

**PRESS INFORMATION
DANCE PLATFORM IN GERMANY 2018**

14.- 18. March 2018, Essen

WELCOME TO THE DANCE PLATFORM IN GERMANY 2018!

The Dance Platform in Germany is a testing ground for artistic tendencies and developments of international note in choreography, dance and performance. The 2018 edition presents 13 outstanding contemporary productions created in the last two years with substantial support from German partners.

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PHOTO MATERIAL

Download at: tanzplattform2018.de/presse

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BRIEF PROFILE:
DANCE PLATFORM IN GERMANY 2018

SELECTED PRODUCTIONS

Boris Charmatz / Musée de la danse: ›10000 Gesten‹
CocoonDance Company: ›MOMENTUM‹
Claire Cunningham / Jess Curtis: ›The Way You Look (at me) Tonight‹
Claudia Bosse / theatercombinat: ›the last IDEAL PARADISE‹
DANCE ON ENSEMBLE / William Forsythe: ›Catalogue (First Edition)‹
Eisa Jolson: ›Princess‹
Eszter Salamon: ›MONUMENT 0.5: The Valeska Gert Monument‹
Grupo de Rua / Bruno Beltrão: ›Inoah‹
Ligia Lewis: ›minor matter‹
Richard Siegal / Ballet of Difference: ›Made for Walking‹ + ›BoD‹
Julian Warner / Oliver Zahn / HAUPTAKTION: ›Situation mit Doppelgänger‹
Sasha Waltz: ›Kreatur‹
Xavier Le Roy: ›Temporary Title, 2015‹

JURY MEMBERS

Bruno Heynderickx (Curator and assistant director of ballet at the Hessisches Staatstheater, Wiesbaden)
Dr. Elisabeth Nehring (Dance scholar and journalist, Berlin)
Dr. des. Leonie Otto (Dance scholar, dramaturge, Frankfurt)
Scarlet Yu (Artist, Berlin / Hong Kong)
Stefan Hilterhaus (Artistic director of PACT Zollverein, Essen), Matthias Mohr, Marlies Pillhofer and André Schallenberg (shared vote for PACT with Stefan Hilterhaus)

Held for the first in Berlin in 1994, the biennial Dance Platform constitutes the most important event on the contemporary dance calendar in Germany. Taking place in rotating cities, the occasion presents outstanding dance and performance productions from the past two years and brings together presenters, artists and the general public for a lively and informed exchange. The Dance Platform is co-organised by the community of institutions who have hosted it in the past and who actively support the promotion of contemporary dance in Germany. As of 2018, this includes PACT Zollverein. Since 2004, the Goethe-Institut and the International Theatre Institute are partners of the Dance Platform.

CHRONOLOGY

1990 BRDance Festival
1994 Berlin
1996 Frankfurt
1998 München
2000 Hamburg
2002 Leipzig
2004 Düsseldorf
2006 Stuttgart
2008 Hannover
2010 Nürnberg
2012 Dresden
2014 Hamburg
2016 Frankfurt
2018 Essen

PRODUCTION HOUSES

euro-scene Leipzig
HAU Hebbel am Ufer, Berlin
HELLERAU – Europäisches Zentrum der Künste Dresden
JOINT ADVENTURES, München
Künstlerhaus Mousonturm, Frankfurt
Kampnagel, Hamburg
PACT Zollverein, Essen
Tafelhalle im KunstKulturQuartier, Nürnberg
tanzhaus nrw, Düsseldorf
TANZtheater INTERNATIONAL, Hannover
Theaterhaus Stuttgart

