

**Press kit**

**What the Body Remembers  
Dance Heritage Today**

Exhibition, performances, discourse  
24 August – 21 September 2019

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**Press contact**

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*As of 23 August 2019*

## Information

Title	What the Body Remembers Dance Heritage Today
Consisting of	Exhibition "The Century of Dance"  Performances  Discourse  International campus for dance students and alumni
Dates	24 August – 21 September 2019
Venue	Akademie der Künste, Hanseatenweg 10, 10557 Berlin Phone +49 (0)30 200 57-2000, info@adk.de
Website	<a href="http://www.adk.de/tanzerbe">www.adk.de/tanzerbe</a>
Opening hours	Mon – Sun 3 – 10 pm
Exhibition admission	8/5 €, free admission for visitors under 19 and Tue
Exhibition opening	Saturday, 24 August 2019, 6 pm
Publication	<i>The Century of Dance</i> Akademie der Künste / Alexander-Verlag, Berlin 2019, German & English, 320 pages, 100 illustrations, ISBN 978-3-89581-510-2, 19,90 €
Credits	A special event series of the Akademie der Künste, Berlin In cooperation with DIEHL + RITTER and the Kulturstiftung des Bundes (German Federal Cultural Foundation). Funded by the Bundeszentrale für politische Bildung/bpb (Federal Agency for Civic Education) and the Institut Français.  In collaboration with Tanz im August and Hamburger Bahnhof – Museum für Gegenwart – Berlin.  The Campus is supported in the context of the European Year of Cultural Heritage – SHARING HERITAGE.

## Team

Curators	Johannes Odenthal, Nele Hertling, Heike Albrecht, Madeline Ritter, Gabriele Brandstetter, Ong Keng Sen
Curatorial consultant	Franz Anton Cramer, Riccarda Herre, Reinhild Hoffmann, Isabel Niederhagen, Hartmut Regitz
Project management	Johannes Odenthal, Anja-Christin Remmert
Project assistance	Sinja Ponick, Meike Avner

Exhibition research	Stephan Dörschel, Heide-Marie Härtel, Alexandra Hennig, Helene Herold, Frank Manuel Peter, Patrick Primavesi, Thomas Thorausch
Research on the reader publication	Franz Anton Cramer, Alexandra Hennig, Agnes Kern
Editing	Julia Bernhard, Martin Hager
Head of the Campus	Ingo Diehl
Exhibition design and realisation	Roswitha Kötz, Isabel Schlenther, Simone Schmaus, Jörg Scheil, Stefan Kaltenbach, Uwe Ziegenhagen
Design	Jonas Vogler, Paul Soujon, Moritz Haase
Exhibition and event technology	Wolfgang Hinze, Björn Matzen
Event management	Anne-Kathrin Braune, Juliane Keßler
Press and Public Relations	Sabine Kolb, Mareike Wenzlau, Marianne König, Rosa Gosch and Jeanette Gonsior ARTEFAKT Kulturkonzepte – Damaris Schmitz and Stefan Hirtz

The Akademie der Künste is funded by the Federal Government Commissioner for Culture and the Media.



Federal Government Commissioner  
for Culture and the Media

## Press release

### **What the Body Remembers. Dance Heritage Today**

Exhibition, performances, discourse

The Akademie der Künste's month-long special event series includes an exhibition on 20th-century dance history showing archival collections, iconic photographs and film clips, accompanied by performances of more than 20 current dance productions that continue to write the legacy of contemporary modern dance.

Contemporary modern dance draws on a rich and powerful history. Its protagonists, including Isadora Duncan, Mary Wigman and Valeska Gert, stood for emancipation, the liberalisation of gender roles and images of the body, utopian reawakenings and political appropriations, but also for rebellions against societal conventions. Together with post-war modernism, dance theatre in Germany, Butoh in Japan, modern and postmodern dance in the USA, and contemporary dance in France and Belgium, they shape *The Century of Dance* – a subject to which the Akademie der Künste is dedicating an exhibition, a festival, an international campus for dance students and alumni, and a book publication. The topicality of dance heritage is gaining momentum and visibility worldwide; in Germany above all through the activities of TANZFONDS ERBE over the past eight years. In *What the Body Remembers* the heritage of Expressionist dance, as well as pieces ranging from Merce Cunningham and Tatsumi Hijikata to Anne Teresa De Keersmaecker and Xavier Le Roy as examples of contemporary art, will be performed.

The project in its entirety is curated by Johannes Odenthal, Nele Hertling, Heike Albrecht, Madeline Ritter, Gabriele Brandstetter and Ong Keng Sen.

A special event series of the Akademie der Künste, Berlin. In cooperation with DIEHL + RITTER and the Kulturstiftung des Bundes (German Federal Cultural Foundation). Funded by the Bundeszentrale für politische Bildung/bpb (Federal Agency for Civic Education) and the Institut Français. In collaboration with Tanz im August and Hamburger Bahnhof – Museum für Gegenwart – Berlin. The Campus is supported in the context of the European Year of Cultural Heritage – SHARING HERITAGE.

## About the exhibition “The Century of Dance”

24 August – 21 September 2019

In a joint exhibition, dance archives in Cologne, Leipzig, Bremen and Berlin are showing unique centrepieces from their collections for the first time. Some of the highlights of these original exhibits include Mary Wigman's *Hexentanz* (Witch Dance) mask; Valeska Gert's folded and retouched portrait photographs; Gret Palucca's admission tickets to the 1936 Olympic Games; Oskar Schlemmer's makeup instructions for his *Triadic Ballet*; the workbooks and stage direction books of Dore Hoyer and Johann Kresnik; as well as Kurt Jooss' notes to *Der Grüne Tisch*.

Among the many special objects shown in the exhibition is Isadora Duncan's *Der Tanz der Zukunft / The Dance of the Future* (1903), an English-German first edition of one of the most important manifestos of modern dance. Jean Weidt's masks provide another example, telling a history of resistance and engagement. They were created by makeup artist Erich Goldstaub, whose fate can be tracked to Auschwitz, where the trail ends.

A lesser-known photograph shows Josephine Baker arriving at Berlin-Tempelhof Central Airport in 1959. The singer and dancer visited Berlin at the invitation of the Federal Foreign Office. In one of her public appearances, Baker gave a speech at an event organised by the Bund der Verfolgten des Naziregimes (Association of Persecutees of the Nazi Regime) at the Berlin Congress Hall in Tiergarten (now the HKW). The subject was “For humanity – against nationalism and racial hatred”.

The starting point of the exhibition installation is built upon 75 objects exemplifying the revolutionary history of stage dance in Germany from the beginning of the 20th century to the 1980s. The related programme *What the Body Remembers* raises a key question, and these objects provide possible answers: It asks how an art form that is as physical and performance-based as contemporary dance can be preserved and remembered as cultural memory – as the material heritage of our culture.

In the exhibition, these original objects correspond to digitised photographs and film documents that expand upon the context of the objects, primarily through moving images. On a further level, this selection is presented within the international context of modern dance through 100 photographic and film documents, indicating the creativity and impact of developments in dance in Europe, the United States and around the world.

Portraying the history of modern dance based on a selection of photographs and films includes the risk of it having a limited perspective. The past only ever exists as a fragment. And every present constructs its own past. In light of these preconditions, the curatorial team decided to dare to brave the gaps and has opted for a path of subjective dance experience.

## About the event programme (selection)

In 2018 **Anne Teresa De Keersmaeker** passed on her legendary production *Fase, Four Movements to the Music of Steve Reich* to two young women dancers, exemplarily addressing questions about dance heritage in the process. **Xavier Le Roy** invites twelve performers to interpret excerpts of his work in the historic halls at Hamburger Bahnhof – Museum für Gegenwart – Berlin. Starting from historic black-and-white photographs of **Isadora Duncan**, **Mirjam Sögner** uses *Dancer of the Future* to investigate the queer potential in the two poles between antiquated forms of movement and contemporary bodies.

The symposium *RE-Perspective, Deborah Hay* is the conclusion of the “Tanz im August” **Deborah Hay** retrospective. In conversation with Gabriele Brandstetter, Hay looks back and reflects on the works in this exhibition about her. The solo choreography of *Afectos Humanos*, which the exceptional dancer **Dore Hoyer** premiered in 1962, is a 20th-century masterpiece. Three new adaptations by **Pol Pi**, **Nils Freyer** and **Renate Graziadei** are being shown for the first time in a programme series.

**Eszter Salamon** and **Boglárka Börcsök** reconsider the ideas of the avant garde artist **Valeska Gert** in an imaginary museum, whose collection is made up of performative files.

In 2015 American dancer and choreographer **Lucinda Childs** transferred the rights of three of her legendary solos from the 1960s to her niece, **Ruth Childs**. After presenting this first collaboration, Ruth Childs will introduce a further series of Lucinda’s performances from the 1970s.

Based on Ernst Ludwig Kirchner’s drawings and entries from Wigman’s diaries, **Henrietta Horn** and the Theater Osnabrück Dance Company restage the death dances that **Mary Wigman** performed in the 1920s to *Danse Macabre* music by Camille Saint-Saëns and Will Goetze. **Fabián Barba** also pays homage to Wigman, reconstructing a dance evening as it might have taken place in the 1930s.

**Gerhard Bohner’s** *Zwei Giraffen tanzen Tango*, which premiered at the Akademie der Künste on Hanseatenweg in 1980, can also be interpreted as a contemporary *Danse Macabre*. Bohner’s choreography for *Angst und Geometrie*, which the Prague Chamber Ballet premiered at the Hebbel-Theater in 1990, addressed the possibilities of joining together ritual with contemporary formal expressions.

In their intensive, powerful, 1993 duet *À bras-le-corps*, **Boris Charmatz** and **Dimitri Chamblas** leave behind the classical language of dance and instead pursue their own path towards contemporary dance.

**Chandralekha** was considered the *grande dame* of Modern Indian Dance, but at the same time, she was also its most controversial choreographer. In *Philosophical Enactment I*, **Padmini Chettur**, a contemporary dancer and choreographer, traces the origins of her artistic approach back to Chandralekha.

In the series *Bloodlines*, **Stephen Petronio** ultimately pays tribute to American postmodern choreographers, whose work as dance professionals inspired him during his career. It shows works by artists that include **Merce Cunningham**, **Steve Paxton** and **Yvonne Rainer**.

Choreographies can also be seen by **Nacera Belaza**, **Dominique Bagouet** and others. **Christoph Winkler** honours **Ernest Berk**. **Martin Stieffermann** and **Brit Rodemund** reconstruct **Anita Berber’s** outstanding solos. **Takao Kawaguchi** performs the duet *The Sick Dancer*, based on texts by **Tatsumi Hijikata**, the founder of Butoh.

Further discussions, book presentations and lectures that include **Aleida** and **Jan Assmann**, **Irene Sieben**, **Scott deLahunta**, **Ong Keng Sen**, **Susan Manning**, as well as a film screening with **Volker Schlöndorff** and his work *Nur zum Spaß – nur zum Spiel. Kaleidoskop Valeska Gert* complete the festival programme.

## **International campus for dance students and alumni**

26 August – 2 September 2019

The entire project is complemented by an international campus for dance students and alumni that allows them to thoroughly engage with modern dance, both practically and theoretically, in master classes, lectures and discussions from 26 August to 2 September.

The programme addresses itself to the next generation of dancers, performers, choreographers and educators with the aim of enabling a current exchange about historical materials and work approaches for modern dance, and to make them feasible in practice. In addition to participation in the campus programme, an already selected group of students, comprised from a pool of international applicants, receive access to the exhibition, to the accompanying programme that consists of reconstructions and re-enactments, as well as to the public discussions.

Closed master classes with Anne Collod, Reinhild Hoffmann and Martin Nachbar make a focused and contextual translation of documents on movement possible. Ong Keng Sen et al. invite participants to a critical reflection of a rather Eurocentric dance heritage. Small groups sample the resources and materials, make observations on movement according to specific historical models and can test out a somatic approach to 20th century dance history. The signature styles of German Expressionist Dance, American Modern Dance, and Postmodern Dance are the primary focus.

The campus is supported in the context of the European Year of Cultural Heritage.

## Publication

### The Century of Dance

The 20th century is the century of dance. Under this pointed thesis, awakenings, emancipation movements and aesthetic transformations of modern and contemporary dance are brought together in 100 photographs and statements by dancers, from Isadora Duncan to Mary Wigman, Merce Cunningham and Pina Bausch to Anne Teresa De Keersmaecker and Xavier Le Roy, among others.

With accompanying essays by Gabriele Brandstetter, Franz-Anton Cramer, Johannes Odenthal and Madeline Ritter.



#### ***Das Jahrhundert des Tanzes / The Century of Dance***

With 100 positions in photographs and statements as well as essays by Gabriele Brandstetter, Franz-Anton Cramer, Johannes Odenthal, Madeline Ritter et al.

Akademie der Künste / Alexander-Verlag, Berlin 2019,  
German & English, 320 pages, 100 illustrations,  
ISBN 978-3-89581-510-2, 19,90 €

#### **Review copy:**

Marilena Savino  
Alexander Verlag Berlin  
presse@alexander-verlag.com  
Phone 030-302 18 26



## **Education programme / Guided tours**

Thursday, 5 September, noon, free admission

### **LIGNA: Tanz aller – Ein Bewegungschor**

Followed by a discussion and a visiting of the exhibition “The Century of Dance”

For students from class 7. Registration: [kunstwelten@adk.de](mailto:kunstwelten@adk.de)

*Tanz aller – Ein Bewegungschor* follows in the footsteps of Rudolf von Laban and the legacy of his movement choir. Performed by laypersons, in the mid-1920s they would motivate audiences to join the movements being performed with the hope of turning the whole world into dancers. It was a utopian notion, a dance of all people, but also of all social relations. *Tanz aller* sees its audience as dancers and invites them to become a movement choir. Participants use headphones to listen to audio pieces that introduce the movement choir and its choreographic instructions.

A TANZFONDS ERBE Project

### **Regular tours through the exhibition “The Century of Dance”**

Sunday 3 pm

Admission 3 € plus exhibition ticket (8/5 €)

no reservations required

**Further information: [www.adk.de/kunstwelten](http://www.adk.de/kunstwelten)**

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Exhibition *The Century of Dance, Performances, Discourse*

24 August – 21 September 2019

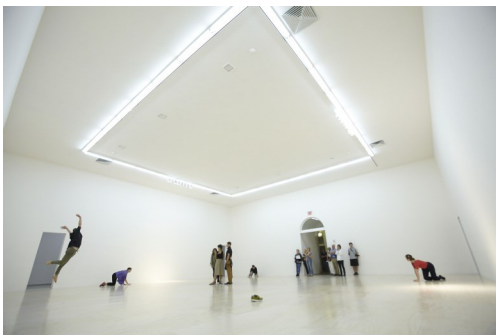
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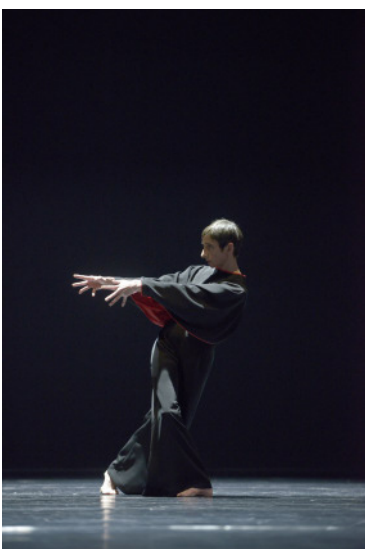
*Fase, Four Movements to the Music of Steve Reich*, 1982  
a choreography by Anne Teresa De Keersmaeker  
Photo © Jean Luc Tanghe



*Zwei Giraffen tanzen Tango – Bremer Schritte*  
(*Two Giraffes Dance Tango – Bremen Steps*)  
Gerhard Bohner / Helge Letonja  
steptext dance project / Theater Bremen  
Photo © M. Menke



*Retrospective*  
Xavier Le Roy  
Museum of Modern Art, New York  
Photo © Matthew Septimus



Reconstruction *AFFECTOS HUMANOS*  
Dore Hoyer, 1962 / Susanne Linke, 1987  
Dance Renate Graziadei  
Photo © Oliver Look

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*ECCE (H)OMO*  
Pol Pi  
Photo © Marc Domage



*Fase, Four Movements to the Music of Steve Reich, 2018*  
Anne Teresa De Keersmaeker  
Photo © Anne Van Aerschot



*Dancer of the Future*  
Mirjam Sögner  
Photo © Fabian Uitz



*Danse Macabre. Totentanz II (Dance of Death I)*  
Mary Wigman  
Theater Osnabrück  
Photo © Jörg Landsberg

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Reconstructions of works by Lucinda Childs  
by Ruth Childs  
Photo © Mehdi Benkler



*Sur le fil*  
Cie Nacera Belaza  
Photo © Claudia Pajewsk



*Jours étranges*  
Dominique Bagouet / Catherine Legrand  
Photo © Caroline Ablain



*Angst und Geometrie (Fear and Geometry)*  
Gerhard Bohner  
Theater Bielefeld  
Photo © Joseph Ruben

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*Ernest Berk – The Complete Expressionist*  
 Christoph Winkler  
 Photo © Dieter Hartwig



*Tread, 1970*  
 Merce Cunningham  
 Stephen Petronio Company  
 Photo © Ian Douglas



*The Sick Dancer, 2018*  
 Takao Kawaguchi & Tomomi Tanabe  
 Photo © Masabumi Kimura



Mary Wigman, drawing for *Le Sacre du Printemps*, 1957  
 Akademie der Künste, Berlin, Mary-Wigman-Archiv Nr. 969  
 © Deutsches Tanzarchiv Köln

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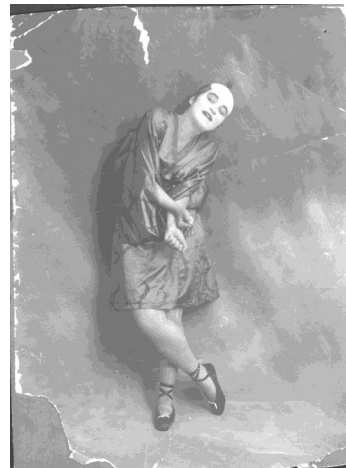
Dance Mask by Victor Magito, 1926  
Photo © Susanne Fern,  
Deutsches Tanzarchiv Köln



Josephine Baker arriving at the central airport Berlin-Tempelhof,  
14 May 1959  
Press photo © Deutsches Tanzarchiv Köln, Bestand 225,  
Archiv Josephine Baker



Valeska Gert, approx. 1925  
Photographer unknown  
Akademie der Künste, Berlin, Valeska-Gert-Archiv



Valeska Gert, *Japanische Grotteske*, without date  
Photographer unknown  
Akademie der Künste, Berlin, Valeska-Gert-Archiv





# WAS DER KÖRPER ERINNERT

24.8. –  
21.9.2019

Zur Aktualität des Tanzerbes

AKADEMIE DER KÜNSTE

KULTURSTIFTUNG  
DES  
BUNDES

DIEHL+  
RITTER

SHARING  
HERITAGE

24.8. – 21.9.

24 Aug – 21 Sept

**Was der Körper erinnert.  
Zur Aktualität des Tanzerbes  
What the Body Remembers.  
Dance Heritage Today**

Ausstellung, Aufführungen, Diskurse /  
Exhibition, Performances, Discourse

Das Erbe der Tanzkunst ist immateriell. Dennoch schöpfen die zeitgenössischen Tänzer\*innen und Choreograf\*innen aus einer unglaublich reichen und kraftvollen modernen Geschichte, die mehr oder weniger das 20. Jahrhundert umfasst. Künstlerinnen wie Isadora Duncan, Mary Wigman oder Valeska Gert stehen für Emanzipation, die Befreiung aus Geschlechterrollen und Körperbildern, utopische Aufbrüche und politische Vereinnahmung, aber auch für gesellschaftlichen Widerstand.

Ähnlich verhält es sich mit der Nachkriegsmoderne, mit dem Tanztheater in Deutschland, dem Butoh in Japan, dem Modern und Postmodern Dance in den USA oder dem zeitgenössischen Tanz in Frankreich und Belgien. Sie bilden mit allen anderen Tanzszenen das „Jahrhundert des Tanzes“, dem die Akademie der Künste eine Ausstellung, ein Festival, einen internationalen Campus und ein Buch widmet, wohlwissend, dass wir eine Perspektive aus Deutschland und Europa einnehmen. Die Aktualität des Tanzerbes gewinnt weltweit an Dynamik und Sichtbarkeit, in Deutschland vor allem durch die Aktivitäten von TANZFONDS ERBE in den letzten acht Jahren. In der Veranstaltungsreihe am Hanseatenweg wird das Erbe des Ausdruckstanzes, aber auch das von Merce Cunningham oder Tatsumi Hijikata bis hin zu Stücken von Anne Teresa De Keersmaeker und Xavier Le Roy als Gegenwartskunst aufgeführt.

