

**15. Internationales
Festival für
zeitgenössischen
Tanz der
Landeshauptstadt
München**

DANCE 2017
11. ——— 21. Mai

Veranstalter:



Landeshauptstadt
München
Kulturreferat

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PRESS RELEASE

Munich dance biennale DANCE announces the festival program 2017

15th international festival of contemporary dance of the City of Munich from May 11 to 21, 2017

Munich. January 19, 2017 - The program of the international DANCE festival 2017 was presented at the press conference today in Munich by the director of the City of Munich's Department of Arts and Culture Dr. Hans-Georg Küppers and festival director Nina Hümpel. The fifteenth edition of the festival, which takes place every two years, features numerous world premieres, a focus on productions of the young art scene in Montreal, and also new works by international stars in contemporary dance such as Richard Siegal, Wim Vandekeybus, Trajal Harrell, VA Wölfl, Sharon Eyal, and Emanuel Gat.

The eleven festival days are packed with around twenty productions, including six world premieres and six German premieres. Choreographers and artists from Canada to China have been invited to Munich to show their works in over 130 performances at renowned venues throughout the city of Munich.

"This is the third time Nina Hümpel has organized the DANCE festival, which is dedicated to the fragile art of dance. She has succeeded once again in providing the audience with snapshots of the international state of the dance field. At the same time she shines a spotlight on lines that have emerged over the last several years. This is how I imagine an international dance festival in the city should be: that it draws our attention to what's new and unexpected, and simultaneously presents well-known artists and their developments," says Dr. Hans-Georg Küppers, director of the City of Munich's Department of Arts and Culture.

Nina Hümpel, director of the City of Munich's DANCE festival, says about her program, "We are looking forward to a tight and colorful program. DANCE has the intention to show the large spectrum of contemporary dance, and to make the very different work methods and concepts of choreography experienceable. We are presenting choreographers who have long-standing ties to DANCE, but also new discoveries who have never been seen in Europe before, plus strong political pieces, aesthetically novel choreographies, and interdisciplinary works and approaches. We're celebrating dance in all of its diversity!"

The opening evening on May 11 at Muffathalle will present the two-part evening performance of "My Generation" by Richard Siegal, who is devoting to the Munich festival the very first world premiere of his recently founded company, Ballet of

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Difference. A second world premiere is Yang Zhen's piece about ethnic minorities in China. This young up-and-coming choreographer was a celebrated new discovery at the festival in 2015 with the first part of his "Revolution Game" trilogy, and now he is presenting "Minorities," the third part of the trilogy, as a world premiere in Munich. The Choreographer Frédéric Gravel from Quebec is presenting another world premiere to the music of Johann Sebastian Bach, which will be the closing performance of the festival.

Festival director Nina Hümpel is bringing a new generation of Quebec choreographers to Munich with the program "Montréal à nouveau" ("Montréal reissued"). In addition to Gravel, five other artists from Montreal have been invited. Benoît Lachambre and his French colleague Fabrice Ramalingom, Daina Ashbee, and Stéphane Gladyszewski will present very different works that oscillate between installation, performative choreography, and expressive dance, and their performances in the capital city of Bavaria will be German premieres. The dancer and object artist Peter Trosztmer constructs and performs an artwork, "#boxtape," using tape; the artwork will develop over the entire course of the festival.

Pathos Munich presents the choreographer, performer, and lecturer Nicole Peisl with her work in Munich during the DANCE festival. The former Forsythe dancer, who teaches in the meantime in the U.S., transforms her research into the human body, movement, and consciousness into an energetic form in "Vielfalt I und II" ("Diversity I and II"). "Vielfalt II" will have its premiere at the DANCE festival.

In addition, the audience can look forward to seeing international stars of contemporary dance. Sharon Eyal will show her latest piece, "OCD Love"—a dark, seductive piece with live music that she created according to the "Gaga" method of her mentor Ohad Naharin. In the German premiere of their work "Mockumentary of a contemporary savior" at Residenztheater Wim Vandekeybus and Ultima Vez confront the existential questions of life. With his piece "Sunny" Emanuel Gat presents a nonchalant, young dance piece, which picks up on the subject of inclusion. Trajal Harrell, an audience magnet at the last festival, combines in his latest work "Caen Amour" the earlier dance avant-garde of a Loie Fuller with the hoochie coochie, a parody of the belly dance; this guest performance is in cooperation with the Münchner Kammerspiele.

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And after many years VA Wöfl is back in Munich again, this time with his ensemble NEUER TANZ, and his piece "von mit nach t: No 2" ("by with after t: No 2") promises to be a happening between dance and aesthetic exploration.

The dance scene in Munich will be presented in diverse formats: "Minutemade for DANCE" is a production in cooperation with the ballet company of the Staatstheater am Gärtnerplatz. Three choreographers, guests of the DANCE festival, will develop new choreographies with dancers from the Munich company, and thus contribute another world premiere to the festival.

The development of the independent dance scene in Munich is the subject of the exhibition "Tanz in München – Archiv in Bewegung" ("Dance in Munich – an archive in motion") by Brygida Ochaim and Katja Schneider that will be held in the foyers of the Gasteig Cultural Center. The exhibition and a podium discussion with Munich dance protagonists from the early years will convey insights into the independent dance scene's dynamic past and present. The performances "Live Events at Gasteig" by Mia Lawrence provide a direct connection to the exhibition. Dancers from Lawrence's training labs will interpret original works by Munich choreographers in public spaces at the Gasteig Cultural Center, and in doing so establish a connection to the historic and present history of performance.

The international and interdisciplinary symposium "Das Rauschen unter der Choreografie. Überlegungen zu 'Stil' " ("The Background Noise in Choreography. Considerations on 'Style' "), in cooperation with Access to Dance and under the direction of Katja Schneider, will examine the subject of "style" in dance, on the stage, and in film and design in lectures, lecture performances, and roundtable discussions during the first weekend of the festival at HochX-Theater.

