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DanceKiosk-Hamburg 2012
A meeting point for contemporary dance in Hamburg
June 27th to July 7th, 2012

Festival theme: "Cultural Bodies – Geography and Society"

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The 7th edition of the festival **DanceKiosk-Hamburg** invites from 27 June to 7 July 2012 all Hamburg citizens, to experience the diversity of contemporary dance in Hamburg.

After an impressive record – six festival editions since 2005, 200 artists from 30 countries and four continents, 78 performances and 25 labs – **DanceKiosk-Hamburg 2012** aims to keep on creating a platform for innovative performances, a meeting point for young dancers and choreographers and to offer a high quality training opportunities at **K3 - Centre for Choreography**. This year our local and international guests will present their latest outstanding productions – dance, film u. performance at **Hamburg Sprechwerk** and **Gängeviertel e.V.** Furthermore, this year's edition deals with the topic **Cultural Bodies - geography and society**, raising questions like - Is there a European body, a trans-continental, inter-cultural or the global/universal body? How to determine different cultural and physical bodies under such topics as: gender, diversity, religion, or geographic and social origins and identity? And how different cultural bodies react on a social, economic and political level in and outside their own society? These questions will be examined with the evening artists after all performances and films screening.

DanceKiosk Hamburg 2012 co-operates with three other non-profit associations **Gängeviertel** and **HamburgerKino** for the evening **Film & Performance Installations at the Gängeviertel** including short dance films, performances and installations. And with the **New Swinggeneration** with a Lindy Hop crash-course to make us 'Keep on swinging'.

The training program **starts on June 25th** in co-operation with K3 - Centre for Choreography and over two weeks, dancers, choreographers, actors, amateur and children can win additional insights from experienced choreographers about movement and choreographic research. Our **open door days** will take place again where curious spectators can observe the workshop working processes.

In our Festival Opening day on June 27th and June 28th we end the evening in time for the 2012 European Football semifinal and we offer the opportunity to go together for a public viewing.

We look forward to welcome you at **Hamburg Sprechwerk, K3 - Centre for Choreography** and at **Gängeviertel e.V.!**

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FESTIVAL OPENING

27.06.2012 | 5 pm

Hamburger Sprechwerk

We end the evening in time for the 2012 European Football semifinal and we offer the opportunity to go together for a public viewing.

DANCE PERFORMANCES

27 + 28.06.2012 | 6 pm

Hamburger Sprechwerk

** Public discussion with the evening artists after the performance*

TCHI-KUDUM, OR ANDAMENTO VARIABLE

(Brazil | Germany)

by Regina Rossi

Length ca. 30 min.

A dance performance and the question: how can I move (towards) home?

In her first solo the young choreographer Regina Rossi explores and questions the identity of the Brazilian woman. She decided to draw on Samba and carnival, important elements of Brazil's national identity. The solo is an examination of Samba as dance, a music genre and a basic element of the Brazilian culture and the Brazilian carnival. It is a deconstruction of Samba and masquerade. On the choreographic level the artist works with repetition and small shifts of movement that are produced in the course of 30 minutes of non-stop movement/dance and the performer is gradually taken over by bodily exhaustion. Aesthetically and visually the dance performance is inspired by the Bauhaus and Oskar Schlemmer, the costumes/ stage set being full of lines, spirals. On the choreographic as well as the aesthetic level the choreographer does not shy away from using clichés and repetition. She warns: "every homage is also a betrayal..."

Concept and performance: Regina Rossi

Mentoring: Antje Pfundtner, Bojana Kunst

Costume and set design: Gonzalo Barahona

Sound design: Marcelo Delacroix

www.reginarossi.wordpress.com

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IMPRESSIONEN

(Germany)

by Jula Lüthje

Length ca. 15 min.

Starting point of this performance is our travel to Morocco where we participated in the intercultural Artistic Project MAM- Marrakech Artist Meeting. Jens joined the group as photographer and journalist, Jula as a participant of this project. Our intention was to get into exchange with dancers and musicians from Morocco and Europe and to create a performance from this cultural, artistic and social encounter. Our performance is not a documentary but an attempt to sew a performance out of our "Impressions" we have made during our time in Morocco.

Concept and choreography: Jula Lüthje
Performance: Jens Wiesner, Jula Lüthje

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WHAT HAPPENS WHEN WE MEET

(Germany)

by Jasmin Peters
Length ca. 15 min.

Two People
In dreamy twilight
Together alone

Fascinated by the strange.
Games of Encounter.
Games of surrender and retraction.
Moving between the poles of Chaos and Consonance.
Inspired by absorbing the unfamiliar.
Searching for Unification and Individuality
in the flow of the encounter.