*Eine Veranstaltungsreihe der Akademie der Künste, Berlin. In Kooperation mit DIEHL + RITTER und der Kulturstiftung des Bundes. Gefördert von der Bundeszentrale für politische Bildung / bpb und dem Institut Français. In Zusammenarbeit mit Tanz im August und dem Hamburger Bahnhof – Museum für Gegenwart – Berlin. Der Campus wird gefördert im Rahmen des Europäischen Kulturerbejahres.*



Miriam Sögner, *Dancer of the Future*, Foto © Fabian Uitz

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The legacy and heritage of dance is immaterial. Yet contemporary dancers and choreographers are still building on an incredibly rich and powerful modern history, which covers more or less the entire 20th century. Artists such as Isadora Duncan, Mary Wigman and Valeska Gert stand for emancipation, for liberation from gender roles, for utopian awakenings and political appropriation, but also for resistance against societal conventions. Post-war modernism behaved in similar ways, be it dance theatre in Germany, Butoh in Japan, modern and post-modern dance in the United States or contemporary dance in France and Belgium. They each contribute to “The Century of Dance”, a subject to which the Akademie der Künste is dedicating an exhibition, a festival, an international campus and a book publication, knowing full well that we are assuming a perspective from Germany and Europe. The topicality of dance heritage worldwide is gaining momentum and visibility; in Germany, above all through the activities of TANZFONDS ERBE over the past eight years. In the special event series at the Hanseatenweg venue, the heritage of Expressionist dance, as well as pieces ranging from Merce Cunningham and Tatsumi Hijikata to Anne Teresa De Keersmaeker and Xavier Le Roy, will be performed as examples of contemporary art.

25.8. – 21.9. / Täglich 15 – 22 Uhr  
25 Aug – 21 Sept / Daily 3 – 10 pm

Hanseatenweg, Halle 1

€ 8/5

## **Das Jahrhundert des Tanzes / The Century of Dance**

Ausstellung / Exhibition

4 |

Erstmals zeigen die Tanzarchive aus Köln, Leipzig, Bremen und Berlin einzigartige Herzstücke aus ihren Sammlungen in einer gemeinsamen Ausstellung. Die Hexentanz-Maske von Mary Wigman, die von Valeska Gert selbst gefalteten und bearbeiteten Porträtfotografien, die Zugangskarten von Gret Palucca zu den Olympischen Spielen 1936, die Schminkanweisungen Oskar Schlemmers zum Triadischen Ballett, die Werk- und Regiebücher von Dore Hoyer und Johann Kresnik oder die Notationen zu *Der Grüne Tisch* von Kurt Jooss zeigen, wie der Tanz in den Archiven bewahrt und für die Zukunft als unschätzbare Quelle erhalten wird. Die Geschichte von Widerstand und Engagement wird am Beispiel der Masken von Jean Weidt erzählt, die Spur des Maskenbildners Erich Goldstaub verliert sich in Auschwitz. Ausgewählte Dokumente der deutschen Tanzmoderne werden in den Kontext einer weltweiten, internationalen Tanzszene gestellt, die durch Projektionen von hundert ikonischen Fotografien und Filmausschnitten als dynamisches Kraftfeld aus Körperbildern und Bewegungserfindungen in einen Dialog mit den originalen Objekten tritt.

**Eröffnung, Sa, 24.8., 18 Uhr**

Anschl. Empfang auf Einladung der Generaldelegation  
der Regierung Flanderns

**Opening, Sat 24 Aug, 6 pm**

Followed by a reception hosted by the General Representation  
of the Government of Flanders

Dance archives in Cologne, Leipzig, Bremen and Berlin are showing unique centrepieces from their collections in a joint exhibition for the first time. Mary Wigman's *Hexentanz* (Witch Dance) mask, Valeska Gert's self-folded and retouched portrait photographs, Gret Palucca's admission tickets to the 1936 Olympic Games, Oskar Schlemmer's makeup instructions for his *Triadic Ballet*, the workbooks and stage direction books of Dore Hoyer and Johann Kresnik, and the notes to *Der Grüne Tisch* from Kurt Jooss show how dance has been safeguarded in the archives and preserved as an invaluable resource for the future. The history of resistance and engagement is told using Jean Weidt's masks as example; the trace of makeup artist Erich Goldstaub is lost in Auschwitz. Selected documents of Modern German Dance are placed into the context of a worldwide, international dance scene, which through projections of a hundred iconic photographs and film clips present themselves as a dynamic force field of body images and innovative movement in dialogue with the original objects.

Mary Wigman, *Hexentanz*, Foto © Charlotte Rudolph, VG Bild-Kunst Bonn 2019

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24.8. – 8.9.

Di, Mi, Fr 10 – 18 Uhr, Do 10 – 20 Uhr,

Sa, So 11 – 18 Uhr

**24 Aug – 8 Sept**

Tue, Wed, Fri 10 am – 6 pm, Thur 10 am – 8 pm,

Sat, Sun 11 am – 6 pm

Hamburger Bahnhof – Museum für Gegenwart – Berlin

Eintritt frei / Free admission

## ***Retrospective* by Xavier Le Roy**

Ausstellung / Exhibition

01

Mit konzeptueller Strenge, diskursivem Forschergeist und hintergründigem Humor hat Xavier Le Roy unsere Wahrnehmung von zeitgenössischer Choreografie der vergangenen Jahre entscheidend geprägt und verändert. *Retrospective* ist eine Ausstellung von Le Roy, die als Choreografie konzipiert ist. Zwölf Performer\*innen interpretieren in der Historischen Halle des Hamburger Bahnhofs Ausschnitte seiner Arbeit. Sie nutzen und integrieren ihre eigenen Erfahrungen mit Teilen aus seinen Solo-Choreografien.

**With his conceptual rigor, discursive scholarly mind and profound humour, Xavier Le Roy has decisively shaped and changed our perception of contemporary choreography in recent years. *Retrospective* is an exhibition that Le Roy conceived as choreography. Twelve performers interpret excerpts from his work in the Historic Hall at Hamburger Bahnhof. They use and integrate their own experiences with segments from Le Roy's solo choreographies.**



*Retrospective*, Barcelona 2012

Foto: Lluís Bover © Fundació Antoni Tapies



*Retrospective*, New York 2014, MoMAPS1 © MoMA

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*Retrospective* von Xavier Le Roy / Künstlerische Mitarbeit: Scarlet Yu / Mit: Alexandre Achour, Saša Asentić, Josep Caballero, Caitlin Fisher, Zeina Hanna, Berit Jentzsch, Sabine Macher, Ming Poon, Ingo Reulecke, Julia Rodríguez, Emmilou Rößling, Nicola van Straaten

*Retrospective* wurde 2012 auf Einladung von Laurence Rassel für die Fundació Antoni Tàpies – Barcelona konzipiert.

*Eine Produktion der HB Berlin GbR (Barbara Greiner, Xavier Le Roy),*

*in Koproduktion der Akademie der Künste und Le Kwatt, unterstützt durch Direction Régionale des Affaires Culturelles d'Île-de-France; gefördert von der Senatsverwaltung für Kultur und Europa und vom Fonds Darstellende Künste aus Mitteln der Beauftragten der Bundesregierung für Kultur und Medien; in Kooperation mit der Nationalgalerie – Staatliche Museen zu Berlin im Hamburger Bahnhof – Museum für Gegenwart – Berlin.*

Sa, 24. – Mo, 26. 8., 20 Uhr

Sat 24 – Mon 26 Aug, 8 pm

Hanseatenweg, Studio

€ 28/18 EN

**Anne Teresa De Keersmaecker / Rosas:**  
***Fase, Four Movements to the Music of Steve Reich***

Anschl. Gespräch mit / Followed by a talk with  
Anne Teresa De Keersmaecker, Gabriele Brandstetter  
(24.8. / 24 Aug)

*Fase, Four Movements to the Music of Steve Reich*, ist die zweite Choreografie der flämischen Tänzerin Anne Teresa De Keersmaecker. Nach einem Aufenthalt in New York 1981 in Auseinandersetzung mit der minimalistischen Musik von Steve Reich und dem amerikanischen Postmodern Dance entstanden, kommt *Fase* 1982 in Brüssel zur Uraufführung. Es ist eines der Schlüsselwerke für die Verbindung von Tanz und Musik überhaupt und wurde weltweit 290 Mal aufgeführt. 2018 hat die Choreografin *Fase* an zwei junge Tänzerinnen weitergegeben und damit exemplarisch Fragen des Tanzerbes aufgeworfen.

*Fase, Four Movements to the Music of Steve Reich* is the second piece choreographed by the Flemish dancer Anne Teresa De Keersmaecker. Created after a period of time spent in New York in 1981 engaging with the minimalist music of Steve Reich and American post-modern dance, *Fase* was first performed in Brussels in 1982. It is one of the key works overall regarding the connection between dance and music and was performed 290 times worldwide. In 2018 the choreographer passed *Fase* on to two young dancers, thereby exemplarily addressing questions pertaining to dance heritage.

Choreografie: Anne Teresa De Keersmaecker / Tanz: Laura Bachman, Soa Ratsifandrihana / Musik: Steve Reich / Lichtdesign: Remon Fromont / Kostüme: Martine André & Anne Teresa De Keersmaecker / Produktion 1982: Schaamte vzw (Brüssel), Avila vzw (Brüssel) Koproduktion: De Munt / La Monnaie, Sadler's Wells (London), Les Théâtres de la Ville de Luxembourg, Théâtre de la Ville (Paris)



Sa, 24.8., 19 Uhr

Empfang auf Einladung  
der Generaldelegation der Regierung Flanderns

**Sat 24 Aug, 7 pm**

Reception hosted by  
the General Representation of the Government of Flanders

Mo, 26.8., 19.15 Uhr

Einführung durch Franz Anton Cramer

**Mon 26 Aug, 7:15 pm**

Introduction by Franz Anton Cramer

Foto: Anne Van Aerschot, Tanz: Soa Ratsifandrihana



01

So, 25.8., 19 Uhr  
Sun 25 Aug, 7 pm

Hanseatenweg, Halle 2  
€ 13/7



Foto © Fabian Uitz

## Mirjam Sögner: *Dancer of the Future*

Schwarz-Weiß-Fotografien von Isadora Duncan bilden den Ausgangspunkt für diese Reihe von Körper-Exposés. Sögner rekonstruiert nicht den natürlich-harmonischen Bewegungsfluss, den Duncan in ihrem Manifest *The Dance of the Future* beschreibt, sondern untersucht in einem techngetriebenen Tanz dessen queeres Potential. Im Spannungsfeld antiquierter Bewegungsformen und zeitgenössischer Körper wird erkennbar, dass der vermeintlich natürlich weibliche Gestus ein kulturelles Konstrukt ist.

Mimik und Posen sind erlernbar und werden als ein im Körper eingeschriebener Kodex dechiffriert.

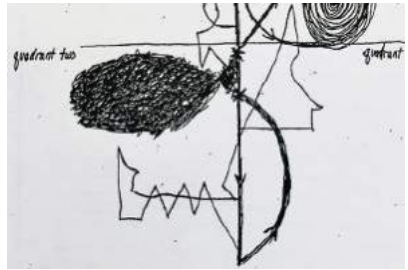
10 | Photographs of Isadora Duncan form the starting point for this series of body positions. The natural and harmonic flow of movement Duncan discussed in her manifesto *The Dance of the Future* is not reconstructed; instead, its queer potential is examined in a techno-driven dance. At the intersection between antiquated forms of movement and contemporary bodies, it becomes clear that the supposedly natural female gesture is a cultural construct. Facial expressions and poses can be learned and are deciphered as a code inscribed in the body.

Choreografie, Konzept, Performance: Mirjam Sögner / Performance: Luan de Lima /  
Musik: Barney Khan / Kostüme: Mirjam Sögner

*Gefördert von Stadt Salzburg, Land Salzburg und dem Österreichischen Bundeskanzleramt. Möglich gemacht durch die freundliche Unterstützung von Toihaus Salzburg, tanz\_house Salzburg, SZENE Salzburg, D.ID Choreographisches Zentrum Burgenland, Tanzfabrik Berlin und Theaterhaus Berlin Mitte. Der erste Teil der Projektentwicklung wurde mit Hilfe des Tanzstipendiums des Regierenden Bürgermeisters von Berlin – Senatskanzlei – Kulturelle Angelegenheiten realisiert und von den Sophiensaelen Berlin koproduziert. Besonderer Dank gilt Gerard Reyes, Liz King, Maja Zimmermann, Anna Müller, Tanzarchiv Leipzig u.v.m.*

Di, 27.8., 17 – 22 Uhr  
Tue 27 Aug, 5 – 10 pm

Hanseatenweg, Halle 2  
€ 20/15 EN



## **RE-Perspective Deborah Hay: Symposium**

mit / with Deborah Hay, Gabriele Brandstetter,  
Peter Humble & David Young, Kirsten Maar, Peter  
Pleyer, Brit Rodemund, Frank Willens sowie  
20 Laiendarsteller\*innen aus Berlin / as well as  
20 performers from Berlin

|| Das Symposium setzt den Schlusspunkt der Tanz im August-Retro-  
spektive Deborah Hays, die sich mit *A Lecture on the Performance of  
Beauty* wieder aus Berlin verabschiedet. Noch einmal blickt sie im  
Gespräch mit Gabriele Brandstetter auf die Werkschau zurück, Kirsten  
Maar zieht in einem Vortrag und im Dialog mit Hays Performer\*innen Ver-  
bindungen zum Erbe in der Tanzgeschichte, und David Young und Peter  
Humble feiern mit ihrer Filmdokumentation über die Choreografin Weltpre-  
miere. Nicht zuletzt wird das Community Piece *Exit* mit 20 Berliner\*innen  
nach langer Zeit wieder auf die Bühne gebracht.

The symposium closes the Tanz im August Deborah Hay retrospective,  
saying goodbye to Berlin with *A Lecture on the Performance of Beauty*.  
Hay looks back on her monographic presentation in an interview with  
Gabriele Brandstetter, Kirsten Maar draws connections to the heritage  
of dance history in a lecture and dialogue with Hays' performers, and  
David Young and Peter Humble celebrate the world premiere of their film  
documentary about the choreographer. Last but not least, after a long  
pause, the community piece *Exit* is being restaged, featuring twenty  
performers from Berlin.

*Eine gemeinsame Veranstaltung von Tanz im August/HAU Hebbel am Ufer und Akademie  
der Künste, Berlin.*

Mi, 28.8., 19 Uhr  
Wed 28 Aug, 7 pm

Hanseatenweg, Studio

€ 20/12

inkl. / incl. Fabián Barba  
um 20.30 Uhr / at 8:30 pm  
DE



Foto © Jörg Landsberg

## Mary Wigman / Dance Company Theater Osnabrück: *Danse Macabre. Totentanz I und II*

Anschl. Gespräch mit / Followed by a talk with Patricia  
Stöckemann & Henrietta Horn

12 | 1921 inszenierte Mary Wigman *Totentanz I* zur Musik *Danse Macabre* von Camille Saint-Saëns. 1925 erarbeitete sie *Totentanz II* für ihre Tanzgruppe, diesmal zur Musik von Will Goetze. Beide Stücke markieren die Ausrichtung des Ausdruckstanzes in den 1920er Jahren. Henrietta Horn rekonstruierte beide Tänze mit der Dance Company Theater Osnabrück auf der Grundlage von Notationen, den Zeichnungen von Ernst Ludwig Kirchner, Fotos und Einträgen aus Wigmans Tagebüchern, unterstützt von Susan Barnett und Katharine Sehnert.

In 1921, Mary Wigman staged *Totentanz I* to the music of *Danse Macabre* by Camille Saint-Saëns. In 1925 she developed *Totentanz II* for her dance group, this time to the music of Will Goetze. These two pieces mark the direction of Expressionist dance in the 1920s. Henrietta Horn has reconstructed the two dances with the Dance Company Theater Osnabrück on the basis of notations, illustrations by Ernst Ludwig Kirchner, and photographs and entries from Wigman's journals, with the support of Susan Barnett and Katharine Sehnert.

*Totentanz I und Totentanz II* / Choreografie & Kostüme: Mary Wigman / Rekonstruktion: Henrietta Horn (verantwortl.), Susan Barnett, Christine Caradec, Katharine Sehnert / Rekonstruktion Kostüme: Margrit Flagner / Choreografische Assistenz: Leonardo Centi / Projektleitung: Patricia Stöckemann *Totentanz I* / Musik: Camille Saint-Saëns - *Totentanz II* / Musik: Frank Lorenz nach Ideen von Will Götz / Masken: Victor Magito / Rekonstruktion der Masken: Thorsten Kirchner (Ltg.)

Ein TANZFONDS ERBE Projekt - Eine Initiative der Kulturstiftung des Bundes

Mi, 28.8., 20.30 Uhr  
Wed 28 Aug, 8.30 pm

Hanseatenweg, Studio

€ 20/12

inkl. / incl. Dance Company Theater  
Osnabrück um 19 Uhr / at 7 pm



Foto © Dieter Hartwig

## **Fabián Barba:** ***A Mary Wigman Dance Evening***

Der in Ecuador ausgebildete Künstler Fabián Barba rekonstruiert einen Tanzabend, wie er in den dreißiger Jahren des 20. Jahrhunderts hätte stattfinden können. Als Vorgabe dient ihm das Programm von Mary Wigmans erster Nordamerikatournee (1931), in der sie etwa neun Solotänze aus verschiedenen Tanzzyklen präsentierte, darunter *Schwingende Landschaft*. Ausdrückliches Thema der Rekonstruktion sind deren unvermeidliche Modifikationen vom Original und die Einschreibungen von Konzepten der Moderne in den Körper des Tänzers.

Artist Fabián Barba, who trained in Ecuador, reconstructs an evening of dance as it might have taken place in the 1930s. As a guide, he uses the programme for Mary Wigman's first North American tour (1931), during which she presented some nine solo dances from various dance cycles, including *Schwingende Landschaft* (Swinging Landscape). The explicit theme of the reconstruction is the inevitable modifications to the original and the inscription of modern concepts in the body of the dancer.

Konzept & Tanz: Fabián Barba / Musik *Anruf Pastorale, Seraphisches Lied, Sturmlied* und *Sommerlicher Tanz*; Hanns Hasting / Musik *Raumgestalt, Zeremonielle Gestalt* und *Drehmonotonie*; Sascha Demand / Kostüme: Sarah-Christine Reuleke / Produktion: K3 - Zentrum für Choreographie, Tanzplan Hamburg / Licht: Klaus Ludwig / Koproduktion: Fabrik Potsdam im Rahmen von Tanzplan Potsdam Artists-in-Residence, Kaaithheater (Brüssel), P.A.R.T.S. (Brüssel), wp Zimmer (Antwerpen)

Mit Unterstützung der *Mary Wigman Gesellschaft* (Hamburg, Bremen),  
PACT Zollverein Essen

Do, 29.8., 17 Uhr

Thur 29 Aug, 5 pm

Hanseatenweg, Studiofoyer

€ 8/5 (inkl. Ausstellung / incl. exhibition) EN

## **The Documentation Turn in Contemporary Dance**

Vortrag von / Lecture by Scott deLahunta

Von Künstler\*innen initiierte Entwicklungen haben in jüngerer Zeit die Tanz-Dokumentation zu einem Instrument der Zirkulation und Weitergabe von Wissen gemacht. Diese Entwicklungen werden vorgestellt und für die Zukunft befragt.

Over the last years, artist-led developments in the practice of dance documentation has shifted toward a means of knowledge circulation and transmission. These developments will be discussed to establish critical questions for the future.

14 |

18.30 Uhr / 6:30 pm

Hanseatenweg, Studiofoyer

€ 8/5 (inkl. Ausstellung / incl. exhibition) EN/DE

## ***The Body as Archive***

Film von / by Michael Maurissens

D 2016, 50 min, OmdU

Die Auflösung der Forsythe Company 2014 und die mit ihr verbundene Frage, wer oder was das künstlerische Erbe William Forsythes künftig weiterträgt, bewegte Michael Maurissens zu seinem Dokumentarfilmprojekt *The Body as Archive*, das vor allem die Rolle von Tänzer\*innen als Träger\*innen choreografischen Wissens fokussiert.