Advance ticket sales for all of the DANCE events will begin on March 14, 2017; tickets can be purchased at München Ticket and at all of the usual advance ticket sales outlets. The comprehensive festival program will be published at the beginning of March. The complete information can be found online at www.dance-muenchen.de.

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Information about the programme

Last update: February 2, 2017, subject to modifications

Main programme

Daina Ashbee: Unrelated

Ballett des Staatstheaters am Gärtnerplatz: Minutemade for DANCE with Emanuel Gat,
Nicole Peisl and Benoît Lachambre

Sharon Eyal, Gai Behar / L-E-V: OCD Love

Emanuel Gat, Awir Leon / Emanuel Gat Dance: Sunny

Stéphane Gladyszewski: Chaleur Humaine and Tête-à-tête

Frédéric Gravel / Grouped'ArtGravelArtGroup: Working title: Some Hope for the
Bastards (world premiere)

Trajal Harrell: Caen Amour

Benoît Lachambre, Fabrice Ramalingom: Hyperterrestres

VA Wölfl NEUER TANZ: von mit nach t: No 2

Nicole Peisl: Vielfalt I & II (world premiere)

Richard Siegal / Ballett of Difference: My Generation. Two choreographies by Richard
Siegal: Pop HD / new creation (world premiere)

Wim Vandekeybus / Ultima Vez: Mockumentary of a contemporary saviour

Yang Zhen: Minorities (world premiere)

Supporting programme

Installation

Peter Trosztmer: #boxtape

Exhibition

Brygida Ochaim / Dr. Katja Schneider: Dance in Munich – An Archive in Motion

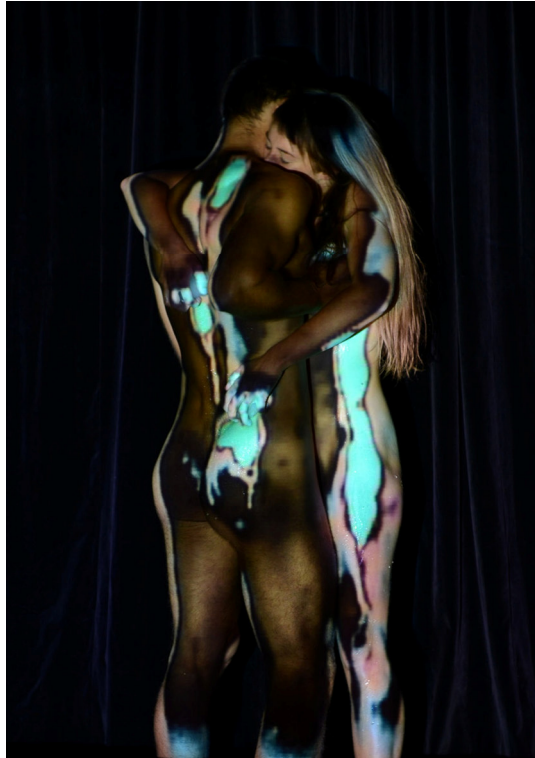
International and interdisciplinary symposium

The Background Noise in Choreography. Considerations on "Style"

Live events

Mia Lawrence / Performance Lab: Live Events at the Gasteig Cultural Center

MAIN PROGRAMME



© Stéphane Gladyszewski

Stéphane Gladyszewski

Chaleur Humaine

Thursday, May 11, to Saturday, May 13

Muffatwerk

"The best there is currently that combines the body, art, and technology," raved a critic after seeing "Chaleur Humaine." Invited into a dark *séparée* and equipped with headphones the audience experiences how a compelling, sensuous world evolves from two nude bodies, a thermal camera, and video projections. The image and movement artist Stéphane Gladyszewski had also already tested the effects of human heat in a gentleman's club in Montreal. Before he came to the dance scene this Canadian studied photography and visual arts, and since then he has been consistently working interdisciplinary. Using digital technology Stéphane Gladyszewski transforms tangible reality into the border areas of what is comprehensible. He developed a "thermo-video" projection system, which he uses to make the degree of heat and zones that generate heat in the human body in motion glow. Heat materializes in a play of colors. Colorful waves signalize desire. The warmth of the human body, otherwise invisible to the human eye, becomes experienceable. The dance disappears in the patterns and colors that he creates. The dancers are enveloped in a skin of light. An extremely intimate moment, each performance is only for a small audience.

Conception, video, choreography: Stéphane Gladyszewski

Dancers: Emmanuel Proulx, Elise Bergeron

Video projections: Justine Ricard

Music: Eric Forget

Production: Daniel Léveillé danse

Festival focus Montréal à nouveau, supported by the Representation of the Government of Québec



© Brunno Martins

Benoît Lachambre, Fabrice Ramalingom

Hyperterrestres

Thursday, May 11

Carl-Orff-Saal, Gasteig

The scene slowly unveils, two figures come into view. The two men loll around on a leather couch and armchair, they have drawn the gray hoods of their sweatshirts over their heads. Hipsters in their after-work hours? But then everything happens in a very unsuspecting way. The two mutate into beings that make strange noises. One hears technologically altered voices, a howling, a murmur, a snarl, a cross between a haunted house carnival ride and a horror film. As if they had landed here by accident the two of them explore the landscape of furniture, and they hug each other. Benoît Lachambre, a master of heightened presence, and Fabrice Ramalingom, who has been a dancer in Dominique Bagouet's company for many years, are transformation artists. In their performance they oscillate between hyperrealism and science fiction, lovers and twins. Are they aliens, subterrestrial beings, supernatural beings? Or even phantoms? Their movements and voices seem to be controlled by someone else, defy definition, and yet are touching in a special way. A trip to Hawaii and the encounter with dolphins was the inspiration for this work, according to Lachambre. They weren't trying to reproduce this experience, however. They wanted to create a similar mode of encounter: symbiotic, energetic, cyclical, transgressive. Hahn Rowe, who, like Benoît Lachambre, has worked with Meg Stuart, supplies the live sound for this supernatural, fascinating world. A trip into our subconsciousness.

