

DANCE Future II

CLAIMING CONTEMPORANEITY
INTERNATIONAL CONFERENCE
HAMBURG 26 – 28 JAN 2017



Universität Hamburg

DER FORSCHUNG | DER LEHRE | DER BILDUNG

DFG

PerformanceStudies
Universität Hamburg

[k]KÄMPNAGEL
KÄMPNAGEL.DE



THE international conference DANCE FUTURE II. CLAIMING CONTEMPORANEITY focuses on the concept of contemporaneity and how it impacts on the politics of culture and art and the related history concept in dance and dance studies. The key question of the conference deals with the global aesthetic and cultural processes of translation between Dance Theatre and Contemporary Dance.

The worldwide recognition of the TANZTHEATER WUPPERTAL serves as the point of departure: it initiated paradigmatic, historical, contemporary and aesthetic transformations and thereby, being a unique art form, caused reactions ranging from indifference to resistance.

Thursday JAN 26

13:30—14

ARRIVAL & REGISTRATION

14—14:30

Amelie Deuffhard (Kampnagel, Hamburg) WELCOME

Gabriele Klein (Hamburg, Germany)

INTRODUCTION Translating the Translators

14:30—15:15

Claudia Jeschke (Salzburg, Austria)
Corporeal Scores as Indiscrete Historiographies?

15:15—15:45

COFFEE BREAK

15:45—16:30

Susan Manning (Chicago, USA) Nation and World
in Tanztheater and Modern Dance

16:30—17:15

Susan Leigh Foster (Los Angeles, USA) Periodicities
and Chronotopes: Translating Judson Dance Theater
BREAK

17:15—18:15

18:15—19

“Viktor” – Production and Stage **Peter Pabst** (Cologne, Germany)
in Conversation with **Gabriele Klein** – *IN GERMAN LANGUAGE*

19:30—22:40

VIKTOR **Tanztheater Wuppertal Pina Bausch**

20

HATCHED 2015 Mamelela Nyamza (Capetown, South Africa)

22:40

RECEPTION

Friday JAN 27

9:30—10:15

Shigeto Nuki (Tokio, Japan) Enthusiasm in Silence:

The Acceptance of “Ten Chi” in Japan and its Background

10:15—11

Leonetta Bentivoglio (Rome, Italy) “Pina Bausch – A Saint on
Rollerskates”. The Italian Experience of Tanztheater Wuppertal

11—11:30

COFFEE BREAK

11:30—12:15

Royd Climenhaga (New York, USA)

Bausch in America: An Uneasy Fit

12:15—13

Sadanand Menon (Chennai, India) Sourcing the Indian
Contemporary Differently – Pina Bausch & Chandralekha

13—14:30

LUNCH

14:30—15:15

Gabriele Klein, Elisabeth Leopold, Anna Wieczorek

(Hamburg, Germany) The Future Perfect. Perceptual Patterns
and Routinized Expectations of Dance Audiences

15:15—16:15

Bettina Wagner-Bergelt (Munich, Germany) We do something
very beautiful. “Kinder...” and the Bayrisches Staatsballett

Katja Schneider (Munich, Germany)

“780 hours without P.B.” On Research and Passing on

DISCUSSION Moderator: **Marc Wagenbach**

TRANSLATING THE AESTHETIC

16:15—17

Annemarie Matzke (Hildesheim, Germany)
Making Contemporary Theatre – Rehearsal Processes in Translation
BREAK

17—18

PINA. REBOOT. I A Collection of Fan-Fiction, Apocrypha and Spin-Offs performative installation by Jochen Roller & Christin Vahl with Students of Performance Studies Hamburg

20

HATCHED 2015 Mamelela Nyamza

22

I ♡ PINA – A Dating Project Neal Medlyn (New York, USA)

Saturday JAN 28

10—10:45

Hirohiko Soejima (Tokio, Japan)
Language and Choreography – The Case of Pina Bausch

10:45—11:30

Christina Thurner (Bern, Switzerland) How to Re-See Things with Words. Dance Criticism as Translation

11:30—12:00

COFFEE BREAK

12—12:45

From Body to Body. Translating Choreography
LECTURE PERFORMANCE by **Stephan Brinkmann** (Essen, Germany)

12:45—13:30

Marc Wagenbach (Den Haag, Netherlands)
Don't Look Back in Anger. Materialities of Loss

13:30—15

LUNCH

15—15:45

DISCUSSION The Contemporary of Dance Theater with **Susan Leigh Foster** (Los Angeles, USA), **Barbara Kaufmann** (Wuppertal, Germany), **Mamela Nyamza** (Capetown, South Africa), **Jochen Roller** (Berlin, Germany). Moderator: **Marc Wagenbach**

15:45—16:30

Gerald Siegmund (Gießen, Germany) Serial Materialisations. Contemporaneity as Medial Distribution

16:30—17

FINAL DISCUSSION

17—18

BREAK

18—19

PINA. REBOOT. II

19:30

SACRES & NE DANSE PAS SI TU NE VEUX PAS
Josep Caballero Garcia (Berlin, Germany)

22

I ♡ PINA – A Dating Project

Sunday JAN 29

18—19

PINA. REBOOT. III

19:30

SACRES & NE DANSE PAS SI TU NE VEUX PAS

Thursday JANUARY 26
MODERATION gabriele klein

History in translation

Corporeal Scores as Indiscrete Historiographies?

claudia Jeschke

Claudia Jeschke is Professor Emerita of Dance Studies, historian, reconstructor, choreographer, curator. Along with her studies of THEATERWISSENSCHAFT at LUDWIG-MAXIMILIANS-UNIVERSITY in Munich and a doctoral dissertation on the history of dance notation systems Claudia Jeschke was professionally trained in various dance forms. Her academic respectively practical expertise allows her to approach dance heritages 'in actu' on stage, as a curator of exhibitions, as an author of television programs on dance and in academic writing. From 2004 to 2015, she joined the faculty of the Department for Studies in the Arts, Music and Dance at the UNIVERSITY OF SALZBURG and became head of the DERRA DE MORODA DANCE ARCHIVES. Her body of publications focuses on dance historical and theoretical issues as well as on movement analyses and notation – and the discursive transfers between these fields of research.