The dissolution of The Forsythe Company in 2014, and a related question about who or what would pass on William Forsythe's artistic legacy in the future, inspired Michael Maurissens to complete his documentary film project *The Body as Archive*. It focuses above all on the role of dancers as vehicles of choreographic knowledge.

*Ein TANZFONDS ERBE Projekt – Eine Initiative der Kulturstiftung des Bundes*

Do, 29.8., 20 Uhr  
Thur 29 Aug, 8 pm

Hanseatenweg, Halle 2  
€ 20/12 EN

**Nacera Belaza:**  
*La Nuit,*  
*La Traversée,*  
*Sur le fil*

Anschl. Gespräch mit /  
Followed by a talk with  
Nacera Belaza

Moderation: Heike Albrecht



Foto © Claudia Palewick

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Vom Solo *La Nuit* zum Duo *La Traversée* und zum Trio *Sur le fil*: Die Choreografin Belaza versetzt Tänzer\*innen wie Publikum durch die Wiederholung von Gesten und Drehtänzen in einen tranceartigen Zustand und komponiert einen minimalistischen wie spirituellen Tanzabend. Dabei ist sie immer auf der Suche nach „einem Raum, in dem Zeit keine Rolle mehr spielt, einem Raum, in dem wir das Unendliche berühren und endlich etwas teilen können“.

**From the solo *La Nuit* to the duet *La Traversée* to the trio *Sur le fil*, choreographer Nacera Belaza puts both the dancers and the audience into a trance-like state through the repetition of gestures and swirling dance movements, composing a minimalist and at the same time spiritual dance evening. In the process, she is constantly searching for “a space in which time no longer plays a role, a space in which we can touch the infinite and finally share something.”**

Choreografie, Performance, Sound, Lichtdesign: Nacera Belaza / Performance: Nacera Belaza, Dalila Belaza, Mohammed Ech Charquaouy, Magdalena Hylak / Technik: Gwendal Malard, Pablo Simonet / Produktion: Compagnie Nacera Belaza

Sa, 31.8.

## Sat 31 Aug

Hanseatenweg, Halle 2 & Studio

€ 13/7 Einzelticket / Single ticket

€ 28/18 Kombiticket (für alle drei Tänze /

Combined ticket for all three dances)

### **Dore Hoyer: *Afectos Humanos***

Anschl. Gespräch mit / Followed by a talk with Martin Nachbar, Pol Pi, Renate Graziadei, Nils Freyer

Moderation: Heike Albrecht

Die 1962 uraufgeführte Solo-Choreografie *Afectos Humanos* der Ausnahmestänzerin Dore Hoyer gehört zu den Meisterwerken des 20. Jahrhunderts.

Die Rekonstruktionen von Susanne Linke und Arila Siegert Ende der 1980er

Jahre sowie 2008 durch Martin Nachbar mit *Urheben Aufheben* zeigen

das Potential des Tanzerbes für die Gegenwartskunst. In den letzten

Jahren entstanden drei neue Aneignungen von *Afectos Humanos* getanzt

von Renate Graziadei, Nils Freyer und Pol Pi, die in einer Programmfolge erstmals an einem Abend zu sehen sind.

Siehe auch Gespräch um 17 Uhr zu Dore Hoyer mit anschließender Filmvorführung *Dore Hoyer tanzt Afectos Humanos* (1963) auf S. 38-39

**The solo choreography *Afectos Humanos*, originally premiered in 1963 by the exceptional dancer Dore Hoyer, is one of the masterpieces of the 20th century. The reconstructions by Susanne Linke and Arila Siegert at the end of the 1980s and by Martin Nachbar in 2008 with *Urheben Aufheben* show the potential of dance heritage for contemporary art.**

**In recent years, three new appropriations of *Afectos Humanos* have been created by dancers Renate Graziadei, Nils Freyer and Pol Pi and can be seen on a single evening as a programme sequence for the first time.**

See also pp. 38-39 for the talk at 5 pm followed by the film screening *Dore Hoyer tanzt Afectos Humanos* (1963)



19 Uhr / 7 pm, Halle 2

## **Pol Pi: *ECCE (H)OMO***

Von und mit Pol Pi in Zusammenarbeit mit Pauline Brun und Pauline Le Boulba, nach Dore Hoyer © Deutsches Tanzarchiv Köln / Musik: Dimitri Wiatowitsch / Übertragung der Tänze: Martin Nachbar / Lichtdesign: Florian Leduc / Produktion: NO DRAMA – Latitudes Prod. Lille / Koproduktion: ICI - CCN de Montpellier/ Languedoc-Roussillon Midi-Pyrénées mit Life Long Burning, Centre national de la danse, PACT Zollverein, Honolulu mit CCN de Nantes, Théâtre de Poche de Hédé-Bazouges mit Extension Sauvage

20.15 Uhr / 8:15 pm, Studio

## **Nils Freyer tanzt *Afectos Humanos***

Tanz nach Dore Hoyer 1962 © Deutsches Tanzarchiv Köln / Tanz: Nils Freyer / Musik: Dimitri Wiatowitsch / Musiker\*innen: Ulrike Buschendorf (Klavier), Marco Philipp (Perkussion) / Einstudierung: Susanne Linke / Kostüm: Marianne Heide / Wissenschaftliche Begleitung, Dramaturgie: Prof. Dr. Ralf Stabel

*Ein TANZFONDS ERBE Projekt – Eine Initiative der Kulturstiftung des Bundes*

17 | 21.15 Uhr / 9:15 pm, Studio

## **Renate Graziadei tanzt *Afectos Humanos***

Choreografie & Tanz: Dore Hoyer 1962 © Deutsches Tanzarchiv Köln / Rekonstruktion & Tanz: Susanne Linke 1987 / Einstudierung mit Renate Graziadei: 16.11.2016 / Eine Produktion des Theater Trier / Musik: Dimitri Wiatowitsch

*Die Urheberrechte der Werke von Dore Hoyer liegen beim Deutschen Tanzarchiv Köln.  
Dank an Prof. Dr. Frank-Manuel Peter zur Freigabe der Rechte*



Mo, 2.9., 20 Uhr  
Mon 2 Sept, 8 pm

19.15 Uhr, Einführung durch /  
7:15 pm, Introduction by  
Nele Hertling

Hanseatenweg, Halle 2  
€ 13/7 EN



Foto © Caroline Ablain

## **Dominique Bagouet / Catherine Legrand: *Jours étrangers***

Anschl. Künstlergespräch / Followed by an artist talk

*Jours étrangers* ist das späte tänzerische Manifest des französischen Choreografen Dominique Bagouet. Zwei Jahre vor seinem frühen Tod, 1990 uraufgeführt, bewegt sich *Jours étrangers* zwischen menschlicher Fragilität und Rebellion. Inspiriert vom Album *Strange Days* von The Doors ist es der Versuch, zu einer direkten und radikalen Bewegungssprache im zeitgenössischen französischen Tanz zu finden. Catherine Legrand, ehemaliges Mitglied der Compagnie Bagouets, interpretiert ihre Version mit sechs Tänzerinnen.

*Jours étrangers* is the late dance manifesto of French choreographer Dominique Bagouet. It premiered in 1990, two years before his death. *Jours étrangers* shifts between human fragility and rebellion. Inspired by The Doors' album *Strange Days*, it is an attempt to find a direct and radical language of movement in contemporary French dance. Dancer Catherine Legrand, former member of Bagouet's Company, reinvents *Jours étrangers* with six female dancers.

Choreografie: Dominique Bagouet (1990) / Künstlerische Leitung: Catherine Legrand / Tanz: Magali Caillet, Lucie Collardeau, Katja Fleig, Elise Ladoué, Pénélope Parrau, Annabelle Pulcini / Musik: The Doors / Sounddesign: Thomas Poli / Bühnenbild: Laurent Gachet, bearbeitet von Vincent Gavras / Kostüme: Laure Fonvielle / Licht: Didier Martin / Produktion: Bonlieu Scène nationale Annecy / Koproduktion: Théâtre National de Bretagne; Le Triangle, cité de la danse / Rennes; Le Théâtre, Scène nationale de Mâcon-Val de Saône.

Mit Unterstützung von Adami; Jacques und Martine Bagouet; Collectif Danse Rennes Métropole

Di, 3.9., 19 Uhr  
Tue 3 Sept, 7 pm

18 Uhr, Einführung von /  
6 pm, Introduction by  
Patrick Primavesi

Mi, 4.9., 19 Uhr  
Wed 4 Sept, 7 pm

Anschl. Künstlergespräch /  
Followed by an artist talk

Hanseatenweg, Studio  
€ 13/7 DE



Foto © Dieter Hartwig

## **Christoph Winkler:** ***Ernest Berk – The Complete Expressionist***

Zwischen dokumentarischer Rekonstruktion und zeitgenössischer Inspiration bewegt sich die Auseinandersetzung mit dem fast vergessenen Werk Ernest Berks. Er war eine Schlüsselfigur für experimentelle Formate zwischen konkreter und elektronischer Musik, Improvisation, Performance und Choreografie. Christoph Winkler nimmt sich der Rekonstruktion einiger der Choreografien und Kompositionen Ernest Berks an. In Zusammenarbeit mit elf Tänzer\*innen und Musiker\*innen werden fünf Stücke Berks neu interpretiert.

**An exploration of the nearly forgotten dance and musical oeuvre of Ernest Berk oscillates between documentary reconstruction and contemporary inspiration. He was a key figure for experimental formats between concrete and electronic music, improvised performance and choreography. Christoph Winkler reconstructs some of Ernest Berk's choreographies and compositions. Five of Berk's works are reinterpreted in collaboration with 11 dancers and musicians.**

Musik & Choreografie: Ernest Berk / Künstlerische Leitung: Christoph Winkler / Ko-Kuration Musik: Jan Rohlf / Live Musik: groupA / Tanz: Martin Hansen, Emma Daniel, Lois Alexander, Luke Divall, Lisa Rykena, Dana Pajarillaga, Riccardo de Simone, Sarina Egan-Sitinjak, Julia B. Laperrière, Gareth Okan, Rocio Marano / Bühnenbild & Kostüm: Valentina Primavera / Produktionsleitung: Laura Biagoni / Wissenschaftliche Beratung: Prof. Dr. Patrick Primavesi

*Ein Projekt von TANZFONDS ERBE – Eine Initiative der Kulturstiftung des Bundes und CTM Berlin – Festival for Adventurous Music and Art*

Do, 5. + So, 8.9., 12 Uhr  
Thur 5 + Sun 8 Sept,  
noon

Hanseatenweg

Eintritt frei / Free admission



© Andrea Keiz, Kamera

## **LIGNA: *Tanz aller – Ein Bewegungschor***

Im Anschl. Gespräch mit / Followed by a discussion  
with LIGNA

*Tanz aller – Ein Bewegungschor* begibt sich auf die Spuren von Rudolf von Laban und dem Erbe der Bewegungschöre. Aufgeführt von Laien, wollten sie Mitte der 1920er Jahre die Zuschauer\*innen in Schwingung versetzen und so die ganze Welt zu Tänzer\*innen machen. Es ging um die Utopie eines Tanzes aller Menschen, aber auch aller gesellschaftlichen Verhältnisse. *Tanz aller* begreift sein Publikum als Tänzer\*innen und lädt dazu ein, zu einem bewegten Chor zu werden. Dabei hören die Teilnehmenden über Kopfhörer Audiostücke, die den Bewegungschor und dessen choreografische Anweisungen vorstellen.

*Tanz aller – Ein Bewegungschor* follows in the footsteps of Rudolf von Laban and the legacy of his movement choir. Performed by laypersons, in the mid-1920s they would motivate audiences to join the movements being performed with the hope of turning the whole world into dancers. It was a utopian notion, a dance of all people, but also of all social relations. *Tanz aller* sees its audience as dancers and invites them to become a movement choir. Participants use headphones to listen to audio pieces that introduce the movement choir and its choreographic instructions.

Weitere Informationen / Further Information

[www.adk.de/kunstwelten](http://www.adk.de/kunstwelten)

Regie: LIGNA / Sprecher: Rica Blunk, Christiane Meyer-Rogge-Turner, Martin Nachbar / Musik: Felix Kubin

*Ein TANZFONDS ERBE Projekt – Eine Initiative der Kulturstiftung des Bundes*

Sa, 7. + So, 8.9., 16 Uhr  
Sat 7 + Sun 8 Sept, 4 pm

Hanseatenweg  
€ 13/7



Foto © Karolina Miernik

## **Eszter Salamon:** ***MONUMENT 0.3: The Valeska Gert Museum***

Das *Valeska Gert Museum* ist ein imaginäres Museum, dessen Sammlung aus performativen Akten besteht, die den Witz, die Groteske und die provokante künstlerische Schärfe dieser Avantgardekünstlerin spüren lassen. Gert war mit ihrem einflussreichen Werk – einer grenzüberschreitenden, transdisziplinären Kunst – ihrer Zeit als eine der größten Künstlerinnen der Moderne voraus. Eszter Salamon und Boglárka Börcsök überdenken Vorstellungen von Erinnerung und Archiv. Im Anklang an Gerts migrantisches Leben benutzen sie die Akademie der Künste als einen Raumparkour und Resonanzkörper.

**The *Valeska Gert Museum* operates through a collection of performative acts that allow us to experience the sharpness, the grotesqueness and the provocative, creative wit of this avant-garde artist. With her influential oeuvre – a border-crossing, transdisciplinary art – Gert was ahead of her time and one of the era's greatest modern artists. While rethinking notions of memory and archive, this embodied museum, in an echo of Gert's own migratory life, uses the entire architecture of the Akademie der Künste as its host.**

Künstlerische Leitung: Eszter Salamon / Künstlerische Mitarbeit: Boglárka Börcsök / Choreografie & Text: Boglárka Börcsök, Valeska Gert, Eszter Salamon / Performance: Boglárka Börcsök, Eszter Salamon / Produktion, Organisation: Botschaft GbR / Alexandra Wellensiek, Studio E.S / Elodie Perrin

Mit Unterstützung der Fondation Boghossian – Villa Empain (Brüssel), Museum der Moderne Salzburg, DRAC – Regionaldirektion für kulturelle Angelegenheiten von Paris – Ministerium für Kultur und Kommunikation, NATIONALE PERFORMANCE NETZ Koproduktionsförderung Tanz, gefördert von der Beauftragten der Bundesregierung für Kultur und Medien, Fonds Transfabrik – deutsch-französischer Fonds für darstellende Künste

Sa, 7.9., 20 Uhr  
**Sat 7 Sept, 8 pm**

Hanseatenweg, Halle 2  
€ 20/12 EN



Foto © Mehdi Benkler

## **Lucinda Childs / Ruth Childs: *Calico Mingling, Katema, Reclining Rondo, Particular Reel***

Anschl. Gespräch mit / Followed by a discussion  
with Lucinda & Ruth Childs

Moderation: Nele Hertling

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Im Jahr 2015 übertrug Lucinda Childs drei ihrer legendären Soli aus den 1960er Jahren an ihre Nichte Ruth Childs. Zwei Jahre nach ihrer ersten erfolgreichen Zusammenarbeit greift Ruth Childs eine zweite Serie von Performances aus den 1970er Jahren wieder auf: *Particular Reel* (1973), *Calico Mingling* (1973), *Reclining Rondo* (1975) und *Katema* (1978). Dieses neue Programm konzentriert sich auf den ästhetischen Übergang der Choreografin vor der Erschaffung ihres berühmten Werkes *Dance* aus dem Jahr 1979.

In 2015 Lucinda Childs entrusted her niece Ruth Childs with three of her legendary solos from the 1960s. Two years after her first successful collaboration, Ruth Childs is picking up a second series of performances from the 1970s: *Particular Reel* (1973), *Calico Mingling* (1973), *Reclining Rondo* (1975) and *Katema* (1978). This new programme concentrates on the aesthetic transitions of the choreographer before the creation of her famous work *Dance* (1979).

Choreografie: Lucinda Childs / Assistenz: Ty Boomershine / Tanz *Katema & Particular Reel*: Ruth Childs / Tanz *Calico Mingling, Reclining Rondo*: Ruth Childs, Anne Delahaye, Stéphanie Bayle, Pauline Wassermann / Licht-Design: Joana Oliveira / Kostüm: Severine Besson / Produktion: SCARLETT'S, delegiert an Tutu Production / Koproduktion: La Bâtie Festival de Genève, Arsenic - Centre d'art scénique contemporain, Lausanne

Mit finanzieller Unterstützung der Stadt Genf, Pro Helvetia, Fondation Suisse des Artistes, Interprètes, Fond Mécénat SIG, Fondation Nestlé pour l'art, Stanley Thomas Johnson Foundation, Ernst Göhner Stiftung, Corodis, Loterie Romande

So, 8.9., 20 Uhr  
**Sun 8 Sept, 8 pm**

Hanseatenweg, Halle 2  
€ 13/7



Foto © Andreas J. Eter

## **MS Schrittmacher** ***Anita Berber – Rekonstruktionen***

### Lecture Performance

Anita Berber, Tanzkone der 1920er Jahre, war ein über die Grenzen Deutschlands hinaus bekannter Star. Wie keine andere hat sie die Sichtweisen auf Gender und Moral geöffnet und damit ihr Publikum auf die Probe gestellt. Der Choreograf Martin Stiefermann und die Tänzerin Brit Rodemund stellen das Schaffen und die Arbeitsweise der Tänzerin und Choreografin in den Mittelpunkt, jenseits der Skandale und ihrer oft verfälschten Wahrnehmung durch die Öffentlichkeit. Sie rekonstruieren auf Grundlage der *Anita Berberová – Studie* von Joe Jenčík's herausragende Soli der Anita Berber, begleitet von dem Pianisten David Schwarz.

