



2. internationaler tanzaustausch ruhr 06.12. - 13.12. 2002

“2. internationaler tanztausch ruhr” 6.12.2002 - 13.12.2002

PROGRAMME

PERFORMANCES

FRIDAY 6. DECEMBER 2002

Rotterdamse Dansacademie (NL)
“Triple 5 Soul”, Sascha Engel
“Marche Marèquage”,
Morgan Belenguer

**Centre National de Danse d’Angers
L’Esquisse (F)**
“Quand j’ai fermé les yeux: y’avait
rien”, Grégory Alliot
“Zenzana”, Hafiz Dhaou
“Le télégramme”, Aïcha M’Barek
“Sans titre”, Stéphanie Pignou

**Palucca Schule Dresden
Hochschule für Tanz (D)**
“Elegy”, Roberto Galvin
“Allemande” aus Hommage à
Palucca, Holger Bey
“Stüde für Sieben”, Olga Cobos
and Peter Mika

SATURDAY 7. DECEMBER 2002

**Hochschule für Musik und
Darstellende Kunst
Frankfurt am Main
Ausbildungsbereich
Zeitgenössischer und
Klassischer Tanz**
“Lovers”, Marco Santi
“Die Pfütze”, Dieter Heitkamp
“One Polish Song”, “Quartett”,
Marc Spradling
“Blutkörper”, Dieter Heitkamp

**Yildiz Teknik Üniversitesi Dans
Programi Istanbul (T)**
“Why We Save Ourselves”,
Paul Clayden
“Identities”, Geyvan McMillan

**London Contemporary
Dance School (GB)**
“Yak”, Jan de Schynkel

SUNDAY 8. DECEMBER 2002

**Folkwang Hochschule Essen
Studiengang Tanz (D)**
“Ein Loch”, Kuo Chu Wu

**Attakalari Centre for
Movement Arts (IND)**
Performances of classical Indian
Kalaripayattu

**P.A.R.T.S. Performing Arts
Research and Training Studios (B)**
Variations and improvisations based
on William Forsythe’s “A Vile Parody
of Address”,
“Set and Reset” variations on
the original choreography by
Trisha Brown

EXCHANGE

Podium presentations:

The schools introduce themselves.
Moderation: Stefan Hilterhaus
8. DECEMBER 12.00 MAIN STAGE

Schools film programme

9. DECEMBER 20.45 MAIN STAGE

What’s on your mind session:

Students form podium panels and
discuss students’ interests.
Moderation: Stefan Hilterhaus
9. - 13. DECEMBER
18.00 MAIN STAGE

Faculty discussions:

School representatives discuss
current issues
Moderation: Lorenz Kielwein
and Serena Vit
9. - 13. DECEMBER
14.30 - 17.00 STUDIO 1

Morning classes with:

Malou Airaudou, Michael Diekamp,
Louise Frank, Dieter Heitkamp,
Dominique Mercy, G.Sathya
Narayanan, Libby Nye, Janet
Panetta, Olimpia Scardi,
Marc Spradling.
9. - 13. DECEMBER
10.00 - 11.30 STUDIO 2, 3,
SMALL AND MAIN STAGE

Workshops with guest artists:

Russell Maliphant, Nigel Charnock,
Cesc Gelabert, Nienke Reehorst
and Max Cuccaro.
9. - 13. DECEMBER
12.00 - 13.30 and 14.45 - 17.15
STUDIO 2, 3, SMALL AND
MAIN STAGE

Student informal showings

10. DECEMBER 20.30 MAIN STAGE

Invited viewing of the dress
rehearsal of “Palermo, Palermo” by
Pina Bausch, Tanztheater
Wuppertal
11. DECEMBER 19.30
WUPPERTAL, OPERA

Guest artists’ feedback round

with the school representatives
14. DECEMBER 17.00 -18.00
STUDIO 1

And now on the web: “tanzaustausch” @ www.pact-zollverein.de

START UP

Each and every development in dance begins in our schools – this conviction still holds as the leitmotif of the “internationalen tanz Austausch ruhr” (international dance exchange ruhr) that Stefan Hilterhaus, artistic director of PACT Zollverein, and his team realised for a second time from the 6th to the 13th of December 2002. The whole occasion was about much more than dance education. Art was at the forefront but cultural awareness and understanding, in the truest sense of the words, were at the heart of this repeat meeting of a total of nine schools and training centres for modern dance.

That dance is exploring new aesthetics and looking beyond the bounds of Europe while, at the same time, consciously trying to affirm its footing within its own particular social and cultural context, was in heightened self-evidence this year. Proof of this is found not least in the interviews printed here with the representatives of the dance schools from Turkey and India that took part in the meeting for the first time: Geyvan McMillan who five years ago established the first dance department within a Turkish university and G.Sathya Narayanan who practices a classical Indian martial arts form that he not only teaches at the Atakkalari Centre in Bangalore but, in the meantime, also to leading western theatre giants such as Peter Brook and Ariane Mnouchkine.

**London Contemporary Dance School
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Darstellende Kunst Frankfurt a. M.
Ausbildungsbereich Zeitgenössischer
und Klassischer Tanz
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Studiengang Tanz
Performing Arts Research and
Training Studios Brussels
Palucca Schule Dresden
Hochschule für Tanz
Rotterdamse Dansacademie
Yildiz Teknik Üniversitesi Dans
Programı Istanbul
Attakkalari Centre for Movement
Arts Bangalore**

met at PACT Zollverein/Choreographisches Zentrum NRW in Essen. Once again they experienced intensive days (and nights) involving evening performances, workshops, classes, podium discussions and talks. During all of which they were getting to know and exchanging with other teachers, school staff members, choreographers and students. A trip for everybody to Wuppertal to see a dress rehearsal of Pina Bausch's production “Palermo, Palermo” was a special highlight.

Is it too far fetched to understand the “internationalen tanz Austausch ruhr” as a flexibly structured, intercultural “meta” dance university that's prepared to test new theories and practices and, in the process, is not afraid of thinking in utopian terms? In the Studio 1 talks, besides more immediate issues in dance education, the school directors and teachers them-

selves raised and discussed the matter of the self-definition and future of the “internationalen tanz Austausch ruhr”. In brief, ‘commitment to creative continuity’ best sums up their résumé.

Once again, a not to be underestimated source of inspiration for the whole event proved to be the unique and stimulating atmosphere of the industrial surroundings of Zollverein, which has just recently been included in Unesco's world heritage list.

However, mixed between much mutual esteem and understanding, there were also some critical undertones. The qualities of concentration, focus and articulation taught to the ongoing graduate students here in the Indian martial arts classes seemed to be exactly those that their workshop teachers felt they lacked most when they worked, at exacting professional levels, with them on their performing skills in the afternoon workshops. The words shopping and zapping culture were frequently mentioned. The inevitable consequences of dance education opening itself up to society at large?

Students offer their own answers here in detailed interviews on their backgrounds, prospects, hopes, goals and lives (if such exist) aside from dance. Following the documentary of the 1. internationalen tanz Austausch ruhr in 2000 which focused on the schools themselves, centre place goes this time to the students.

Wishing you enjoyable reading
The editorial team

SHOPPING FOR YOUR DAILY BREAD

STUDENTS IN SEARCH OF A ROUTINE FOR TOMORROW

"Put your hands together until your fingers meet. Look through this small square built by your ring and middle fingers when they touch. Connect your eyes and hands. Look at what you see while moving your head up to the ceiling. Come back and then turn round, slowly move on, continuously. Don't stop. Don't go back. Don't zap!" An exercise in concentration leads into Cesc Gelabert's workshop class. Interpretation and execution of choreography is the

theme and the task that the Spanish choreographer and dancer from Barcelona is working on. Interpretation of someone else's choreography asks for loyalty towards the choreographer while still being yourself. "The daily bread" Cesc Gelabert calls it, which for some of the future dancers taking his workshop seems too dry to swallow. In this threshold between being individually creative and, at the same time, being true to someone else's work, some might feel imprisoned.

Encouraging creativity was the major issue of a new understanding on dance education in the first "tanz-austausch" in 2000. But what does that mean? "Do we need another two hundred Forsythes?" asks Cesc Gelabert provocatively. Not really, would be the honest answer. Creativity? Louise Frank asks for individual dancers, for independent artists.

Choices? Russell Maliphant states: If you are a movement specialist you want to have a lot of choices. But what about focus and the search for identity? This year's "tanzaustausch"

seemed to be an excessive probing of the YES, BUT.....

Creativity? Yes, but what about the values and the necessity of pure tradition?

Choices? Yes, but there should be the need to study one thing in depth. Openness? Yes, but without losing

control.

The dance education, until recently taking place behind closed doors, is now struggling with a consumer orientated zapping culture. Shopping and workshop hopping. Dance meets society. And teachers get quite uneasy.

The students, more or less, cope. They travel, look around, try out as much as they can. They want to be choreographers, they want to be dancers, they want to be pioneers. They, hopefully, take challenges and learn to experiment. And, what is most important, they have a vision. They take on responsibility – not only for themselves, but also for the art of dance, in their country, in their town. Thank you Eiryn, Marie, Leandro and Justin for your honest

reflections, which we will print in the following pages.

In the end, Cesc Gelabert made them enjoy their daily bread like a special delicacy: Students were teaching each other their own choreographic material, interpreting, dancing their colleagues' work. Indian dance meets Belgian conceptuality? In the workshop, we all saw that it is possible.

“A LITTLE MORE MENTAL TRAINING”

G. SATHYA NARAYANAN TEACHES A TRADITIONAL INDIAN MARTIAL ART

What do you teach?