ARTIST'S BIOGRAPHIES

Boris Charmatz / Musée de la danse: ›10000 Gestures‹

Dancer and choreographer **Boris Charmatz** lives and works in Brussels and Berlin. From ›Aatt enen tionon‹ (1996) to ›danse de nuit‹ (2016), he has produced numerous choreographies that have been shown internationally. He also participates in improvisational events with Saul Williams, Archie Shepp and Médéric Collignon and works as a performer with Anne Teresa De Keersmaeker and Tino Sehgal. Since 2009, he is the director of the Rennes and Brittany National Choreographic Centre, and has transformed it in to a Museum of Dance - Musée de la danse. Associate artist of the 2011 Festival d'Avignon, Charmatz presented ›enfant‹, a piece for 26 children and 9 dancers. In 2013, he was invited to MoMA, where he conceived a three-week dance programme, ›Musée de la danse: Three Collective Gestures‹. He was also invited to the Tate Modern in 2015, for ›If Tate Modern was Musée de la danse?‹, an intensive two-day performance programme presented throughout the galleries and the Turbine Hall. Charmatz is a member of the programme advisory board at the Volksbühne Berlin

CocoonDance Company: ›MOMENTUM‹

The choreographer **Rafaële Giovanola** lives and works in Bonn. In 2000, following an invitation to the Avignon-Off festival, she and dramaturge Rainald Endras founded the project CocoonDance, which to date has performed over thirty productions throughout the world. Since 2004 CocoonDance is the resident dance company at the Theater im Ballsaal in Bonn, a venue that interfaces and unites diverse fields of activity in contemporary dance including guest performances, residency programmes and cultural education projects. CocoonDance has developed into an institution with far-reaching networks, not only in the world of art but also in the area of cultural education, and has realised numerous projects in arts education.

Claire Cunningham / Jess Curtis: ›The Way You Look (at me) Tonight‹

Claire Cunningham is a performer and creator of multi-disciplinary performance based in Glasgow, Scotland and a current Factory Artist at tanzhaus nrw in Düsseldorf, Germany. One of the UK's most acclaimed and internationally renowned disabled artists, Cunningham's work is often rooted in the study and use/misuse of her crutches and the exploration of the potential of her own specific physicality with a conscious rejection of traditional dance techniques (developed for non-disabled bodies). This runs alongside a deep interest in the lived experience of disability and its implications not only as a choreographer but also in terms of societal notions of knowledge, value, connection and interdependence. Cunningham was awarded an Unlimited Commission for the duet ›The

Way You Look (at me) Tonight: with choreographer Jess Curtis which has toured the UK, USA and Germany.

Jess Curtis lives and works in Los Angeles and Berlin. He is an award-winning choreographer and performer committed to an art-making practice informed by experimentation, innovation, critical discourse and social relevance. He has created and performed multidisciplinary works throughout the U.S and Europe with the radical SF performance groups Contraband and CORE and the experimental French Circus company Cahin-Caha. In 2000, he founded his trans-continental performance company, Jess Curtis/Gravity. Curtis is active as a researcher, writer, teacher, advocate and community organizer in the fields of contemporary dance and performance. He has been a visiting professor at the University of California at Berkeley and the University of the Arts in Berlin. He holds an MFA in Choreography and a Ph.D. in Performance Studies from the University of California at Davis.

Claudia Bosse / theatercombinat: ›the last IDEAL PARADISE‹

Claudia Bosse lives and works in Vienna, Berlin and Düsseldorf. She is a choreographer, artist and artistic director of the transdisciplinary company theatercombinat. Having studied theatrical directing at the Ernst Busch Academy of Dramatic Art in Berlin she went on to create choreographic installations, choir works, urban interventions and multi-media "political hybrids" in site specific walk-through settings. Her works have been shown internationally. Collaborations with artists from diverse disciplines form an important part of her work. Her most recent projects include ›POEMS of the DAILY MADNESS‹ and the noise happening ›VzV, vK! / REENACTING THE ARCHIVE – part 2‹ created with Günther Auer as part of a multi-part research project in Düsseldorf, as well as the series ›IDEAL PARADISE‹.

DANCE ON ENSEMBLE / William Forsythe: ›Catalogue (First Edition)‹

DANCE ON, an initiative by DIEHL+RITTER, focuses on the value of age in dance. Founded in Berlin in 2015, the DANCE ON ENSEMBLE for dancers 40+ celebrates their vast experience, stage presence, and continued artistic potential. For its 1. EDITION, the former Associate Artistic Director of The Forsythe Company, Christopher Roman, fronted the ensemble as both Artistic Director and dancer, joined by dancers Ty Boomershine, Brit Rodemund, Jone San Martin, Frédéric Tavernini and several guest artists. Collaborating with renowned choreographers and directors, the ensemble has created its own repertoire that tours internationally.