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**Anita Berber, dance icon of the 1920s, was a star whose fame reached beyond the borders of Germany. She helped open views on gender and morals like no other, and consequently put her audiences to the test. Choreographer Martin Stiefermann and dancer Brit Rodemund focus on the dancer's and choreographer's creative oeuvre and working methods, getting past the scandals and what was often a false perception of Berber through the media. Based on *Anita Berberová – Studie*, they reconstruct Joe Jenčík's outstanding solo performance about Anita Berber, with live accompaniment by pianist David Schwarz.**

Choreografie & Recherche & Rekonstruktion: Martin Stiefermann / Recherche & Rekonstruktion & Tanz: Brit Rodemund / Pianist: David Schwarz / Musik: Pjotr Iljitsch Tschairowsky, Camille Saint-Saëns, Frédéric Chopin, Richard Strauss, Claude Debussy / Recherche & Dramaturgie: Hartmut Schrewe / Ausstattung: Anike Sedello / Künstlerische Mitarbeit: Efrat Stempler / Produktionsleitung: Helena Tsiflidis / Recherche Mitarbeit: Johanna Withelm, Karolina Keller / Bildmaterial: Courtesy Deutsches Tanzarchiv Köln, Anita Berber Privatarchiv Berlin

*Ein TANZFONDS ERBE Projekt – Eine Initiative der Kulturstiftung des Bundes.  
Kooperationspartner: Anita Berber Privatarchiv, Mime Centrum / ITI, K. Kieser Verlag.*

# Programm / Itinerary

- 
- 8.8. **RE-Perspective Deborah Hay: *Perception Unfolds: Looking at Deborah Hay's Dance (2014)*** Vernissage / Opening Video  
18 Uhr Installation & Documentation Center → S./p. 44
- 
- 24.8. **Das Jahrhundert des Tanzes / The Century of Dance**  
18 Uhr Ausstellungseröffnung & Empfang / Opening & Reception → S./p. 4 – 5  
20 Uhr **Anne Teresa De Keersmaecker / Rosas: *Fase, Four Movements to the Music of Steve Reich*** Tanz & Gespräch / Dance & Talk → S./p. 8 – 9
- 
- 25.8. **Das Jahrhundert des Tanzes / The Century of Dance**  
17 Uhr Buchpräsentation / Book presentation → S./p. 36  
18 Uhr **YES AND NO, Manifeste des Tanzes** Gespräch / Discussion → S./p. 36  
19 Uhr **Mirjam Sögner: *Dancer of the Future*** Tanz / Dance → S./p. 10  
20 Uhr **Anne Teresa De Keersmaecker / Rosas: *Fase, Four Movements to the Music of Steve Reich*** Tanz / Dance → S./p. 8 – 9
- 
- 26.8. **Getanzte Archive**  
17 Uhr Gespräch / Talk → S./p. 37  
**Anne Teresa De Keersmaecker / Rosas: *Fase, Four Movements to the Music of Steve Reich*** → S./p. 8 – 9  
19:15 Uhr Einführung / Introduction  
20 Uhr Tanz / Dance
- 
- 27.8. **RE-Perspective Deborah Hay: Symposium**  
17 – 22 Uhr Symposium → S./p. 11
- 
- 28.8. **Einflüsse von Wigman auf die Nachkriegsmoderne**  
17 Uhr Gespräch / Talk → S./p. 37  
19 Uhr **Mary Wigman / Dance Company Theater Osnabrück: *Danse Macabre. Totentanz I und II*** Tanz / Dance → S./p. 12  
20:30 Uhr **Fabián Barba: *A Mary Wigman Dance Evening*** Tanz / Dance → S./p. 13
- 
- 29.8. **The Documentation Turn in Contemporary Dance**  
17 Uhr Vortrag / Lecture → S./p. 14  
18:30 Uhr ***The Body as Archive*** Film → S./p. 14  
20 Uhr **Nacera Belaza: *La Nuit, La Traversée, Sur le fil***  
Tanz & Gespräch / Dance & Talk → S./p. 15



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**30.8. "Intercultural" Archives: The Dance Archive Box Project**

17 Uhr Vortrag / Lecture → S./p.38

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**31.8. Dore Hoyers *Afectos Humanos***

17 Uhr Gespräch & Film / Talk & Film → S./p.38 – 39

19 Uhr **Pol Pi: *ECCE (H)OMO*** Tanz / Dance → S./p.16 – 17

20:15 Uhr **Nils Freyer** tanzt / dances *Afectos Humanos* nach / after Dore Hoyer 1962 Tanz / Dance → S./p.16 – 17

21:15 Uhr **Renate Graziadei** tanzt / dances *Afectos Humanos* nach / after Dore Hoyer 1962 Tanz & Gespräch / Dance & Talk → S./p.16 – 17

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**2.9. Dominique Bagouet / Catherine Legrand: *Jours étranges***

19:15 Uhr Einführung / Introduction → S./p.18

20 Uhr Tanz / Dance → S./p.18

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**3.9. Christoph Winkler: *Ernest Berk – The Complete Expressionist***

18 Uhr Einführung / Introduction → S./p.19

19 Uhr Tanz / Dance → S./p.19

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**4.9. Christoph Winkler: *Ernest Berk – The Complete Expressionist***

19 Uhr Tanz & Gespräch / Dance & Talk → S./p.19

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**5.9. LIGNA: *Tanz aller – Ein Bewegungschor***

12 Uhr Performance → S./p.20

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**6.9. This is How We Do**

15 – 22 Uhr Lebendiges Archiv / A living archive → S./p.39

20 Uhr ***Nur zum Spaß – nur zum Spiel. Kaleidoskop Valeska Gert.***

Film & Gespräch / Film & Talk → S./p.39 – 40

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**7.9. Eszter Salamon: *MONUMENT 0.3: The Valeska Gert Museum***

16 Uhr Tanz / Dance → S./p.21

20 Uhr **L. Childs/R. Childs: *Calico Mingling, Katema, Reclining Rondo, Particular Reel*** Tanz & Gespräch / Dance & Talk → S./p.22

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**8.9. LIGNA: *Tanz aller – Ein Bewegungschor***

12 Uhr Performance → S./p.20

16 Uhr **Eszter Salamon: *MONUMENT 0.3: The Valeska Gert Museum***  
Tanz / Dance → S./p.21

20 Uhr **MS Schrittmacher *Anita Berber – Rekonstruktionen***

Lecture Performance → S./p.23

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**12.9. Asadata Dafora / Koffi Kôkô: *Straußentanz***

19 Uhr Performance & Gespräch / Performance & Talk → S./p.27

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**13.9. Lecture on the Archives of Sardono W. Kusumo**

17 Uhr Vortrag / Lecture → S./p. 40

**18.30 Uhr *The Crab Dancers' Parade***

Vortrag & Gespräch / Lecture & Talk → S./p. 41

**20.30 Uhr Padmini Chettur: *Philosophical Enactment I***

Tanz & Gespräch / Dance & Talk → S./p. 28

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**14.9. Der Film als Archiv des Tanzes**

15 Uhr Gespräch / Talk → S./p. 41

17 Uhr **Archival Turn** Gespräch / Talk → S./p. 42

**18.30 Uhr Mary Wigman and Asia: Between Orientalism and Transnationalism** Vortrag / Lecture → S./p. 42

20 Uhr **Takao Kawaguchi: *The Sick Dancer*** Tanz / Dance → S./p. 29

**21 Uhr Padmini Chettur: *Philosophical Enactment I***

Tanz / Dance → S./p. 28

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**15.9. Takao Kawaguchi: *The Sick Dancer***

19 Uhr Tanz / Dance → S./p. 29

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**17.9. Gerhard Bohner/Helge Letonja/steptext dance project: *Zwei Giraffen tanzen Tango*** Tanz / Dance → S./p. 30

21 Uhr **Gerhard Bohner/Theater Bielefeld: *Angst und Geometrie***  
Tanz / Dance → S./p. 31

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**19.9. Aleida & Jan Assmann: Erinnerung, Körper und Kanon**

20 Uhr Vortrag & Gespräch / Lecture & Talk → S./p. 43

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**20.9. Boris Charmatz & Dimitri Chamblas: *À bras-le-corps***

19 Uhr Tanz / Dance → S./p. 32

**20 Uhr Stephen Petronio Company – *Bloodlines: Merce Cunningham, Steve Paxton, Rudy Perez, Yvonne Rainer***

Tanz & Gespräch / Dance & Talk → S./p. 33

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**21.9. Was der Körper erinnert / What the Body Remembers**

17 Uhr Abschlussdiskussion / Concluding discussion → S./p. 43

**19 Uhr Boris Charmatz & Dimitri Chamblas: *À bras-le-corps***

Tanz / Dance → S./p. 32

**20 Uhr Stephen Petronio Company – *Bloodlines: Merce Cunningham, Steve Paxton, Rudy Perez, Yvonne Rainer*** Tanz / Dance → S./p. 33

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Do, 12.9., 19 Uhr  
Thur 12 Sept, 7 pm

Hanseatenweg, Halle 2  
€ 13/7 EN



Foto © Arnaldo J. G. Torres

## **Asadata Dafora / Koffi Kôkô: *Straußentanz*** Performance und Gespräch zum / Performance and Talk about Black Atlantic

1932 zeigte der westafrikanische Musiker und Tänzer Asadata Dafora in den USA eine als *Straußentanz* bekannte Choreografie, die für die Entwicklung der afroamerikanischen Tanzszene bis in die Gegenwart von zentraler Bedeutung ist. Von zahlreichen Choreograf\*innen wurden seine Bewegungen als Inspiration eines afrikanischen Körperverständnisses fortgeschrieben und weiterentwickelt. Wie kein anderer hat der Choreograf und Tänzer Charles Moore diese choreografische Studie verkörpert und durch seine Witwe auch an Koffi Kôkô weitergegeben, der sie mit seiner eigenen tänzerischen Tradition des Vodun verbindet.

In 1932 West African musician and dancer Asadata Dafora performed in the USA a choreography known as *Ostrich Dance* which to the present day has been of central importance for the development of the Afro-American dance scene. His movements were inspiring and continued to be developed by numerous choreographers as an African understanding of the body. Dance choreographer Charles Moore embodied these choreographic studies like no other before him, and through his widow these studies have been passed on to Koffi Kôkô, who connected them with his own dance tradition of Vodun.

Choreografie & Tanz: Asadata Dafora (1932) / Tanz & Choreografie: Koffi Kôkô /  
Percussion: Achille Akacpo, Janos Crecellius / Produktionsleitung: Christiane Uekermann

Mit Unterstützung des Instituts für transformative Nachhaltigkeitsforschung (IASS), Potsdam

Fr, 13.9., 20.30 Uhr +  
Sa, 14.9., 21 Uhr  
Fri 13 Sept, 8:30 pm +  
Sat 14 Sept, 9 pm

Hanseatenweg, Studio  
€ 13/7 EN



Foto © Greg Wong

## **Padmini Chettur: *Philosophical Enactment I***

Anschl. Künstlergespräch zu Chandralekha und der Rolle des Tanzes für den Feminismus / Followed by an artist talk about Chandralekha and the role of dance in feminism (13.9. / 13 Sept)

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Padmini Chettur, zeitgenössische Tänzerin und Choreografin, verfolgt die Herkunft ihrer Kunst zurück zu Chandralekha, die sich auf die Neudefinition des weiblichen Prinzips in den traditionellen Körperpraktiken fokussiert hatte. Aber Chetturs Ansatz geht noch weiter, über die bewegenden Mythen des Bharatanatyam, der Sprache der Tempeldienerinnen (der Devadasis), bis zu den Erinnerungen des Körpers in den ästhetischen Prinzipien des *Natya Shastra*, eines wegweisenden Textes zur Performance, der zwischen 500 v. u. Z. und 200 u. Z. entstand.

**Padmini Chettur, a contemporary dancer and choreographer, traces the origins of her art back to Chandralekha, who focused on the redefinition of the female principle in traditional body practices. But Chettur's approach goes even further, touching on the evocative myths of the Bharatanatyam, the language of the temple servants (the Devadasis), to memories of the body in the aesthetic principles of the *Natya Shastra*, a pioneering text on performance, which was written between 500 BCE and 200 CE.**

Choreografie & Performance: Padmini Chettur / Musik: Maarten Visser / Text & Sprecher: Aveek Sen / Licht: Emese Csornai

*Dank an Anandam Dancetheatre*

Sa, 14.9., 20 Uhr +  
So, 15.9., 19 Uhr  
Sat 14 Sept, 8 pm +  
Sun 15 Sept, 7 pm

Hanseatenweg, Halle 2  
€ 13/7 EN



Foto © Masabumi Kimura

## **Takao Kawaguchi: *The Sick Dancer***

Nach Texten von / Based on texts by Tatsumi Hijikata

Tatsumi Hijikata, Gründer des Butoh, verlieh der Erinnerung und der Verwandlung des Körpers in seinen Schriften einen prägnanten Ausdruck. Takao Kawaguchi verkörpert diese Texte, die eng verbunden sind mit Hijikatas choreografischer Notation *butoh-fu* – Worten, die Bilder hervorrufen, die in alle sinnlichen Bereiche eines Tänzers vordringen. Nach seinem Solo *About Kazuo Ohno* performt Kawaguchi mit Tomomi Tanabe (die bei Hijikata studierte) in *The Sick Dancer* ein Duett, das sich auf einer Tatami-Matte abspielt, dem Symbol der kleinsten Einheit von Privatsphäre.

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In his text, Tatsumi Hijikata, the founder of Butoh, gave a striking expression to memory and the metamorphosis of the body. Takao Kawaguchi embodies this text that is closely related to Hijikata's choreographic notation *butoh-fu* – words that conjure up images, which penetrate all the sensual realms of a dancer. Following his solo *About Kazuo Ohno*, in *The Sick Dancer* Kawaguchi performs a duet with Tomomi Tanabe (who studied with Hijikata). It takes place on a tatami mat, a symbol for the smallest unit of privacy.

Choreografie, Konzept, Tanz: Tomomi Tanabe, Takao Kawaguchi / Text: Tatsumi Hijikata Yameru Maihime (The Ailing Dance Mistress) / Engl. Übersetzung: Takao Kawaguchi & Jonathan M. Hall / Sound: Tzvasa Wada / Kostüme: Noriko Kitamura / Video: Naohiro Yoshida / Produktion Management: Canta Co Ltd. / Wissenschaftliche Expertise: Keio Univ. Art Center Hijikata Tatsumi Archive

Di, 17.9., 20 Uhr  
Tue 17 Sept, 8 pm

Hanseatenweg, Studio  
€ 13/7  
€ 20/12 Kombiticket /  
combined ticket



Foto © M. Menke

## **Gerhard Bohner / Helge Letonja / steptext dance project: *Zwei Giraffen tanzen Tango***

*Zwei Giraffen tanzen Tango* von Gerhard Bohner entstand 1980 in Bremen und Berlin. Die Uraufführung fand in der Akademie der Künste am Hanseatenweg statt. Die Choreografie kann als ein zeitgenössischer *Danse Macabre* gelesen werden, ein Totentanz, dessen gesellschaftspolitische Kritik als surreales Ritual inszeniert ist. Helge Letonja hat mit seinem internationalen Ensemble von steptext dance project Bremen einen offenen Dialog zwischen historischer Materialforschung und zeitgenössischer Choreografie entwickelt, dessen erster Teil zu Gerhard Bohner in Berlin gezeigt wird.

03

*Zwei Giraffen tanzen Tango* by Gerhard Bohner was created in 1980 in Bremen and Berlin. The premiere took place at the Akademie der Künste on Hanseatenweg. The choreography can be interpreted as a contemporary *Danse Macabre*, a death dance, whose socio-political critique is staged as a surreal ritual. Helge Letonja and his international ensemble from the steptext dance project in Bremen have developed an open dialogue between historical material research and contemporary choreography, whose first segment, on Gerhard Bohner's work in Berlin, will be shown.

*Zwei Giraffen tanzen Tango* (1980) Choreografie: Gerhard Bohner / Komposition: Gerald Humel / Koproduktion des Theater Bremen mit der Akademie der Künste, Berlin  
*Zwei Giraffen tanzen Tango – Bremer Schritte* (2016) Konzept & Choreografie: Helge Letonja / Komposition: Serge Weber / Tanz: Kossi Sebastien Aholou-Wokawui, Leila Bakhtali, Oh Chang Ik, Konan Dayot, Irene García Martínez, Mariko Koh, Magali Sander Fett, Médoune Seck, Sophie Flannery Prune Vergères, Sergey Zhukov / Produktion: steptext dance project in Koproduktion mit Theater Bremen. In Kooperation mit dem Deutschen Tanzfilminstitut Bremen / Wissenschaftliche Beratung: Akademie der Künste, Berlin.

*Ein TANZFONDS ERBE Projekt – Eine Initiative der Kulturstiftung des Bundes und gefördert vom Senator für Kultur Bremen; unterstützt von der Karin und Uwe Hollweg Stiftung*

Di, 17.9., 21 Uhr  
Tue 17 Sept, 9 pm

Hanseatenweg, Halle 2  
€ 13/7  
€ 20/12 Kombiticket /  
combined ticket



Foto © Joseph Ruben

## Gerhard Bohner / Theater Bielefeld: *Angst und Geometrie*

„Eigentlich entsteht Theater nur auf einem Schnittpunkt von Angst und Geometrie.“ Dieses Zitat von Heiner Müller war auch der Ausgangspunkt für die letzte Gruppenchoreografie des bereits durch seine Aids-Erkrankung gezeichneten Choreografen Gerhard Bohner. Die mit dem Prager Kammerballett 1990 im Hebbel-Theater uraufgeführte Choreografie thematisiert die Möglichkeit, rituelle und zeitgenössische Formensprachen zusammenzuführen. Seit den 1970er Jahren hat Bohner in der Auseinandersetzung mit dem Bauhaus diese Fragen von Form und Leben v. a. in seinen Soloarbeiten reflektiert. *Angst und Geometrie* ist eine Art Vermächtnis, das Bohner für die Zukunft des Tanzes weitergeben wollte.

“Theatre is actually only created at the point of intersection between fear and geometry.” Heiner Müller’s quote was also the starting point for the last group choreography by Gerhard Bohner, produced when the choreographer was already suffering from AIDS. The choreography, which the Prague Chamber Ballet premiered in 1990, focuses on the possibility of bringing together ritual and contemporary interpretations of form. In his artistic reinterpretations of the Bauhaus since the 1970s, Bohner primarily used his solo works to reflect on questions about form and life. *Angst und Geometrie* can be viewed as a legacy that Bohner wished to pass on for the future of dance.

Choreografie: Gerhard Bohner (1990) / Rekonstruktion: Petr Tyc (Choreografie), Jürgen Kirner, Andrea Schmidt-Futterer (Ausstattung), Ralf Scholz (Licht) / Musik: Walter Zimmermann / Tanz: Dhélé Agbetou, Tommaso Balbo, Carla Bonsoms i Barra, Melissa Cosseta, Noriko Nishidate, Simon Wolant, Elvira Zúñiga Porras / Künstlerische Leitung TANZ Bielefeld: Simone Sandroni / Eine Koproduktion des Hebbel-Theaters Berlin mit dem Prager Kammerballett

*Ein TANZFONDS ERBE Projekt – Eine Initiative der Kulturstiftung des Bundes*

Fr, 20. + Sa, 21.9., 19 Uhr  
Fri 20 + Sat 21 Sept, 7 pm

Hanseatenweg, Halle 2  
€ 13/7



Foto © Christophe Raynaud De Lage

## **Boris Charmatz & Dimitri Chamblas:** *À bras-le-corps*

Das intensive, kraftvolle Duett der weltbekannten französischen Tänzer Boris Charmatz und Dimitri Chamblas wurde 1993 entwickelt und gilt bis heute als ein Schlüsselwerk des zeitgenössischen Tanzes. Für *À bras-le-corps* befindet sich das Publikum in einem rechteckigen Raum, einem „Boxring“. Ein Tänzer sitzt auf einem Stuhl, der andere liegt auf dem Boden.

Die ersten Bewegungen sind langsam und skulptural, aber dann explodieren die Tänzer in eine sehr physische, kraftvolle, schnelle Choreografie, die gelegentlich von Momenten völliger Dunkelheit unterbrochen wird. In *À bras-le-corps* lassen beide Tänzer die klassische Tanzsprache hinter sich und folgen ihrem eigenen Weg des zeitgenössischen Tanzes.

The intensive, powerful duet of the world-famous French dancers Boris Charmatz and Dimitri Chamblas was developed in 1993, and today it is still considered a key work of contemporary dance. During *À bras-le-corps* the audience finds itself in a rectangular room, in a “boxing ring”. One dancer sits on a stool; the other lies on the floor. The first movements are slow and sculptural, but then the dancers explode into a very physical, powerful, fast choreography, occasionally interrupted by moments of total darkness. In *À bras-le-corps* Charmatz and Chamblas leave behind the classical language of dance to pursue their own path towards modern dance.

Choreografie & Tanz: Dimitri Chamblas & Boris Charmatz / Licht: Yves Godin / Regie: Arnaud Godest / Musik: Nicolò Paganini, *Caprici n°1, 10 et 16*; Itzhak Perlman, violin; Emi Classics / Produktion: Terrain & Musée de la danse, Terrain. Terrain wird gefördert durch: Ministère de la Culture – Direction Générale de la Création Artistique in Hauts-de-France. Assoziiert mit der Opéra de Lille, phénix scène nationale de Valenciennes und Maison de la Culture d’Amiens

*Dank an: Renaud Lapperousaz, Madjid Hakimi*



Fr, 20. + Sa, 21.9., 20 Uhr  
Fri 20 + Sat 21 Sept, 8 pm

Hanseatenweg, Studio  
€ 28/18 EN

**Stephen Petronio Company –**  
***Bloodlines: Merce Cunningham, Steve Paxton,***  
***Rudy Perez, Yvonne Rainer***

Anschl. Künstlergespräch mit / Followed by an  
artist talk with Stephen Petronio, Boris Charmatz,  
Dimitri Chamblas. (20.9. / 20 Sept)

Mit der Reihe *Bloodlines* würdigt Stephen Petronio postmoderne amerika-  
nische Choreograf\*innen, die ihn während seiner Karriere als Tanzschaffender  
inspiriert haben. Auch um diese Traditionen zu bewahren, präsentiert die  
Stephen Petronio Company seit 2015 Werke von Künstler\*innen wie Merce  
Cunningham, Trisha Brown, Lucinda Childs, Anna Halprin, Steve Paxton  
und Yvonne Rainer, die alle sehr individuelle Tanzsprachen mit großer  
künstlerischer Wirkung geschaffen haben.

In the *Bloodlines* series Stephen Petronio pays tribute to postmodern  
American choreographers, who inspired him during his career as a  
dance professional. To preserve these traditions, since 2015 the Stephen  
Petronio Company has also been presenting works by artists such as  
Merce Cunningham, Trisha Brown, Lucinda Childs, Anna Halprin, Steve  
Paxton and Yvonne Rainer, who all have created dance languages that  
embody high degrees of artistic impact.