I teach a traditional martial art of Kerala called “Kalarippayattu” at the Attakkalari Centre for Movement Arts (ACMA) in Bangalore. And I work with dancers – I help them with the movements and I help them make choreographies.

What is your personal background with this technique?

I come from a traditional family of this martial art; my father is a master

in Kerala. So we have a full time school, which I originally belong to, in Trivandrum, the Capital of Kerala. In the older days, we used to have these martial training schools; they are like physical training centres. And there are so many of them now; there are hundreds of them in Kerala. We have one of the main centres. I teach there, I mostly give workshops, and I also do performances of Kalarippayattu with a travelling team for Festivals. We have actors coming to our school and I introduce them to the concept of the martial art, the physical training part of the martial art. That is my role.

What kind of people come to these traditional martial arts training centres, the Kalaris?

Mostly young children. They start at the age of 8 years and then practise for a minimum of three years. And those who are good, who are really interested, continue their training indefinitely. They practice as much as they can, maybe 10 years, maybe 12 years. Sometimes, they still continue to learn when they are 40. Because this is more like a physical

culture - it has exercises, body training, but also some training in self-discipline, so there is a lot of spirituality in it.

How old is this tradition?

History gives us proof of its popular-

ity to be at its peak during the 8th and 9th century A.D. But at the same time, most of the techniques have direct references to the Vedic periods, about 200 to 300 B.C. You must know that, in India, there are different Vedas, and it is said that the Vedas contain all types of knowledge in the world: Performance, Martial Training, Combat, Science, Literature, Arts and Dance. The Aryurveda for example is the science of living in health. And one is the Rigveda. And in that there is a sub-division called Tanurveda. “Tanur” literally means “artery”, but that is the part of science, which deals with physical culture, training for the body, sometimes performance and preparation of the body for the warrior. So you can look into the Vedic texts, you can find direct references to the things daily practised today. So this is part of a much older martial tradition of knowledge in

India, which has evolved into the present form, with some social importance, forming a part of the education of the youth.

So this martial arts practise is based on Hinduism?

Yes. But in present society the religious distinctions are not there any more. We also have Moslems coming, Christians coming; they just have to follow the rituals of the place of practice because it is still like a temple to us. “Kalari” means the place where we practise and it has its own architecture. Inside the temple, where the deities are invoked and established, that is where we

practise. So it has a spiritual atmosphere also.

Moslems also come to practise?

Yes. And when you go to certain parts of Kerala you can also see Muslim teachers. Because if someone who practises in the Kalari has reached a certain level, his master will open

a school for him. And then he will be the master of that new place. So there are Muslim masters.

And this does not lead to political or religious conflicts?

No. This training system is for the body; it has nothing to do with religious practice. So outside, they all go and follow their religion. But the practise in the Kalari is all based on Hinduism. And Hinduism is not a religion but more like a way of living.

So to come back to your workshops: You are working freelance?

More or less freelance. Apart from that I am in charge of an institution in Kerala. We organise performances. We are eight artists who go out to perform in Germany, Italy, France, USA. I still also perform. The younger

boys do all the physical things. I do certain weapon techniques. So I practise and perform.

What cities have you performed in?

I have been to Düsseldorf two years ago for a show called “The Way of the Warrior”. We performed in London and Düsseldorf. And I come to Paris to teach Adriane Mnouchkine Theatre. So I work with dancers and actors. We have also been teaching the actors with Peter Brook for the Maghabaraita and they came to our institution in Trivandrum to practise.

Are you trying to keep the Kalarippayattu “clean”?

Or are you open to mix it with Western traditions?

Learning is one thing and experimenting is another. When you learn Kalarippayattu you learn it the traditional way. You work correctly with your body. How it is done will bring something to your body that has not been there before. And later, in experimenting, you will be able to use it. But do not use it directly as such. The training should be pure; there

should be no compromise in that. If you dilute Kalarippayattu, and train in an “easy” way, it is going to cause more harm than good.

So you are making no compromises?

My teacher would say that if a person comes to learn at an Indian Kalari the training should be completely traditional. But when you go to a Western country where it is cold outside, whereas in India it is very humid and hot and tropical, you need different types of preparation for the body. Here we need a 30 minute warm-up that in Kerala is not necessary. So there are adaptations we need to make. I am making them here but trying not to compromise what I teach.

What is your impression of the tanz-austausch ruhr programme?

I think it is a very well organised programme. There are a lot of facilities for each dancer. Especially for those people who came with me from India; they are being exposed to so many new things. They are also learning Modern Dance in India but they do not really know what is happening in the West. About the performances – this is my humble opinion: Maybe the students should try to have a little more clarity of direction. I tried to question some boys after their performance about what they were doing and why. And some of them said: We do not really know why we are dancing. Some boys were talking about this and seemed really desperate. Later one person came up to one of the dancers from India after their traditional performance of Kalarippayattu and said: “Your performance seems to have a lot of spirituality, and some meaning, like a prayer or a mantra being chanted but we do not know what we are doing, why we are doing our dance.” From my interaction with the students I think most of them do what they are told but in their innermost selves do not know why they are continuing to do what they do not really understand – something which is always changing, which has no real shape.

You have taught at the 2nd international dance exchange for about four days now. Are there things you noticed that the students in general would have to work more on in their training?

I cannot say that I am a dancer. I am working with something else, which may be useful to dancers. So my humble observations will maybe not reflect the art process. But I like the arts and I like working with artists, so I do have some observations: Basically, they have very good bodies. They are young, they have been working with their bodies a lot, and so they have a clear understanding. I would not say they really lack anything but somehow they seem to have a lack of focus.

How would you define focus?

Focus is being at one point and then reaching out for the rest instead of being everywhere in your body and not knowing where the centre is. I see the students are rolling around in their focus and then coming back to it. Some artists have it but in most of them you see that they are definitely struggling. They should find some technique that helps them. Maybe even in ballet there are things that are good for focusing and they should find these first before going on.

How could the students train this focus better?

I think with a little more mental training. I think this reflects certain aspects of the mind rather than of the body itself. They should be clearer about what they do first to get the body right. I think they are a little shaky in their minds, not knowing what to do, not knowing what is happening next, they are always anxious. They should leave this behind them. The student has to have certain qualities. He has to be like a – in classical Sanskrit it is referred to as a crane: You can see that this bird is standing on one leg, sometimes for many hours, just waiting for a fish. He is so focused on the water, on what he is going to do next, that he will execute his task with that much more efficiency.

FROM DUSK TIL DAWN

A TYPICAL DAY DURING THE TANZAUSTAUSCH RUHR

It is the eleventh of December. Behind some gruesome clouds, the sun rises behind the rooftops of the old minor's town of Gelsenkirchen, while the first of the 120 students staying at the Maritim Hotel gather for breakfast. Around one table, students from Turkey sit down with tea and fruits. Today's newspaper headlines feature the question of Turkey's acceptance in the European Union. What do they think of it? They are more concerned about the approaching war in Iraq. "The United States are trying to seduce our country with money", worries a young student from Istanbul, "and if the war will happen, our country might fall apart." Remembering the showings from each school, Istanbul was most concerned with politics in their dance theatre work. But enough of politics for now, the busses are waiting. At **9.15 a.m.** we leave for Zeche Zollverein in Essen, where the tanzaustausch ruhr is taking place.

In the hallways, there is a fuzz of students rushing from the dressrooms to their morning classes, which start at **10.00 a.m.** Since each school has sent about two teachers, the students get to enjoy different teachers from different schools every day.

Today, G.Sathya Narayanan from Bangalore introduces some energetic movement concepts from an Indian martial art; next door, Louise Frank from Rotterdam gives a Modern class, while Janet Panetta from Brussels reminds the students in a classical training in studio 3 that "technique is not talent." And on the main stage, Pina Bausch's dancer Dominique Mercy tries to work against effort. "Your muscles are always in tension, they can never breathe. But the whole thing is about breathing, you know." The 22 students try to follow, try to relax the heel when bringing the foot back from a tendu, try to let their arms bring them into a relevée, rather than working too

much with the legs.

At **11.30 a.m.**, there is a small break, before all separate into their workshop groups. For five days in a row, the students will stick together for this unit now, working in depth with only one choreographer. (For detailed workshop descriptions: see the workshop report or the report on the work with Nigel Charnock.)

The total of four hours of workshop is interrupted by a lunch break at **13.30 p.m.** and all gather in the winter garden for a vegetarian or meaty meal. The cooking is simple, tasty and healthy, there is salad at least once a day. And desert, what a treat. After the workshop is over, at **17.15 p.m.**, people are exhausted. The students have been dancing for hours, while their directors have been collecting and debating urgent issues in the studio-1-talks. All rush to the fruit bar and, refreshed, gather on the couches in the large foyer, talking, sleeping, writing in their journals, or sending mails home from the computer in the video-room, or collecting topics for the evening talks.

At **19.30 p.m.**, all come together again for dinner. Sitting at long tables, some students debate loudly on the aim of dance schools. "The school should not be for the teachers, but for us", says one. Choreographer and workshop-leader Cesc Gelabert, who is sitting amidst them, refines the notion: "The school should not be for the students. Nor for the teachers. The school should be for the dance." All ponder quietly for what seems to be an endless moment.

Half an hour later, the bell rings. This time for the "What's on your mind?" student discussion. Sitting with legs crossed in a huge circle on the main stage, all exchange similarities and differences of their schools. And concerns. Tonight, the topic of time structures evolves. When does the body need relaxation periods? What structure makes sense? Gradually, the

question of student unions arises.