Concept and choreography: Jasmin Peters
Dance: Jasmin Peters, Naoko Hardenack

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PERICHORESE / 2012: LIEBE

(Chile | Germany)

by Yasna Schindler
Length ca. 25 min.

The foundation of a complex and individualist society seems to be increasingly unsure. At the same time increases the longing for a community even more. But how can a collective identity arise without giving up its single parts? In order to find a possible answer for this question the Frankfurter choreograph Yasna Schindler, the dancer Sanna Lundström and the singer Annick Moerman decided to search together the “we”.

*To be is love, is relationship. But then to be is to-give-herself and – if we really understand – to-lose-herself in others an so indeed open herself and to ‘be’:
inseparable and double expression of the incident ‘God’, of the icident ‘to be’, of the
incident ‘human being’.*

(acc. to: Hemmerle, Klaus: *Leben aus der Einheit*. Herder. Freiburg. 1995, Quotation
“Perichorese/trinitarische geprägte Beziehungen unter den Menschen”)

Idea and concept: Yasna Schindler
Dance, voice and creation: Sanna Lundström, Yasna Schindler, Annick Moerman
Production’s assistant: Michael Neil McCrae

www.yasnaschindler.com

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MELANGE

(Germany)

by Maike Mohr and Guests
Length ca. 30 min.

After the concentration about “ego” in her previous one woman show, Maike Mohr deals in her new production with the “we”. In “Mélange” four single artists meet each other, two dancers and two musicians, who have different histories and skills. The project presents several combinations, sometimes including improvisations, showing the personality of each performer. One feature is the mix of different styles and feelings, showed both in the dance an in the music.

Artistic direction: Maike Mohr
Dance and choreography: Sonny Tee and Maike Mohr
Saxophone and keyboard: Nathan Holder
Percussion: Max Größwang

www.maike-mohr.de
www.sonnytee.de
www.myspace.com/sonnytee
www.myspace.com/maxgroesswang

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DANCE PERFORMANCES

30.06.2012 | 8 pm

Hamburger Sprechwerk

*** *Public discussion with the evening artists after the performance***

iP

(Turkey)

by Mustafa Kaplan
Length ca. 30 min.

If I view myself as a collector of the senses the city affords, which ones I choose?

When I received an offer to create a site-specific work in Copenhagen, I started to reflect how does the city I live in influence my work? How to I discover a city that I visit for the first time? How to research the relationship between the self and the city? How do I tackle with the journey the city directs me into? How do I topple the routine? How do I cover and alter distances? I dealt with similar questions in my next residency in Casablanca. When I visited Copenhagen for the second time, I pursued these ideas and questions further. “Translation” emerged as one of the key words of my research, and acquired several layers of meaning: Transposing, transforming, translocating. Everything leaves a trace. A whole new universe is created between the original and the trace, in spite of or maybe because of the fission. How many copies does it take for one to be able to lose the trace of the “original”?

Concept, choreography and interpretation: Mustafa Kaplan
Co-production: Bimeras | iDANS (Istanbul)
Thanks to: Deniz Zirek, Gurur Ertem, Alain Michel, Filiz Sızanlı, Marie Topp

• Supported by: 0090/Monty (Antwerp-Belgium), Espase Pasolini Theatre International (Valenciennes-France).

www.taldans.com



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LIVE ON STAGE

by Janusz Orlik
Length ca. 45 min.

(Poland)

A show about the stage and being an artist on stage. It is about artist's choices, what he is doing, how he presents and sells himself. About being in the wrong place at the wrong time, about lacking ideas and having too many of them, about audience expectations, about doing too little and creating too much. About a song, a dance, a joke, a mockery and goofing around. About skills and a lack of them. About presentation and going overboard. About performance – seriously live on stage.

Direction, choreography and dance: Janusz Orlik
Original music: Matt Howden (Sieben)
Sound and light: Lukasz Kedzierski
Artistic consultation: Joanna Leśnierowska

- A production of Art Stations Foundation, Poznan.

www.januszorlik.com



FUNDACJA WSPÓŁPRACY
POLSKO-NIEMIECKIEJ
STIFTUNG
FÜR DEUTSCH-POLNISCHE
ZUSAMMENARBEIT

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DANCE PERFORMANCES

02.07.2012 | 8 pm

Hamburger Sprechwerk

** Public discussion with the evening artists after the performance*

I WILL TRY

by Alexander Andriyashkin
Length ca. 40 min.

(Russia)

An interactive performance "I will try" build on a constant dialogue with the audience. It is a rare case when an artist and a spectacular don't just look on each other from the darkness. It is that right chance to destroy the invisible but existing borderline across the edge of a stage. It is a risky experiment - because you never know – will we succeed to understand each other? And do we really need it?