**Merce Cunningham:** *Tread* (1970) © Merce Cunningham Trust. All rights reserved / Musik:  
Christian Wolff / Ausstattung: Bruce Nauman / Kostüme nach dem Original von Merce Cunningham /  
Performance: Mitglieder der Stephen Petronio Company / Gastkünstler: Brandon Collwes  
**Steve Paxton:** *Excerpt From Goldberg Variations* (1986) Musik: J.S. Bach (*Goldberg Variationen*, gespielt  
von Glenn Gould, courtesy of Sony Classical, by arrangement with Sony Music Licensing) /  
Performance: Nicholas Sciscione **Steve Paxton / Rekonstruktion Stephen Petronio und Randy  
Warshaw:** *Jag Vill Gärna Telefonera* (1964/1982) Performance: Mitglieder der Stephen Petronio  
Company (rotierend) **Rudy Perez:** *Coverage Revisited* (1970) Sound Assemblage: Rudy Perez /  
Performance: Ernesto Breton **Yvonne Rainer:** *Trio A With Flags* (1966/1970) Musik: The Chambers  
Brothers / Performance: Bria Bacon, Ernesto Breton, Jaqlin Medlock, Tess Montoya, Nicholas  
Sciscione, Megan Wright *Stephen Petronio Company* / Künstlerischer Leiter: Stephen Petronio /  
Tänzer\*innen: Bria Bacon, Taylor Boyland, Ernesto Breton, Jaqlin Medlock, Tess Montoya, Ryan  
Pliss, Nicholas Sciscione, Mac Twining, Megan Wright

26.8. – 2.9.

26 Aug – 2 Sept

Nicht öffentlich / Not open to public

# Campus

Ergänzt wird das Gesamtprojekt durch einen internationalen Campus für Tanz-Studierende und Alumni, die sich in Meisterklassen, Vorträgen und Gesprächen praktisch und theoretisch mit der Tanzmoderne auseinandersetzen.

Das Programm richtet sich an die nächste Generation von Tänzer\*innen, Performer\*innen, Choreograf\*innen und Vermittler\*innen mit dem Ziel, einen aktuellen Austausch über historische Materialien und Arbeitsansätze der Tanzmoderne zu ermöglichen und für die Praxis nutzbar zu machen. Die bereits ausgewählte Gruppe Studierender,

die aus einem Pool internationaler Bewerber\*innen zusammengesetzt wurde, erhält neben dem Campus-Programm einen Zugang zur Ausstellung, zum Begleitprogramm aus Rekonstruktionen und Re-enactments und zu den öffentlichen Diskussionen.

Geschlossene Meisterklassen mit Anne Collod, Reinhild Hoffmann und Martin Nachbar ermöglichen eine fokussierte und inhaltliche Übersetzung von Dokumenten in Bewegung. Ong Keng Sen u. a. laden zur kritischen Reflexion des eher eurozentristischen Erbes ein. In Kleingruppen wird das Sampeln von Quellen und Materialien, die Bewegungsbeobachtung nach bestimmten historischen Vorbildern oder eine somatische Annäherung an die Tanzgeschichte des 20. Jahrhunderts erprobt. Im Fokus stehen dabei Handschriften des deutschen Ausdruckstanzes und der Amerikanischen Moderne wie Postmoderne.

*Der Campus wird gefördert im Rahmen des Europäischen Kulturerbejahres.*

The entire project is complemented by an international campus for dance students and alumni that allows them to thoroughly engage with modern dance, both practically and theoretically, in master classes, lectures and discussions from 26 August to 2 September.

The programme addresses itself to the next generation of dancers, performers, choreographers and educators with the aim of enabling a current exchange about historical materials and work approaches for modern dance, and to make them feasible in practice. In addition to participation in the Campus programme, an already selected group of students, comprised from a pool of international applicants, receive access to the exhibition, to the accompanying programme that consists of reconstructions and re-enactments, as well as to the public discussions.

Closed master classes with Anne Collod, Reinhild Hoffmann and Martin Nachbar make a focused and contextual translation of documents on movement possible. Ong Keng Sen et al. invite participants to a critical reflection of a rather Eurocentric dance heritage. Small groups sample the resources and materials, make observations on movement according to specific historical models and can test out a somatic approach to 20th century dance history. The signature styles of German Expressionist Dance, American Modern Dance, and Post-modern Dance are the primary focus.

*The Campus is supported in the context of the European Year of Cultural Heritage.*

Fase 2018, Foto © Anne Van Aerschot



# Diskurse / Discourse

So, 25.8., 17 Uhr / Sun 25 Aug, 5 pm

Hanseatenweg, Studiofoyer

€ 8/5 (inkl. Ausstellung / incl. exhibition) DE

## **Das Jahrhundert des Tanzes / The Century of Dance**

Buchpräsentation mit / Book presentation with  
Madeline Ritter & Johannes Odenthal

Zur Ausstellung erscheint im Alexander Verlag ein Reader mit 100 ausgewählten Positionen des modernen und zeitgenössischen Tanzes. In Fotografien und Statements entsteht eine Art „Imaginäres Manifest“ für die Erfindung einer neuen Kunstform, das die künstlerischen und gesellschaftlichen Aufbrüche in der Tanzszene des 20. Jahrhunderts beschreibt und sich u.a. der Frage widmet: Wie wirkt dieses moderne Tanzerbe auf die Kunstszene der Gegenwart?

A reader with 100 selected positions of modern and contemporary dance has been published by Alexander Verlag for the exhibition. Photographs and statements create a type of “imaginary manifesto” for the invention of a new art form describing the artistic and societal new beginnings within the 20th century dance scene. It also dedicates itself to the important question: What effect does this modern dance legacy have on the art scenes of the present?

So, 25.8., 18 Uhr / Sun 25 Aug, 6 pm

Hanseatenweg, Studiofoyer

€ 8/5 (inkl. Ausstellung / incl. exhibition) DE

## **YES AND NO, Manifeste des Tanzes**

Gespräch mit / Talk with Gabriele Brandstetter, Katja Schneider, Sabine Huschka, Isa Wortelkamp

2017 erschien im transcript Verlag die erweiterte Publikation zur Tagung „Clear the Air“, *Künstlermanifeste in Choreografie, Performance Art und bildender Kunst seit den 1960er Jahren*. „No to Spectacle“ heißt der erste Satz des wohl bekanntesten Manifests zur zeitgenössischen Tanzkunst von Yvonne Rainer aus dem Jahre 1965, der zum Ausgangspunkt der Diskussion mit den Tanzwissenschaftlerinnen Gabriele Brandstetter, Katja Schneider, Sabine Huschka und Isa Wortelkamp über die Möglichkeiten von Manifesten in den Performing Arts nach 1945 wird.

In 2017 transcript Verlag published additional publications accompanying the conference “Clear the Air”. *Künstlermanifeste in Choreografie, Performance Art und bildender Kunst seit den 1960er Jahren* (Artists’ mani-

festoes on choreography, performance art and the visual arts since the 1960s). "No to Spectacle" is the first sentence of what is probably the best-known manifesto on the art of contemporary dance, penned by Yvonne Rainer in 1965. It is the starting point of a discussion with dance studies specialists Gabriele Brandstetter, Katja Schneider, Sabine Huschka and Isa Wortelkamp about how manifestoes were able to affect the performing arts after 1945.

Mo, 26.8., 17 Uhr / Mon 26 Aug, 5 pm

Hanseatenweg, Studiofoyer

€ 8/5 (inkl. Ausstellung / incl. exhibition) EN

## **Getanzte Archive**

Gespräch mit / Talk with Anne Collod, Xavier Le Roy,  
Martin Nachbar, Johannes Odenthal. Moderation: Ingo Diehl

Ein Archiv für den Tanz scheint ein Paradox. Denn Archive für diese Kunstform sind nicht ohne den Körper zu denken. Wie aber verbinden sich Körper als „lebendige Bibliotheken“ mit dem Konzept einer materialisierten und eingefrorenen Vergangenheit in den Archiven der westlichen Welt? Die künstlerische Tanzforschung einer Anne Collod, eines Xavier Le Roy oder Martin Nachbar zeigen die Möglichkeiten eines lebendigen Tanzarchivs, das von Körper zu Körper tradiert wird.

An archive for dance seems like a paradox, because archives for this art form are not possible without taking the body into consideration. But how can the body as a "living library" be aligned with the concept of a materialised and frozen past within the archives of the Western world? Artistic dance research conducted by artists such as Anne Collod, Xavier Le Roy and Martin Nachbar show the possibilities of a living dance archive that is passed from body to body.

Mi, 28.8., 17 Uhr / Wed 28 Aug, 5 pm

Hanseatenweg, Studiofoyer

€ 8/5 (inkl. Ausstellung / incl. exhibition) DE

## **Einflüsse von Wigman auf die Nachkriegsmoderne**

Gespräch mit / Talk with Katharine Sehnert & Irene Sieben  
Moderation: Jochen Roller

Katherine Sehnert und Irene Sieben haben beide in den 1960er Jahren bei Mary Wigman in Berlin Tanz studiert. Mit den gesellschaftspolitischen Umbrüchen von 1968 war eine Kontinuität für die deutsche Tradition des Ausdruckstanzes allerdings unvorstellbar geworden. Und zugleich hat Mary Wigman die Künstlerinnen des Tanztheaters in den 1970er Jahren mit ihrer Vorstellung von Tanz entscheidend inspiriert. Der Tänzerchoreograf Jochen Roller spricht mit den beiden Zeitzeuginnen.

Both Katherine Sehnert and Irene Sieben studied dance with Mary Wigman in Berlin in the 1960s. However, continuity within the German traditions of expressive dance became nearly unimaginable by the time of the socio-political revolutions in 1968. And at the same time Mary Wigman's conception of dance decisively inspired women artists in dance theatre during the 1970s. Dancer and choreographer Jochen Roller talks with the two witnesses to those times.

Fr, 30.8., 17 Uhr / Fri 30 Aug, 5 pm

Hanseatenweg, Studiofoyer

€ 8/5 (inkl. Ausstellung / incl. exhibition) EN

**“Intercultural” Archives:**

**The Dance Archive Box Project**

Vortrag von / Lecture by Ong Keng Sen

Anschl. Gespräch / Followed by a talk with Jochen Roller &

Nacera Belaza. Moderation: Johannes Odenthal

Der Theaterregisseur, Forscher und Festivaldirektor Ong Keng Sen aus Singapur hat sich in den letzten 20 Jahren systematisch mit der Frage von Tradition, performativer Überlieferung, Archiv und Körper in den asiatischen Tanz- und Theaterformen auseinandergesetzt. Zentrales Thema ist die Beziehung zwischen individuellem Subjekt und Tradition. Exemplarisch stellt er das Projekt von Tanzarchiv-Kästen vor, die von zeitgenössischen Tänzer\*innen zusammengetragen wurden, um an andere Performer\*innen und Künstler\*innen weitergegeben zu werden.

Over the past 20 years the theatre director, researcher and festival director Ong Keng Sen from Singapore has systematically dealt with questions about tradition, performative communication, archives and bodies in Asian dance and other forms of theatre. His central theme is the relationship between individual subjects and tradition. As an example he introduces the project on dance archive boxes, which have been compiled by contemporary dancers so that they might be passed on to other performers and artists.

Sa, 31.8., 17 Uhr / Sat 31 Aug, 5 pm

Hanseatenweg, Studiofoyer

8/5 (inkl. Ausstellung & Film / incl. exhibition & film) DE

**Dore Hoyers *Afectos Humanos***

Gespräch mit / Talk with Arila Siegert, Susanne Linke,

Martin Nachbar. Moderation: Johannes Odenthal

Anschl. / Followed by

## ***Dore Hoyer tanzt Afectos Humanos***

Film, D 1963, 22 min. Regie / Directed by: Rudolf Kűfner

Der Tanzzyklus *Afectos Humanos* wurde 1963 aufgenommen und ist das wichtigste Filmdokument, das von einem Tanz von Dore Hoyer existiert. Auf der Grundlage von Texten Spinozas beschrieb Hoyer mit den Affekten *Ehre/Eitelkeit, Begierde, Hass, Angst und Liebe* die emotionalen Beweggründe ihres Tanzens.

The dance cycle *Afectos Humanos* was recorded in 1963. It is the most important film documentation that exists of a dance by Dore Hoyer. Based on Spinoza's texts, Hoyer describes the emotional motivations behind her dance using the emotions of *honour/vanity, desire, hate, fear and love*.

Fr, 6.9., 15 – 22 Uhr / Fri 6 Sept, 3 – 10 pm

Hanseatenweg, Clubraum

€ 8/5 (inkl. Ausstellung / incl. exhibition) DE

## **This is How We Do**

Lebendiges Archiv mit / A living archive with Christina Ciupke, Martin Nachbar, Jochen Roller, Stephanie Thiersch

Vier Choreograf\*innen öffnen für sieben Stunden ihre interne Auseinandersetzung über den Umgang mit dem Tanz als Archiv, Erbe und Erinnerung für das Publikum. Entstehen wird ein lebendiges Archiv, in dem die Archivare zugleich auch Tänzer\*innen und Choreograf\*innen sind: Eine radikale Position für das Tanzarchiv der Zukunft. Mit Martin Nachbar, Christina Ciupke und Stephanie Thiersch in der Konzeption von Jochen Roller.

For seven hours, four choreographers open the audience to their internal discussion about how to deal with dance as archives, legacy and memory. A living archive comes into being, in which the archivists are simultaneously dancers and choreographers: A radical position for dance archives in the future. With Martin Nachbar, Christina Ciupke and Stephanie Tiersch, in a concept developed by Jochen Roller.

Fr, 6.9., 20 Uhr / Fri 6 Sept, 8 pm

Hanseatenweg, Studio

€ 8/5 (inkl. Ausstellung / incl. exhibition) DE

## ***Nur zum Spaß – nur zum Spiel.*** ***Kaleidoskop Valeska Gert***

Film von / A film by Volker Schlöndorff, D 1977, 60 min

Im Anschl. Gespräch mit / Followed by a discussion with Volker Schlöndorff, Ernst Mitzka, Wolfgang Müller

Volker Schlöndorff hat der 84-jährigen Valeska Gert ein spätes filmisches Vermächtnis gesetzt. Die radikale Position auf der Bühne verbindet sich in ihrem Leben mit einer unbestechlichen Haltung gegenüber politischer und gesellschaftlicher Machtausübung, ob im Deutschland des Nationalsozialismus oder im Exil. Wie kaum eine andere Persönlichkeit hat Valeska Gert auch die Künstlerinnen der 1970er Jahre geprägt. Darüber sprechen mit Volker Schlöndorff der Medienkünstler Ernst Mitzka und der Autor und Musiker Wolfgang Müller.

**Volker Schlöndorff paid tribute to the 84-year-old Valeska Gert in a late cinematic portrait of the dancer. Her radical position on stage carried over into her life and manifested as an incorruptible standpoint toward political and social demonstrations of power, whether under the National Socialists in Germany or in exile. Valeska Gert influenced women artists in the 1970s more than nearly any other public personality. Media artist Ernst Mitzka and author and musician Wolfgang Müller talk about Valeska Gert with Volker Schlöndorff.**

Fr, 13.9., 17 Uhr / Fri 13 Sept, 5 pm

Hanseatenweg, Studiofoyer

€ 8/5 (inkl. Ausstellung / incl. exhibition) EN

## **Lecture on the Archives of Sardono W. Kusumo**

Vortrag von / by Ong Keng Sen

Sardono W. Kusumo ist eine Schlüsselfigur für die Überlieferung und zeitgenössische Entwicklung der immensen Performance-Traditionen in Indonesien und Südostasien. Ong Keng Sen beschreibt an Sardonos Beispiel, wie zeitgenössische Tanz-Schaffende und Kurator\*innen kohärente Formen entwickeln können, wenn sie sich auf die Körperpraktiken traditioneller Performancekulturen einlassen. Über Archive, den Trend zur Re-Performance, Referenzen zu Architektur und neue Inszenierungsformen entwickelt Ong Keng Sen eine eigene Strategie als Kurator und Forscher, eröffnet ein Feld der Möglichkeiten, Kontinuitäten und Interventionen.

**Sardono W. Kusumo is a key figure in how the widespread performance traditions in Indonesia and Southeast Asia are passed down as well as their contemporary developments. Using Sardono as an example, Ong Keng Sen describes how contemporary dance professionals and curators can develop coherent forms when they engage with the body practices of traditional performance cultures. Ong Keng Sen has developed his own strategies as curator and dance researcher with regard to archives, the trend towards re-performance, references to architecture, and new forms of production, which have opened a field of new possibilities, continuities and interventions.**



Fr, 13.9., 18.30 Uhr / Fri 13 Sept, 6:30 pm

Hanseatenweg, Studiofoyer

€ 8/5 (inkl. Ausstellung / incl. exhibition) EN

## **The Crab Dancers' Parade**

Vortrag von / Lecture by Takao Kawaguchi zu/on Tatsumi Hijikata  
Anschl. Gespräch mit / Followed by a talk with Ong Keng Sen

Takao Kawaguchi präsentiert Fotografien aus dem Jahr 1961, die zeigen, wie die Butoh-Pioniere Tatsumi Hijikata, Kazuo Ohno und dessen Sohn Yoshito Ohno durch die Straßen Tokios tanzen. Der renommierte Fotograf William Klein machte damals über 600 Aufnahmen, die bis heute unveröffentlicht sind. Diese Bilder von „Happening“-Körpern wurden für Kawaguchi zu einzigartigen Archiv-Dokumenten. Ein Gespräch über seine Arbeit zu Foto-Archiven mit Ong Keng Sen.

Takao Kawaguchi presents photographs from 1961 showing how the Butoh pioneers Tatsumi Hijikata, Kazuo Ohno and his son Yoshito Ohno danced through the streets of Tokyo. Acclaimed photographer William Klein took more than 600 photos at the time, which until now have remained unpublished. These images from the "happening" became unique archival documents for Kawaguchi. A talk about his work in photo archives, with Ong Keng Sen.

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Sa, 14.9., 15 Uhr / Sat 14 Sept, 3 pm

Hanseatenweg, Studiofoyer

€ 8/5 (inkl. Ausstellung / incl. exhibition) DE

## **Der Film als Archiv des Tanzes**

Gespräch mit / Talk with Petra Weisenburger, Choy Ka Fei,  
Heide-Marie Härtel

Film ist wichtiger Archivträger für den Tanz und spielt für das Tanzerbe eine herausragende Rolle. Als eigenständiges Werk ist der Tanzfilm aber auch öffentliches Dokument und Ressource für die tanzkünstlerische Recherche und angewandte tanzwissenschaftliche Arbeit. Über die Entwicklung des Tanz-Dokumentarfilms sprechen Petra Weisenburger und Heide-Marie Härtel. Choy Ka Fei stellt sein multimediales Archiv und Forschungsprojekt zu Tanzkulturen Asiens vor.

Film is an important archival source for dance and has played an exceptional role for dance heritage. As an independent work, dance film is also a public document and resource for research in dance art as well as the related field of dance studies work. Petra Weisenburger and Heide-Marie Härtel talk about the evolution of dance documentaries. Choy Ka Fei introduces his multimedia archive and research project on Asian dance culture.

Sa, 14.9., 17 Uhr / Sat 14 Sept, 5 pm

Hanseatenweg, Studiofoyer

€ 8/5 (inkl. Ausstellung / incl. exhibition) EN

## **Archival Turn**

Gespräch mit / Talk with Padmini Chettur, Helene Herold,  
Ong Keng Sen, Susan Manning, Patrick Primavesi,  
Thomas Thoraus, Moderation: Franz Anton Cramer

Der Archival Turn kann als eine weltweite Entwicklung beschrieben werden. Aber was verstehen Künstler\*innen und Forscher\*innen unter Archiv? Die indische Tänzerin Padmini Chettur, die Tanzwissenschaftler\*innen Helene Herold, Thomas Thoraus, Patrick Primavesi und Susan Manning sowie der Kurator Ong Keng Sen sprechen über das Archiv als Metapher von Erinnerung und Bewahrung und als Ort der kulturellen Identität, der Überlieferung, aber auch der politischen Festschreibungen. Franz Anton Cramer moderiert ein Gespräch über die Perspektive eines interkulturellen Tanzarchivs der Zukunft.

The "archival turn" can be described as a worldwide development. But what do artists and researchers understand under the term "archive"? Indian dancer Padmini Chettur, dance studies specialists Helene Herold, Thomas Thoraus, Patrick Primavesi and Susan Manning as well as the curator Ong Keng Sen discuss the archive as a metaphor for memory and preservation, and as a site of cultural identity, handing down traditions, but also of political stereotyping. Franz Anton Cramer ponders the perspectives for intercultural dance archives in the future.