Choreography and performance: Benoît Lachambre, Fabrice Ramalingom

Set designer: Emmanuelle Debeusscher

Live music: Hahn Rowe

Assistant dramaturge: Matthieu Doze

Lighting designer: Maryse Gautier

Costume designer: Alexandra Bertaut

Voice coach: Su-Feh Lee

Technical direction: Romain de Lagarde

Production: Par B.Leux

Line producer (France): R.A.M.a

A coproduction with Festival Montpellier Danse 2015 (France); Festival TransAmériques, Montreal, Canada; CDC Uzès Danse (within the residency R.A.M.a 2012 - 2015) France; Musée de la Danse - Centre chorégraphique national de Rennes et de Bretagne, France; Centre chorégraphique national de Franche Comté à Belfort, France; Ménagerie de Verre, France; and the CALQ, in the framework of the international coproduction grant aid, Canada.

With the support of Usine C, within the program of artists-in-residency for Benoît Lachambre.

Festival focus Montréal à nouveau, supported by the Representation of the Government of Québec



Cedar Lake Ballet: My Generation© ShokoPhoto

Richard Siegal / Ballet of Difference

My Generation. Two choreographies by Richard Siegal. Pop HD / new creation (world premiere)
Thursday, May 11, to Saturday, May 13, Muffathalle

A reunion with Richard Siegal: He is presenting for the first time his new company Ballet of Difference, which he recently founded and which will open the DANCE festival with a world premiere. "My Generation" is the title of the double feature evening that picks up on historical landmarks of pop culture and deconstructs them from the post-digital perspective of the 21st century – such as, for example, The Who's anti-culture hymn of the same title, which pounds out of the loudspeakers as an abstract techno remix by raster-noton's Atom™. In the second piece of the evening, "Pop HD," Siegal masterly plays with the techniques and strategies of pop music. In a perfect mimicry of the pop culture establishment he uses the technical capabilities and energetic potential to the extreme – however, under a very critical aspect. Richard Siegal's works, his soli, group pieces, and works created according to the "if/then" method avoid codes and conventions, and they bring together extremes: not only in the volume and the silences, the élan and the tranquilities, but also in terms of the artists. "The dancers are the most important element," says the choreographer.

Richard Siegal, who founded in 2005 the artistic platform The Bakery, has received important awards for his work: the Bessie, New York Dance and Performance Awards; the S.A.C.D. Prize; the German theater award "Der Faust"; and in 2013 the Tanzpreis, the City of Munich's dance award. Siegal's new company Ballet of Difference is headquartered in Munich and unites very different dancers and prominent artists. The German fashion designer Bernhard Wilhelm designed the costumes for "Pop HD," and the sets were designed by the prominent Icelandic designer Edda Gudmundsdottir, who gained attention internationally in particular through her collaborations with the Icelandic pop icon Björk. Stylistically precision work and stylistic design get the pulses racing here.

Choreography: Richard Siegal

Dancers: Claudia Ortiz Arraiza, Diego Tortelli, Joaquim de Santana, Katherina Markowskaja, Léonard Engel, Matthew Min Rich, Navarra Novy-Williams, Yvonne Campaña Martos, Zuzana Zahradníková, N.N.

Dramaturge: Tobias Staab

Music: Atom™ (Uwe Schmidt), N.N.

Stylist: Edda Gudmundsdottir

Costume designer: Bernhard Wilhelm, N.N., **Lighting designer:** Gilles Gentner

Rehearsal director: Caroline Geiger, **Training instructor:** Katherina Markowskaja

Production manager: Miria Wurm, **Technical director:** Roman Fliegel

Production: Richard Siegal/The Bakery, and ecotopia dance productions

A coproduction with Tanz Köln; Schauspiel Köln; and Muffatwerk München. **Sponsored by** the City of Munich's Department of Arts and Culture, and the Ministry of Family, Children, Youth, Culture and Sport of the State of North Rhine-Westphalia.

Richard Siegal is choreographer-in-residence at Muffatwerk München.



© Qi Ray

Yang Zhen

Minorities (world premiere)

Friday, May 12, and Saturday, May 13

schwere reiter

The Chinese choreographer Yang Zhen is a genuine discovery: very young, very passionate, and very aware, he questions the history and politics of his country.

Yang Zhen presented the first part of his trilogy "Revolution Game," the piece "Just Go Forward," at DANCE 2015 with a huge success. An old woman and a young woman were at the center of his confrontation with the individual desire for freedom and the imperative of the collective. The second part, "In the Field of Hope," referred to a song from the early 1980s. The song praises Deng Xiaoping's initiatives of reform policies and to open the country to the West, and it relates the hopes of the young generation at that time and their energy.

Yang Zhen's latest piece, which will celebrate its world premiere at DANCE, broaches the subject of China's policies regarding minorities. Using actors, actresses, and dancers from Tibet, Xinjiang, Inner Mongolia and Europe Yang Zhen examines the situation of ethnic groups in his homeland and builds a bridge to the situation of migrants in Europe. He had already conducted research for this during his studies, as the Minzu University of China, where he received his master's degree in choreography, is called China's university of ethnic minorities. "I lived for four years in this environment," says Yang Zhen, "and studied the publicized harmonic coexistence of different ethnic groups. Later on I traveled a lot for this piece and got to know local minorities." Dance, theater, documentary material from his travels, and his protagonists' memories form the basis of his atmospheric, interdisciplinary production.

Yang Zhen was selected for the Julidans Artists' Lab 2016-17 in Amsterdam.