Students from Essen complain about their time structure, and colleagues from Frankfurt ask: "How much energy do you want to spend in changing an institution?" While others inform that the effort is worthwhile: Reacting to claims of the students, their school has recently started to offer Contact Improvisation, reports a student from London.

The bell rings once more, for the last time this day. It is **20.45 p.m.**, and each institution presents a short school portrait on video. Inside and outside of school: What does it look like in Brussels? Dresden? London? Istanbul? Frankfurt? Again more substance to talk about. But at **21.30 p.m.**, the first bus leaves for the hotel where small groups gather once again at the bar to deepen conversation.

Finally, hours after the sun has left us, most of us sink to bed. What has happened today? Today, again, a world body of "the dancer of the future" was being shared, instructed, defined, debated and situated within a larger context. Because, as in all of these ten days, a body of world politics was also being moved: A global need for openness and change, a global need for concentration and tradition, a global need for commitment without fundamentalism. Before dreams take over, a sentence by Louise Frank comes to mind. A sentence which she, a life long teacher of dance, has said more than once today: "We are privileged to work in this field. It is really a gift. This we should understand."

FLAME YOURSELF UP

REPORT ON A WORKSHOP WITH ARTIST **NIGEL CHARNOCK**

On Tuesday morning, the room is filled with the lubrious voice of soul singer Mary J. Blige. Drawings are lying on the floor, showing faces that the students did as a self-portrait. What did they do yesterday? "I was really scared the first day, I did not know where this will lead to", says a student from Frankfurt. They all moved each other through the room, blindfolded. She was lifted and got hit on the nose. So today, she has bruises. And asks herself: "Will this be worth it?" It is difficult for her to get used to the speed. And if there is one synonym for speed, it is the name of British performer Nigel Charnock. His warm-up today seems to incorporate a romantic mood: piano music by Wim Mertens is rippling along, the movements seem inspired by elements of Yoga and New Dance. Then they grow into big arm swings, a short visit to the floor, which immediately draws up again into a turn, which destabilizes the body and moves it forward into the room. Nigel gives corrections. How? Imagine an actor giving a Shakespearean fool, while yelling as fast as lightning: "Give yourself into the floor, but don't die there!" The sequence looks like Trisha Brown gone British Comedian: High speed, with a spice of the grotesque, making it fun to do and like a comic strip to watch. Switch the CD: Now the music is Bach, the movement is a series of jumps and slides from Maguy Marin's "Grossland". How do you deal with the wheel? "Just think your legs into the sky and let go of your head." That's all. Next, all are cuddled up into one big ball, trying to examine each other. As they get more used to it, the body becomes more familiar: One starts to examine another's nose, pulling the wings of its holes apart without thinking, staring into the deep black void. Nigel picks up somebody and starts to wrestle, and all get into blood energy, while some eerie Jazz sounds are crying out loudly into

space. How do the students like it? "The combinations you see all the time", reports one, "but not many teachers have that strong, pushy energy." Friday. It is the last day and the doors of all of the workshops are open. Little by little, people drop in to watch. The warm-up contains elements from Tuesday: All play, trying to catch each other. And then they work short sequences: Head resting at knee, throw up your upper body and arms and run with this energy. Nigel gives hints: "Use less effort! And don't jump! Flame yourself up!" A student from Istanbul throws herself into the air, and now her movement looks more fluid. Working pliés and relevés standing on the spot. "Think down when you go up." And then go into a fluid sequence. All develop, and when the music switches to Spanish, they all suddenly add rolling wrists and straightening torsos as if dancing Flamenco. Nigel watches, not amused. He cuts the music. And changes his mind. "All right, so we tourist Spanish." He puts on the music again. He never hits the stop button, he goes straight to "rewind". The CD jumps a few times, spitting out blurbs of sound. And then they all go Spanish, Nigel exaggerating the movement, stomping heavily. Switch. "So now let's do: Franco-Spain meets Hitler-Germany." The students grin, not knowing exactly where to place the political sarcasm. Preparation for a famous Viennese waltz: Nigel shouts the Auftakt like a military officer, "And..." - and the last students who had already inwardly resigned for the next sequence suddenly instinctively make it, just because they got so stirred up. The first jump starts straight into the air from standing, and ends up in a broad, demanding second position. Hilarious! The visitors giggle on the bench. Nigel comments: "Try to land as soft as you can, because otherwise the CD will jump." And for the

first time, a smile appears on the students' faces. Switch. A brass quintett, driven forward by some drums. While all try to follow a new sequence, a girl limps to the side, students slowly crop up to her. Nigel calls them back: "She's just hurt, that's all. It's alright. That happens. She's a dancer." The younger ones look at him with a glance of surprise. Some hours later, the room is messed up with hundreds of tissues. The students are improvising in pairs, one girl from Folkwang drawing on her partner's attention for at least twenty minutes. Her stage presence is so much alive now that no one can distract her from work. Finally, she has got her partner, both stand motionless, and her interest drops again. Chill out. A sleepy voice hanging on to a slurping beat. People leave; nine students still lie on the floor, pressing their legs against the rough wall, eyes staring into the blue. Empty, finally. What did they learn? "Rather than placing your body and going from there, you can place your body through the energy", says a student. And gets excited: "The dynamics make you do the right coordination automatically." She shows a sequence from ballet and does it with the typical New Dance momentum she just picked up on: "You create space in your joints." And, showing it, a big smile melts onto her face. Was Nigel Charnock not too demanding? "He is so energetic. He has so much presence. I really learned to eat up space

EMPOWERING PERFORMANCE

FIVE LEADING DANCE AND PERFORMANCE ARTISTS – **CESC GELABERT, NIGEL CHARNOCK, NIENKE REEHORST, MAX CUCCARO AND RUSSELL MALIPHANT** - SHARE AN INSIGHT INTO THEIR WORK WITH THE STUDENTS AT THE "2. INTERNATIONALER TANZAUSTAUSCH RUHR" DURING FIVE INTENSIVE WORKSHOP DAYS

"Now it's time to collect. It's all there, it has all been done". Students from each of the six schools gather around Spanish choreographer and dancer, Cesc Gelabert, as he explains his understanding of how choreography, interpretation and execution interrelate. It's the day after the students excursion to see Pina Bausch's Tanztheater Wuppertal and some of them, their minds already so full of new impressions and bodies heavy from tiredness, would obviously prefer to be moving than listening this morning. Gelabert's work sets high demands on their powers of concentration and awareness and also on the strength of their imaginations. Before they commit themselves to moving, he requires them to be absolutely conscious of what they are about to do. "You have to have a concept of mind", he says going on to share an unusual anecdote with them about one of his own performing experiences. Apparently once, when he was dancing outside at night in a square in Seville, a bat suddenly appeared and started circling around his shaven head. "I had to relate to it, include it in my dance. I couldn't just ignore it". He follows this by showing them the dance in question – here without a bat but still with the startling concentration, strength of imagination and fluid delivery of movement that set him apart as an artist. Later when the students start working on interpreting each other's choreography, there's an unmistakable new sense of motivation in the air.

Meanwhile amidst the high volume roar of pop music coming from studio 3, Nigel Charnock is giving his group a few basic survival tips: "Stay inside the room. And don't kill each other or yourself". Known as an outstanding performer with the British company DV8 Physical Theatre as well as a radical solo-performer of

his own work, Nigel Charnock, whether acting or dancing, always seems to defy his own physical limits. His kind of movement is raw edged, intuitive, high risk and very high energy. "To beat your own inertia in every second" is what he's looking for from the people he's working with here. "I create an environment", says Charnock, "It takes some time until the students really go for it – and take the risk of pushing their limits". Experiencing Charnock close up is a lesson in itself in letting go of fears and inhibitions and you can see the enjoyment on the faces of the students who dare to follow him.

Nienke Reehorst and Max Cuccaro's joint workshop on the main stage is also driven by strong and powerful energies but here it's the shifting focus between the group and the individual that gives rise to some charged situations. Both teachers take on the roles of facilitators in helping their students get in touch with and express very personal states of emotion. In the morning Nienke Reehorst works with the whole group on extremely physical exercises involving falling, catching or running backwards through space that essentially challenge trust. Later students split up in pairs or in small groups to improvise with movement and speech under Max Cuccaro's attentive eye. At one point a young man tries to get a woman's attention by shouting at her. Her physical answer is to run away and ignore him. Here Cuccaro gives them feedback on how the intonation of a voice can influence our emotional responses and guides them in experimenting to find a totally different outcome to the same situation. "Finding your own personal language is often a fight." In the beginning Nienke Reehorst, a member of Wim Vandekeybus' company Ultima Vez for several years, and Max Cuccaro,

who studied with Grotovsky and also worked with Ultima Vez, felt that for some of the students their work, particularly the use of the voice, was too far removed from their usual dance experience. "We asked them to be curious and at times pushed them head-first into the water", they admitted. The students here proved to be daring swimmers.

You could call Russell Maliphant a kind of a body philosopher. And, although he thinks young people like the students in Essen might not yet be ready to fully engage with the subtle sensing work he is offering, his group seems to adore him. You pick up on this particularly when he's "performing" in class – something he doesn't do very often – whereby he strikingly counters the aura and grace of his early classical background with earthier idioms of contemporary dance. What he's demonstrating at such moments isn't pure dance technique but a heightened level of physical intelligence and imaginative awareness that facilitates his movement and performance. As a person, Maliphant tries to transfer physical insights from his art into his everyday life and vice versa. "I felt like I was navigating through this week", he said at the end. A week of taking risks – for the students as well as for the artists/ teachers. A week of artistic and cultural richness, of communication, exchange and supportive competition.