William Forsythe

Raised in New York and initially trained in Florida with Nolan Dingman and Christa Long, Forsythe danced with the Joffrey Ballet and later the Stuttgart Ballet, where he was appointed Resident Choreographer in 1976. In 1984 he began a 20-year tenure as director of the Ballet Frankfurt. After its closure, Forsythe established a new ensemble, The Forsythe Company, which he directed from 2005 to 2015. Forsythe's most recent works were developed and performed exclusively by The Forsythe Company, while his earlier pieces are prominently featured in the repertoire of virtually every major ballet company in the world.

Further to his work as a choreographer, William Forsythe is a current Professor of Dance and Artistic Advisor for the Choreographic Institute at the University of Southern California Gloria Kaufman School of Dance.

Eisa Jocson: ›Princess‹

Eisa Jocson lives and works in Manila in the Philippines as well as Frankfurt am Main, Germany. A visual artist with a ballet background, she came to contemporary dance via pole dancing. In her work she addresses the intersections between gender, emotional labour, migration and the body. She has investigated the economics of pole dancing (›Death of the Pole Dancer‹ 2011), taught herself a form of hyper-masculine erotic dance largely practiced in Philippine gay bars (›Macho Dancer‹ 2013) and examined the role of Philippine hostesses in Japanese nightclubs (›Host‹ 2015). ›Princess‹, Jocson's first duo, is part of her ›Happyland‹ series, a performance trilogy in which she investigates the relationship between work and the performance of happiness in the globalised entertainment industry. Jocson regularly presents her works at prestigious theatres and international festivals in Asia and Europe, such as Tanz im August in Berlin, TPAM in Yokohama, Beursschouwburg in Brussels, the Zürcher Theater Spektakel and the Karnabal Festival.

Eszter Salamon: ›MONUMENT 0.5: The Valeska Gert Monument‹

Choreographer, dancer and performer Eszter Salamon's work revolves around choreography employed as a means of navigating between different media such as sound, text, voice, image, bodily movements and actions. Since 2001, Salamon has been creating solo and group works that have been presented in performing arts venues and festivals throughout the world, including Centre Pompidou, Festival d'Automne (Paris), Avignon Festival, Ruhrtriennale, Holland Festival (Amsterdam), The Kitchen (New York), HAU Hebbel am Ufer (Berlin), Berlin Documentary Forum, Kunstenfestivaldesarts (Brussels),

Kaatheater Brussels, Tanzquartier Wien, Kampnagel (Hamburg), steirischer herbst (Graz), Dance Triennale Tokyo, Manchester International Festival, PACT Zollverein, Nanterre-Amandiers, FTA Montreal. She is frequently invited to present her work in museums, including the Museum of Modern Art (New York), Witte de With (Rotterdam), Fondation Cartier (Paris), Serralves (Porto), Museum der Moderne Salzburg, Akademie der Künste Berlin, Museo Reina Sofia (Madrid). In 2014, she started a series of works exploring both the notion of 'monument' and the practice of speculative history making.

Grupo de Rua / Bruno Beltrão: ›Inoah‹

Bruno Beltrão lives and works in Rio de Janeiro, Brazil. In 1996, together with Rodrigo Benardi, he founded the company Grupo de Rua. Based on the creative deconstruction of urban dance, Beltrão created an interdisciplinary style combining the established, masculine-dominated physical structures and stereotypes of hip hop with elements of contemporary dance. With Grupo de Rua, Beltrão has toured acclaimed theatres and festivals worldwide. Eight of his productions have been shown in more than 110 cities in thirty different countries. In 2010 he was awarded a prize at ›The Bessies – New York Dance and Performance Awards‹ for his piece ›H3‹, which was presented at PACT in 2008. Grupo de Rua could last be seen here in 2013 in Beltrão's critically acclaimed production ›CRACKz‹.