Choreography, music: Yang Zhen

Performers: Lou Hio Mei, Ma Xiaolin, Zhuo Lin, GengZang Cuomao, Xiakeer Gulinkaer

Singer: Huang Ping

Photographer: Qi Ray

Animations and video: Zhang Yongji



© Daina Ashbee

Daina Ashbee

Unrelated

Sunday, May 14, and Monday, May 15

Kammer 2

The subject is explosive and very topical: Daina Ashbee, one of the best young choreographers in Montreal and who has won several awards, examines in "Unrelated" a dark chapter in the recent history of her homeland. In the past decades more than 1,000 indigenous women and girls have disappeared. In 2016 the Canadian government started investigations. Daina Ashbee, who herself has Dutch and indigenous roots, knows the mechanisms of inclusion and exclusion very well. In her work she broaches the issues of violence, lawlessness, self-esteem, and self-destruction. It also has to do with cultural impoverishment, with the loss of one's own language and rituals. In a mixture of contemporary and traditional dance she contrasts the terrible aspects of the history with an inner powerfulness, vulnerability, and sensitivity. In a disturbing and expressive piece two dancers embody how unknown physical strengths in the body can manifest themselves. This is a recurring theme, like a thread, in the work of this artist living in Montreal. She became known internationally following an invitation to Geneva, where she presented her work in 2015 at the Global Alliance Against Female Genital Mutilation at Musée d'ethnographie de Genève (MEG).

Artistic direction and choreography: Daina Ashbee

Production designer: Daina Ashbee

Dancers: Areli Moran, Paige Culley

Lighting designer: Timothy Rodrigues

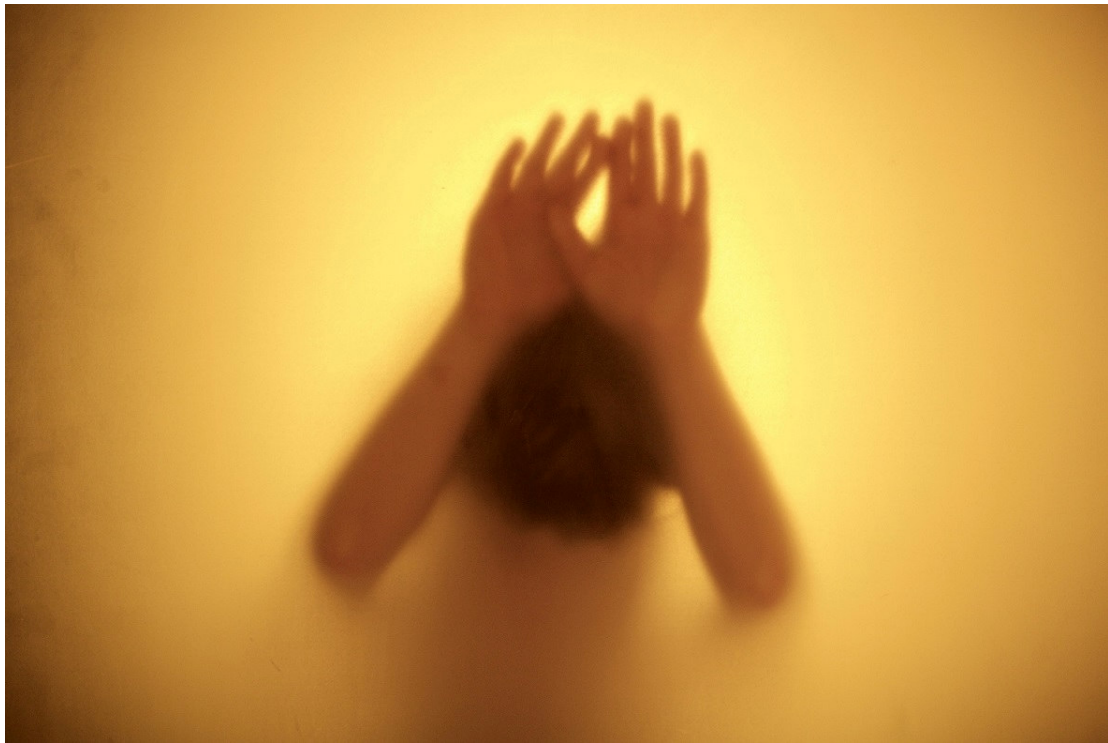
Technical director: Pierre Lavoie

Tour management: TBA

Administrator: Stéphanie Murphy, Diagramme – gestion culturelle

Production: Daina Ashbee, supported by the Canada Council for the Arts; the British-Columbia Arts Council; the First Peoples' Cultural Council; the MAI (Montréal, arts interculturels); Circuit-Est; and Studio 303.

Festival focus Montréal à nouveau, supported by the Representation of the Government of Québec



© Wim Vandekeybus

Wim Vandekeybus / Ultima Vez

Mockumentary of a contemporary savior

Sunday, May 14

Residenztheater

The latest work by the Belgian star choreographer refers to a quote by the U.S. science fiction author Ursula K. Le Guin: "Science fiction is not predictive. It is descriptive." The quote indicates that the conceptual design of future worlds actually describes our present world. Wim Vandekeybus picks up on this paradox by choreographing a "mockumentary," a fictional documentary film that revolves around a contemporary messiah. In "Mockumentary of a contemporary saviour" (world premiere in April 2017) humans have become immortal. Threatened by a power that destroys everything, with the help of a child a few have managed to escape to a refuge. But life there proves to be unbearable. Because as humans are still humans and have different origins, they struggle with one another and with their fate. Are they worth saving? Should they accept their fate, or would it be better to surrender to the destructive power? Utopia and dystopia are not that far from one another. Wim Vandekeybus, who is considered to be one of the most important international choreographers, celebrated last year with his company Ultima Vez their thirtieth anniversary. As is often the case in his comprehensive body of work, "Mockumentary of a contemporary saviour," which had its premiere in Brussels last April, also broaches the subject of existential questions in our lives.