DANCE GOES FLOW

POST-IMPRESSIONS BY THE MODERATORS OF STUDIO 1-TALKS

Our idea of dance was previously limited to that of the lay viewer and consumer. Dance = artistic physical control and expression. This was to change drastically in the course of this week. We, the Studio 1 talk moderators, Lorenz Kielwein and Serena Vit, are impressed by the high demands and extensive spectrum of dance education. The question "what do you need to go on stage?" raised by a participant at the start of our daily discussion rounds, occupied and drove the collective imagination. Then these young people aren't just learning to dance. What's going on here is comprehensive human education, the likes of which you can only dream of finding in the schools preparing your own children for the stage of life. But why stop there? You could picture a world with dance studios everywhere with everyone learning to learn, and to move, in the way dancers do. A society like that could make wonders come true. In our workshops within the business world, we have rarely encountered a group of individuals so united through the strength of their own personal engagement as this one. To hear these people describing what they had seen and experienced during a performance was a pleasure and an eye-opener. These few days presented us with several different new experiences at once:

- a 2 day workshop "stretched" over 5 days with 3 working hours available to us each day
- surroundings where the workshop's actual subject of discourse - first class dance education - was taking place at the very same time just next door
- participants who practised themselves in the mornings what they discussed in the afternoons
- plenty of time, so often not given, to immerse deeply in the customer's system - the world of modern dance.

The group members were actually well prepared for aspiring to our "flow" approach. They could all appreciate the state we sought bet-

ween trance and extreme consciousness from their own experiences of being on stage and, equally, appreciate that methods and hard practice are required to achieve this: "It's all about preparation". In light of this, the "speechlessness" we experienced within the group during the workshop was all the more unusual.

While some people, practiced and assured in spoken appearances, used the group as a stage for self-presentation, others withdrew to talk in pairs or into themselves. Evidently, they weren't prepared for a "stage" that brought with it sharing a discussion in a large group, or, for meeting each other in conversation with the same kind of respect and self-confidence they attached, for example, to "contact improvisation". And business working methods could be used to help artists here? This question was written on their faces by the time we introduced the terms "efficiency" and "results" at the very latest. By the end though, it was amazing what came to stand when the programme wasn't pre-deliberated and set by just one individual for everyone else but, rather, when a careful "choreography" let each person be themselves and created space for a shared process of development. More the pity then we didn't have just one or two more days available to open up the talk rounds and bring them out of Studio One as we'd intended. Their deeper integration in the complete context would have drawn more on the students' energy and certainly have led to even more astounding results... when dance went flow!

INTERVIEWS

CHICAGO - BRUSSELS

JUSTIN GARRICK, 24, IS STUDYING AT P.A.R.T.S. IN BRUSSELS

Where are you from?

From around Chicago, USA.

How did you first come into contact with dance?

My first experience dancing was with classical ballet. I was 12 years old, taking a summer programme for children. And it was just a chance experience of taking a class from a male ballet teacher, who wore boots like this (points at his boots). And it was at this moment that I decided that this was an important thing in my life.

Because the teacher wore boots like yours?

Yes, he was an interesting character. He came in wearing these either motorcycle or cowboy boots, Jeans, and he started showing us first, second position, how to turn out your legs. And I guess I was interested in how a man at that point in American society was dancing with a certain kind of charisma in his being. It was his life. I was not interested in sports, but I had a need for physicality. I was interested in just the training, and feeling my body within the medium. So I stayed with ballet for five years.

Why?

On some level it is about self-control. It was very hard for me, because I don't naturally have a balletic body. Yet I was interested in the geometry of ballet, so I stayed with it, even though I was largely discouraged by a number of people - and at the same time encouraged by my teachers, so I have to thank them for that. As soon as I started to develop control, figuring out what it means to enter into the medium and find control over the forms that have become the convention of that medium - for historical reasons -, the idea of self-control came up. And, of course, the idea of the self: If you are in the medium attempting to control your body and yet you are your body, you really have to start to think about body-mind-relation. The relation of everything it is that is doing the control within the

medium. I experienced this in the balletic language, but it seems to be one of the most important bases of contemporary dance right now.

"Being the self", "controlling the body", did you have these thoughts and feelings already at the age between 12 and 17?

Yes. They were mixed with a lot more sense of frustration, because there is such a high ideal in the balletic world. Which, from that experience, I got very interested in the idea of aesthetics. Because, as I figured out, aesthetics has come to mean a certain sense of beautiful form or idealized body type within the dance world. Or an externalized beauty or perfection. And aesthetics originally meant the structure or the science of sense-perception, without a sense of its goodness or its idealization. I became very curious with how aesthetics had made that transition - about being about all of the senses, and all of the senses working together, and all of the senses working together towards the direction of control, and all of the senses working together towards the direction of control and exploration within a medium, and then eventually the giving up of control and the pure exploration of the medium, with a kind of sense of indifference or aesthetic indifference. How that paradigm shifted into one where aesthetics has become a formal beauty that people try to imitate, and if they cannot imitate it, they get rejected from the medium. I got interested in that, and from that interest, I started working again with visual art.

So after your first ballet summer training, how did you go from there?

I went to a ballet teacher outside of Chicago, during high school. And later, in College in New Haven, I returned to painting and liberal arts education for four years, until I was 22.

So how did you return to dance?

Only because when I was in college studying visual arts - and I was not

expecting to dance again - I met other people, who had danced in a similar way I had, that were now in college studying something else. And there was something about dance as a connecting agent between all these people, that it became a common language. That we got together and we researched it in our spare time. Particularly in my second year in college, I spent almost every evening for a few months going to the gym and working with someone on dance. Because it was a way of having a dialogue in a non-verbal language, which is very absent from academic life. It is a pity.

What kind of music do you listen to?

I listen to a lot of jazz, free jazz from the sixties and seventies, Sun Ra, John Coltrane and Ornette Coleman, Miles Davis; and I listen to North Indian music and South Indian classical music; so these are the improvisational musics I am interested in, also the whole blues tradition, mostly the country blues. Also Bach, Mozart, Beethoven, some twentieth century contemporary music. But I am at this point kind of less interested in contemporary orchestral music than at what happened in jazz within the same century.

How about Pop music?

I guess I have to say yes. I am in principle against the institution of Pop. But I find that certain artists had to use that medium to get out what they wanted to get out. For example, Jimi Hendrix, who was a brilliant instrumentalist, but he had to be in that pop format in order to keep his songs short, otherwise he would have been jamming out for hours and hours. Oh, and I listen to a lot of hip-hop.

Why?

Being in Europe, I have to listen to hip-hop to keep a connection with underground America. Right now I like "Digable planets": They are Marxist, and so their main issue is with capitalist America. I think it is

brilliant, they put a lot of theory in their music, but they make it very accessible. There are two levels to actually most media, also to dance: There is a level of people working WITHIN that system of media, which in music would be the pop level. And then there is the level of people working WITH this system. And in the underground, the functional aspect of hip-hop is to communicate with audiences, to fight contemporary alienation.

Do you watch TV?

No. I haven't watched for seven years.

How about dance videos?

If I have a dance video, I watch it. But I try to see as many live performances as I can. Which is the best thing about Brussels, is that there is everything: In America it is 30 Dollars a performance, and in Brussels it is just 5 Euros a performance, and it is just Utopian...

How come you picked P.A.R.T.S. as a school?

A friend of mine told me about it, I hadn't heard about it. And I had decided I wanted to look at the dance world again, from the contemporary side. I read the booklets, and I agreed with the basic principles that they considered dance to be an art form, and they define an art form as that which cannot be taught. So it is precisely not a programmatic approach to a media. And also I chose it, because there is classical every day. So I am interested in a situation where you are confronted with tradition and the contemporary scene without an easy resolution, but you personally - your body - has to deal with this schism of tradition and modernity. I like having to live that out, even though it is probably much more difficult than just rejecting.

What do you like about it?

I think it is realistic.

In terms of getting a job later?

No. In terms of your awareness of the medium. I think it deals with the objective situation of how a medium develops, instead of a superficial desire for where it should go and what it should be. Because there is no shoulds. There is only what is, has been and what it is.

Do you have a vision of what a dance school could be? If you could create one?

I only know P.A.R.T.S. Except for the fact that I always tell myself that artists don't need institutions. Don't need pedagogy. And then I always have to face the fact that a dancer needs training... Ideally, a school can be as transparent as possible. I don't want to feel that I need a school, even though I do in the situation that I am in. But I don't want to feel bound to it; I want to feel that it is a context to do my own work. As opposed to the idea that it is creating me in order for me to get a job. I don't want to see it as a preparatory school for the market. I want to see it as a research space that frees up an art form.

And is there something from the school's side that helps you in research?

We have some good theory-classes, but it is not a lot. Maybe it would be better if we had more, but that is very personal, maybe some people don't need more. These theory classes have given me new ways of representing to myself what I am doing. But I also do my own reading, trying to figure out what the medium is and what its limits are. Because I think at this time, the limits are getting broader and broader as to what can be put into a performance. The language that performers need to understand those limits becomes more vast. And the more vast the language, the more the need arises to look precisely at the meaning of every term in that language.

So, to come back to your interest for hip-hop: Do you go out dancing in clubs?

No. I stay in the studio and rehearse.

And your friends: Do they come from the dance scene, or also from outside?

I don't have so much time. I have a friend from outside, and then everyone I interact with is basically from P.A.R.T.S. It is a very closed community, which is kind of sad. But there is not a lot of time to get out and meet other people. And then I have a lot of friends in the States that I try to keep contact with.

