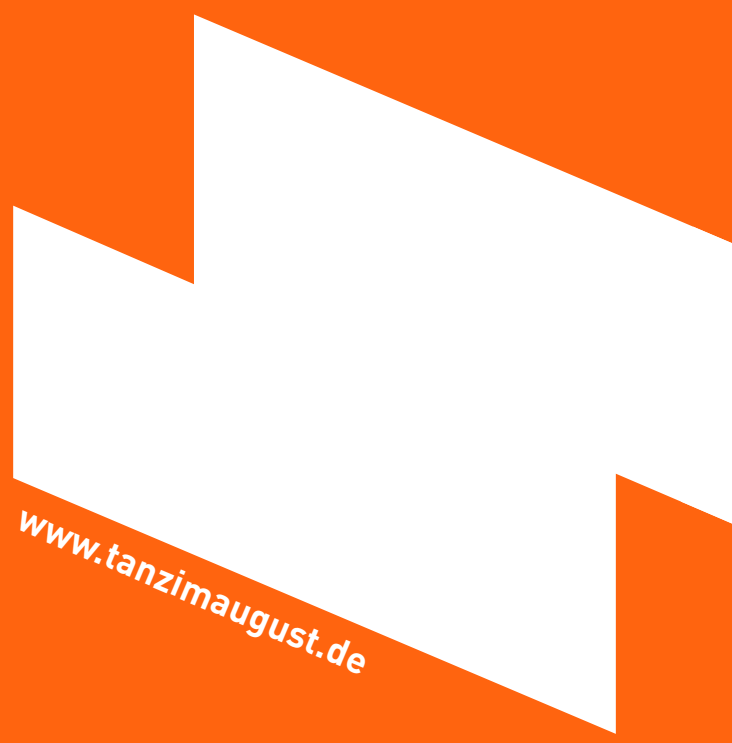
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