Dance historiography has become canonized not least due to the fact that its narrativized understanding of research refers to a material concept of the archive now recognized as limited. Attempts to expand the 'archive' (with its supposedly durable documents) through engagement with the a-material 'repertoire' (as reservoir of embodied practices or embodied knowledge) have attracted notice in terms of theories of perception. Yet, the translation into methodologically convincing procedures has proven problematic. This seems to be linked not least to the absence of binding strategies for the integration or discursivization of the necessary knowledge of practice, that is, the knowledge inhabited by the dancers/performers. Questions to be asked include that of whether and to what extent this practiced knowledge can constitute a switch point for alternative, heterochronic models in the engagement with 'temporality', and that of whether and to what extent constructions of history and narratives create a kind of "perfected future" (Future II) as part of a critical dialogue with historio-choreographies, to which I would like to refer as indiscrete historiographies. Further to be discussed is the methodological role played by an intermediality – as understood in terms of dance/performance – that accepts archived data and documents as media, as information distanced and alienated from the body.

Nation and World in Tanztheater and Modern Dance

Susan Manning

Creating co-productions around the world, Pina Bausch was a hugely influential figure in the globalization of contemporary performance. Yet global circulation did not begin with late twentieth century Tanztheater. On the contrary: modern dance circulated globally since its origins at the turn of the twentieth century. Whereas earlier histories mapped modern dance movements within the parameters of the nation-state, current research follows modern dancers across national borders as they travel to study, perform at international expositions, and tour cultural capitals on six continents. Whereas earlier histories positioned *AUSDRUCKSTANZ* and *AMERICAN MODERN DANCE* as originary movements, current research promises to revise this timeline and trace overlapping and simultaneous movements in India, China, Japan, Korea, Argentina, Chile, Mexico, Jamaica, Cuba, Senegal, Australia, Palestine/Israel, Britain, Canada, the United States, and Europe. How might we write a global history of modern dance that does not flatten difference but reveals the contours of difference more fully?

Susan Manning is an internationally recognized historian of modern dance whose writings have been translated into German, French, Italian, Spanish, and Polish. She is the author of "Ecstasy and the Demon: the Dances of Mary Wigman" (1993; 2nd ed. 2006) and "Modern Dance, Negro Dance: Race in Motion" (2004), curator of "Dances noires/blanche Amérique" (2008), co-editor of "New German Dance Studies" (2012), and dramaturge for Reggie Wilson's 2013 work "Moses(es)". She has received research and writing grants from the GERMAN ACADEMIC EXCHANGE SERVICE (DAAD), NATIONAL ENDOWMENT FOR THE HUMANITIES, MELLON FOUNDATION, and INTERNATIONAL RESEARCH CENTER in Berlin. Her books have received prizes from the DE LA TORRE BUENO FOUNDATION and the CONGRESS ON RESEARCH IN DANCE. From 2004 to 2008 she served as President of the SOCIETY OF DANCE HISTORY SCHOLARS, and from 2012 to 2018 as Principal Investigator for the MELLON-funded initiative DANCE STUDIES IN/AND THE HUMANITIES. She is a Professor of English, Theatre, and Performance Studies at NORTHWESTERN UNIVERSITY.

Periodicities and Chronotopes: Translating Judson Dance Theater

Susan Leigh Foster

Susan Leigh Foster, choreographer and scholar, is Distinguished Professor in the Department of World Arts and Cultures/Dance at UCLA. She is the author of “Reading Dancing: Bodies and Subjects in Contemporary American Dance” (1986), “Choreography and Narrative: Ballet’s Staging of Story and Desire” (1996), “Dances that Describe Themselves: The Improvised Choreography of Richard Bull” (2002), and “Choreographing Empathy: Kinesthesia in Performance” (2011). She is also the editor of three anthologies: “Choreographing History” (1995), “Corporealities” (1996), and “Worlding Dance” (2009). She is currently working on a book about dance and value. Three of her danced lectures can be found at the PEW CENTER FOR ARTS AND HERITAGE.

In this presentation I focus on how JUDSON DANCE THEATER might be investigated as a period in dance history or as a chronotope, defined as the interplay of thought and action through which a world and worldview are forged. The concept of the period focuses inquiry on continuity and change over time, whereas the chronotope emphasizes the struggles around dominance and the strategies of subordination that were exercised during the making of something called JUDSON DANCE THEATER. Using these two distinctive ways of conceptualizing the past, I will examine the investment in one model or the other made by various scholars writing on JUDSON. I hope that this inquiry will contribute to our understanding of how moments from the past are translated into the present along with claims for the validity of any given interpretation.

Friday JANUARY 27
MODERATION gerald siegmund

cultural translation

Enthusiasm in Silence: The Acceptance of “Ten Chi” in Japan and its Background

shigeto nuki

Since 1986, when Pina Bausch and her troupe had the first tour in Japan, they have visited the country 12 times and brought 20 pieces in total. They established a kind of unique relationship with Japan, which is reflected in several of her pieces. In “Ahnen”, for example, created in 1987, just after their first visit in Japan, many materials appear which were being gathered in Japan. The title of Bausch’s only film, “Die Klage der Kaiserin”, originates from an old poem in the 8th century in Japan. And “Ten Chi” (2004) is the symbolic piece representing the deep psychological connection of Japanese ‘Pina fans’ with her. Bausch has been and still is one of the most significant figures who made possible the explosion of contemporary dance in the 1980s to 1990s in Japan: many important choreographers or dancers, managers or directors, critics and dance researchers started their career stimulated by her work. But why or how was the success of Bausch in Japan possible, or how could and can the Japanese fans enjoy her pieces or be impressed by her stages? I will examine the ways of how Japanese fans react on her work, which makes a significant contrast to those of German or European people. In order to see how the difference emerges, we must observe further the generic structure of theatre or dance culture in Japan since the 7th century. In analyzing pieces of Bausch, especially “Ten Chi”, I will show, how Bausch’s work gives such a characteristic effect to Japanese audiences.