What is your daily routine?

I have two classes in the morning, from 9 a.m. to 12:45. Then there is lunch for an hour and a half. And then there is a workshop in the afternoon, which goes from 2 p.m. to 5, or 5.30, or 6 sometimes. And that workshop changes every 4 or 6 weeks. And then after that, there are rehearsals if we are working on something to show, or there is personal work, which I am always involved in. So I try to work in the evenings, the studios close at 11 p.m., but there are a lot of people now, so the studios get taken up quickly.

How can you afford this education? Did you get a grant?

I couldn't get any scholarships from the U.S. for something like this, but P.A.R.T.S. gave me a tuition scholarship, which I don't have to pay back. I just have to come up with living expenses.

Do you have a job?

No.

What are your future plans?

I guess my plan is to deal with inter-media collaboration. And I want to create performances, and work on projects. And I think collaboration between media is the direction that I would like to see the art world going to.

CROSSING BORDERS

Europe is closing its border. What are you as directors of international dance schools doing against it? This was one urgent question raised in Sunday morning's panel discussion, when the different schools were introducing their curricula and policies. Here are some of the answers:

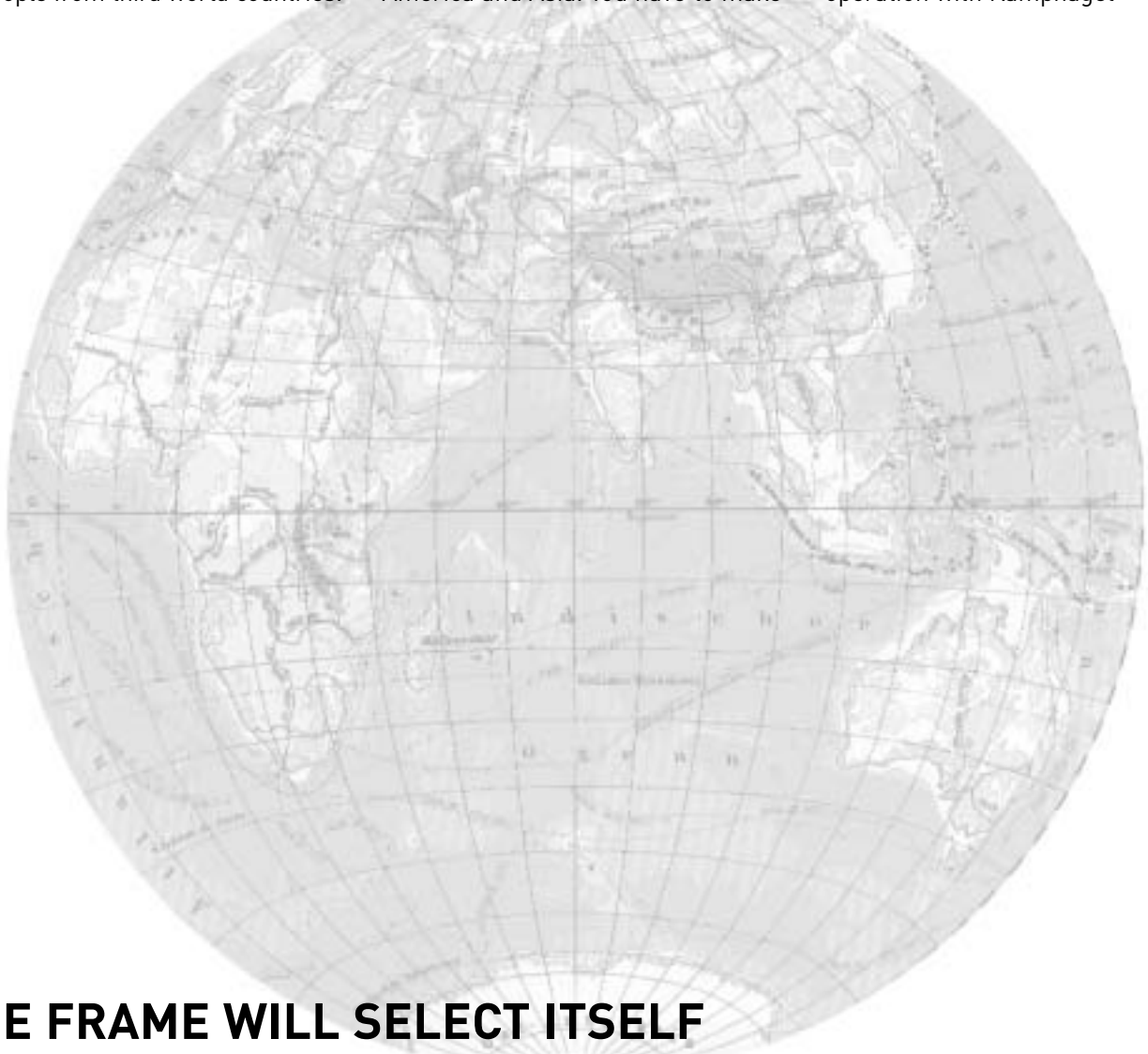
Theo van Rompay, P.A.R.T.S., Brussels: I try to find more money for people from third world countries.

We are also about to make the opposite move: Instead of bringing people to our school in Brussels, we plan move to Africa. As Maurice Béjart did with Mudra Afrique. Anne Teresa de Keersmaeker is dreaming of a P.A.R.T.S. Africa and South America.

Lutz Förster, Folkwang Hochschule, Essen: 75 percent of our students are foreigners, a lot of them from South America and Asia. You have to make

compromises. A lot of students have to work beside school.

Marie-France Delieuvin, Angers: Our school is free, doesn't cost any fees. You have to defend a concept of internationality to have a strong position in politics i.e. Centre National de Danse d'Angers, together with Colegio del Cuerpo Cartagena, have initiated a major dance project in cooperation with Kampnagel



THE FRAME WILL SELECT ITSELF

LOUISE FRANK, TEACHER FOR MODERN DANCE AT THE ROTTERDAMSE DANS AKADEMIE

Hamburg, bringing together dance students from Angers, Hamburg, and Cartagena, Columbia.

What is the essence of the subject you are teaching?

I teach the basic principles of Limón Technique: awareness of the body, alignment, weight, gravity, breath. **What was your original training?**

I went through the classical. Then through Graham Technique and I

studied with Hanya Holm.

Are you Dutch? And have you mostly lived in Holland?

I am very Dutch! I was a dancer for 18 years and I travelled a lot. I lived

in Israel, in Australia, for 10 years in New York City. When I decided to become a teacher, I went back to Holland, to teach at the Rotterdamse Dans Akademie. So I came back to the same place where I did my own education. I still studied with the founder of the school, Corrie Hartong, who was a student of Mary Wigman. Luckily I still had two years with her. And beside a lot of changes at the school, I still feel the same philosophy.

What is the philosophy of the school?

Give any human being the possibility to explore his or her talent. And don't take the person just from the shape, from the outside, but also take the artistic, the human side of the person. We have incredibly different students, which makes it very exciting. But there is a very strong vision on how you want to educate these people. We have a very strong structure, but within this structure there is a lot of freedom. They have to find their own space of freedom in the structure.

Can you say something about the changes at the school?

We want to relate to all companies and freelance choreographers in Holland and help to make it possible that young talents show their work. You get judged by this, by how many dancers you produce, who are active in the working field. The school always reflects what is happening out there. And it is really amazing that we have all these relationships. Teachers from us are invited to teach the companies. So the ball is not stuck by the door, it reflects back from the working field into the school. So that is a totally different thing from the last five years.

You are lucky. In Holland the acknowledgement of dance has always been very high, hasn't it?

You are talking about now?

Maybe about the last 10 to 15 years.

I still know the time when there was nothing. I was one of the first modern dancers in Holland. I did it all from scratch. I was in the States until the 80s. Then the financial situation got very bad there and I decided to become a teacher. In Europe until now we got so much money and a lobby we can represent. But the things I was just talking about, became a structure within the last 5 years. We created a centre for this. These are also the owings of our new director (Samuel Wuersten), who is also the director of the Holland Dance Festival. He makes a lot of contacts.

Are there no complaints that it is all in one hand?

I am sure there are people who do complain - out of jealousy, of insecurity, of not having the control. But people from all over the world are coming to Rotterdam because we give this opportunity to so called "contract students" who specialize in Modern Dance to work with a lot of different companies. People pay a lot of money to get on this new Dance Individual Study Programme that was officially set up two years ago.

Do you teach at other places?

Beside my job at the Rotterdamse Dans Akademie I am a guest teacher of a lot of companies; for the last five years of Nederlands Dans Theater or Krisztina de Châtel. In my holidays, I go abroad to teach at other schools or I give workshops. But I am getting older, so I decided to slow down. Also, there are so many young dancers now who become teachers. They might be 35 years old. I know them since they were students here. Even Samuel Wuersten was a student of mine. They study, they go away, they come back - and I am still here. Sometimes I ask myself: Is this right? You know what I mean? Or is this just egoistic?

s Rotterdam is facing the professional dance world outside - what do you see in the students here in Essen? What are their strenghts, what do they lack?

I see very little interest in technique. Students have a lot of knowledge in their heads, but can't transfer it to their bodies. I can't see that technique gives them the freedom. I was quite disappointed about the technical, the physical level. There is not enough articulation; it's very weak. Apropos release technique: You have to have the strength in order to release it!

Do you have a vision of what an utopian school could look like?