Ligia Lewis: ›minor matter‹

The dancer and choreographer **Ligia Lewis** lives and works in Berlin. She creates choreographies laden with emotion in which she addresses the metaphors and language written on the body by society. With her first two full-length stage works, the solo ›Sorrow Swag‹ (2015) and the trio ›minor matter‹ (2016), she attracted wide attention internationally. Her pieces and performances have been shown at venues including Flax/Fahrenheit in Los Angeles, the Palais de Tokyo in Paris, and TATE Modern in London. She has been invited to festivals including American Realness at Abrons Art Center in New York, Julidans Festival in Amsterdam and Tanz im August in Berlin. She was awarded the Prix Jardin d'Europe for her choreography ›Sorrow Swag‹. She also received a ›Bessie Award for Outstanding Production‹ in 2017 for ›minor matter‹. She recently became recipient of the "Foundation for Contemporary Arts Grants to Artists award" (2018). Ligia Lewis is managed and produced by HAU Hebbel am Ufer Berlin and currently a Factory Artist at tanzhaus nrw Düsseldorf.

Richard Siegal / Ballet of Difference: ›Made for Walking‹ + ›BoD‹

Richard Siegal lives and works in Munich. He is the founding artistic director of The Bakery, an interdisciplinary platform for performance art based in Munich. In 2016, Richard Siegal founded the touring company Ballet of Difference. Recognized by The Bessies Awards, The German National Theatre Faust Award, S.A.C.D. Prize, a Beaumarchais, The Mouson Award, and Munich Dance Prize, Richard Siegal has generated international attention for a body of work that includes performances, new media projects, workshops and publications. He has been commissioned by arts institutions including Bayerisches Staatsballett, GöteborgOperans Danskompani, Cedar Lake Contemporary Ballet, Sao Paulo Dance Company, Bodytraffic, Festival d'Automne, The Forsythe Company, Rencontres Chorégraphiques, Ircam, Centre Pompidou, YCAM, Tanz im August, Ballett Frankfurt, Danspace/NYC, Théâtre National de Chaillot, and Ruhrtriennale. Richard Siegal was Artist-in-Residence at ZKM/Karlsruhe, Bennington College and The Baryshnikov Arts Center, Festspielhaus St. Pölten, and Muffatwerk Munich. From 2005 to 2015, he was an Associated Artist of The Forsythe Company. He is a MacDowell Fellow and honorary member of The Bolshoi Ballet's Benois de la Danse. Since 2004 Siegal has also been a regular guest at PACT where, most recently, he showed his trilogy ›Three Stages‹ in August 2017.

Julian Warner / Oliver Zahn / HAUPTAKTION: ›Situation mit Doppelgänger‹

HAUPTAKTION is an artistic research association centring on the producer Hannah Saar, the cultural anthropologist Julian Warner and the theatre-maker Oliver Zahn. It researches theatrical practices with an ethnographic, archive-based approach, in the form of physical experiments on the self, as well as publishing texts, drama and lectures.

Julian Warner lives and works in Göttingen. He studied theatre studies, American literature and ethnology at the Ludwig Maximilian University in Munich. Since October 2015 he has been a research fellow at the Institute for Cultural Anthropology at Göttingen University. His work focusses on black diaspora studies, racism and popular culture. As "Fehler Kuti" he is also a member of the experimental band 1115 (Alien Transistor).

The theatre-maker **Oliver Zahn** lives and works in Munich. With HAUPTAKTION he has created a trilogy of ›Situations‹, of which individual pieces have been shown internationally. In 2015 Oliver Zahn was nominated as best emerging artist in the Theater Heute critics' survey for ›Situation mit ausgestrecktem Arm‹. In 2016 he created ›Oh wie wohl ist mir am Abend‹, a work on (post-)colonial memorial culture, as well as the lecture/performance ›Minstrely‹.