Sa, 14.9., 18.30 Uhr / Sat 14 Sept, 6:30 pm

Hanseatenweg, Studiofoyer

€ 8/5 (inkl. Ausstellung / incl. exhibition) EN

## **Mary Wigman and Asia: Between Orientalism and Transnationalism**

Vortrag von / Lecture by Susan Manning

Obwohl Mary Wigman Asien nie besucht hat, war ihr Tanz, wie auch ihr Schreiben, durch Begegnungen mit Künstler\*innen dieses Kontinents und einem Austausch über Musikinstrumente und Masken geprägt. Hatte ihre Pädagogik grenzüberschreitende Auswirkungen für Schüler\*innen aus Indien, Japan und Indonesien, die mit ihr studierten?

Although Mary Wigman never visited Asia, the style of her dance as well as her writing was influenced by encounters with artists on that continent and an exchange about musical instruments and masks. Did her teachings have a transnational impact on students from India, Japan and Indonesia, who studied with her?

Do, 19.9., 20 Uhr / Thur 19 Sept, 8 pm

Hanseatenweg, Studiofoyer

€ 8/5 (inkl. Ausstellung / incl. exhibition) DE

**Aleida & Jan Assmann:  
Erinnerung, Körper und Kanon**

Vortrag mit anschl. Gespräch mit / Lecture followed  
by talk with Aleida & Jan Assmann, Gabriele Brandstetter,  
Johannes Odenthal

Kein anderes wissenschaftliches Werk hat sich so systematisch und nachhaltig mit dem Thema der Erinnerungskultur auseinandergesetzt wie das von Aleida und Jan Assmann. Beide haben das kulturelle Gedächtnis als Feld kollektiver Konflikte beschrieben, Erinnern und Vergessen als Strategien des Überlebens erkannt, die Einschreibungen von verdrängter Geschichte in die Körper als Traumata benannt oder die Frage nach dem Kanon eurozentrischer Geschichtsschreibung gestellt. Während Aleida Assmann nach den Einschreibungen von Erinnerung in den Körper fragt, thematisiert Jan Assmann die Problematik von Kanon-Findungen.

No other scholarly work has dealt so systematically and sustainably with the topic of memory culture as that of Aleida and Jan Assmann. Both have described cultural memory as a field of collective conflict, have recognised remembering and forgetting as survival strategies, have identified the inscriptions of suppressed history in the body as trauma, and have asked about the canon of Eurocentric historiography. While Aleida Assmann queries the recording of memory in the body, Jan Assmann addresses the problem of finding a canon.

Sa, 21.9., 17 Uhr / Sat 21 Sept, 5 pm

Hanseatenweg, Studiofoyer

€ 8/5 (inkl. Ausstellung / incl. exhibition) EN

**Was der Körper erinnert  
What the Body Remembers**

Abschlussdiskussion / Concluding discussion

Welche Strategien und Konzepte nutzen zeitgenössische Tänzer\*innen und Choreograf\*innen, um sich mit der Tradition der eigenen Tanz-Moderne zu verbinden? – eine Abschlussdiskussion

What strategies and concepts do contemporary dancers and choreographers use to connect with the traditions of their own forms of modern dance? – a concluding discussion

9. – 31.8. / 9 – 31 Aug

Pariser Platz, Black Box &

Max-Liebermann-Saal

Eintritt frei / Free admission



Foto © Barton Museum

## **RE-Perspective Deborah Hay:** ***Perception Unfolds:*** ***Looking at Deborah Hay's Dance (2014)*** Video Installation & Documentation Center

Die Videoinstallation *Perception Unfolds: Looking at Deborah Hay's Dance (2014)* verbindet Hays Choreografie mit neuen Softwaretechnologien, die zum Studium von Bewegung und Tanz entwickelt wurden. Es entsteht eine immersive Umgebung, die auf vier hängenden Leinwänden Versionen eines Tanzes zeigt: Ein Raum, der zur Partizipation einlädt. Auch das Deborah Hay Documentation Center von Laurent Pichaud lebt von der Mitgestaltung des Publikums: Darin können Originaldokumente aus Hays persönlichem künstlerischen Archiv gesichtet und diskutiert werden.

The *Perception Unfolds: Looking at Deborah Hay's Dance (2014)* video installation combines Hay's choreography with new software technologies that have been developed for the study of movement and dance. The result is an immersive environment that shows versions of a dance on four hanging screens: a space that invites participation. The Deborah Hay Documentation Center by Laurent Pichaud also thrives on the audience's participation: original documents from Hay's personal artistic archive can be viewed and discussed there.

Do-So 15 – 19 Uhr, Vernissage, Donnerstag, 8.8., ab 18 Uhr

Thur-Sun 3 – 7 pm, Opening, Thursday, 8 Aug, 6 pm

*Eine gemeinsame Veranstaltung von Tanz im August/HAU Hebbel am Ufer  
und Akademie der Künste, Berlin.*



## Team

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# The Century of Dance

Exhibition

AKADEMIE DER KÜNSTE



# The Century of Dance

The starting point for the exhibition installation revolves around 75 objects from the German dance archives in Cologne, Leipzig and Berlin. They exemplify the revolutionary history of stage dance in Germany from the beginning of the 20th century up to the 1980s. They provide possible answers to the key question as to how an art form that is as physical and performance-based as contemporary dance can be preserved and remembered as cultural memory, as material heritage of our culture. The central focus is on objects from performances: masks used by Mary Wigman, Jean Weidt and Arila Siegert, recording systems and notations, as well as photographs, programmes and advertising brochures. In the exhibition, these original objects correspond to digitised photographs and film documents that expand upon the context of the objects, primarily through moving images. On a third level, this selection is presented within the international context of modern dance through more than 100 photographic and film documents, indicating the creativity and impact of the developments in dance in Europe, the United States and around the world.

Each choice contributes to structural amnesia. The past only ever exists as a snippet, a fragment. And every present constructs its own past. In light of these preconditions, we decided to dare to brave the gaps. We extracted the names of one hundred personalities from hundreds of artists and consciously took the role of subjective experience into account, as the experience of a performance is critical for dance in particular and substantially defines access to dance history.

Special thanks go to the curatorial team including Helene Herold and Stephan Dörschel of the Archives of the Akademie der Künste, Berlin; Patrick Primavesi of Tanzarchiv Leipzig; and Thomas Thorausch and Frank-Manuel Peter of the German Dance Archives Cologne; as well as Heide-Marie Härtel, who together with Tanzfilmarchiv Bremen played a crucial role in preparing the film clips. The team led by Franz Anton Cramer, Alexandra Hennig and Agnes Kern, together with curators Heike Albrecht, Gabriele Brandstetter, Nele Hertling, Johannes Odenthal and Madeline Ritter, have compiled a “Century of Dance” that will continue to be systematically updated.

# Publications

## 1

Isadora Duncan (1877–1927)

*Der Tanz der Zukunft / The Dance of the Future*

Leipzig: Eugen Diederichs, 1903

English-German first edition, translated and introduced by Karl Federn

Tanzarchiv Leipzig / Universitätsbibliothek Leipzig, NL 360/14/2/3

The book is one of the most important manifestos of modern dance and contributed enormously to the dissemination of Duncan's ideas, which were also framed in the spirit of the emancipation of modern women: "the free spirit, who will inhabit the body of new women".

## 2

Rudolf von Laban (1879–1958)

*Die Welt des Tänzers. Fünf Gedankenreigen*

Stuttgart: Walter Seifert, 1920

First edition

Tanzarchiv Leipzig / Universitätsbibliothek Leipzig, AP 87740 L112 W4

During the First World War, Laban had already compiled his programmatic ideas on modern dance but was only later able to publish the book. His aim, above all, was to establish a new dance ethic: "Not everywhere in everyone, but dance lives in most people – dance that wants to be awakened."

## 3

Mary Wigman (1886–1973)

*Deutsche Tanzkunst*

Dresden: Carl Reißner, 1935

Tanzarchiv Leipzig / Universitätsbibliothek Leipzig, 01G-2016-462

With this book, Wigman largely came into line with the ideology of Nazi cultural policy by invoking the "The call of the blood, which has involved us all," and described new dance as an "asset borne on German soil and in the German soul". At the same time, she was writing a manifesto of her artistic and educational positions, which also brought her into conflict with the regime in the years that followed.

# Rudolf von Laban 1879–1958

## 4

Rudolf von Laban with students, undated

Photographer unknown

Tanzarchiv Leipzig / Universitätsbibliothek Leipzig, NL Ilse Loesch,

Mappe Rep. 041, Kasten 2, Abb.11/2

Laban often positioned himself as the central figure in such staged group pictures, drawing everyone's attention to him. Following dance congresses in Magdeburg in 1927, Essen in 1928 and Munich in 1930 and ultimately in the national dance organisations as well, the claim to "leadership" in German dance increasingly evolved into an open rivalry between Laban and his former student Mary Wigman.

## 5

bp, *Tanzschöpfer am Werk: Rudolf von Laban*, 1948

Supplement to the weekly magazine *Berliner Palette*, 2 (11 June 1948), 22

Tanzarchiv Leipzig / Universitätsbibliothek Leipzig, NL Ilse Loesch,

Mappe Rep. 041, Nr. 2 (F 16)

Looking back on his work in Germany, Laban was recognised as one of the many artists forced into exile, "who once bestowed us with rich gifts and, in many cases, were separated from us before completing their work." Laban's cooperation with the Nazi regime until 1936 was not mentioned in this article.

## 6

Rudolf von Laban

*Tanztempel*, c. 1925

Ink drawing

Tanzarchiv Leipzig / Universitätsbibliothek Leipzig, Laban Nachlass,

NL 396 Teil olim VII, o.Nr.

By the beginning of the 1920s, Laban was already pursuing the idea of a "swinging temple", which was to be formed by a community of dancers. He then developed his vision for a future dance theatre building in the form of a domed hall with circular, stacked tiers from which all of the seats were to provide an optimal view of a central arena: "Everyone is roughly the same distance from the centre of the dance floor, 18 metres on average. From there, a dance movement can still be made out in detail and the overall impression

is also visible.” Drawings and a model were shown at a theatre exhibition in Magdeburg in 1927 and at the Hamburg performance of the “movement artwork” *Titan*.

## 7

Rudolf von Laban

Drawing, undated

Colour pencil drawing showing swinging lines of movement and including a handwritten note: “Da der Ton nie rein ist, wird er immer mehr nach oben oder nach unten tendieren, (je nach seinem Anschwung?)” [Because sound is never pure, it always tends to move upwards or downwards, (depending on its point of origin?)]

Tanzarchiv Leipzig / Universitätsbibliothek Leipzig, Laban Nachlass, NL 396 Teil olim VII, o.Nr.

## 8

Rudolf von Laban

*Ikosaederfiguration*, before 1938

Coloured chalk drawing

Tanzarchiv Leipzig / Universitätsbibliothek Leipzig, Laban Nachlass, NL 396 Teil olim VII, 13

In each of the hexagonal frames, three figures or positions appear: huddled together, sitting upright, standing. The centric layout suggests a pulsating movement of expansion and contraction. The geometric structure is reminiscent of Laban’s many variations of the icosahedron model, which served to combine and illustrate the different scales of momentum and the three body levels (high, middle, low). The *Kinesphere* surrounding the dancing body was a symbol of the theory of harmony Laban used to systematically capture the tension between space and movement.

## A

Rudolf von Laban

Kinetography *Lichtwendreigen*, 1929

Paper scroll

Gift from the Labangesellschaft for Laban’s 50th birthday on 15 December 1929

Tanzarchiv Leipzig / Universitätsbibliothek Leipzig, Laban Nachlass, NL 396, olim Rara 13

Kinetography is based on the *Lichtwende* movement choir (1923). The gift was associated with a fundraiser for Laban – this is indicated by the names of donors inserted into the notation with adhesive labels. In 1929 Laban created two of his largest choreographies: on 9 June, the *Festzug des Handwerks und der Gewerbe* in Vienna with approx. 10,000 participants, and on 23 June, the choral celebration *Alltag und Fest* at the Mannheim stadium with 500 members of movement and speaking choirs. On 29 October, the stock market crash on the New York Stock Exchange triggered the Great Depression which had massive consequences for the Weimar Republic.

## Mary Wigman 1886–1973

### Hexentänze (Witch Dances)

#### 9

Mary Wigman in her dressing room after a performance of *Witch Dance*, London guest performance, 1938

Photo: Photopress London

Akademie der Künste, Berlin, Mary-Wigman-Archiv, Wigman\_504

21

#### 10

Portrait of Mary Wigman with *Witch Dance* mask and production photograph, undated

Photos: Charlotte Rudolph

Akademie der Künste, Berlin, Mary-Wigman-Archiv, Wigman\_311\_83\_73\_464 and Wigman\_311\_83\_73\_466

#### 11

Mary Wigman

Early choreographic drawings, probably the beginning of the 1920s

Akademie der Künste, Berlin, Mary-Wigman-Archiv, Wigman\_975\_005 and Wigman\_975\_023

#### B

Mary Wigman

Dance Mask, 1926

Mask by Victor Magito

Deutsches Tanzarchiv Köln, Bestand 65 Familienarchiv Mary Wigman

The wooden dance mask was initially designed by sculptor and makeup artist Victor Magito for the dance *Ceremonial Figure*. However, after Mary Wigman decided to dance this piece without a mask, it was used in the second version of the choreography *Witch Dance*, which premiered on 1 October 1926.

## Totentänze (Death Dances)

### 12

Mary Wigman

Drawing for *Le Sacre du Printemps (The Rite of Spring)*, 1957

Akademie der Künste, Berlin, Mary-Wigman-Archiv,

Wigman\_0969\_083\_73\_1217\_09

Having danced publicly for the last time in 1953, Mary Wigman choreographed her staging of Stravinsky's *Le Sacre du Printemps* at the Städtische Oper Berlin in 1957. Dore Hoyer danced the role of The Chosen One. In this drawing, Wigman brought a rhythmically swinging world of forms to paper, illustrating the transformation and interchange of spiritual states. Not only did she outline choreographic sequences on the page, she also noted when something could not be implemented as planned: "Crap! Cursed imagination! Mr Stravinsky is against it!"

∞|

### 13

Mary Wigman

Director's notes *Totenmal*, 1930

Akademie der Künste, Berlin, Mary-Wigman-Archiv, Wigman\_956

The director's notes for Mary Wigman's choreography for Albert Thalhoff's choral work *Totenmal* show choreographic notes in a comprehensive, rarely preserved form. The dramatic choral vision deals with the topic of violent death during the First World War. In her director's notes, Wigman lists the action in terms of the text, dance, rhythm and events on stage, on a double page respectively. In addition to this, some parchment sheets are inserted between the pages, where she sets out the movements on stage in the form of drawings. *Totenmal* premiered at the Dance Congress in Munich in 1930. Wigman herself danced as a soloist.



# 14

Mary Wigman

*Totenmal*, c. 1930

Mary Wigman's solo and group study

Photos: Charlotte Rudolph

Akademie der Künste, Berlin, Mary-Wigman-Archiv,

Wigman\_247\_83\_73\_1154 and Wigman\_247\_83\_73\_922

The *Totenmal* photographs were taken by Charlotte Rudolph, one of the most prominent dance photographers of the 1920s and 1930s. She did not photograph the dancers in arranged poses, because holding a pose for a longer period of time interfered with the expression and movement. For her, dance photography inevitably meant taking a picture as the movement was happening, as the dancer was dancing. This required a special technique, a deep understanding of dance and a good eye on the part of the photographer to be able to use her lens to capture the poses at the right moment. Rudolph was not only able to put herself in the position of the dancer, she was also able to anticipate the next movement, as evidenced by her pictures.

# C

Mary Wigman

Dance Mask, 1925–26

Deutsches Tanzarchiv Köln, Bestand 65 Familienarchiv Mary Wigman

The wooden dance mask was designed by sculptor and makeup artist Victor Magito for Mary Wigman's group dance work, *Dance of Death II*, which premiered in January 1926.

## Olympia 1936

# 15

Identity card, pin and badge from the 1936 Olympic Games

Akademie der Künste, Berlin, Gret-Palucca-Archiv, Palucca\_5878

# 16

Programmes

Akademie der Künste, Berlin, Mary-Wigman-Archiv, Wigman\_436

The Nazis paid great attention to dance in the 1920s and 1930s. The 1936 Olympic Games, however, represented both a high point and a turning point. Some of the most prominent dancers of the time took part in the opening ceremony, including Mary Wigman and Gret Palucca. The world was watching dance and it received greater attention than ever before. The Nazis tried to exploit the body cult of dance for their own purposes. But after 1936, opportunities to work and perform soon became limited. As a “half-Jew”, Gret Palucca, so recently celebrated as an idol, could only perform within a small circle with a special permit. Mary Wigman had to give up her school in 1942.

## Gret Palucca 1902–1993

### 17

Study of Gret Palucca leaping, 1930

Photos: Atelier Robertson

Akademie der Künste, Berlin, Gret-Palucca-Archiv,

Palucca\_3770\_171\_001–002

10 |

### 18

Palucca Schule Dresden

Advertising brochure, 1926–27

Akademie der Künste, Berlin, Gret-Palucca-Archiv, Palucca\_1044

At the beginning of her solo career in the 1920s, Gret Palucca established close contacts with those in the visual arts. In particular, her encounters with the artists of the Bauhaus bore mutual fruit. What they had in common were the themes of space and form, which the Bauhaus members addressed in their work just as Palucca did in her dance, exploring space in all dimensions. The close affinity between Palucca’s dance style and the aesthetics of the Bauhaus are shown in Wassily Kandinsky’s *Dance Curves*, which he created based on dance photos Charlotte Rudolph had taken of Palucca. Kandinsky drew Palucca’s jumps and dance figures and translated them into lines, arcs and curves.

### D

Leporello with photographs of Gret Palucca, undated

Photos: Genja Jonas

Akademie der Künste, Berlin, Gret-Palucca-Archiv, Palucca\_3758

## Jean Weidt 1904–1988

### 19

Jean Weidt with a sculpture by Renée Sintenis (destroyed), Berlin, 1931

Photographer unknown

Tanzarchiv Leipzig / Universitätsbibliothek Leipzig,

Sammlung Jean Weidt, Ordner 2, 7

Hans Weidt, from Hamburg, became a well-known symbol of the worker through his solo dances. With his Die Roten Tänzer (The Red Dancers) company, he organised socially critical dance evenings in Berlin from 1929, where he addressed the topics of exploitation and oppression. Moreover, the company used masks in impressive group choreographies, which Weidt created in the service of the workers' movement and the political struggles of the late Weimar Republic.

### 20

Jean Weidt

*Unter den Brücken von Paris*, 1961–62

Performance photograph with masks from the new staging with the ensemble Gruppe junger Tänzer

Photographer unknown

Tanzarchiv Leipzig / Universitätsbibliothek Leipzig,

Sammlung Jean Weidt, Ordner 2, 7a

Having returned from exile to East Berlin in 1948, Weidt founded the Dramatische Ballett at the Volksbühne with about thirty dancers, with whom he redeveloped earlier choreographies. However, his form of epic dance was initially criticised as intellectualism and formalism in the GDR (as was Expressionist dance in general).

### 21

Jean Weidt

*Les Ballets Weidt*, 1934

Advertising poster for the performance at Théâtre du Vieux-Colombier on 22 January 1934

Tanzarchiv Leipzig / Universitätsbibliothek Leipzig,

Sammlung Jean Weidt, Ordner 1, 3/5

When the Nazis seized power, Weidt had to flee Germany. In Paris, he put together the dance group Les Ballets Weidt, consisting of professional and

semi-professional dancers. In 1935 Weidt was expelled from France and went to Moscow and Prague, but was able to return to Paris for two years in 1937. There he founded Les Ballets 38 and, in 1945, the group Ballets des Arts.

## 22

Jean Weidt and four dancers with masks in rehearsals for *Maskentanz*, 1984  
Photographer unknown  
Tanzarchiv Leipzig / Universitätsbibliothek Leipzig,  
Sammlung Jean Weidt, Ordner 1

From 1966 up until he died in 1988, working as a freelance ballet master at the Komische Oper in Berlin, Weidt was able to revive his earlier pieces and stage new choreographies, predominantly with amateurs from the *Gruppe junger Tänzer*.

## 23

Jean Weidt with students, 1984  
Photo: Michael Richter  
Tanzarchiv Leipzig / Universitätsbibliothek Leipzig,  
Sammlung Jean Weidt, Ordner 1, Nr. 48 (6/22)

With the *Gruppe junger Tänzer*, Weidt achieved a unique form of collaboration between amateur and professional dancers at the Komische Oper, Berlin under the artistic direction of Walter Felsenstein. At the same time, he established *Die Stunde des Tanzes* as a platform for works by young dancers and choreographers, which took place once or twice a year and became the main forum for next generation of dance in the GDR.