Director and choreographer: Wim Vandekeybus

Created and performed by Anabel Lopez, Maria Kolegova, Yun Liu, Daniel Copeland, Saïd Gharbi, Jason Quarles, Flavio D'Andrea

Text: Bart Meuleman & Ultima Vez

Artistic assistant: Jerry Killick

Art directors: Wim Vandekeybus, Meryem Bayram

Sound designer: Charo Calvo

IRCAM computer music designer: Manuel Poletti

Lighting designers: Davy Deschepper, Wim Vandekeybus

Costume designer: Isabelle Lhoas; **Assistant costume designer:** Isabelle De Cannière

Technical coordinator: Davy Deschepper

Sound engineer: Bram Moriau

Stage manager: Tom de With

Production: Ultima Vez

A coproduction with KVS (Brussels) and Ircam (Paris)



© Lioba Schöneck

Ballett des Staatstheaters am Gärtnerplatz

Minutemade for DANCE with Emanuel Gat, Nicole Peisl und Benoît Lachambre (UA)

Sunday, May 14, and Monday, May 15

Carl-Orff-Saal, Gasteig

Ballet company director Karl Alfred Schreiner invented a format for his ensemble in 2013 that has by now become a cult format: "Minutemade." In the twinkling of an eye, a choreographer creates a complete work in only five days with up to 20 dancers. Working under pressure unleashes creativity, everything is allowed. However: Everyone has to begin where his or her colleague's part that preceded theirs ended. Where the choreographic journey will then go is completely open. The two sections merge seamlessly, so that two episodes can be seen on one evening, respectively. For DANCE, the successful "dance soap" will be curated by the festival organizers, adapted to the conditions of the festival, and feature prominent guests: The choreographers for "Minutemade for DANCE" and the ballet company of Staatstheater am Gärtnerplatz are Emanuel Gat; Benoît Lachambre; and Wim Vandekeybus, who are also appearing at the festival with their own companies. According to the motto: One space. One week. Up to 20 dancers.



© Dominik Mentzos

Nicole Peisl

Vielfalt I & II (Diversity I & II, world premiere)

Monday, May 15, and Tuesday, May 16

schwere reiter

Nicole Peisl's work creates a space where simple design elements generate a field of tension, which creates for the audience a diversity of ideas, perceptions, notions, and sensations. "Diversity I" thrives on dynamics, a method of "getting involved"; it's more a relationship than a form. "Diversity II" - even more opened up - allows a playful situation to evolve, where what one senses and perceives receives a name. A conversation that is very humorous and physically very intelligent brings strange things and also comforts and inconveniences to light. The dancer (she was a member of William Forsythe's ballet company in Frankfurt from 2000 - 2004), choreographer, performer, and lecturer Nicole Peisl allows an energetic field to develop that is marked by what is currently taking place, by what just took place, and by what is just about to take place. The situational choreography also illuminates the interplay between the somatic complexity of the movements and the surrounding relationship field.

After she had been a member of William Forsythe's ballet company in Frankfurt Nicole Peisl completed training in Visionary Craniosacral Work®, a form of non-invasive bodywork, and she completed training in Somatic Experiencing in 2013, which was developed by Dr. Peter A. Levine. She was a consultant choreographer for the performance group Mamaza, and a consultant to the School of Dance and Circus (DOCH) in Stockholm. She has been working regularly since 2009 with the author and philosopher Alva Noë in the fields of creation, research, and teaching. Since 2014 she has been delving deeper into her research of the body, movement, and consciousness as part of a doctorate at the University of California, Davis.

Choreography: Nicole Peisl

Dancers: Elena Gianotti, Satu Herrala

Dramaturge: Johanna Milz

Production: Vielfalt I is a Forsythe Company production for Motion Bank; Vielfalt II is a world premiere.

Hosted by Pathos Theater München.



© Thomas Schneider

VA Wölfl NEUER TANZ

von mit nach t: No 2 (by with after t: No 2)

Tuesday, May 16, and Wednesday, May 17

Muffathalle

VA Wölfl and the company NEUER TANZ have been part of the avant-garde in the arts since decades. They are assiduously provocative and radical, and at the same time their productions possess a striking beauty. When the white spaces are illuminated in tones of color, the performers in outfits that fit perfectly form groups for seductive tableaux vivants, burn microphones, or a Starfighter jet takes a nosedive accompanied by deafening noise, then one is experiencing an aesthetic exploration. This time NEUER TANZ picks up on the 1960s. „By and with and after” – the question about authorship alluded to in the title brings a re-enactment of the assassination of Robert Kennedy, it allows Le Corbusier's color keyboards to sound, and asks one to dance cha-cha. NEUER TANZ quotes itself and VA Wölfl's colleague in Düsseldorf, the choreographer Raimund Hoghe. As always, military drills and ballet drills go well together. "Here the major subject of the ensemble is also, once again, the blurring of boundaries. What is a work? Everything," according to the ensemble NEUER TANZ. The critic Melanie Suchy writes that „von mit nach t: No 2” is "arranged and put in the big white box as if it were done with a magnifying glass and a tweezers."

Alfonso Bordi, Montserrat Gardo Castillo, Petr Hastik, Naoko Hoshino, Ondrej Krejci, Nicholas Mansfield, Maki Masamoto, Robin Rohrmann, Kristian Schäfer, Kristin Schuster, Yuki Takimori / Anastasia Olfert / Jürgen Grohnert, Achim Niekel, Thomas Schneider, Wolfgang Wehlau, Marco Wehrspann, Emanuel Wittersheim / VA Wölfl



© Stéphane Gladyszewski

Stéphane Gladyszewski

Tête-à-tête

Wednesday, May 17 to Sunday, May 21

Muffatwerk

Alone, one runs into the artist. Stéphane Gladyszewski's "Tête-à-tête" invites one to a confidential encounter. Literally face-to-face. Change masks, drop the masks. Whose face is looking at me? Whom am I watching? Identities slide into one another, a second, and a third countenance appears. Stéphane Gladyszewski creates with his award-winning work an intimate, immersive experience for two. As a member of the audience you stick your head into a mask, which is modelled after Gladyszewski's face. As if we were peeking through a keyhole we see a fascinating trompe-l'œil, which looms directly in front of us. The protagonists of this setting are the performer, Gladyszewski himself, fire, rice paper, plaster masks, and an apple. "Tête-à-tête" oscillates between puppet theater and optical installation art, intensive live encounter and experimental optical arrangement. This has elements of a Renaissance painting and a holographic illusion. Supported by ambient sounds and whispered sentences, members of the audience immerse themselves in a world where another body takes possession of their own body. After a quarter of an hour, back in the daylight, one asks oneself whether one really felt that touch...