Tatyana Safonova

Author and performer: Alexander Andriyashkin
Assistants: Vadim Kartashev, Nina Kungurova
Music which can be (un)used during the performance: The Hood, F. Sinatra, P.

Comelade, L. Utesov, A. Aleksandrov, A. Newman, Madonna, Damien Rice

Thanks to: Julia Dolgova, Andrey Andrianov, Povstanze, Olga Petrova, TQW, TsEKH

www.meraproject.ru

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ZAFIR

(Morocco | France)

by Kamal Aadissa und Marion Blondeau
Length ca. 20 min.

In our first dance production, we wanted to approach the concept of disorder, the idea of treating it as a mental sensation and to work and extract its physical resonance. Disorder in the sense of dislocation is universal, and known to all, to varying degrees. Similarly, its impregnation or absorption is unique to each individual. Shock is not necessarily rapid and violent in its realization. The resulting discomfort can be felt everywhere and multiple different forms, in ourselves, in our private environment, in society, it is an integral part of our live and participates in their constructions. We can be ourselves on our own initiator discord. These shocks and their consequences, trace their lines, they work us, shape us, us and the outside world that we want to create us. It seemed interesting to stage these internal difficulties, and these resistances falls to us and carry us through. Translation and transposition of physical impacts and their ailments are the work sources for this duo.

Choreography and dance: Kamal Aadissa, Marion Blondeau

Thanks: Service de Coopération et d'Action Culturelle, French Anbassy (Rabat, Morocco), CDC la termitière (Ouagadougou, Burkina Faso), Association les Rencontres de la Danse (Casablanca, Morocco), Institut Français (Fès, Morocco), Le Centre Chorégraphique National d'Orléans (France), Direction régionale et départementale de la jeunesse et sport de Besançon (France)

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DanceKiosk-Hamburg 2012 in co-operation with the non-profit association New Swing Generation Hamburg.

AFTER WORK SWING DANCE

(Germany)

03.07.2012 | 6:30 pm - 7:15 pm

Crash-course: Lindy Hop at Gängeviertel

**** In addition stories about Lindy Hop and anecdotes about swing in Hamburg***

After work Swing-Party with Dj from 8 pm – 10 pm

Swing music has been since the 20s always dance music. As diverse as the music is so diverse are the dances that the music has produced. Dancing to jazz music - is that possible? And how! Swing-dance is the pair dance since the 30s. The "all-time favorite" is created in the 1927 Harlem original form of swing, the Lindy Hop. Its name refers to the legend according to Charles Lindbergh's flight of a century: "Lucky Lindy hops the Atlantic", which took place in the same year. As opposed to standard dances Lindy Hop is not rehearsed but danced by heart. Rather, one learns the basic ideas and elements that can be much room for individual interpretation and improvisation.

Lindy Hop is flowing dynamic and continuous change, in which dance and dancers are continually evolving.

Once you decide for Lindy Hop, there this long life saying, 'Keep on swinging'.

www.newswinggeneration.de

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DANCE PERFORMANCES

04.07.2012 | 8 pm

Hamburger Sprechwerk

*** Public discussion with the evening artists after the performance**

THE BODY THAT COMES

(Denmark)

by Christine Borch

Length ca. 20 min.

This is my right. To feel wrong. This feels right. I have the right not to judge this body as wrong. It feels right, for me, to move in this way. Into a way. What I feel is what I trust. It makes sense because I do it. It will be what I do. You see what you sense. This I know, in the body. You know me better now, and the body you gave me. Breathe in, breathe out. This has to be right. If wrong, you would die. Allow yourself to respond. Give in or give up. There is no right or wrong way to look at this body. There is no absolute truth regarding one's own pain. There is no real body. That is how the body comes to matter.

In this solo Christine Borch is presenting a body moving and sensing its way in between feelings of discomfort & comfort, pain & pleasure. She externalize her internal lived experience which creates transformative images of the human animal. A choreography not only to be seen, but felt.

Choreography and dance: Christine Borch

www.christineborch.com

www.myspace.com/chastitythesinger

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THE ENTERTAINER

(The Netherlands | Slovenia)

by Tomaž Simatović

Length ca. 60 min.

The Entertainer begins as she is having her tea. On the other side the pianist is experiencing his blown up fingers. Rigorously placed in isolation she learns her play. A precarious but bold need to withdraw a sense, displays a score for an accidental stripping performance. Two solo acts, and one long transition between them, engage the viewer into a performance of a quasi-cabaret. Given time for observation, The Entertainer becomes the central Figure that masochistically delivers its own body drama. Doomed to pursue an act of a self-dismantling, The Entertainer draws our attention back to the valuable presence of the human figure.