Everything has been done, I am absolutely clear about that!
My dream? I want a much smaller school. Much more focus. More of the search element than of the result element - to build techniques, bodies, artists - individual artists, independent artists.
And less artists. The whole world is dancing today. Not every student should become a dancer. I am talking about self-selection and self-reflection. We are not selective enough. But still, there are so many ways. Everyone looks through a frame. We should not pretend we all have the same frame. Somehow the frame will select itself.

HAMMERFEST - LONDON

STUDENT MARIE HERMO-JENSEN, 23, LONDON CONTEMPORARY DANCE SCHOOL

Where are you from?

Hammerfest – it is the northernmost town in the world.

Wow, I have been there, but only in the summer. I was wondering how it would be in winter, when there is no sun at all?

Now we have two months without sun. It gets dawnish at about eleven, then it gets dark again. I find it quite cozy. I grew up with it. I can't wait to get home.

How did your first encounter with dance happen up there?

My mother set up the Stelaris Dance Theatre in Hammerfest, around the time when I was born. So I grew up watching her work. I grew up in a house of dance.

How did you decide to go to London to study at the London Contemporary Dance School?

I always did a lot of creative dance work and I really enjoyed it. When it came to the time to make a career decision, I decided I really don't want to be without dance. This is what I am going to do. But it took me a year to figure out.

Did your mother recommend the school?

I don't even think she was the first one to tell me about it. A lot of dancers in Norway have actually gone to "The Place". They have spoken quite highly about it. So I auditioned in Norway and then went over to have a look at the school. It's a great opportunity to study abroad.

Do you have a grant?

The government gives us a grant to pay for the school, but it only covers a little bit less than a half.

As you grew up in a world of contemporary dance, what are your

favourite subjects now?

Choreography, improvisation and double work.

Double work?

Double work – contact improvisation.

What kind of music do you like to listen to?

I still listen to the R&B pop scene, like Janet Jackson.

Does this effect your dancing?

Not really. Although I have used a lot of Björk – who is someone I like to listen to as well. When I work with dance, I go through other music that I feel is more expressive. Pop music is not the kind of style I like. It doesn't go with contemporary dance. If I would create a jazz piece, I might use it.

Do you watch TV?

Not in term time. I do when I relax during weekends.

Do you watch dance programmes on TV?

Yes. There was a documentary on BBC on the dancer's body. One programme was about how the dancer's mind works, for example, when you are rehearsing and have a lot of pieces to remember, or just when you piourette and spot, questioning what the brain is actually doing at that moment. It was quite interesting.

Do you go out dancing at night?

Sometimes during the weekend we go out clubbing. Then we go to the pop music places and groove on for the rest of the night. Not thinking about anything like technique.

A world completely different to your professional life...

You take those chances to take time out, to store up energy for going back to work.

What does your daily routine look like?

I get up at 6.45 a.m. – I live with another student – we leave at 7.15. We get in to the school about 8 a.m. At 8.45 the class starts, this term it is a ballet class.

So you get to school 45 minutes before class starts?

Yes, well, we stretch for a bit. Then we have ballet for one hour and a half. 15 minutes break, then Contemporary for an hour and a half. Then we have one hour lunch break. After that you have your academic studies, choreography or performance studies. This goes on from 1 p.m. to 6 p.m.. And if you are involved in workshops - for example, before coming to Essen, we had to rehearse the piece we were going to perform - this goes into the evening. Sometimes we are at school until 10 p.m., sometimes we finish at 6 p.m..

And then?

I go home and I go to bed. Next day it starts all over again.

Are all your friends involved into the dance world?

I have one Norwegian friend who lives in London I meet up with sometimes. Through her I get to know other people. I try to do that, actually. Because when you are at school the whole day until late, it gets really intense. So it's really nice to meet people that are not in the world of dance. So you can talk about something else. You get charged up. I need that. Sometimes you might get inspired just by that.

If you would think about the ideal school – what comes into your mind?

In fact, we were talking about that. But we couldn't find out. Because there are so many things you want. You would be stuck in school forever.

Obviously, you need technical training. We agreed that it is important to have ballet. Although we are not going to be ballerinas. At the moment, we have Cunningham and release work. But wouldn't it be nice to try other things as well? We miss Jazz a little bit. And we should have Pilates and Yoga. I talked to the people of P.A.R.T.S. : They do Yoga in the morning. But I want more double work,

more improvisation. I want chill out sessions, massage etc., more choreographic work. We have got collaborations coming up, that's great.

But altogether you are quite happy with your school?

After all, I think it's a very good school. If the day would have another 24 hours, you would get a lot more done.

What are your plans when you finish school this summer?

I have a project coming up in Norway. So I want to go back there. I also want to audition as a dancer. But I definitely want to do my own stuff and have a company in the future.

What will you take from this event?

It's good to do something besides the routine from school. It charges

“THEY COME TO IT AT THEIR OWN TIME”:

DANCER, CHOREOGRAPHER AND BODY WORKER **RUSSELL MALIPHANT** FROM GREAT BRITAIN REFLECTS ON HIS EXPERIENCES AS A WORKSHOP TEACHER AT THE 2ND INTERNATIONAL “TANZAUSTAUSCH RUHR”

Please, describe the essence of your teaching work...

I guess my idea is to get over a few assumptions that come up in body work about alignment and the efficient use of the body, letting go of superficial muscles and work more with the deep muscles. Working with reflexes, reaching through space. Finding something like extended limbs but not from an outer shape but from inside, from a connection through the body centre. I find that work very useful to me in order to undo other things that happened in my body, like classical work.

Do you have a name for this work?

No. It's information from Rolfing. Rolfing works a lot with the fascias, but there is also a movement aspect to it. For example, initiating movement from certain parts of the body. It is aligned with the work of Mabel Todd and Lulu Swaigard. Or with Body Mind Centering.

Mabel Todd wrote the book “The Thinking Body”. What is your idea of the thinking body?

The book is a fantastic work. I like the idea of different levels of engagement - with the body or with its sur-

roundings. I am interested in flow, whether it is the flow in the breath or the flow between the inside and the outside of the body. I am interested in the use of gravity to ground the body and at the same time give a lift up through the rest of the body.

Your work is a lot about sensing and about inner awareness. On the other hand, you are concentrating on presence. Do you have the stage in mind when you are teaching?

I think the sensing work is incredibly valuable to gain a greater awareness. Dealing with proprioception, the trouble with that is that you can go so far into it that you lose contact with the outside. Well, let's go deeply into proprioception and then bring the focus into it to draw us out and still be able to go back inside again! So we are going back and forth, finding the opposites. Finding the interaction between the internal environment and the external. Moving eloquently between the two seems important.

You mentioned that this work was useful for you to undo your original training. You had a strong classical training and a successful career as a ballet dancer – was this contradic-

tory to what you do now?

No, I don't think so. There were a lot of wonderful things to learn in the training. But something was lacking in the teaching at that period. Today you find a lot of classical teachers who are teaching about the connection into the floor to find a more effective use of the body. Sometimes I still like an uplift through the body, but I like an uplift which is followed by a kind of dropping. There was not much weight in the technique I learned. It gave my body a certain lightness, but it didn't have the opposite side. So, it's not an undoing, but a widening in the spectrum of the choices. You asked what I want to work on with the students: That's what it is. It is not about: don't work this way or that way. Everything I had come across certainly has many valuable parts to it. What the classical training didn't have for me was the opposing. But if you are a movement specialist you want to have a lot of choices.

Do you only teach in workshop situations or do you also teach in schools?

My few times I have been teaching in schools I didn't enjoy very much.

It was compulsory for the students. And some rather wanted to have a cigarette than rolling on the floor and sensing their back. I am not interested in making people learn this.

You don't think your kind of teaching should be integrated in dance school programmes?

Depends on what the school is gearing its education to. Well, in some ways every dancer should know about it at some point. But you can't make people. They come to it on their own, at their own time. Sometimes it is an injury that brings people to work in a different way. Sometimes it is that they want to get on to another level of awareness than just "doing". For some people it might be at the age of 18, for others at 28 or 35.

You are here for the second time. Without judging the students – what do they lack, what do they need from your point of view?

Do they understand you?

You have here a wide range of experience level. And schools that are differently geared towards companies and also different cultural settings. The range of this group here is far beyond just from being students from different schools.

Is it different from workshops you normally teach?

I often get people from Greece, or Italy or Spain – I might come across people who I have met in other workshops. People who have done a lot of independent classes. They share more of the information.

Globalisation also happens in contemporary dance. When you look at it from a choreographer's point of view, do the schools lack certain aspects in their education – or is there even a contradiction between what students learn and what is asked from choreographers?

Institutions still have the strong techniques like Ballet, Cunningham or Graham. They do have a great potential for articulation and the vocabulary. What often is not taught is improvisation and contact work. I see choreographers wanting, needing,

using people that can refer to classical as well as to contact work. There are not these poles-of-art kind-of-groups. You want someone who has this range. I was very pleased to hear that London Contemporary Dance School has just recently got improvisation and contact work on the curriculum. And I heard a lot of this was from the students, pushing, to get this on their course. That is fantastic.

You think the influence came from here? They had contact classes here two years ago.

Right. Yes. It is possible.

Do you find the students here hungry for new information?

I think people are hungry for information. I asked them the first day: Do you know what to expect from me? And they had no idea. I find that very brave. The group is very interested and good to work with.

How do you see this whole event?

It's great. A very exciting time. Students do showings. Tomorrow we get a chance to see Pina Bausch in Wuppertal. Just getting to know people from different schools, getting to see people from different schools. See what their strength is.