## E/F

Jean Weidt  
Two masks, 1931  
Masks by Erich Goldstaub  
Tanzarchiv Leipzig / Universitätsbibliothek Leipzig,  
Sammlung Jean Weidt, masks nos. 4 and 9

These are two of nine preserved masks from Weidt's group piece *Unter den Brücken von Paris*, which tells the story of older homeless people who live like outcasts. The masks were made by the Jewish artist Erich Goldstaub, who was deported by the Nazis and murdered at Auschwitz sometime in 1943–44. The masks intensified the representation of suffering and the longing for a

decent life expressed through dance. Weidt created several versions of this choreography with various titles: *Tanz der alten Leute*; *Die Ballade vom Leben*; *Vieilles gens – Vieux fers*.

## Valeska Gert 1892–1978

### 24

Undated photographs of Valeska Gert

Photos: Suse Byk and unknown photographers

Akademie der Künste, Berlin, Valeska-Gert-Archiv,

Gert\_263, Gert\_290, Gert\_415, Gert\_261, Gert\_262, Gert\_297

Valeska Gert crumpled, edited and tore up these photographs of herself over and over again.

### 25

Letter from the émigré newspaper *Aufbau* to Valeska Gert, 1941

Akademie der Künste, Berlin, Valeska-Gert-Archiv, Gert\_006

One of the most colourful personalities of the 1920s was the self-proclaimed grotesque dancer Valeska Gert who – with numbers like *Kupplerin*, *Amme* and *Tod* during her heyday in Berlin – portrayed many facets of human existence through dance. In 1933, she was banned from performing by the Nazis and emigrated via numerous stops along the way to the United States in 1939. There, she worked her way up from dishwasher to bar owner, opening the Beggar Bar in New York, where she put on cabaret evenings. But Valeska Gert also faced resentment from the community of exiles because of her socio-critical and provocative performances.

### 26

Valeska Gert

*Ilse Koch* and *Der Jubler*, 1952

Typescript and manuscript

Akademie der Künste, Berlin, Valeska-Gert-Archiv, Gert\_215

Valeska Gert returned to Europe in 1947 and in 1950 she opened the Hexenküche cabaret bar in Berlin, where she provided young artists with a platform. The waitresses also organised the evening programme and Gert herself performed as well. These pages show her notes on the cabaret scenes *Ilse Koch*,

a concentration camp commander in Buchenwald who was notorious for the atrocities she committed, and *Der Jubler*, a parody of the people cheering on any “Führer”. Gert did not remain silent about the events of the Nazi era so soon after the demise of the Third Reich, but instead drew from them material for her stage works and held a mirror up to post-war society.

## Josephine Baker 1906–1975

### 27

Josephine Baker, 1926

Photo: Lucien Waléry

Deutsches Tanzarchiv Köln, Bestand 225 Archiv Josephine Baker

The meteoric rise of Josephine Baker in Europe was guaranteed to be a public relations and press success thanks to photographers like Lucien Waléry, who documented her appearances – here in *Un vent de folie* at the Folies Bergère variety theatre in Paris.

### 28

Josephine Baker, undated, presumably 1931

Press photograph

Deutsches Tanzarchiv Köln, Bestand 225 Archiv Josephine Baker

According to the press text, Josephine Baker (second from the right) was voted “Queen of the Colonies” at the Paris Colonial Exposition in 1931. To her left is Claire Hebrard, the “Queen of Paris”. However, the photograph is probably a scene from the revue *Paris qui remue*, which had been playing successfully at the Casino de Paris since September 1930 and had made a hit of the chanson *J’ai deux amours*, sung by Josephine Baker. In 1931 Josephine Baker not only participated, but also became a celebrated advertising ambassador for an exhibition that celebrated the colonial power of France and colonial Africa at a monumental exhibition hall built for that purpose on the outskirts of Paris.

### 29

Josephine Baker at St. Paul’s Church in Frankfurt, 1957

Press photograph

Deutsches Tanzarchiv Köln, Bestand 225 Archiv Josephine Baker

Josephine Baker spoke at St. Paul's Church in Frankfurt on 19 December 1957 at the invitation of the Verband für Freiheit und Menschenrechte (Association for Freedom and Human Rights). At her first public appearance as a speaker in Germany, she emphatically opposed racial fanaticism and religious hatred.

## 30

Josephine Baker, Frankfurt am Main, 1957

Press photograph

Deutsches Tanzarchiv Köln, Bestand 225 Archiv Josephine Baker

In a branch of the Kaufhof department store chain in Frankfurt am Main on 19 December 1957, Josephine Baker signed her book *Die Regenbogenkinder* (*The Rainbow Children*), which she wanted to be understood as a plea for more tolerance and fraternity in the world.

## 31

Josephine Baker arriving at Berlin-Tempelhof Central Airport, 14 May 1959

Press photograph

Deutsches Tanzarchiv Köln, Bestand 225 Archiv Josephine Baker

The singer and dancer visited Berlin at the invitation of the Federal Foreign Office. Among other talks, she gave a speech at an event organised by the Bund der Verfolgten des Naziregimes (Association of Persecutees of the Nazi Regime) at the Berlin Congress Hall in Tiergarten (now the HKW) on the topic "For humanity – against nationalism and racial hatred".

15

## Harald Kreutzberg 1902–1968

## 32

Harald Kreutzberg

Photo album, 1934

Deutsches Tanzarchiv Köln, Bestand 2 Archiv Harald Kreutzberg

Having just returned from his seventh tour of the United States, dancer Harald Kreutzberg together with his dance partner Ruth Page and musical accompanist Friedrich Wilckens set out on a tour of East Asia in April 1934. Sixteen guest performances in just under a month – fourteen in Japan, two in China – are listed in the intensive tour schedule.

## Oskar Schlemmer 1888–1943

### 33

Oskar Schlemmer

*The Triadic Ballet* – 12 dances in 3 acts, with 18 costumes, 1922

Programme for the premiere on 30 September 1922 at the Württembergisches Landestheater Stuttgart

Deutsches Tanzarchiv Köln, Bestand 115 Sammlung zum „Triadischen Ballett“ / Oskar Schlemmer

In addition to Albert Burger and Elsa Hötzel, Oskar Schlemmer danced at the premiere under the pseudonym Walter Schoppe.

### 34

Oskar Schlemmer

Drawing, 1922

Deutsches Tanzarchiv Köln, Bestand 115 Sammlung zum „Triadischen Ballett“ / Oskar Schlemmer

Oskar Schlemmer's makeup instructions for dancer Elsa Hötzel refer to his rehearsals for the *Triadic Ballet* and its premiere on 30 September 1922 at the Württembergisches Landestheater Stuttgart.

### 35

„Neue Formen der Bühne. Eine Unterhaltung von Oskar Schlemmer“

*Schünemanns Monatshefte des Jahres 1928*, no. 10

Deutsches Tanzarchiv Köln, Bestand 115 Sammlung zum „Triadischen Ballett“ / Oskar Schlemmer

The two dancers who performed with Schlemmer at the premiere of the *Triadic Ballet* on 30 September 1922, namely Albert Burger and Elsa Hötzel, are believed to have taken the text from the magazine and added a cover.

### 36

Oskar Schlemmer at the Dancers Congress, Essen, 1928

Photographer unknown

Deutsches Tanzarchiv Köln, Bestand 115 Sammlung zum „Triadischen Ballett“ / Oskar Schlemmer



The dancers participating in the staged scene still cannot be identified with certainty. In all probability, they are Berthe Trümpy, Yvonne Georgi and Lizzie Maudrik (left to right).

## Kurt Jooss 1901–1979

### 37

Kurt Jooss

*Der Grüne Tisch*, 1939

Dance notation by Ann Hutchinson, excerpt from the movement notation for Scene 1 of *Gentlemen in Black*

Deutsches Tanzarchiv Köln, Bestand 107 Archiv Kurt Jooss

Shortly before the beginning of the Second World War, Kurt Jooss asked Ann Hutchinson to record his ballet *The Green Table* in Labanotation. This form of dance notation developed in the 1920s by choreographer and dance theorist Rudolf von Laban and further developed by Ann Hutchinson and Albrecht Knust makes it possible to record any form of human movement. Later, the notation of the ballet continued to serve as an important tool for Kurt Jooss and his dance group when rehearsing the piece – as can clearly be seen from the traces left by its frequent use in the ballet hall over the years.

### 38

Kurt Jooss

*Der Grüne Tisch*, 1962–63

Dance notation by Albrecht Knust, excerpt from the movement notation for Scene 1 of *Gentlemen in Black*

Deutsches Tanzarchiv Köln, Bestand 107 Archiv Kurt Jooss

The system Ann Hutchinson further developed as Labanotation in the United States was always referred to as “Kinetography Laban” by Albrecht Knust. A close associate of dance theorist Rudolf von Laban, from very early on he advocated for the development of a dance notation that would serve dance in the same way as musical notation served music. He continued his work in the 1950s and 1960s at the dance department at Folkwang University, which Kurt Jooss had co-founded in 1927. There, among other works, Knust also recorded the successful ballet *The Green Table*, probably in advance of the subsequent clean copy that was based on the rehearsals of the piece during the 1962–63 season.

## Dore Hoyer 1911–1967

### 39

Dore Hoyer

*Choreographic Notebook*, 1933

Deutsches Tanzarchiv Köln, Bestand 1 Archiv Dore Hoyer

After her partner and musical accompanist Peter Cieslak committed suicide, Dore Hoyer began to record her dances. As she did not know how to use any of the existing dance notations, such as Rudolf von Laban's Kinetography introduced in 1928, she recorded her dances in notepads and notebooks in a very idiosyncratic way, using a mixture of dance descriptions, floor maps and figurative sketches as well as photographs. The *Choreographic Notebook* is one of 22 notebooks from the Dore Hoyer archive at the German Dance Archive in Cologne. The materials it contain refer to a dance evening by Dore Hoyer on 31 March 1933.

### G

Dore Hoyer

X-ray image, 1954

Deutsches Tanzarchiv Köln, Bestand 1 Archiv Dore Hoyer

Following an accident in 1941, dancer Dore Hoyer had problems with her left knee. The prominent maverick and virtuoso of modern German dance increasingly felt that the joint, which caused her constant pain, could no longer take the stress of dancing. Declining public interest in her dance contributed to her pain. "I love life in dance," she wrote. Dore Hoyer took her own life on 31 December 1967.

## Tatjana Gsovsky 1901–1993

### 40

Boris Blacher

Score for the ballet *Hamlet*, choreographed by Tatjana Gsovsky, 1953

Akademie der Künste, Berlin, Tatjana-Gsovsky-Gert-Reinholm-Archiv, Gsovsky-Reinholm\_193

After the Second World War, as a ballet instructor at the Deutsche Staatsoper Berlin, Tatjana Gsovsky created a new form of dance in her productions by combining classical ballet technique with free movement expression as modern dance. Her choreography dominated the German dance scene for twenty years in both the East and West. Boris Blacher's score for her ballet *Hamlet* exemplifies Gsovsky's modern approach to the selection of her music, as she worked closely with the avant-garde composers of her time. In addition to Boris Blacher, Luigi Nono, Hans Werner Henze, Giselher Klebe and others also composed music for her productions.

## 41

*Hamlet*, choreographed by Tatjana Gsovsky, 1953

Photos: Siegfried Enkelmann

Akademie der Künste, Berlin, Tatjana-Gsovsky-Gert-Reinholm-Archiv,

Gsovsky-Reinholm\_121\_03 and Gsovsky-Reinholm\_121\_27

## Ariela Siegert b. 1953

### H

Ariela Siegert

*Die Maske* from *Gesichte*, 1st solo evening, 1985

Mask: Wolfgang Krause

Loan from Ariela Siegert

In her work, Ariela Siegert unifies the influences of her training under Gret Palucca, who taught her new artistic dance, and her classical training under Galina Ulanova. After stints at the Komische Oper Berlin and Staatsoper Dresden, Siegert very early began to develop her own choreographies. On her first solo evening, the mask dance *Gesichte* (1985), she embodied a character attempting to claim a place in society. Through various body postures the mask and face are transformed. Siegert gave rise to political concern in the GDR with her piece *Die Maske*, which Heiner Müller particularly liked, but did not allow herself to be stopped from continuing to address the use and abuse of power in her dance.

## Johann Kresnik 1939–2019

### 42

Johann Kresnik

Workbook *Ulrike Meinhof*, 1990

Akademie der Künste, Berlin, Johann-Kresnik-Archiv, Kresnik\_57

The workbook contains drawings, notes and collages, most of which originated when Kresnik sat down with those participating in the piece and they developed ideas together. Inspired by these discussions, Kresnik put sketches of ideas to paper, which were usually realised on stage in exact detail. *Ulrike Meinhof* tells the story of the RAF (Red Army Faction) member who died at Stammheim prison. Kresnik was known for his stark visual language on stage. With his “choreographic theatre”, he politicised dance and repeatedly brought current topics to the stage.

## Reinhild Hoffmann b. 1943

20 |

### 43

Reinhild Hoffmann

*Bewegungsstudien* (Movement Studies) workbook,  
two pages for *Folias*, 1995

Drawings for the production *Folias*, 1995

Loan from Reinhild Hoffmann

Reinhild Hoffmann, together with Pina Bausch, Johann Kresnik, Gerhard Bohner and Susanne Linke, was part of the pioneering generation of German dance theatre in the 1970s. She trained under Kurt Jooss at Folkwang University in Essen. From 1978 to 1981, she led the ballet at the Bremer Theater (Theater Bremen) together with Gerhard Bohner, which Hoffmann then continued to direct alone as the Bremer Tanztheater. She moved to the Schauspielhaus Bochum with a large part of the ensemble in 1986, where a model for combining dance theatre and drama was developed. Hoffmann concluded her period in Bochum with *Folias* (1995). From her workbook on movement studies, Reinhild Hoffmann developed a template for the two *blau* (blue) figures. The drawing *Bühnenbildüberlegung* (stage design consideration) – an oversized table with two benches. All of the figures in the dance of death in *Folias* were characterised by a specific colour.

## Gerhard Bohner 1936–1992

### 44

Gerhard Bohner

*Im Goldenen Schnitt II*, 1989

Postcard series with choreographic notes that record Bohner's individual positions in the stage area (red dot)

Akademie der Künste, Berlin, Gerhard-Bohner-Archiv, Bohner\_544

### 45

Gerhard Bohner

*Im Goldenen Schnitt II*, 1989

Photos: Klaus Rabien

Akademie der Künste, Berlin, Gerhard-Bohner-Archiv, Bohner\_291\_001–004

### I

Robert Schad

Stage design model for Gerhard Bohner's *Im Goldenen Schnitt II*, 1989

Akademie der Künste, Berlin, Gerhard-Bohner-Archiv, Bohner\_1200

The stage design made up of greyish-black steel objects by sculptor Robert Schad defined the production area for the movement sequences in Gerhard Bohner's piece. Bohner, a student of Tatjana Gsovsky and Mary Wigman, performed this solo in which the dancer was part of the sculptural spatial concept. The choreography was structured amidst the sculptures. The objects were reflected in the dance movements, so that all the partners on stage appeared to be in dialogue with each other. The sculptures were not just part of the stage design for the dancer but rather a counterpart, an orientation, a guide. Robert Schad developed the stage design model of the spiral based on Gerhard Bohner's signature.

## Susanne Linke b. 1944

### 46

Susanne Linke

*Dialog*, 1994

Programme

Akademie der Künste, Berlin, Susanne-Linke-Archiv, Linke\_19

# J

Robert Schad

Parts of the stage design model for *Dialog* by Susanne Linke, 1994

Loan from Susanne Linke

In the two-part dance piece *Dialog*, Susanne Linke addresses her friend and colleague Gerhard Bohner, who passed away in 1992. The first part of *Dialog* (*with GB*) is a danced memory of Bohner. Biographical similarities connect the two: their training under Mary Wigman, their progression from dancers to choreographers and their return to performing their own solo programmes. In *Dialog*, Linke danced with and around the pointed stage elements designed by Robert Schad. In the second part of the piece, *Carte blanche für S.L.*, the massive points, seen here as models, lay on the ground and were then re-erected by Susanne Linke. They were produced for the stage from square steel reaching a height of two metres.

## Tanzfabrik Berlin founded in 1978

22

### 47

“Zur Entstehungsgeschichte der Tanzfabrik”

(On the history of the Tanzfabrik), 1980

Typescript

Akademie der Künste, Berlin, Tanzfabrik-Archiv,

Tanzfabrik\_49\_008-009

### 48

Tanzfabrik Berlin

*Abendspaziergang*, 1980

Photos: Udo Hesse

Akademie der Künste, Berlin, Tanzfabrik-Archiv,

Tanzfabrik\_2\_001 and Tanzfabrik\_2\_004

# Photo Projections

## Germaine Acogny (b. 1944)

Germaine Acogny, *Tchouraj*, 2001. Photo: © Thomas Dorn/Association Jant-bim, École des Sables

## Alvin Ailey (1931–1989)

Alvin Ailey, 1950s. Photo: © Zoë Dominic/The Alvin Ailey Dance Foundation

## Dominique Bagouet (1951–1992)

Dominique Bagouet, *Déserts d'amour*, 1984. Photo: © Guy Delahaye

## Josephine Baker (1906–1975)

Josephine Baker performing on stage in the *Ziegfeld Follies*, 1936. Photo: © Bettmann/Corbis/Getty Images

## George Balanchine (1904–1983)

Serge Lifar and the Corps de ballet as they appear in the original production of *Apollon Musagète*, choreographed by George Balanchine, music by Igor Stravinsky, designs by André Bauchant, 1910s. Photo: © Sasha/Getty Images

## Pina Bausch (1940–2009)

Pina Bausch in *Café Müller*, 1978. Photo: © Guy Delahaye

## Maurice Béjart (1927–2007)

Maurice Béjart, *Symphonie pour un homme seul*, Les Ballets de l'Étoile, Paris, July 1955: Maurice Béjart, Michèle Seigneuret. Photo: © Boris Lipnitski/Roger-Viollet/Getty Images

## Jérôme Bel (b. 1964)

Jérôme Bel, *Jérôme Bel*, 1995. Photo: © association R. B.