Shigeto Nuki is Professor at SENSU UNIVERSITY, School of Literature, Department of Philosophy, Tokyo, Japan. His research interests are the aesthetics of contemporary dance, the art management and cultural politics of dance besides phenomenology and the philosophy in the 20th century. He is the author of articles or books in European or Japanese languages for performance studies and philosophy: Umgekehrte Alltäglichkeit. Zur phänomenologischen Analyse des Butoh, in “Komparative Ästhetik. Künste und ästhetische Erfahrung zwischen Asien und Europa” (2000). Theater, in “Handbook of Phenomenological Aesthetics” (2010). Übersetzbarkeit von Tanz: Der Fall Butoh, in “Tanz anderswo: Intra- und interkulturell” (2004). “Phänomenologie des tanzenden Körpers” (2005).

“Pina Bausch – A Saint on Rollerskates” The Italian Experience of Tanztheater Wuppertal

Leonetta Bentivoglio

Leonetta Bentivoglio is writer and journalist and works since the 1990s for the sections of Culture and Performing Arts of the Italian newspaper LA REPUBBLICA, where she treats dance, music and literature. Publications: “La danza contemporanea” (1985). “Il teatro di Pina Bausch” (1991). “Il mio Verdi” (2013). She also dedicated to Pina Bausch the book “Vieni, balla con me” (2008), also published in French: “Pina Bausch vous appelle” (2007) and in German: “Pina Bausch oder die Kunst über Nelken zu tanzen” (2007). In 2006, she selects, edits and translates the short stories of Thomas Hardy: “I tre sconosciuti e altri racconti”. In 2014 she writes with the musicologist Lidia Bramani “E Susanna non vien – Amore e sesso in Mozart”. In 2015 she publishes “Pina Bausch – Una santa sui pattini a rotelle”.

I taly has been a cultural, musical, humane field, especially fertile for the great portraits of humanity created by Pina Bausch. The rich series of pieces that the choreographer dedicated to various cities of the world (with rehearsals of the TANZTHEATER WUPPERTAL on the designed place, and co-productions of Wuppertal with the involved city), has its origin in Italy in the 1980s with “Viktor”, inspired by Rome, and goes on with “Palermo Palermo”, created in Sicily. In the following decade, Pina Bausch creates a second piece for Rome: “O Dido”. Rome is the only city that was chosen twice for the repertoire of “pieces on cities” of TANZTHEATER WUPPERTAL. Furthermore, it is in Rome where Pina Bausch works as an actress in the film “E la nave va” directed by Federico Fellini, and the encounter and confrontation she has with the most celebrated Italian director has had significant consequences on her art. The purpose of this lecture is to tell about the birth and development of a particular approach to the creation of pieces (namely taking materials from the exploring of a specific geographic, social and cultural reality), and to examine the understanding and the fundamental relationship that Pina built with the country ‘where lemons bloom’, according to a perspective that links her with the tradition of the great German Romanticism.

Bausch in America – An Uneasy Fit

Royd Climenhaga

World renowned choreographer Pina Bausch created a new developmental process in her work with TANZTHEATER WUPPERTAL in the late 1970s, quickly transforming performance potential for dance and theater artists throughout Europe. Bausch's influence in the United States was late in coming: It took nearly ten years after Bausch's initial groundbreaking work in Germany before her large pieces could be presented an ocean away, and even then, the work drew more pointed critique than admiration. The reasons for the more tempered response to Bausch's work are deeply embedded in both performance traditions in the U.S. as well as problems of adopting her techniques within the structures made possible (or impossible) due to dwindling support for the arts throughout the U.S. in the 1980s. Nonetheless, a new approach to creating staged work through devised practices has emerged more recently and Bausch is revered as a patron saint of experimental work in theater and dance. 30 years after Bausch's first performances in the U.S. a series of questions remain: Can new modes of dance and theatrical exploration cross aesthetic and physical borders to create an international performance practice based in ensemble generated work? Can TANZTHEATER WUPPERTAL continue to exert its influence after Bausch's death, and what would that influence look like for an international audience? Examining the nature of Bausch's international impact can help us to see the role of great artists in creating conditions for new performance modes.

Royd Climenhaga is on the Arts Faculty at EUGENE LANG COLLEGE – The New School for the Liberal Arts in New York City, teaching in the Theater and Integrated Arts programs. He has published widely on intersections between dance and theater, devised and physical theater practice, with an emphasis on the work of Pina Bausch, including the books “Pina Bausch” (2009) and “The Pina Bausch Sourcebook” (2013), a volume of source material on Bausch and TANZTHEATER WUPPERTAL. He has also published book chapters on Bausch's and others developmental processes, including: A Theater of Bodily Presence: Pina Bausch and TANZTHEATER WUPPERTAL, in “The Oxford Handbook of Dance and Theatre” (2015). Pina's Legacy in American Context, in “Inheriting Dance: an Invitation from Pina” (2014). Anne Bogart and SITI Company: Creating the Moment, in “Actor Training” (2010). Imagistic Practice in the Work of Pina Bausch, in “Great Directors on Stage” (forthcoming). He is currently working on a major new consideration of performance in cultural context: “20th Century Performance: A History of Cross-Disciplinary Artistic Practice” for Routledge, examining performative traditions from popular arts to avant-garde performance practices across disciplines.