Conception, installation, lighting design: Stéphane Gladyszewski, in collaboration with Jean-Sébastien Durocher and Peter James

Performer: Stéphane Gladyszewski

Sound designer: Jean-Sébastien Durocher

Artistic collaboration: Peter James

Production assistants: Emmanuel Proulx, Justine Ricard

Photography: Dominique Malaterre

Production: Daniel Léveillé danse

Festival focus Montréal à nouveau, supported by the Representation of the Government of Québec



© Dajana Lothert

Emanuel Gat, Awir Leon / Emanuel Gat Dance

Sunny

Wednesday, May 17, and Thursday, May 18

Carl-Orff-Saal, Gasteig

"Sunny, yesterday my heart was filled with pain. Sunny, you smiled at me and really eased the pain." Bobby Hebb's song, which has been covered many times, provided the title to the new work by the Israeli choreographer, who now lives in southern France. The musician Awir Leon, who used to be a dancer in Gat's company that was founded in 2004, served him as a starting point and focus for the composition. Together the choreographer and musician have created an evening that combines a live concert and dance in a special way. A "choreographic miracle," wrote a French critic, rich in ideas and beauty. Awir Leon performs the music live. Gat gives his dancers free rein. He is also interested in self-controlled systems in his work with his company. Polyphonic structures evolve, as well as fragile sequences of motion, which are sketched and then discarded again. A polar bear enters. Pairs negotiate proximity and distance. The relationships between the dancers are the focal point in this furious and virtuosic evening, which ends with a guitar version of "Sunny."

Choreographer and lighting designer: Emanuel Gat

Live music: Awir Leon

The costumes were designed in collaboration with the dancers.

Created in collaboration with and danced by: Annie Hanauer, Anastasia Ivanova, Pansun Kim, Michael Lohr, Geneviève Osborne, Milena Twiehaus, Tom Weinberger, Sara Wilhelmsson, Ashley Wright, Daniela Zaghini

Production: Emanuel Gat Dance

A coproduction with: Festival Montpellier Danse 2016; Grand Théâtre de Provence; Théâtre de la Ville, Paris; Cité de la Musique – Philharmonie de Paris; Scène Nationale d'Albi

Supported by: La Biennale di Venezia, 10. Festival Internazionale di Danza Contemporanea

Supported by: Fondation BNP Paribas, created at l'Agora; cité internationale de la danse in Montpellier; and la Maison de la danse intercommunale in Istres.

The company would like to thank Métropole Aix-Marseille Provence and the French Ministry of Culture DRAC, Provence Alpes Côte d'Azur, for their support.



© Orpheas Emirzas

Trajal Harrell

Caen Amour

Thursday, May 18, and Friday, May 19

Kammerspiele, Kammer 2

On the stage is an ultralarge doll house, which the members of the audience can walk around later on in order to literally have a look backstage. Then one sees the dancers, how they change costumes and then step out of the doll house in always a different costume, how they pose, sway softly with their hips. They wrap themselves in cloths, gyrate their pelvises. The two men and their colleague are seductive. In their presentation they simultaneously superimpose stereotypes of what is exotic on contemporary methods of perceiving the body and gender, with current post-colonial and feminist debates in their luggage for discussion. In spite of the manifold references "Caen Amour" appears light-footed. The focus of the new show by Trajal Harrell, who mixed voguing with Antigone at the DANCE 2015 festival, is the hoochie coochie. The dance, which enjoyed a success around 1870 in the U.S. as a sexualized parody of belly dancing, signaled on the one hand nakedness, eroticism, and sexuality, and on the other hand also the experimental desire to dance. The American choreographer cleverly picks up on a time when modern dance invented itself and fed on ingredients from very different sources - from vaudeville and the circus, technology and Art Nouveau, fashion and exoticism. "I'm interested in the moment when modern dance was not yet established as an art form but rather was just developing and shaping, somewhere between artistic, popular, and commercial methods. I'm not an historian, I don't try to document or to restore something," says Trajal Harrell, who studied American studies at Yale and dance at different American universities. In 2012 he received the Bessie for his piece "Antigone Sr. Twenty Looks or Paris is Burning at The Judson Church (L)"; in 2014 he was an artist-in-residence at MoMA (Museum of Modern Art, New York). He creates, curates, and teaches at the dance hot spots in Europe. "Caen Amour," for which he received a grant from Tanzfonds Erbe, was developed at Kampnagel in Hamburg. His link between the hoochie coochie and modern dance is a suggestion. And what a suggestion!

Choreographer: Trajal Harrell

Dancers: Trajal Harrell, Thibault Lac, Perle Palombe, Ondrej Vidlar

Lighting designer: Sylvain Rausa

Set designer: Jean Stephan Kiss

Sound designer: Trajal Harrell

Costume designers: Trajal Harrell and the dancers

Dramaturge: Sara Jansen

A coproduction with Kampnagel Hamburg; Festival Avignon; Theater Freiburg; Arsenic Lausanne; Gessnerallee Zürich; ICA Boston; Kaaitheter Brüssel; and Productiehuis Rotterdam.



© Ron Kedmi

Sharon Eyal, Gai Behar / L-E-V

OCD Love

Saturday, May 20, and Sunday, May 21

Carl-Orff-Saal, Gasteig

Their world is dark, seductive. The latest piece by the choreographer Sharon Eyal, her partner Gai Behar, and the company they founded together in 2013 in Israel, L-E-V, was inspired by a text by the poetry slammer Neil Hilborn: "OCD." The abbreviation of "obsessive compulsive disorder" speaks of love under the sign of a neurosis. "OCD Love" plays with repetitions, errors, tics, and the experience of always missing the right moment. What proportion of obsessions can a lover cope with? How often does one endure rejections? Moments of physical and mental synchronization are created and fall apart again. The atmosphere of "OCD Love" is dark but not gloomy. Eyal, who ranks among the most important international choreographers and had already been a guest artist at DANCE 2015, says the work is like a dark stone in her chest that she forced out. Once again she is working according to the "gaga method," which this artist, born in 1971 in Jerusalem, became acquainted with while working with Ohad Naharin and his Batsheva Dance Company. She was the in-house choreographer there for eight years; in the meantime, she choreographs for different companies, including GöteborgsOperans Danskompani. Intuitive, reflex-like movements, accompanied live by the pulsing beat from the musician Ori Lichtik, keep the hyperflexible bodies of the six dancers in a state of tension, which suddenly and eruptively explodes.