Would you like to be more involved in discussions with the teachers and directors from the schools?

Not particular. I like the work to be the "word" – in a way. It's fine if people come and watch. There is a kind of discussion that happens anyway with the other teachers. I haven't seen Nigel Charnock for two or three years. Janet Panetta I just met. Interesting discussions happen here.

The "internationale taunzaustausch ruhr" as an International Meta-University – what do you think of this idea?

The opportunity to get to know all this information at this stage – just when they are about to become professionals – is great and important.

“IF YOU EAT ONLY SPINACH, IT MAKES YOU BECOME SPINACH”

INTERVIEW WITH **GEYVAN McMILLAN**

She is a pioneer in her field: Geyvan McMillan has set up the first dance programme at a Turkish University. After studying at a Turkish Conservatory she became a student of Dame Ninette de Valois and then learnt Graham technique with Jane Dudley and modern dance with Merce Cunningham. For many years, she danced solo parts in the classics like Swan Lake or Giselle with the Ankara State Company. She worked for the state ballets in Ankara, Isnia, Mersin and Istanbul as a teacher and has made over 40 choreographies. For a while, she had her own company and toured the U.S. She is director of several national arts organizations and dance advisor for the Ministry of Culture. And now, she is programming a new dance department.

Five years ago, you started the Dance Programme at Istanbul Yildiz Technical University. It was the first dance school in Turkey to be situated within a University context?

Yes. In Turkey we used to have ballet and modern dance programmes

only within Conservatories. And they focus only on dance, not on other disciplines. So I thought it would be good for us to have a university programme that involves students in other disciplines as well. So they can take philosophy classes, literature classes, follow their own programme of classes from our own faculty and also from the art and design faculty: visual arts, video, photography, music, computers, and so on.

Why do you think it important to study other subjects apart from dance?

During my career as a dancer I found that we are so focused on dance that we do not open our eyes for other subjects. And I wanted that to chan-

ge. Because other subjects help our art. We need to go to exhibitions, to understand painting, music, literature. We have to know about it all in order to do our art.

Why?

Because it makes it more full, more creative, more productive, more interesting, more visual – it is like: If you eat only spinach, it makes you become spinach. But if you eat all the other vegetables and fruits then you know how to deal with more things. If the students get into other subjects it gives them much greater thinking abilities. So I think this is a good way of working for young people; they have to think about and research what they are interested in, and then later, when they do their own work, before they go into the studio, they know about what they are going to do.

So how do you set the balance between dance classes and other subjects?

The students have ballet and modern on a daily basis. And then they choose from three to up to six hours daily from the university programme. During their first year they take a lot of university classes and during their third and fourth years they focus more on dance again.

You are not only a director but also a teacher at Yeldic University. What do you teach?

During the first year I used to teach ballet, modern, and improvisation.

In the second year I found some teachers whom I wanted to have there. There were of course some teachers in Turkey but not the ones I wanted to work with. I want to work with teachers with whom I share an understanding – about dance philosophy, concepts and ideas. And now I have four modern dance teachers,

five ballet teachers, and also an anatomy teacher. So there is a good harmony in school; we are now working really well in our fifth year. But it is never finished of course.

What kind of balance do you set between traditional Turkish roots and more “Western” techniques?

We have more than 200 different folklores in Turkish dance. They are beautiful and rich. But I am not too much into the folkloristic or ethnic side of dance. I am a modern person. Our school is just like any school in Europe or the U.S. because the teachers come from there. I know Cunningham, Graham, Ballet, Jazz, Release, all that I have come to know, I teach. Or have people teach it. My choreographic idea is to do something that’s never been done with all this information we have had in our lives. I say it is Turkish because I am Turkish and work within that culture and body. I am not nationalistic. But I do say: I cannot be a Westerner. We eat differently, we talk differently, we communicate differently, we have different rhythms in our bodies and we have different music. Everything is very different from the West. But also I have to follow what we have today in this culture, not go back to the old culture.

Do you also invite teachers from abroad?

Yes. We have teachers from America, England, Switzerland, France, and Germany. Mostly, they teach technique and improvisation and also create work with the students. We’ve had Douglas and Garcia Dunn, or Juan Kruz Diaz de Garaio Esnaola, a dancer from Sasha Waltz who will come again in May. And Lutz Förster from Folkwang came in the beginning; I must say that he really gave me inspiration because he has such a passion for dance. He talked to the students and showed videos and did

some repertory for them, which was wonderful; they never forgot that.

Besides the dance ones, what subjects do you offer in your department?

The students all have to take art history and also dance art history. One teacher writes and offers dance criticism. We have research, in thinking and in writing. And I also have a teacher who offers "Multicultural Performance Art History". She was interested in this because she had

moved around the world a lot and she asked me whether she could offer such a subject and I said: Of course, that's wonderful!

So what do the students do in "Multicultural Performance Art History"?

They study videos of certain performances. They talk about different forms of dance from around the world and the teacher provides them with related literature. We only started this

last year; it's very fresh. If our teacher was here she could tell you all about it.

The utopian dance school: what would it look like?

It would be very creative. There would be much thinking and research and understanding of what is important for the students at this moment. And, at the same time, there would be much thinking about the future.

PATAGONIA - ESSEN

LEANDRO KEES, 22, IS STUDYING AT THE FOLKWANG HOCHSCHULE ESSEN

Where do you come from?

I was born in Centenario, in a small village in the department of Neuquén in Patagonia...

...the southern end of South America ...

...yes, Argentina. Later I moved to Buenos Aires, and now to Germany, to study at Folkwang arts school.

What was your first exposure to dance?

Japanese Judo. This was my first contact with "movement" classes. It was a school close to my house. I was a hyperactive kid, so my Mama sent me there and it was perfect. I was around 8 years old. And I did it for four years.

Did you like it?

A lot. It is a chance to think about nothing. You are there, you have to do something, and you don't have time to think or travel with your mind.

So how did you move from Judo training to studying "dance"?

I came to dance through theatre. I have been doing theatre since I was a small child. And around the age of

15, theatre was a more physical experience: Resolving things from the body state, rather than learning a text. It had to do with the body – with this tale, or that adrenalin. So I

went to this theatre atelier for young people, where we had three classes a week: theatre, physical training, and some other plastic arts or music. And I also did workshops in the next city. So I went to school from 8:00 a.m. to 1:00 p.m., and then I travelled to this other city and stayed there the whole day doing classes.

You were 15 and already going to another city in the afternoons just to do art?

I was so unbelievably fanatical. I loved it completely. And I knew that I wanted to study theatre from 12 on or so. And as soon as I had finished school, when I was 18, I went to theatre school.

So how long did these afternoons in the city last?

Until 11:00 or so.

11:00 at night?

Yes. Well, in Argentina it is somehow

normal to go out until 11:00 p.m. or take a workshop until 10:00 p.m. All the supermarkets are open until 9:00 p.m. or so. Because of the light, the day is somehow longer than in Germany.

And then you went on to study theatre in college?

I started taking lessons in modern dance, and went to theatre school in Buenos Aires. I got into Stanislavski work and deeply involved with Contact Improvisation, which was rough there at that time, and still is. I had come into contact with this kind of work already when I was living in Patagonia: We went to perform at a Festival in Buenos Aires, and all the performers could take different workshops there. And I worked with Kathie Caracker, who was teaching in Amsterdam. And she took me completely. Later, when I moved to Buenos Aires, I started to take trainings and take part in every jam. And then I started to go deeper into dance. So I left the theatre school and started to look for a different one. But I did not want to go into a ballet school, because I did not feel like that. And then I thought maybe Pina Bausch could be an approach to this

kind of maybe "theatre research", or improvisation work. And I was actually surprised, because Folkwang is exactly the opposite: in the school you are the whole day at the barre, and you never improvise, you don't have composition class or theatre or whatever. But it turned out to be a paradox, because it gave me such a lot of things I did not have that I decided to stay.

What does the school give you?

I do not have the training in repeating the same thing the whole day long. I came from doing workshops, had one hundred teachers, but never deep work. In theatre I went deep, but not in dance. And this school gives me an evolutionary process: to cross the same place many times. And it gives me something that has not to do with the technique directly, but more with personal development.

Does this personal development evolve from yourself? Or do you have teachers which facilitate this process?

Teachers – actually, not at the moment. I feel that I had two teachers in my life, two people whom I would call a maestro. But it is not that easy to find these kind of people. In Buenos Aires, I had one contact teacher who opened a lot of places inside me. And a good music teacher who came from Dalcroze technique and worked with actors. And he could give us a lot of abstract things which gave me something personally, that got inside me. Because, normally, the problems you have as an actor or a dancer are the same problems you have as a person. Blocking or closing a place. But at the moment, my feeling is: The things I learn from a teacher are just very specific. But maybe, this is just for me. And maybe, you have just the person you need at the moment, I don't know.

What kind of music do you listen to?

It changes the whole time. There are just a couple of constants: Lenny Cravitz, The Rolling Stones, and Steve Reich. I do not have the quiet-

ness to listen to classical music except for Bach. And then I like Massive Attack, and music which has deep vibrations somehow attracts me very easily.

Do you go out dancing at night?

I like to go clubbing, but I do not do it so often. And I don't like this techno stuff, this bumm-bumm. Hip-hop or some soft music is ok, but I am not a fanatic of any style.

How often do you go out then?

Well, when I came to Germany it changed. Maybe the first year, until I got more trust, to speak German and so forth, I went out more often. But at the moment, once a month or every six weeks.

Do you watch TV?

No, but I do watch a lot of cinema.

What does your daily routine look like?