## Anita Berber (1899–1928)

Anita Berber and Sebastian Droste in *Märtyrer*, 1922–23. Photo: © d'Ora (Dora Kallmus)/Courtesy of Deutsches Tanzarchiv Köln

## Gertrud Bodenwieser (1890–1959)

Gertrud Bodenwieser, *Tanzgruppe, eine Maschine darstellend (Dämon Maschine)*, 1936. Photo: © d'Ora (Dora Kallmus)/Austrian National Library, Vienna

## Gerhard Bohner (1936–1992)

Gerhard Bohner, *Schwarz weiß zeigen*, 1983. Photo: © Gert Weigelt

## Joëlle Bouvier (b. 1959),

## Régis Obadia (b. 1958)

Joëlle Bouvier, Régis Obadia, *La Chambre*, 1988. Photo: © Guy Delahaye

## Trisha Brown (1936–2017)

Trisha Brown in *Accumulation with Talking Plus Watermotor*, 1979. Photo: © Nathaniel Tileston/Trisha Brown Dance Company, Archives

## Carolyn Carlson (b. 1943)

Carolyn Carlson in *Les Fous d'or*, 1975. Photo: © Claude Lê-Anh/Fonds Carolyn Carlson

## Chandralekha (1928–2006)

Chandralekha & The Chandralekha Group, *Mahakal – Invoking Time*, Haus der Kulturen der Welt, 1995. Photo: © Tina Ruisinger

## Boris Charmatz (b. 1973)

Boris Charmatz, *Levée des conflits*, 2010. Photo: © Caroline Ablain

## Padmini Chettur (b. 1970)

Padmini Chettur, *Pushed*, 2006. Photo: © Venket Ram

## Lucinda Childs (b. 1940)

Lucinda Childs in *Dance*, c. 2009. Photo: © Sally Cohn

## Rosalia Chladek (1905–1995)

Rosalia Chladek, *Tanz mit dem Stab* (from *Rhythmen-Zyklus*), Vienna, 1935. / Austrian National Library, Vienna

**Michael Clark (b. 1962)**

Michael Clark in *Mmm ...*, 1992.  
Photo: © Hugo Glendinning

**John Cranko (1927–1973)**

John Cranko, *Der Widerspenstigen Zähmung*, 1969: Marcia Haydée, Richard Cragun. Photo: © Leslie Spatt/Stuttgarter Ballett, Archiv

**Birgit Cullberg (1908–1999),**

**Mats Ek (b. 1945)**

Birgit Cullberg & Cullberg Ballet in *Soweto*, 1986 (premiere 1977), choreographed by Mats Ek. Photo: © Lesley Leslie-Spinks

**Merce Cunningham (1919–2009)**

Merce Cunningham in *Antic Meet*, 1958. Photo: Photographed by Robert Rauschenberg © Richard Rutledge

**Anne Teresa De Keersmaeker (b. 1960)**

Anne Teresa De Keersmaeker, *Fase. Four Movements to the Music of Steve Reich*, 1982. Photo: © Jean-Luc Tanghe

**Denishawn, Ruth St. Denis (1879–1968), Ted Shawn (1891–1972)**

Ruth St. Denis and Ted Shawn in *Dance of the Rebirth* from the Egyptian section of the Review of Dance Pageant, 1916. Photo: © Hill, Ira L. (Ira Lawrence), The New York Public Library, The New York Public Library Digital Collections

**Isadora Duncan (1877–1927)**

Isadora Duncan in the amphitheatre at the Acropolis, Athens, 1910–1927. Photo: © Raymond Duncan, Jerome Robbins Dance Division, The New York Public Library, New York Public Library Digital Collections

**Françoise Dupuy (b. 1925),**

**Dominique Dupuy (b. 1930)**

Françoise and Dominique Dupuy, *Le regard par dessus le col*, 2007. Photo: © Laurent Phillippe

**DV8 Physical Theatre (founded in 1986)**

DV8, Hannes Langolf, 2014. Photo: © Hugo Glendinning

**Jo Fabian (b. 1960)**

Jo Fabian, *Whisky and Flags*. Photo © Andreas Stirl

**William Forsythe (b. 1949)**

William Forsythe, *Behind the China Dogs*, Ballett Frankfurt, 1988. Photo: © Gert Weigelt

**Simone Forti (b. 1935)**

Simone Forti, *Crescent Roll*, 1979. Photo: © Nathaniel Tileston/Museum der Moderne Salzburg

**Loïe Fuller (1862–1928)**

Loïe Fuller, between 1900 and 1928. Photo: © bpk | RMN – Grand Palais (Musée d'Orsay) | Harry C. Ellis

**Cesc Gelabert (b. 1953)**

Cesc Gelabert in *Vaslav*, 1989. Photo: © Udo Hesse/Courtesy of Deutsches Tanzarchiv Köln

**Valeska Gert (1892–1978)**

Valeska Gert, *Canaille*, 1925. Photo unknown/Akademie der Künste, Berlin

**Martha Graham (1894–1991)**

Martha Graham in *Cave of the Heart*, 1946. Photo: © Philippe Halsman/Martha Graham Dance Company

**Group Motion (founded in 1962)**

Group Motion, *Countdown for Orpheus*: Brigitta Herrmann, Hellmut Gottschild, Jacobs Pillow Dance Festival, 1969. Photo: © John Lindquist

**Tatjana Gsovsky (1901–1993)**

Tatjana Gsovsky, Hans Werner Henze, *Der Idiot*, Berlin, 1952: Wiet Palar, Harald Horn. Photo: © Siegfried Enkelmann / VG Bild-Kunst, Bonn, 2019, Akademie der Künste, Berlin, Tatjana-Gsovsky-Archiv

**Anna Halprin (b. 1920)**

Anna Halprin, San Francisco Dancer's Workshop in studies from *The Bath*, Sausalito, California, 1967. Photo: © Irving Penn, The Irving Penn Foundation



**Deborah Hay (b. 1941)**

Deborah Hay. Photo: © Camilla Greenwell

**Reinhild Hoffmann (b. 1943)**

Reinhild Hoffmann, *Föhn*, 1985, Theater am Goetheplatz, Bremen, Concordia, 1986 Theatertreffen Berlin. Photo: © Klaus Lefebvre

**Hilde Holger (1905–2001)**

Hilde Holger performing her solo *La Marseillaise*, Juhu Beach, Bombay, India, 1940s. Photo: © Charles Petrasch

**Dore Hoyer (1911–1967)**

Dore Hoyer, *Eitelkeit* (Vanity) from *Afectos humanos*, 1962. Photo: © Siegfried Enkelmann/VG Bild-Kunst, Bonn, 2019/ Courtesy of Deutsches Tanzarchiv Köln

**Doris Humphrey (1895–1958),**

**José Limón (1908–1972)**

José Limón, Pauline Koner, Lucas Hoving performing *Symphony for Strings*, 1956. Photo: © Matthew Wysocki, José Limón Dance Foundation, Inc.

**Carlotta Ikeda (1941–2014)**

Carlotta Ikeda, *Utt*, Théâtre de Paris, 1984, choreographed by Ko Murobushi. Photo: © Laurencine Lot

**Ismael Ivo (b. 1955)**

Ismael Ivo as *Francis Bacon*, 1994. Photo: © Dieter Blum

**Émile Jaques-Dalcroze (1865–1950)**

Émile Jaques-Dalcroze, *Aus den plastischen Gruppenbildern*, c. 1911. Photo: © SLUB Dresden/Deutsche Fotothek

**Bill T. Jones (b. 1952),**

**Arnie Zane (1948–1988)**

Bill T. Jones and Arnie Zane, 1982. Photo: © Lois Greenfield

**Kurt Jooss (1901–1979)**

Kurt Jooss, *Der Grüne Tisch*, c. 1933: Rudolf Pescht (Soldier), Kurt Jooss (Death). Photo: © Boris Lipnitzki/Roger-Viollet/ Courtesy of Deutsches Tanzarchiv Köln

**Koffi Kôkô (b. 1949)**

Koffi Kôkô in *La Beauté du Diable*, São Pauli, 2012. Photo: © Arnald J.G. Torres

**Johann Kresnik (1939–2019)**

Johann Kresnik, *Ulrike Meinhof*, Bremen, 1990: Regine Fritschi. Photo: © Jörg Landsberg

**Harald Kreutzberg (1902–1968)**

Harald Kreutzberg, *Apokalyptischer Engel*. Photo: © Siegfried Enkelmann/VG Bild-Kunst, Bonn, 2019/Courtesy of Deutsches Tanzarchiv Köln

**Fine Kwiatkowski (b. 1956)**

Fine Kwiatkowski, *Fraktur\**, 2017. Photo: © Karsten Schaarschmidt

**Jiří Kylián (b. 1947)**

Jiří Kylián, *Bella Figura*, Nederlands Dans Theater. Photo © Joris-Jan Bos Photography

**Rudolf von Laban (1879–1958)**

Rudolf von Laban, Movement Choir. Photo: © Scherl/Süddeutsche Zeitung Photo

**La Ribot (b. 1962)**

La Ribot in *Distinguished Piece n°22*, *Oh! Compositione*, 1997: Robyn Archer, in *Distinguished Hits*, 1991–2000, at the Centre national de la danse (CND), 2016. Photo: © Caroline Morel Fontaine

**Xavier Le Roy**

Xavier Le Roy in *Self-Unfinished*, 1998. Photo: © Armin Linke

**Hwai-min Lin (b. 1947)**

Hwai-min Lin, *Wild Cursive*, 2005: Cloud Gate Dance Theatre of Taiwan. Photo: © LIN Ching-yuan

**Susanne Linke (b. 1944)**

Susanne Linke in *Über Kreuz*, 1999, choreographed by Reinhild Hoffmann and Susanne Linke. Photo: © Klaus Rabien/Private collection of Susanne Linke

**Maguy Marin (b. 1951)**

Maguy Marin, *May B*, 2012. Photo: © Florian Jarrigeo

**Meredith Monk (b. 1942)**

Meredith Monk in *Volcano Songs*, 1994.  
Photo: © Dona Ann McAdams

**Mathilde Monnier (b. 1959)**

Mathilde Monnier, *Tempo 76*, 2007.  
Photo: © Jean Barak

**Charles Moore (1928–1986)**

Charles Moore in *Awassa Astrige/Ostrich*, 1970s, choreographed by Asadata Dafora in 1932, recreated by Charles Moore.  
Photo: © Charles Moore Dance Theatre

**Josef Nadj (b. 1957)**

Josef Nadj in *Les Corbeaux*, 2010.  
Photo: © Rémi Angeli

**Ohad Naharin (b. 1952)**

Ohad Naharin, *Secus*, Final rehearsal to performance *Duato | Kilian | Naharin*, Deutsche Oper Berlin, 2015.  
Photo: © Holger Jacobs

**John Neumeier (b. 1939)**

John Neumeier, *Ein Sommernachtstraum*, 1977: Zhandra Rodriguez, François Klaus.  
Photo: © Gert von Bassewitz, Stiftung John Neumeier – Dance Collection

**Vaslav Nijinsky (1889–1950)**

Vaslav Nijinsky, *The Afternoon of a Faun*, 1912. Photo: © Apic/Getty Images

**Alwin Nikolais (1910–1993)**

Alwin Nikolais, *Liturgies*, 1983: Raul Trujilo, Lynn Lesniak. Photo: © Tom Caravaglia

**Kazuo Ōno (1906–2010)**

Kazuo Ōno in *My Mother*, Yokohama, 1986. Photo: © Nourit Mason Sekine/  
Kazuo Ōno Dance Studio, Tokyo

**Gret Palucca (1902–1993)**

Gret Palucca, Leap at the Munich Dancers Congress, 1930. Photo: © Hans Robertson, Deutsches Theatermuseum München, Inv. Nr. II 82 31

**Irina Pauls (b. 1961)**

Irina Pauls, *Pflegestufe IV*, 2009. A production in collaboration with the Leipziger Tanztheater. Photo: © Rolf Arnold

**Steve Paxton (b. 1939)**

Nancy Stark Smith and Steve Paxton, 1984. Photo: © Bill Arnold

**Alain Platel (b. 1959)**

Alain Platel, *La tristezza complice*, 1995.  
Photo: © Chris Van der Burght

**Yvonne Rainer (b. 1934)**

Yvonne Rainer, *Parts of Some Sextets*, June 1964, Judson Memorial Church, NYC.  
Photo: © Peter Moore, 2019, Barbara Moore/Licensed by VAGA at Artists Rights Society (ARS), NY, Courtesy Paula Cooper Gallery, New York

**Rubato (founded in 1985)**

Tanzcompagnie Rubato, Fotoprobe *Permanent Dialogues*, 2001. Photo: Dirk Bleicker

**Sankai Juku (founded in 1975)**

Sankai Juku, *Kinkan Shonen*, choreographed by Ushio Amagatsu, Théâtre de la Ville, Paris, 1982. Photo: © Laurencine Lot

**Karine Saporta (b. 1950)**

Karine Saporta, *La princesse de milan*, 1991: Coralie Corredor, Laurent Bréchet.  
Photo: © Laurent Philippe

**Tom Schilling (b. 1928)**

Tom Schilling, *La Mer*, 1969: Hannelore Bey and Roland Gawlik. Photo: © Arwid Lagenpusch, Akademie der Künste, Berlin, Archiv-Tanztheater-Komische-Oper-Berlin

**Oskar Schlemmer (1888–1943)**

All figurines in the *Triadic Ballet* by Oskar Schlemmer, 1927. Photo: © Ernst Schneider, Bauhaus-Archiv Berlin (Reproduction: Markus Hawlik)

**Renate Schottelius (1921–1998)**

*The Dancer Renate Schottelius* (New York), 1953. Photo: © Ellen Auerbach/  
VG Bild-Kunst, Bonn 2019/Akademie der Künste, Berlin

**Arla Siegert (b. 1953)**

Arla Siegert in *Boléro*, 2010.  
Photo: © Jim Rakete

**Vera Skoronel (1906–1932)**

Vera Skoronel. Photo: © Suse Byk/  
Courtesy of Deutsches Tanzarchiv Köln

**Ea Sola**

Ea Sola, *Drought and Rain*, 1995.  
© Cie Ea Sola, photo: Claude Lê-Anh

**Meg Stuart (b. 1965)**

Meg Stuart in *No Longer Readymade*,  
1993. Photo: © Jan Simoens

**Min Tanaka (b. 1945)**

Min Tanaka, *Obora District, Itoigawa,  
Niigata, Japan*. Photo: © Minoru Ichige

**Tanzfabrik Berlin (founded in 1978)**

Tanzfabrik Berlin, *Abendspaziergang*,  
1981. Photo: © Udo Hesse/Courtesy of  
Deutsches Tanzarchiv Köln

**Tanzforum Köln (founded in 1971)**

Tanzforum Köln, *Übungen für Tänzer*,  
1982, choreographed by Jochen Ulrich:  
Ralf Harster, Ellen Dudley Barret (front).  
Photo: © Gert Weigelt

**Saburo Teshigawara (b. 1953)**

Saburo Teshigawara, *Here to Here*, 1995.  
Photo: © Dominik Mentzos

**Twyla Tharp (b. 1941)**

Twyla Tharp, *Eight Jelly Rolls*, 1974.  
Photo: © Shutterstock

**Wim Vandekeybus (b. 1963)**

Wim Vandekeybus / Ultima Vez, *Les  
Porteuses des Mauvaises Nouvelles*, 1989.  
Photo: © Octavio Iturbe

**Hans van Manen (b. 1932)**

Hans van Manen, *Große Fuge*, 1987:  
Nederlands Dans Theater.  
Photo: © Hans Gerritsen

**Marianne Vogelsang (1912–1973)**

*Die Tänzerin Marianne Vogelsang*, 1952.  
Photo: © Fritz Eschen/Sächsische  
Landesbibliothek, Staats- und Universitäts-  
bibliothek Dresden (SLUB)

**Karin Waehner (1926–1999)**

Karin Waehner. Photo: © Jo Babout/  
Archives Karin Waehner

**Sasha Waltz (b. 1963)**

Sasha Waltz, *Körper*, 2000.  
Photo: © Bernd Uhlig

**Jean Weidt (1904–1988)**

Jean Weidt in *Der Arbeiter*, Hamburg,  
1925. Photo: © Tanzarchiv Leipzig

**Grete Wiesenthal (1885–1970)**

The Wiesenthal Sisters, 1908. Photo:  
© Rudolf Jobst/Austrian Archives/Imagno/  
picturedesk.com

**Mary Wigman (1886–1973)**

Mary Wigman in *Hexentanz (Witch  
Dance)*, 1926. Photo: © Charlotte Rudolph/  
VG Bild-Kunst, Bonn, 2019/Akademie der  
Künste, Berlin

**VA Wölfli (b. 1944) NEUER TANZ**

Ivaldo Castro, Veronique Dubin, Izaskun  
Abrego, Oded Huberman. Photo work:  
VA Wölfli

**Elsa Wolliaaston (b. 1945)**

Elsa Wolliaaston in *Ishtar et Tammuz,  
duo d'amour*, 1986–87. Photo: © Anne  
Nordmann

# Video Projections (Excerpts)

## Alvin Ailey (1931–1989)

*Revelations*, 1961

© 2018 Alvin Ailey American Dance Theater, The Kennedy Center

## Josephine Baker (1906–1975)

Film: *Sirens of the Tropic*, 1927

Directed by Mario Nalpas, Henri Étiévant

## Dominique Bagouet (1951–1992)

*Les petites pièces de Berlin*, 1988

Video: Charles Picq

© 1988 FANA Danse & Arts vivants, Fonds Dominique Bagouet – Carnets Bagouet

## Pina Bausch (1940–2009)

*Le Sacre du printemps* (1975)

Music: Igor Strawinsky

Film: Ulrich Tegeder

© 1978 Internationales, Pina Bausch Tanztheater Wuppertal, Ulrich Tegeder, *Notizen aus einer TV-Werkstatt – Pina Bausch und das Wuppertaler Tanztheater*

## Trisha Brown (1936–2017)

*Son of Gone Fishin'*, 1981

Sound: Robert Ashley aus *Atalanta (Acts of God)*

Video: Heide-Marie Härtel

© 2015 Trisha Brown Dance Company

## Chandralekha (1928–2006)

*Sharira*, 1979

Dancers: Tishani Doshi, Shaji John

Music: Gundecha Brothers

© 2009 India Habitat Centre, New Delhi

## Lucinda Childs (b. 1940)

*Dance*, 1979

Music: Philip Glass (P) SONY BMG Music Entertainment

Film: Sol LeWitt

Set manager: Marie-Hélène Rebois

Video: Laurent Simon

© 2015 Daphnie Production, Lucinda Childs Dance Compagnie

## Michael Clark (b. 1962)

*Choreography Dance 2*, 1984

Video: Charles Atlas

Music: The Fall

© 1985 Charles Atlas / Electronic Arts Intermix: *Hail The New Puritan*

## Merce Cunningham (1919–2009)

*Rainforest*, 1975

Video: Heide-Marie Härtel

© 2002 Merce Cunningham Trust, Deutsches Tanzfilminstitut Bremen

## Merce Cunningham (1919–2009)

*Solo*, 1977

Choreography, dancer: Merce Cunningham

Film: Merrill Brockway

© Merce Cunningham Trust, Emile

Ardolino, *WNET Dance In America: Event for Television*

## Anne Teresa De Keersmaecker (b. 1960)

*Rosas danst Rosas*, 1983

Film: Thierry De Mey, 1997

© 2002 Rosas, Thierry De Mey

## DV8 Physical Theatre

### / Lloyd Newson

*Dead Dreams*, 1989

Video: David Hinton

© Arthaus Musik Millenium Productions DV8 Physical Theatre LWT

## William Forsythe (b. 1949)

*The Loss of Small Detail*, 1991

Choreography, stage setting, light: William Forsythe

Music: Thom Willems

Costume design: William Forsythe,

Issey Miyake

Videoausschnitt: 2002, Ballett Frankfurt, Opernhaus Frankfurt

## Martha Graham (1894–1991)

*Lamentation*, 1930

Music: Zoltán Kodály

© Martha Graham Center of Contemporary Dance, Inc.

**Anna Halprin (b. 1920)**

*Parades and Changes*, 1965

Video: Hartmut Sebel, Gabriele Wittmann, 2004

© 2004, Deutsches Tanzfilminstitut  
Bremen, Anna Halprin

**Xavier Le Roy**

*Self Unfinished*, 1998

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Art Projects

**Hwai-min Lin (b. 1947)**

*Songs of the Wanderers*, 1994

Video: Heide-Marie Härtel

© 1998 Cloud Gate Dance Theatre,  
Deutsches Tanzfilminstitut Bremen

**Édouard Lock (b. 1954)**

*La La La Human Sex Duo no.1*, 1985

Dancers: Louise Lecavallier, Marc Béland

Video: Bernar Hebert

© 1987 La La La Human Steps,  
Numeridance tv

**Maguy Marin (b. 1951)**

*May B*, 1981

Video: Fabien Plasson

© 2016 Compagnie Maguy Marin /  
Maison de la danse, Pôle européen  
de création

**Ohad Naharin (b. 1952)**

*Naharins's Virus*, 2001

© Batsheva Dance Company

**Kazuo Ōno (1906–2010)**

**Tatsumi Hijikata (1928–1986)**

*Admiring La Argentina*, 1977

Tanz: Kazuo Ōno

Regie: Tatsumi Hijikata

Video: Izuru Mizutani

© 1994 NPO Dance Archive Network,

Directed by Tatsumi Hijikata and

Yoshito Ōno

Video Realizing: Izuru Mizutani

**Steve Paxton (b. 1939)**

*Goldberg Variations*, 1986

Choreography, dancer: Steve Paxton

Music: Johann Sebastian Bach

Piano: Glenn Gould

Film: Walter Verdin

© 1992/93 Kaaithheater DVD, Steve Paxton,  
Walter Verdin

**Alain Platel (b. 1959)**

*La tristessa complice*, 1995

© Les ballets C de la B

**Meg Stuart (b. 1965)**

*Disfigure Study*, 1991

Music: Hahn Rowe

Remake of *Disfigure Study*, 2002,

dancer: Simone Aughterlony

© 2002 Meg Stuart / Damaged Goods

**Wim Vandekeybus (b. 1963)**

*Her Body Doesn't Fit Her Soul*, 1993

Music: Peter Vermeersch

Video: Heide-Marie Härtel

© 1993 Deutsches Tanzfilminstitut

Bremen, Ultima Vez

## The Century of Dance

Exhibition, 24 August – 21 September 2019

Akademie der Künste, Hanseatenweg 10, Berlin-Tiergarten

Curators: Johannes Odenthal, Heike Albrecht, Gabriele Brandstetter, Nele Hertling, Ong Keng Sen, Madeline Ritter

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