Sasha Waltz: ›Kreatur‹

Sasha Waltz lives and works in Berlin. She studied dance and choreography in Amsterdam and New York. Together with Jochen Sandig, she founded the company Sasha Waltz & Guests in 1993 and, in 1996, the independent rehearsal space and venue Sophiensæle in Berlin's Mitte district. Her choreographic work has been shown internationally and she has received many awards for her work, including the 2011 Order of Merit of the Federal Republic of Germany. Since 2013 she has been a member of the Berlin Academy of Arts. Alongside the artistic direction of her company, for which she regularly creates pieces, from 2019 Sasha Waltz will be taking over as head of the Berlin State Ballet, jointly with Johannes Öhman, currently director of the Royal Swedish Ballet Stockholm. One of her most recent projects has been to develop the new format ›ZUHÖREN‹ with which she opened a third space for art and politics in February and June this year. ›ZUHÖREN‹

Xavier Le Roy: ›Temporary Title, 2015‹

Xavier Le Roy lives and works in Berlin. He holds a PhD in molecular biology from the University of Montpellier, France. Xavier Le Roy's choreographies have been shown in internationally acclaimed theatres and museums. His works interrogate situations such as the relationship between spectator and performer, and attempt to transform or reconfigure dichotomies such as object and subject, animal and human, machine and human, nature and culture, public and private, the formed and the unformed. In 2010 he was Artist in Residence Fellow on the program of Massachusetts Institute of Technology in Art Culture and Technology, from 2012 to 2015 he was resident at the Théâtre de la Cité Internationale in Paris. Alongside his solo work, Le Roy has also collaborated on various projects: ›Le Sacre du Printemps‹ (2007), ›Untitled‹ (2014), ›Low Pieces‹ (2011) and ›Produktion‹ (2011) were created jointly with Mårten Spångberg and ›For The Unfaithful Replica‹ (2016) in collaboration with Scarlet Yu. Le Roy has also created works in collaboration with Lindy Annis, Alain Buffard, Jérôme Bel, Christian Bourrigault, the group Detektor, Eszter Salamon, Laurent Goldring, and Bernhard Lang. Le Roy's most recent appearance at PACT Zollverein was in November 2014 with the premiere of ›Untitled‹ (2014).

JURY MEMBER'S BIOGRAPHIES

Bruno Heynderickx is curator and assistant director of ballet at the Hessisches Staatstheater, Wiesbaden. After concluding his training at the Stedelijk Instituut voor Ballet in Antwerpen in 1986, Bruno Heynderickx embarked on an international career. He danced for some of the most notable dance companies in Europe, including Scapino Ballet, Ballet du Nord, Euroballet, Ballet du Grand Théâtre de Genève and Rui Horta Stage Works, with a repertoire spanning classical and contemporary works. He has also created original works alongside Amanda Miller, Nils Christie, Ed Wubbe and Thierry Malandin. In 1998, Heynderickx became acquainted with Portuguese dance visionary Rui Horta and danced in many of his productions. He eventually became his assistant and trained numerous companies in Horta's works. At the same time, he remained active as guest teacher for various other European dance companies. As tour manager and head of public relations, he assisted Rui Horta with setting up the multi-disciplinary art and residencies centre O Espaço do Tempo in 2000. Under Horta's leadership, he also worked as coordinator of ECL COLINA, the largest European inter-disciplinary research project in conjunction with Dance City Newcastle, Tanzhaus NRW Düsseldorf, Kanuti Gildi Saal Tallinn, Granhøj Dans Denmark, O Espaço do Tempo and Théâtre les Bernardines Marseille. In 2005, he founded CAMPAL vzw, an international production agency for contemporary dance and theatre, based in Belgium. Heynderickx was Artistic Director of the Norwegian contemporary dance company Carte Blanche from 2008 to 2014.

Dr. Elisabeth Nehring is a writer, dance and theatre critic and dramaturge. Since 1999 she has been a freelance journalist for various radio stations (Deutschlandfunk, Deutschlandfunk Kultur, WDR, SWR, etc.) as well as print and online media (tanz, Tagesspiegel, Berliner Zeitung, TIP Berlin, Nachtkritik, etc.). During this time, she has been responsible for countless publications, live reports and radio features on arts subjects and cultural issues, including reports on dance and performance festivals throughout the world, with an emphasis on Eastern Europe and the Near East. Elisabeth Nehring chairs public debates on cultural issues and is involved in Berlin's cultural politics. Having studied classical and contemporary dance along with literature and theatre studies at the TU and FU in Berlin, in 2002 she was awarded her PhD, on theories of theatre in classical modernism.