Sourcing the Indian Contemporary Differently – Pina Bausch & Chandralekha

sadanand menon

Sadanand Menon is Adjunct Teacher at ASIAN COLLEGE OF JOURNALISM, Chennai, at the INDIAN INSTITUTE OF TECHNOLOGY MADRAS and at PRESIDENCY UNIVERSITY, Kolkata. He explores the charged space linking politics and culture through his work in media, pedagogy and the arts. He has been an arts editor with a prominent national daily, a prolific columnist and a widely published photographer. A long time collaborator with India's most provocative dancer/choreographer Chandralekha, he is also a leading stage lights designer. He also collaborated with the late artist/photographer/designer Dashrath Patel, and curated the definitive retrospective exhibition of his work for the NATIONAL GALLERY OF MODERN ART, Delhi and Mumbai in 1998/99. He has been on the advisory or executive committees of India's most important official cultural/arts institutions like, THE NATIONAL MUSEUM, NATIONAL GALLERY OF MODERN ART, LALIT KALA AKADEMI, NATIONAL SCHOOL OF DRAMA, INDIAN INSTITUTE OF ADVANCED STUDY, SHIMLA, the board for INTANGIBLE CULTURAL HERITAGE, RAZA FOUNDATION Delhi and DAKSHINCHITRA, Chennai. Along with Romila Thapar and A. G. Noorani, he has contributed an essay to the book "On Nationalism" (2016). He is managing trustee of the arts foundation SPACES, Chennai.

'Contemporary' dance practice in India is a contested category, as it evolved bypassing any prior claims to 'modernity'. The re-invention of classical dances from the 1930s onwards merely wished to assert 'tradition' as the 'past', without seeing it as a 'modern' moment. Interestingly, the challenge to categories happened in 1984, when the GOETHE INSTITUTE, the German cultural centre in India, initiated the EAST-WEST DANCE ENCOUNTER. This provided a platform for the emergence of the provocative work of Chandralekha, which confronted the Indian dance scene with a critical, contemporary sensibility. Very soon, Chandralekha's work was invited to tour Germany in 1988 where, for the first time Chandra and Pina Bausch met in Wuppertal. It was the beginning of a long-lasting friendship. Pina had a special relationship with India. The TANZTHEATER WUPPERTAL toured India thrice. First in 1979 with "Rites of Spring". The second time, in 1994, they performed "Nelken" in four Indian cities alongside the Chandralekha Group, which performed "Yantra" as a tribute piece to Pina. The last time, in 2008, Pina created the work "Bamboo Blues" and it was performed in two Indian cities as a homage to Chandralekha, who had already passed away in 2006. — The lecture deals with the question of how contemporaneity was translated aesthetically by the two artists and how they remained fiercely individual and relevant for their contexts even as they represented two important gates to enter the universe of contemporary dance.

Friday JANUARY 27
MODERATION christina thurner

Translating the Aesthetic

The Future Perfect. Perceptual Patterns and Routinized Expectations of Dance Audiences

Gabriele Klein Elisabeth Leopold Anna Wieczorek

The global reputation of TANZTHEATER WUPPERTAL, even in the context of contemporary dance, is based on multiple and complex practices of medial, cultural and aesthetic translations. In the tension between past, present and future and between memory, experience and imagination these translations are following different, interrelated temporalities. 'Being', 'becoming' and 'the having become' are reciprocally related to one another, insofar as the future is not only perceived as an open but also as an already completed process. This presentation pursues the thesis that the aesthetically unexpected is confronted with routinized perceptual patterns of the audience and that the 'being affected' of the spectators is always already permeated by an habitualized knowledge.

By analysing audience interviews, dance reviews and video analyses of "Viktor" we will follow the methodology of a "praxeological dance analysis" (Klein), which understands production as the development, presentation and reception of a dance piece and sees the production processes characterised by multiple, complex translation practices. We will present a praxeological approach that (1) doesn't locate the artistic 'product' just in the choreography itself but within the artistic practices and (2) will focus even more on the interrelationship between production and reception.

Based on the practice-theoretical concept of translation we ask about the how of translation: Which scenes, narrations and affects will prevail in the perception of the audience? Through which routines and knowledge is this perception shaped? What is the relationship between the 'piece' itself and the (journalistic and academic) discourse that (co-) produces the production of knowledge of the TANZTHEATER WUPPERTAL for years? How are the present and the presence determined by the already completed future – by the future perfect?

The lecture presents partial results of the research project "Gestures of Dance – Dance as Gesture. Cultural and Aesthetic Translations in International Co-Productions by the TANZTHEATER WUPPERTAL", supported by the GERMAN RESEARCH FOUNDATION.

Gabriele Klein Elisabeth Leopold Anna Wieczorek

Gabriele Klein is Professor for Sociology of Body, Movement and Dance at the UNIVERSITY OF HAMBURG. She is the Director of the master program Performance Studies (M.A.) (with Prof. Wolfgang Sting and Prof. Martin Jörg Schäfer), Speaker of the research group “Translation and Framing. Practices of Medial Transformations”, Co-Speaker of the research training group “Loose Connections: Collectivity at the intersection of digital and urban space” and Principal Investigator of the academic and artistic graduate program “Aesthetics of the Virtual”. She was Visiting Professor at the Department for Performance Studies, UCLA/USA, UNIVERSITY OF BERN/Switzerland, UNIVERSITY OF MUSIC AND DRAMATIC ARTS MOZARTEUM Salzburg/Austria, SMITH COLLEGE/USA, and Research Fellow at the UNIVERSITY OF STELLENBOSCH/South Africa and OSAKA CITY UNIVERSITY/Japan. Her research focuses are urban movement and dance cultures, pop cultures, and theory of movement, dance and performance as well as body sociology.