Choreographer: Sharon Eyal

Co-creator: Gai Behar

Live music: Ori Lichtik

Costume designer: Odelia Arnold, in collaboration with Rebecca Hytting, Gon Biran, Sharon Eyal, and Gai Behar

Dancers: Rebecca Hytting, Gon Biran, Leo Lerus, Darren Devaney, Mariko Kakizaki, Keren Lurie Pardes

Production: L-E-V

In coproduction with Colours - International Dance Festival, Stuttgart; Sadler's Wells, London; Carolina Performing Arts - The University of North Carolina at Chapel Hill; Julidans, Amsterdam; and Montpellier Danse

The production "OCD Love" was developed during a performing arts residency at The Banff Centre, Canada.

Sharon Eyal is a member of the Israeli Choreographers Association.



© Brianna Lombardo

Frédéric Gravel / Grouped'ArtGravelArtGroup

Workig title: Some Hope for the Bastards (world premiere)

Saturday, May 20, and Sunday, May 21

Muffathalle

The choreographer from Montréal drew attention to himself already as a student in 2004 with his first work. In Daniel Léveillé he found his mentor, in the enfant terrible Dave St-Pierre a congenial partner. With Grouped' ArtGravelArtGroup / GAG, Frédéric Gravel founded a collective of dancers and musicians with which he crosses rock and concept art and which unites the nonchalance of post-modern dance with a hysterical pop star attitude. He examines what constitutes contemporary dance sometimes with brute force, sometimes with a Brechtian alienation effect. For his newest creation, which will have its world premiere at the DANCE festival, he was inspired by the music of Johann Sebastian Bach. Rhythm, typewriter staccato, and pendulum beats intermingle; it's live music – and it's loud sometimes. Frédéric Gravel choreographs the body as a complementary color, in order to provide a contrasting accent to the persistent, perfect pulse of the music.

Artistic director: Frédéric Gravel

Dancers: Dany Desjardins, Francis Ducharme, Louise Michel Jackson, Kimberley de Jong, Hanako Hoshimi-Caines, Frédéric Tavernini, David-Albert Toth, Lucie Vigneault, Jamie Wright

Musician: Philippe Brault

Composer: Philippe Brault

Lighting designer: Alexandre Pilon-Guay

Production: Grouped'ArtGravelArtGroup (GAG)

A coproduction with Fonds de création CanDanse et partenaires (Festival TransAmériques, Centre National des Arts, PuSH Festival, Banff Arts Centre); Daniel Léveillé danse; centre chorégraphique national de Caen en Normandie dans le cadre de l'accueil-studio/Ministère de la Culture et de la Communication; and Muffatwerk (Munich).

Festival focus Montréal à nouveau, supported by the Representation of the Government of Québec

SUPPORTING PROGRAMME



© Sonya Stefan

Peter Trosztmer

#boxtape

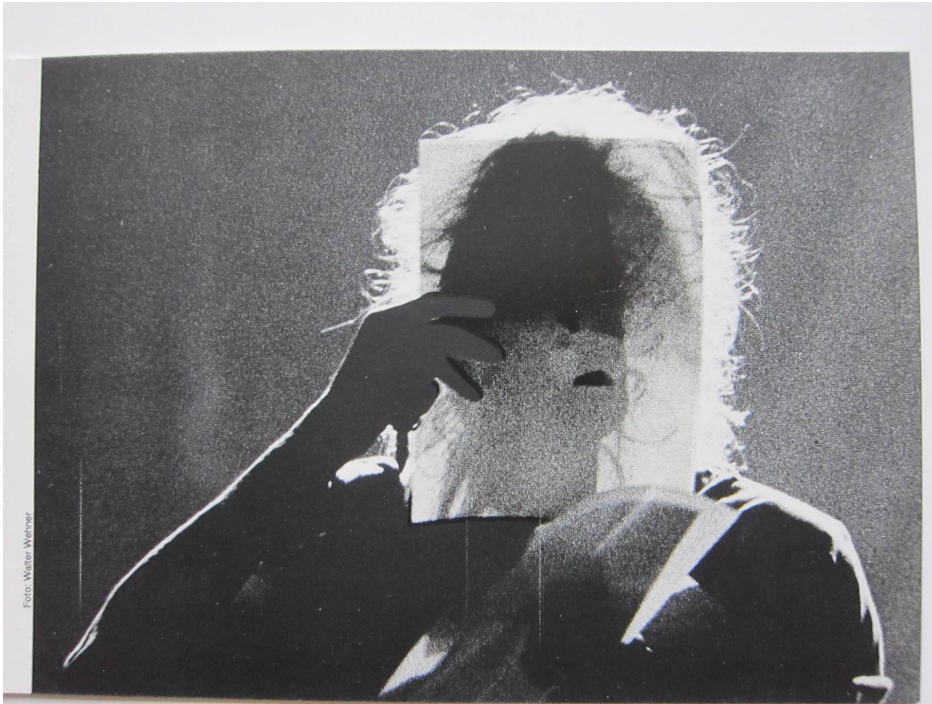
"Think before you tape" goes the saying, and indeed it's important where one puts the clear tape, because it's supposed to hold and in particular support. During the entire DANCE festival the object artist, dancer, and choreographer Peter Trosztmer from Montréal spins a sticky net in the space where one can sit, lie, climb, swing back and forth, or even sleep. Every visitor can participate in this art work, which oscillates between architecture, installation, and participative playground. The structure appears to be delicate and has a wondrous beauty – half ice grotto, half jungle. The material is an invitation to sheer endless interventions and sensuous experiences: Whoever applies the tape accepts responsibility for the collective choreography. The tunnels, caves, platforms, and nets made of tape will be constructed into the highest heights, at one time completely in the flow of adhering the tape: "tape without thinking"...

#boxtape, a project initiated by Peter Trosztmer.