Scarlet Yu is a Hong Kong-born dance artist. Her practice involves performance, choreographed encounters and writing. She primarily creates one-on-one choreographic situations in various contexts, considering autobiographical material, memory, and states of in-between. Her works have been presented in Hong Kong, Singapore, and Malaysia. She has performed across Asia, Europe, Australia, the Middle East and South Africa. She

has collaborated with artists including Haris Pasovic, Teatro de los Sentidos, Maurice Lai and Xavier Le Roy. Her collaborations with Le Roy include ›Temporary Title 2015‹, ›For The Unfaithful Replica‹, ›For Performance‹ and ›Still Untitled‹ at The Sculpture Project Münster 2017. In 2015, she obtained an M.F.A in Dance from The Hong Kong Academy of Performing Arts. From 2000 – 2010, she worked as Rehearsal Director at The Arts Fission Company, Singapore. In 2017, Yu was selected as one of the Hombroich Summer Fellows. She was also selected to take part in ADAM (Asia Discovers Asia Meeting) in Taipei.

Dr. des. Leonie Otto is a theatre and dance studies scholar and a freelance dramaturge. In 2011 she completed her masters in theatre, film and media studies, with philosophy and art history. In 2017 she obtained her PhD on ›Thinking in Dance‹. She is currently a research fellow at the Goethe University in Frankfurt. As a dramaturg she has worked on pieces by artists such as Laurent Chétouane and Marialena Marouda. Her publications include ›Die zivilisatorische Choreographie. Einige Überlegungen zur Rolle des Körpers in Kafkas »ein Bericht für eine Akademie«‹, in: Thewis, 2017, ›Kafka und Theater‹, and ›Fremdes Hören. Resonanzen von Musik und Tanz‹, in: Nikolaus Müller-Schöll/Leonie Otto eds., ›Unterm Blick des Fremden. Theaterarbeit nach Laurent Chétouane‹.

With a joint vote for PACT on the jury:

Stefan Hilterhaus is the artistic director of PACT Zollverein which he co-founded in 2002. In addition to an extensive residency programme, platforms and a diverse stage and performance programme, PACT has developed long-term partnerships with its surrounding local communities. One of its fundamental concerns is to link artistic practices with a wide range of other areas of knowledge. Discursive formats and transdisciplinary working methods are used to forge productive links between art, science, different forms of knowledge, social work and technology.

After an apprenticeship as a boat builder, Stefan Hilterhaus studied romance philology and history as well as dance and choreography in Cologne, Dusseldorf and Essen and subsequently worked internationally as a dancer, performer, director and choreographer. Stefan Hilterhaus sits on the board of the Kunststiftung NRW (North Rhine-Westphalia's arts council), is a member of several juries and actively represents PACT in various national and European networks.

Matthias Mohr is a dramaturge at PACT Zollverein. From 2003 to 2009 he studied at the Institute for Applied Theatre Studies at Gießen University. Alongside his own works, ranging from music theatre to sound art and installations, he has had a long working relationship with Heiner Goebbels, as a dramaturge during the Ruhrtriennale, 2012-2014, and in connection with a range of music theatre productions. He has been a dramaturge at PACT since 2016.

Marlies Pillhofer was a dramaturge at PACT Zollverein from 2012 to 2015. She studied theatre, film and media studies at the University of Vienna, and curatorial culture at the Academy of Fine Arts in Leipzig. She has also been project co-ordinator for tranzit.at, as well as project manager for the artist and choreographer Doris Uhlich, and used to assist with production management at Tanzquartier Wien. Marlies Pillhofer is a member of the corpus-editorial board.

André Schallenberg has been a production manager and dramaturge at PACT Zollverein since 2014. Following his degree in applied theatre studies in Gießen, he was a research fellow with the professorship for theatre studies at Hamburg University and head of the artistic production office at the Ruhrtriennale. Alongside this, André Schallenberg is also a freelance dramaturg (with Polymer DMT / Fang Yun Lo), author of a range of theatre studies texts and lecturer at the Goethe University in Frankfurt am Main and the Ruhr University in Bochum.