Elisabeth Leopold holds a B.A. degree in Theatre, Film and Media Studies and Contemporary Dance from the UNIVERSITY OF VIENNA; afterwards she graduated from the UNIVERSITY OF HAMBURG with a M.A. degree in Performance Studies. Since 2015 she is a

Research Assistant within the DFG research project “Gestures of Dance – Dance as Gesture. Cultural and Aesthetic Translations in International Co-Productions by the TANZTHEATER WUPPERTAL” (Gabriele Klein/UNIVERSITY OF HAMBURG) and associated member of the research group “Translating and Framing. Practices of Medial Transformations”. In her PhD project she is working about ‘radicality in dance’.

Anna Wieczorek holds a diploma in Dramaturgy, Art History and German Literature from the LUDWIG-MAXIMILIANS-UNIVERSITY and the THEATRE ACADEMY AUGUST EVERDING. Since 2012 she is PhD-Student at UNIVERSITY OF SALZBURG. 2012–2014 she was working in the FWF research project “Traversing the Contemporary” (Claudia Jeschke, Sandra Chatterjee/UNIVERSITY OF SALZBURG). Since 2014 she is a Research Assistant within the DFG research project “Gestures of Dance – Dance as Gesture. Cultural and Aesthetic Translations in International Co-Productions by the TANZTHEATER WUPPERTAL” (Gabriele Klein/UNIVERSITY OF HAMBURG) and associated member of the research group “Translating and Framing. Practices of Medial Transformations”. In her PhD project she is working on the question of trans-cultural movement patterns in ‘contemporary dance’.

We do something very beautiful.
“Kinder...” and the
Bayrisches Staatsballett

Bettina Wagner-Bergelt

Bettina Wagner-Bergelt studied Spanish and German Literature, started her theatre career in 1981 when she joined the directorate team of THEATER AM TURM in Frankfurt/Main. 1985 she started working for the Department of Arts and Culture of the City of Munich. She has founded and directed the international Munich DANCE FESTIVAL in the 1990s and 2008/ 2010 and directed the NEW DANCE FESTIVAL for several years. Since 1990 she is working for the BAVARIAN STATE BALLET as dramaturg for contemporary ballet and dance, focussing on season's subjects (“Who is afraid of Marius Petipa?”) and concepts such as the works of William Forsythe (“Limb's Theorem”, “Artifact”, “Yes, we can't”, first Forsythe exhibition in the PINAKOTHEK DER MODERNE etc.), “Tanzland Deutschland” (Dance in Germany from 1900 till today) with the first reconstruction of a dance theatre piece by Pina Bausch. She has initiated and built up the Education Department of the STATE BALLET (today: CAMPUS) and created various formats of audience development. 2000 she was made Associate Director. Prizes: IRÈNE LEJEUNE BALLET PRIZE, CHEVALIER DE L'ORDRE DES ARTS ET DES LETTRES, MÜNCHNER TANZPREIS 2016.

Talking about heritage means talking about authenticity – or doesn't it? What does it actually mean to work on the restaging of a dance theatre piece such as “For the children of yesterday, today and tomorrow” by Pina Bausch without having the creator present? When in 2014 we started to work on the first steps of this project, everything seemed easy: in one of the first rehearsals the girls just put on their high heels, sort of strolling around in the studio in a circle, looking at us, the public. It immediately looked like a scene from a Pina Bausch piece. I thought, there is a kind of language behind it, images, which sort of became independent from the creator, immediately recognizable, but what do they consist of? And how can we reconstruct it, learn the form of it perfectly and at the same time stay true and real, not pretending. When it came to the more detailed work on solos and duets, on organization of various people on stage acting and reacting, on views, gazes and glimpses, actions and fights, love affairs, decisions had to be taken almost constantly. There were three people, Azusa, Daphnis and Ruth, one of them original cast, the other two members of Pina Bauschs company for many years. I am not sure, that the hundreds of notes, that Pina Bausch took, the thousands of video tapes, she collected help to make this final decision, what the piece has to look like, what makes it a good piece again. I will push along researching what exactly makes the quality of a reconstruction.

“780 hours without P. B.”
On Research and Passing on

Katja Schneider

Last April, Pina Bausch’s piece “For the Children of Yesterday, Today and Tomorrow” (2002) was presented in Munich by the BAVARIAN STATE BALLET. For the first time, a typical work of ‘Tanztheater’ was performed by a company other than the TANZTHEATER WUPPERTAL. The strong correlation of the dancers’ input and the dancers’ personality posed an enormous challenge for a company not familiar with Bausch’s way of working. What does it mean when “all 14 dancers from the original cast will personally pass their parts to the colleagues from Munich” as the PINA BAUSCH FOUNDATION states? My paper examines modes and strategies of transmission in the rehearsal process and the problems of documenting this procedure.

Katja Schneider is Senior Lecturer at the Institute for Theatre Studies at the LUDWIG-MAXIMILIANS-UNIVERSITY in Munich. Habilitation 2013 (“Dance and Text”). Her studies focus on dance theory and history, intermediality of contemporary dance and theatre, performance art. She worked as a writer and editor of several dance magazines and is the dramaturg of the Munich DANCE FESTIVAL.

Making Contemporary Theatre – Rehearsal Processes in Translation

Annemarie Matzke

Annemarie Matzke is Professor for Experimental Forms of Contemporary Theatre at the UNIVERSITY OF HILDESHEIM (Germany) as well as a founding member of the German performance collective SHE SHE POP. Research interests: history and theory of rehearsal processes, acting theories and performance art. Publications: "Auftritte – Strategien des In-Erscheinung-Tretens" (co-editor with Ulf Otto and Jens Roselt 2015). "Arbeit am Theater – eine Diskursgeschichte der Probe" (2012). "Das Buch der Angewandten Theaterwissenschaft" (co-editor with Isa Wortelkamp and Christel Weiler 2012).

