

Press release (as of: 04/12/2016)



# TANZ KONGRESS

## Dance Congress 2016

**Programme online, registration enabled: Being a Contemporary in Hanover!**

Two month before the start in mid-June, the entire programme is now online and personal registration to participate in the Congress has been enabled until 19 May at [www.tanzkongress.de](http://www.tanzkongress.de). Under the motto **Being a Contemporary**, the **Dance Congress 2016** will take place from 16 to 19 June in Hanover, the State Capital of Lower Saxony. More than 700 professional visitors are expected to attend the over 70 events with 200 speakers and artists.

Since its inception in Berlin in 2006, the Dance Congress, an event of the German Federal Cultural Foundation, has established itself as one of the most important international forums for discussing and presenting dance, choreography and movement.

The focus of this fourth edition, organised in close co-operation with the Niedersächsisches Staatstheater Hannover and the State Capital of Hanover, is on engaging with the phenomenon of **contemporaneity**. Since the early 20th century, it has been understood as the artistic and theoretical demand to deal with the conditions and radical changes of the present and to position oneself in one's own times aesthetically, politically, socially and in dance, not least in a physical way.

The programme was developed based on a Call for Proposals on the phenomenon of contemporaneity prior to the Congress, to which artists, theorists, students and dance professionals from Germany and abroad responded with more than 220 submissions, impressively revealing the relevance and diversity of the theme. The selected projects address and critically question the concept of contemporaneity from their respective practices and contexts. They reflect different aesthetic, media-related and discursive drafts, as well as geopolitical, economic and institutional conditions and contingencies of 'making dance and choreography'.

This is revealed above all in the broad range of oftentimes dialogical and work-oriented formats (lectures, physical workshops, salons, lab situations, experiments and many more). The entire Congress programme was deliberately not structured in clearly separated fields, but organised like a network so that cross-references can be drawn. This approach makes the **Dance Congress 2016** to more of a work meeting and forum of negotiation than its predecessors.

### TANZKONGRESS 2016

WILSON\*BORLES arts management  
Mariannenplatz 2  
10997 Berlin  
T. +49 (0)30 40 50 59 89  
F. 49 (0)30 40 50 59 89  
[zentrale@tanzkongress.de](mailto:zentrale@tanzkongress.de)  
[www.tanzkongress.de](http://www.tanzkongress.de)

### PRESS

k3 berlin  
Kontor für Kultur und Kommunikation  
Prinzenstraße 85 F  
10969 Berlin  
T. + 49 (0)30 695 695 24  
F. + 49 (0)30 695 695 23  
[bureau@k3berlin.de](mailto:bureau@k3berlin.de)

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In this multi-voiced positioning of and in one's times, as which the Dance Congress is conceived, the most diverse thematic fields can be found. Questions related to building a community within collective work structures and in the frame of political, social or aesthetic fields of conflict, or contemporary art-making in different socio-political contexts are discussed, as are the manner in which (new) values and norms have become binding for contemporary dance training today and ways of making a living after one's career, e.g. in the workshop *Reality Check and Dream Machine*.

The detection of hierarchical structures in capitalist society, in which cultural and aesthetic positions and origins are integrated, and the question of contemporaneity in the context of global and postcolonial dance cultures are addressed, among others, in the events *Decolonizing Dance* and *Reclaiming the Critical Space*.

The canon of dance historiography and the gaps that unwritten dance history leaves behind are also topics, e.g. in the *Tanzfonds Erbe Projekt* of the choreographer Angela Guerreiro dedicated to the connection between the New York Judson Dance Movement and contemporary dance in Germany, or in the *Ausdruck-Mobil* of the company MS Schrittmacher that retraces the paths of German *Ausdruck* dancers of the 1920s, 30s and 40s.

The Congress participants are furthermore invited to test historical and contemporary training approaches in dance together with students from the master study course Contemporary Dance Education MA CoDE of the Hochschule für Musik und Darstellende Kunst in Frankfurt am Main (HfMDK).

The thematic focus 'Border Effects' was developed from the perspective of the physical, political, social and not least artistic wish to set oneself in relation to the surroundings with one's senses and actions, and to grasp the body in motion as a gauge of one's own times. The question is raised as to the way in which dance and choreography provide knowledge and experience, and can open up bodily and imaginary spaces to engage with borders and border-drawing processes. Dana Caspersen, for example, the former longstanding Forsythe dancer who is now working as a conflict mediator, asks to what extent choreography can be effective as a creative tool for the analysis, conceptualisation and practice of social participation and intervention in conflicts and crises.

In line with the central motif of contemporaneity, the Congress opens with a three-part dance programme developed especially for Hanover, in which the Congress participants, the audience and the artists can meet outside of conventional stage situations. The renowned French choreographer and director of the **Musée de la danse, Boris Charmatz**, combines the Congress theme in a moving and playful way with timeless and dance-historical aspects. After the public warm-up at the Opernplatz, 20 dancers transform the Staatsoper Hannover into a spacious dance museum in '20 Dancers for the XX Century'. Afterwards, in 'manger (dispersed)', Charmatz' 13-person ensemble engages with the everyday bodily process of eating.

Questions of contemporaneity are also negotiated by the international dance programme developed by the Niedersächsisches Staatstheater Hannover and the State Capital of Hanover, the hosts of the Dance Congress 2016, along with further partners on location.

In 'Tenir le temps' at the Schauspiel Hannover, the French choreographer **Rachid Ouramdane** explores the ability of humans to adapt to uncontrollable dynamics and draw individual and collective strength from their own powerlessness. With 'Antes' performed at the Orangerie Herrenhausen, **Guilherme Botelho**, the director of the most renowned Swiss dance company Alias, creates a science-fiction dance on the beginnings of humankind. The **Ballett der Staatsoper** engages with

a classic of German post-war literature in 'Der Besuch / The Visit': Friedrich Dürrenmatt's famous tragicomedy 'The Visit'. Choreographer **Felix Landerer** has his seven dancers fathom an explosive and highly topical theme in 'Revolt!': Is revolution still possible today? The Cuban choreographer **Maura Morales** presents an impressive study on the dissolution and disintegration of movement with 'Stadt der Blinden / City of the Blind' at the Theater in der Eisfabrik, and at the KinderTheater-Haus, choreographer **Martin Nachbar** and dramaturg **Gabi dan Droste** show a dance piece for children on the theme of 'Geschwister / Siblings'.

The Congress is concluded at the Staatsoper Hannover on 19 June by '**Update**', which features twelve excerpts of current dance productions from throughout Germany by Simone Sandroni, Martin Schläpfer, Tim Plegge, Marco Goecke, Bridget Breiner and others, compiled exclusively for the **Dance Congress 2016**.

Advanced ticket sales for the events of the dance programme in Hanover have already begun.

In addition, the Kunstverein Hannover casts an associative view to the intersections of performance, dance and fine art with '**Körper und Bühnen / Bodies and Stages**'.

*The Dance Congress 2016 is an event of the German Federal Cultural Foundation in cooperation with the Niedersächsisches Staatstheater Hannover and the State Capital of Hannover.*