Team: Peter Trosztmer, Jeremy Gordaneer, Robin Panida, any who come to contribute

Produktion: Harvey Lev of Main & Station, The Canada Council for the arts, Conseil des arts et des lettres du Québec

Festival focus Montréal à nouveau, supported by the Representation of the Government of Québec



© Walter Wehner

Exhibition

Dance in Munich – An Archive in Motion

Thursday, May 11 to Sunday, May 21

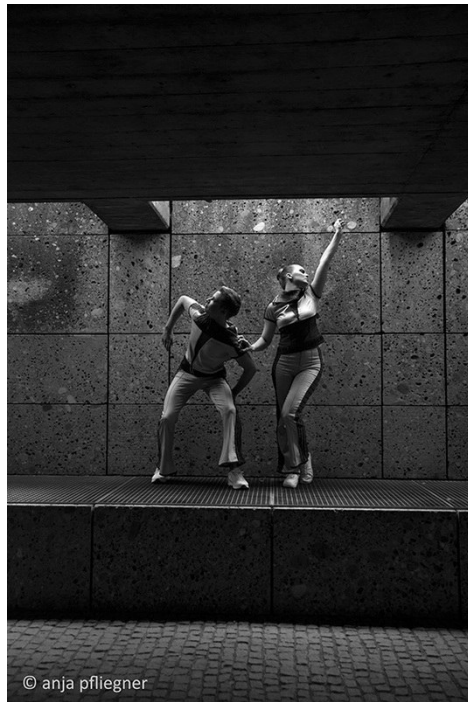
Foyer Carl-Orff-Saal, Gasteig

The independent dance scene that started to form in the 1970s left behind noticeable traces in Munich, as in other cities. It was responsible for and developed new concepts about the theater, movement, and the body. The aesthetic issues and cultural politics that were developed at that time and have been the subject of discussion since are still virulent.

How was this scene created? What did it look like? What did it stimulate? Where were its "hot spots" in the city? Who was (and is) active in Munich? What were their artistic concepts? How did they experience the developments within the scene? How did the general public perceive this scene? An exhibition and a podium discussion convey insights into the dynamic past and present of the independent dance scene in Munich.

A podium discussion on the subject of "30 Years of Dance Trends in Munich" will take place on Saturday, May 20, at 11:00 a.m.

Concept: Brygida Ochaim, Katja Schneider



International and interdisciplinary symposium

The Background Noise in Choreography. Considerations on "Style"

Friday, May 12 to Sunday, May 14

HochX

In our lives "style" plays a central role. We're surrounded by style icons, we search for the right lifestyle that fits us. But is this dazzling and inflationary used term still a modern category for dance and theater?

The French dance scholar Laurence Louppe, from whom we borrowed the title of this international and interdisciplinary symposium, defined style in her book "Poetics of Contemporary Dance" as the subtext, the true text, "that one hears hissing as background noise in the language of choreography." Style can be described as a mode for regarding the world, as a relational function that makes bodies and movements visible in their historical and (cultural) political setting. In the present discussion in dance studies "style" is rarely used without the term "technique," and contrasted with "attitude" in order to describe group membership. While "style," in regards to movement, currently appears to no longer be an attractive category, in the areas of fashion and lifestyle it is valued highly. The symposium will examine how "style" is manifested in dance, on the stage, and in film and will devote itself in lectures, lecture performances, and roundtable discussions to the relevance of this dazzling and inflationary used term.

The symposium will feature, among others, Dr. Evelyn Annuß; Professor Wolf-Dieter Ernst; Dr. Susanne Foellmer; Professor Claudia Jeschke; Reiner Krenstetter, principal dancer, Miami City Ballet; Professor Fabienne Liptay; Dr. Xenia Riemann, Die Neue Sammlung - The Design Museum; Dr. Patricia Stöckemann, Theater Osnabrück; and Professor Christina Thurner.

To register, send an email by May 1 to: schneider@dance-muenchen.de.

Concept: Dr. Katja Schneider

In cooperation with Access to Dance



© Mia Lawrence

Mia Lawrence / Performance Lab
Live Events at the Gasteig Cultural Center
Gasteig

At many venues in the Gasteig Cultural Center in Munich, in particular in the areas close to the exhibition "Tanz in München – Archiv in Bewegung" ("Dance in Munich – an archive in motion"), the dancers of Performance Lab will interpret original scores by choreographers from Munich. The result will be a catalogue of movement, dances, and dance techniques created over the course of several days; the catalogue itself will be in motion and its constantly changing constellations will surprise visitors and passers-by. Soli, duets, trios, and group pieces develop from the choreographers' movement notations (specifications). The formats are very different: One performance will run over the course of two hours; a solo will be danced daily in a bordered-off section of the exhibition, and the dancer of the solo will change every twenty minutes. This way the audience has the opportunity to see and perceive the role of the interpreter in the same piece of choreography, with the identical movement material, and how the piece changes. A video of this performance can remain behind. Therefore "Live Events" by Mia Lawrence will leave traces behind in the Gasteig Cultural Center. The audience and the dancers will encounter one another in different ways: through dance, through texts developed live and on-the-spot, through drawings, projections, sound, spoken words.

The protagonists are – in addition to the artists from Munich donating material – young dancers who participated in Mia Lawrence's training labs. These labs for young artists involved in dance offer intensive dance and performance training on several levels: training to become an artist.

For "Live Events" at the DANCE festival young dancers will explore the Gasteig Cultural Center, a place that fulfils very different functions for many different people. The preparatory lab deals with the aspects of this institutional identity: Recording personal and artistic stories, conveying historic dance collections via different artistic choreographies and techniques, the personal and collective examination together with the audience of conversations, movement material, and the mutual act of writing. The direct connection to the exhibition on the Munich dance scene and the collaboration between the dancers in the contemporary scene establishes a new connection between the historic and the contemporary history of performance.

Concept, artistic direction: Mia Lawrence

Scores: Tobias Draeger, Stefan Dreher, Stephan Herwig, Ludger Lamers, Mia Lawrence

Dancers: Performance Lab