Rehearsal processes are characterized by thorough research processes, body-experiments and improvisation structures. Meanwhile translation-processes between agents, between rehearsal material and performance come to the fore. These methods however are not at all without a history: they are in accordance with work traditions as for example the techniques that the TANZTHEATER WUPPERTAL developed under the direction of Pina Bausch. This lecture raises the question how the relationship between contemporary rehearsal processes and historicity of work methods is to be judged. It will be shown what the methods of the TANZTHEATER WUPPERTAL have in common with those of contemporary performance theatre.

saturday JANUARY 28
MODERATION claudia jeschke

Translating via media

Language and Choreography – The Case of Pina Bausch

Hirohiko Soejima

The lecture highlights some aspects of language and choreography of TANZTHEATER WUPPERTAL PINA BAUSCH. At the end of the 1970s Pina Bausch developed her specific creative process based on the practice of asking questions: During the rehearsals for a new piece she asked her dancers questions about specific topics like: “Once I Loved”, “To Say Goodbye” or “Pictures of Solitude”. The dancers produced answers to these questions with movements, words or by using props. Through these answers the verbal questions overstep the scope of language and transform it into the aesthetics of dance theatre. This process consistently requires a procedure of self-exploration from each dancer. It is exactly this procedure which is addressed with the often quoted statement of Pina Bausch: “I’m not interested in how people move but what moves them.” The question triggers something which lies in the personal background of each dancer and comes to the fore when answering: memories of one’s youth, man and woman, love, sorrow, despair, happiness, etc. On the basis of this creative process the lecture analyzes the relation between language and choreography.

Hirohiko Soejima is Professor at College of Arts, RIKKYO (ST. PAUL) UNIVERSITY, Tokyo, Japan, since 2003. Study of German Philology: UNIVERSITY TOHOKU, Sendai, Japan, 1982–1986; UNIVERSITY HOKKAIDO, Sapporo, Japan, 1986–1993; Tokyo Institute of Technology, Tokyo, Japan, 1993–2003; also working as a dance critic. Research subjects: body culture of the 20th century, dance theatre, contemporary dance. Publications (extract, in Japanese): Vom Ritus zur Attraktion – Kecak im Tourismus von Bali, in “Eureka” (1997). Contemporary Dance in Europe, in “Japanese Contemporary Dance Media” (2005). Die Resonanz vom Tanztheater, in “Theatre Arts” (2009). “Kultureller Föderalismus und TANZPLAN DEUTSCHLAND: Über die Förderung des Tanzes in Deutschland” (2009). Der moderne Tanz in Deutschland, in “Ballett- und Tanzgeschichte” (2009). Die Wasserader von Tableau vivant, in “Aspekt” (2014).

How to Re-See Things with Words. Dance Criticism as Translation

christina Thurner

Christina Thurner, Professor for Dance Studies at the Institute for Theatre Studies at the UNIVERSITY OF BERN/Switzerland. Main areas of research: history and aesthetics of dance from the 18th century until today, contemporary dance and performance, historiography, dance criticism. Recent publications: "Tanzkritik. Materialien (1997–2014)" (2015). "Beredte Körper – bewegte Seelen. Zum Diskurs der doppelten Bewegung in Tanztexten" (2009). "Original und Revival. Geschichts-Schreibung im Tanz" (co-editor with Julia Wehren 2010).

In her review of "Für die Kinder von gestern, heute und morgen" dance critic Malve Gradinger writes that „[a]s far as the dance is concerned, Bausch is absolutely contemporary“ (Merkur.de, 5.4.2016). But what exactly does 'contemporary' mean in this context and why is this attribute so explicitly highlighted as a property of the piece, making it an 'aesthetic assertion'? Gradinger also describes Bausch's work as being 'important dance heritage', which is precisely the opposite of contemporary, namely historical. This contradictoriness is symptomatic of the dance-journalistic perspective brought to bear on Pina Bausch's later works in particular. But even reviews of her earlier works are a far cry from perceiving the artist in a consistent manner, some even going so far as to criticise her for being 'outdated'. Apparently, Bausch's art continuously poses a challenge for dance critics because it defies easy categorisation in aesthetic terms, thereby undermining the implicit posits and classificatory criteria underlying dance reviews. There is – at least in the German-speaking area – broad consensus regarding the functions of today's dance reviews: as a translation of dance into language, dance reviews describe, analyse and judge. With a focus on reviews of pieces by Pina Bausch, this paper proposes to investigate how dance is translated ('translated') by considering the questions: what do reviews do when they put things into words? How are categorisations and posits thereby destabilised or at least opened to debate?

From Body to Body.
Translating Choreography
LECTURE PERFORMANCE

stephan Brinkmann

Translations occur in the work of Pina Bausch on many levels. Inside the company translation was always practised to pass roles from the old to the new dancers. In recent times this topic is especially important, because the work from Pina Bausch will be performed by dancers that never met her. The task of the dancers that worked with Pina Bausch in person is to translate her work into the future. Based on his experience with the reconstruction of “Only You” in 2012 (originally premiered in 1996) Stephan Brinkmann – dancer of the TANZTHEATER WUPPERTAL PINA BAUSCH from 1993 until 2010 – will talk about the practise of translating and its relevance for the artistic and choreographic process: How are roles passed over from one to the next? What is important in this process? What knowledge, technique and experience are needed in order to understand a certain role and be able to dance it?