I get up at 7:30 a.m. I start my first class at 9:00, but I should be there at 8.15 for stretching and preparing. Then school is from 9:00 a.m. until 6:00 p.m. But we do not dance the whole day. We have a problem in the school, we have many breaks in between. We spoke about it with our school director here. Because of this, I cannot do many things. So, when I finish school, I normally rehearse for a piece and then I go home, read, eat and sleep.

You read?

I need to read.

What kind of books?

I like history. This is an influence of my two brothers. They woke up some passion in me for reading. I did not pick up a book until I was 17. I started with literature, but then I got into history and it took me.

Why?

It is like a novel, but it is true, so it becomes really emotional.

What do you read at the moment?

I was just reading Karl Jaspers, about the origin and end of history. And be-

fore that Gregorio Klimovski, a sociologist from Buenos Aires. And before that? Michel Foucault, "La Vida de los Hombres Infames" - I don't know the name in English.

What kind of classes do you enjoy most?

Contact improvisation and theatre classes. The theatre classes, because you go so deep into yourself. And everything you do as an actor is also useful for you, because you get exposed so easy. And all the problems you find on the stage are the same problems you have in the supermarket, in the toilet with someone, or whatever. And the Contact Improvisation: It is so hard for me to keep on repeating the same thing. And here you improvise a lot, you get a lot of surprises with people, it is always new the whole time. That is the reason why.

You have Contact at Folkwang?

No.

Do you have friends outside of school?

I have a friend who is studying Germanistik (German Literature). We can speak about normal things, because I am not interested in Germanistik, and he is not interested in dance or theatre, so that is perfect. And I need it.

If you could create your own dance school - what would it look like?

Uh, what a question. Well, after looking at many places, I found out that there is not a perfect institution: every school has its problems, so I do not think there is something like "the Utopian school". If I could create one, I would have: for sure theatre classes.

And what would else would you have?

Contact classes a lot, T'ai Chi for sure...

Why T'ai Chi?

I did it and for me it helps me a lot to keep my energy. I did it only for a year, but I was fascinated. It was really useful. Particularly for me, because I go away so easily. And then -

floor work I like a lot, like release classes. And also folklore, like Afro.

Why African dance?

I took some classes and got fascinated, because it is not "Bühnentanz" (stage dance), it is just dance. It came out from the people. Not from some people thinking and getting paid from some institutions to develop things. For me it is so important to get in touch with natural moving things.

Why floor work?

I get so easy doing it, and my body understands it so easily. The series or combinations we do on the floor I get at once, whereas standing, vertically, I sometimes need four times to understand them, especially in ballet. There is something just logic about it. Because it is not aesthetic, it is not about how beautiful it is, to say: put your arm there. It is easier, organicer.

What are your future plans?

To start to develop my own pieces and probably start Sociology when I finish school.

So you will work as a choreographer?

Yes, I would like too.

This week at the 2nd international dance exchange: What was a news-highlight or an experience-highlight for you?

The whole week was so exiting. The workshop with Nigel Charnock moved me a lot, because we were going so deeply into movement, but also into emotional places. And this is not the way you usually learn it at school, there you learn it in a physical or anatomical way, but not always in that emotional way. And this work here moved me a lot: The training is so fast, you get so much adrenalin, you have to work almost with the impulse, because if you start to think, you have no time.

And also, watching other people, I thought that maybe the way people move depends a lot on the school you are in. You get that training and you are able to move in this way, in

this format. But I also ask myself, without having a reply: A movement is composed for the thing you learn, but what is the reason why you want

to move? What is it about? What makes you move? And this week made me think a lot about it, because all of us moved so different.

Do you think this is being taught at school, the question: why do we move?

I cannot speak just about "school", because it is not just mine. Could be. But I cannot put a stamp on it. In Folkwang, somehow, yes. On the panel on Sunday, Lutz Förster said: "We are looking for people to be dancers but still stay people." And that I find interesting. And that I like a lot about the school, that they ask us to stay people.

But you said you are only standing at the barre? So where are you taught to be a "person"?

"No,no,no. It is like this: In terms of form, we are old fashioned. We are at the barre, even in modern classes. And what I hear from auditions, you start on the floor and then go on to improvise. So there is some information we are lacking. It is like this: Suppose we are in a language school, and are learning German. But if we would learn English, we would have more possibilities..."

One last question: Yesterday, in a feedback round, the workshop teachers informed the members of the studio 1 talks - the school leaders and teachers - about their observations on the students. And they all complained about the students in general being "half dead" in their bodies. And they said: It is not because the students are tired. Can you relate to this?

Yes. We speak about it in school the whole time. In my school, we are so angry with us - not with the teachers, or the school, or the situation - but with ourselves, because we feel so sleepy. We do not move. We do not get tired from the blood, like when

you run. We feel so tired from repeating the material, or - we do not know. It is hard to explain, but all of us share it as a feeling. We say we are "eingeschlafen" (sleepy). We say: Why are we doing these things? And what does it all mean? And we are sleepy. And I know how to get awake. But all the students I speak with, we wonder the whole time what the hell is going on.

Do you speak with your teachers about that?

About this, no. But actually, after this workshop, we have found out a lot of positive things together with the students, and we will speak with the teachers. Next Wednesday we are going to have a meeting with them, and we have a lot of things to say. We are pulling in the same direction, so we should get a little bit more informed about each other."

So what are the things you are going to ask for?

One of the things will be the schedule. Because if you are not able to leave and have to wait during the day for the next class, you lose a lot of time. And it makes you so tired. Another thing is that we need some more weapons to move.

Can you give an example?

Improvisation classes, floor classes. We already have a teacher from Sasha Waltz, and he is teaching floorwork. This is new in school.

So release technique and improvisation classes. What else?

Also: to communicate better. I don't know why, maybe people are afraid, or whatever, but they are not speaking that much with teachers or students.

LET IT FLOW, TEACHERS...

DIRECTORS DAILY TALK IN STUDIO 1

13 directors and teachers in one room. Each of them leads a school with a specific profile, or teaches an important segment. What do they share as a vision? What urgently needs to be discussed? This year, the "Studio 1" afternoon talks were facilitated by Serena Vit and Lorenz Kielwein. As a new form of moderating discussions, they introduced the "flow" method, which is based on democratic and egoistic participation of every individual. In small groups, the members develop themes together – and float to another group, if interest ceases. And the best thing is: Nothing gets lost. While talking, the issues are constantly pinned down with key words, so at every point in time along the way, the process of discussion becomes open and visible to all. The last day, doors opened for students to drop in and read about the issues. The following were topics and themes the teachers and directors decided to discuss in groups of 3-4 people. Topics were looking at education in general as well as taking into account specific issues in dance education. Finally they looked at the "tanzaustausch"-concept as a teaching model to be further developed in the future.

Empowering & Motivating Students

- Motivation comes from participation.
- How to engage students to be active?
- The balance between guidance and independency.
- Respect and generosity as an overall issue.
- Competition as a value.

Turning problems into challenges

- Challenges could be: personal problems, competition, pressure, hierarchy, ignorance, fears, control.
- Agree and act on common values (of students and teachers) that create an atmosphere to produce a common "R.I.S.E." (R = respon-

sibility, respect; I = interaction, integration; S = share (not judge); E = exercises in collaboration)

- To engage students in their education there should be space for communication platforms, student panels. Students might give classes.
- Teachers should engage in further education, e.g. subjects like communication.

Quality of Teaching

- What makes a good teacher?
- Prepare and leave space for experimentation.
- Could you imagine a ballet class in team learning?
- Methodology and content should be in constant interrelation.
- A teacher should be a facilitator.
- Motivating students to take on responsibility and to participate in her/ his own learning process.
- From this perspective the question of dependency/independency rises again: teachers might get satisfaction from making students dependent.
- Teachers and their standards of teaching can be regularly evaluated by students.

Teaching Models/Styles

Methodology – strategy – tricks

- Goals of teaching affect how and what you teach. And what you teach has a bearing on how you teach.
- More than any other topic discussed this week, this one led to a number of questions that could not be answered sufficiently.
- Can you meet the complexity of a dance education by varying logic?
- Is there space for different philosophies? Some teachers might still flirt with a sense of magic and mystery concerning dance education and ask themselves: Should a teaching process always be transparent? Usually it is helpful to deconstruct larger tasks into manageable smaller

steps. At least it gives students a supporting taste of success.

- The teaching might follow a linear logic, a composite or varying logic, but there is still the need for repetitive exercise in technical training.
- Take repetition as a mantra.

Teaching models within the "internationaler tanzaustausch" concept.

- It is a place for contact and exchange.
- The special setting encourages a teaching/learning-by-doing-process.
- The most important characteristic of the "internationaler tanzaustausch ruhr" is its multi-cultural setting and its flexibility.
- Some might regard it as a play ground. Use it as a stage!

YES to Active Collaboration

- In the end, all agreed to actively collaborate for the next international "tanzaustausch ruhr". "Actively" was defined as bringing in available resources from the institution you are working for, which could be time for the preparation, money, or energy. Stefan Hilterhaus will offer new time slots for the next event, and each member of the Studio 1 talk will, under their own responsibility, help to suggest and prepare ideas and specific contributions to fill these time slots.

Nigel Charnock:

"Teaching is hard work. It's so difficult to light the fire. Sometimes I want to slap them. Do it or don't do it! They are always somehow in between."

"Zapping is an escape from yourself. It's a defence. A fear of confrontation with yourself, with who you are."

Cesc Gelabert:

"Being authentic, with all the choices you have, is not possible."

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