Stephan Brinkmann is Professor for Contemporary Dance at the FOLKWANG UNIVERSITY OF THE ARTS Essen. He is a dancer, choreographer, teacher and author. He studied Dance at the FOLKWANG UNIVERSITY, Theatre-, Film- and Media Science, German Language and Sociology at the UNIVERSITY OF COLOGNE and Dance Pedagogy in Essen. He danced for the FOLKWANG TANZSTUDIO and the TANZTHEATER WUPPERTAL PINA BAUSCH. In addition, he created numerous choreographies and taught contemporary dance worldwide. He holds a PhD in Dance Studies from the UNIVERSITY OF HAMBURG. Topic: types of memory in dance. Publications: Rekonstruktion als schöpferischer Prozess, in “Tanz erben. Pina lädt ein” (2014). Ihr seid die Musik! Zur Einstudierung von ‘Sacre’ aus tänzerischer Perspektive, in „Methoden der Tanzwissenschaft” (2015). Notation Reflexion Komposition. Die Etüde ‘Starting Point’ von Jean Cébron, in “Tanzpraxis in der Forschung – Tanz als Forschungspraxis, Choreographie – Improvisation – Exploration” (with Drewes Henner 2016).

Don't Look Back in Anger.
Materialities of Loss

Marc Wagenbach

Marc Wagenbach studied Theater Studies, Film and Television Studies and Classical Archeology at the UNIVERSITY OF COLOGNE and at universities in Sydney and Bayreuth, and gained his doctorate in the field of Media Studies and Aesthetics at the UNIVERSITY OF COLOGNE. In 2007, he became assistant to Pina Bausch and a member of TANZTHEATER WUPPERTAL PINA BAUSCH. From 2009 until 2013 Wagenbach was appointed Research and Development Manager of the PINA BAUSCH FOUNDATION and involved in the archiving project: "An Invitation from Pina. An Archive as a Workshop for the Future." In 2014, he founded the INTERNATIONAL RESEARCH CENTER FOR CONTEMPORARY ARTS EKEBY in the Netherlands. His main areas of research are: cultural heritage, archiving, cultural management, dance and performance theories, knowledge transfer and artistic practices. Currently he is also responsible for the conference management of the international PSI#23-Conference "OverFlow" in Hamburg, June 2017.

Ever since her death, there has been an excess of interpretative claims to Pina Bausch's artistic legacy: aesthetically, politically, economically and socially. Claims by her dancers, collaborators, fans, by the PINA BAUSCH FOUNDATION, dance scholars and cultural politicians. It is an area of tension that is characterised by pretensions to power, various different self-definitions, individual and collective interpretations. Internationally, Wuppertal has become a centre for dealing with the cultural legacy in dance: a place for negotiating the future.

"Don't Look Back in Anger. Materialities of Loss" addresses the question of the materialities of loss. It questions the self-definitions of actors and regards 'inheritance' as a 'phenomenon of excess' of information, artistic practices, materials and viewpoints. As a network of ruptures, fragments and contradictory memories. But why do we want to remember? What do we actually inherit? "Materialities of Loss" examines the practices of the construction of history in dance, the ideas of archiving as a process of translation, the meaning of archiving in dance.

saturday JANUARY 28
MODERATION Annemarie Matzke

**In Transit:
Dance Theater
and
contemporaneity**

DISCUSSION WITH Susan Leigh Foster, Barbara Kaufmann, Mamela Nyamza, Jochen Roller
MODERATOR Marc Wagenbach

The contemporary of Dance Theater DISCUSSION

Barbara Kaufmann is dancer and rehearsal director for re-enactment of repertory pieces at TANZTHEATER WUPPERTAL PINA BAUSCH. 1977 dance training at IWANSON DANCE CENTER and performing with the IWANSON DANCE COMPANY, 1980 dancer at TANZPROJEKT MUNICH with Birgitta Trommler, 1984 dancer at FOLKWANG TANZSTUDIO with Susanne Linke. Since 1987 member of the ensemble of TANZTHEATER WUPPERTAL PINA BAUSCH. Since 2001 rehearsal assistant for different repertoire pieces, i.a. for “Le Sacre du Printemps” and “Iphigenie auf Tauris”. 2004 and 2013 reconstruction and production of “Tannhäuser-Bacchanal” choreographed by Pina Bausch together with students from FOLKWANG UNIVERSITY, dancers of FOLKWANG STUDIO and dancers of the TANZTHEATER WUPPERTAL Ensemble. 2009 begin of collaboration with the PINA BAUSCH FOUNDATION for video annotation and ‘Oral History’ concept development. 2014 until 2016 director of documentation at the Foundation.

Mamela Nyamza works as a dancer, choreographer and dance teacher. She was trained in classical dance in Cape Town and Pretoria (South Africa). Afterwards she received a grant for the ALVIN AILEY DANCE SCHOOL in New York. Nyamza has danced for a variety of companies and in musicals, and has been invited to international festivals. Since 2006 she has been developing her own choreographies, in which she consistently examines social ills relating to the topic of HIV / AIDS,

domestic violence, homosexuality and drug abuse. In addition, she is intensively concerned with human and women’s rights. In 2012 her work “Okuya Phantsi Kwempumlo/The Meal” received the STANDARD BANK OVATION AWARD at the GRAHAMSTOWN NATIONAL ARTS FESTIVAL, and in Oprah Winfrey’s O MAGAZINE she was included as one of the “top power list women”. the guardian describes her as one of the most important voices from South Africa today.

Jochen Roller studied Applied Theatre Studies in Gießen and Choreography at the LABAN CENTRE in London. He has choreographed over 50 works for stages, galleries, fashion and film. Jochen works as choreographer, teacher and curator. In his works, workshops and curatorial programs he looks at inter-cultural, social and political themes that are put into motion. From 2007 until 2010 Jochen curated together with Anne Kersting the seasonal dance program of KAMPNAGEL Hamburg. In this period he founded together with 7 European performing art centers the annual LIVE ART FESTIVAL. He was artistic director of the editions 2009 and 2010. Jochen worked as a jury member for TANZPLATTFORM in 2010 and STUDIENSTIFTUNG DES DEUTSCHEN VOLKES in 2011 and in 2012. Since 2004 Jochen Roller has been listed by the GOETHE INSTITUTE as one of Germany’s most influential choreographers.

CVs of Susan Leigh Foster & Marc Wagenbach s. previous pages

Serial Materialisations.
Contemporaneity as
Medial Distribution

Gerald Siegmund

Gerald Siegmund is Professor for Theater Studies at JUSTUS-LIEBIG-UNIVERSITÄT Gießen. His main research subjects include: theater as dispositif, theater since 1960, dramatic theory, aesthetics, developments in contemporary dance and post-dramatic theater. Last publications: "Dance, Politics, and Co-Immunity" (co-editor with Stefan Hölscher 2013). "Lernen, mit den Gespenstern zu leben. Das Gespenstische als Figur, Metapher und Wahrnehmungsdispositiv" (co-editor with Lorenz Aggermann et.al. 2015).

The concept of contemporaneity, which by necessity is always fictional, implies the notion of a coming together of diverse temporalities, „a coming together not simply ‘in’ time, but of times“, as the British philosopher Peter Osborne writes. This coming together of heterogenous and distinctive times and their spaces that co-exist in the present, increasingly comes to define our sense of the present. Art, therefore, needs other strategies to articulate, to operate in, to work on, and to question this present. This intervention takes a look at the work of Pina Bausch and Jérôme Bel and, picking up on Osborne’s suggestion, tries to think about it in terms of serial production as an index of their contemporaneity. By serial production I do not only mean the series of performances of a given piece, but the change in media that materialises an artistic concept in diverse forms (performances, films, lecture performances, drawings etc.) in order to make it operable in divergent spatio-temporal contexts. Such an understanding of contemporaneity not only question or notion of linear time, but also our idea of what a performance is.

DANCE FUTURE II Focus Pina Bausch

www.kampnagel.de/fokuspinaausch

[k] KAMPNAGEL
KAMPNAGEL.DE

artistic program

TANZTHEATER WUPPERTAL PINA BAUSCH: “Viktor” For 36 years, Pina Bausch made Wuppertal into the artistic center of dance theater and her 44 pieces wrote dance history. Many of her productions, which were created in close cooperation with her dancers and artistic collaborators, tell the story of the foundations of human existence. For “Viktor”, Pina Bausch encouraged her dancers to use part of their rehearsal time to discover the city of Rome and to look for inspiration for improvisations. And thus the 30 dancers on Peter Pabst’s stage-set dance and perform scenes evoking memory, the battle of the sexes and mysterious dreams.

Thu, 26.1.2017 19:30 PREMIERE

Fri, 27.1. Sat, 28.1. Sun, 29.1.2017 19:30

Mamela Nyamza: “Hatched” Choreographer, dancer and human-right’s activist Mamela Nyamza is one of the most idiosyncratic voices in the South African dance scene. Her dance solo reflects her biography of resistance, tackling (dance) cultures and identity, tradition and transformation.

Thu, 26.1.2017 20:00 PREMIERE & Fri, 27.1.2017 20:00

Neal Medlyn: “I ♥ Pina” Neal Medlyn describes his performance concerts as a “bomb-ass music-based extravaganza”. He nonchalantly uses elements of queer come-

dy and DIY body art. This new phase of his work focuses on icons of the art world. “I ♥ Pina” is dedicated to Pina Bausch – it’s a diary of a dating project, a karaoke concert and an attempt at contemporary dance.

Fri, 27.1.2017 21:30 PREMIERE & Sat, 28.1.2017 21:30

Josep Caballero Garcia: “Ne danse pas si tu ne veux pas” & “Sacres” Caballero’s “Sacre” trilogy (2012–2013) is a consciously subjective look at the idea of choreographic legacy and at his years as a dancer in the ensemble of Pina Bausch’s legendary “Le Sacre du Printemps.” Parts I and II of the trilogy, “Ne danse pas si tu ne veux pas” and “Sacres”, are a sensitive and thematically complex dance double-bill.

Sat, 28.1.2017 19:30 PREMIERE & Sun, 29.1.2017 19:30

Performance Studies, Jochen Roller & Christin Vahl: “Pina.Reboot I–III A Collection of Fan-Fiction, Apocrypha and Spin-Offs” Pina. Bausch. ENTER. Dance. Legacy. Transmission. Copyright. ENTER. Reminders. Remix. Remediate. Viktor. 1986. Canon. Patchwork. ENTER. Memory. Order. Reenactment. ENTER. Collection. Arranging. Immateriality. Future II. PINA. REBOOT. A performative installation by Jochen Roller and Christin Vahl with students from Performance Studies Hamburg.

Fri, 27.1.2017 Sat, 28.1.2017 Sun, 29.1.2017 18:00

International Conference
DANCE FUTURE II
Claiming Contemporaneity
26—28 January 2017
Hamburg, Germany

- CONCEPT Gabriele Klein
ORGANISATION Gabriele Klein, Katharina Kelter,
Elisabeth Leopold & Anna Wiczorek
INFORMATION katharina.kelter@uni-hamburg.de
FUNDED BY German Research Foundation (DFG)
LOCATION Kampnagel, Jarrestraße 20, 22303 Hamburg
CONFERENCE FEE Free entrance
PLEASE REGISTER for the conference:
elisabeth.leopold@uni-hamburg.de
TICKET BOOKING for the shows: +49 40 270 94949
or kasse@kampnagel.de