Solitude, cabaret, Scott Joplin, Nina Simone, Aphex Twin, Colin McLean & Andy Moor, Špela Vodeb, Felipe Salazar, Zoé Alibert, Lander Patrick, and Francis Bacon inspired the piece.

Concept and choreography: Tomaž Simatović
Performance and co-creation: Špela Vodeb, Felipe Salazar Hidalgo, Lander Patrick
Dramaturgy and mentoring: Claudia Heu
Light design: Peter Thalhamer
Production assistance: Zoé Alibert
Co-production: ARGEkultur Salzburg and ArtEZ Dansacademie Arnhem

Supported by Stadt Salzburg, Land Salzburg, Erste Salzburger Sparkasse, Kulturfonds, tanz_house Salzburg

www.tsimatovic.blogspot.com



Königreich der Niederlande



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ERSTE · Salzburger Sparkasse
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ArtEZ

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DanceKiosk Hamburg 2012 co-operates with two other non-profit associations **Gängeviertel** and **HamburgerKino** for the evening **Film & Performance Installations at the Gängeviertel** we will present short dance films, performances and installations.

FILM & PERFORMANCE INSTALLATIONS AT GÄNGEVIERTEL

05.07.2012 | 8 pm

Gängeviertel

** Public discussion with the evening artists after performances and film screenings*

FINDLINGE – Like if the gods were playing with marbles ... **(Germany)**

A dance film by Filip Piskorzynski, Anke Böttcher and Alexandra Heneka

Length ca. 20 Min.

The image of boulder stone and related issues and feelings of finding and Found-becoming, something extraordinary, unique and clearly visible to be inspired, the filmmaker and the dancers of the dance company "here we are" from the Elbe-Werkstätten create a poetic and visually expressive short film.

The integrative dance project, which also resulted in a stage play is a collaboration of fokus!tanzperformance and the Elbe-Werkstätten GmbH sponsored by the Hamburg Cultural Department.

Dancers: Rebekka Diesenbacher, Ibrahim Erkara, Lisa Marie Hartmann, Björn Holtmann, Kristijan Janicijewic, Martin Kieras, Samuel Krenz, Maren Krüger, Esther Pickert, Jens Stohlmann and Pia Charlott Striczki

Direction: F. Piskorzynski, A. Böttcher, A. Heneka.

Production Year: 2012.

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OLD EYES ON NEW DANCE

(Denmark)

(Short film)
by Christine Borch
Length ca. 20 min.

“It is something about rolling on the floor and running around on bare feet and making strange and abstract movements. It doesn't interest me. I have been raised in the old ballet tradition. I don't care for the modern...no, I don't.”

“Horrible! It might be quite fun to do but it looks horrible.”

“It doesn't give me anything. And the music is awful but that is something totally different.”

Concept and camera: Christine Borch
Edition: Andreas Heinemann, Christine Borch
Production year: 2011

www.christineborch.com

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WHEN I WILL COME TWICE AND GO ONCE

(Mexico | Germany)

(Short film)
by Anna Weißenfels and Ixchel Mendoza
Length ca. 11 min.

By use of dreamlike imagery two characters are presented within an absurd situation. They perform various rituals trying to get closer to each other. There is aspiration for a change in a never changing situation. It will be the same story told the last time.

Direction, Choreography, Performance: Ixchel Mendoza Hernández, Anna Katharina Weißenfels

Text collage: Konrad Kaniuk

Voice: Zinzi Buchanan

Photography and camera: George Steffens

Sound design: Timur Üzel

Edition and montage: Maximiliano Mellado Marambio-Abele, Cristiane Schniebel

Production year: 2011

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SHE'S ALL DRESSED UP FOR PEACE

(Germany | France)

(Film & Performance)
by Lucia Rainer and Anais Héraud
Length ca. 20 min.

It is a dream that permanent comes again and than is almost over... we stay where we have been for long time alone... soon it must be over... we stay abreast.

Imagine a collage of movement, sounds and objects – See an experiment that blurs forms, figures and patterns of recognition – swirling into abstraction. The video-performance “She's All Dressed up for Peace” demonstrates that presence and attention are always relative and ephemeral: through words, dance, music and video illustrations. Be there when two bodies become an autonomic illustration of dazzle.

Concept and Performance: Anaïs Héraud and Lucia Rainer
Picture Credits: Jessica Segall
Production year: 2011

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GEDANKENSPIEGEL [step one]

(Germany)

(Status quo Installation)
by Navina Neverla
Length ca. 30 min. loop

The aim of this work in progress is to dissolve the structural unities [Film] Moving Image and [Dance] Moving Body in order to merge them. The basic principle of my work is the assumption that both means of expression live on MOVEMENT. While [Film] exists due to the movement of images, [Dance] subsists mostly on the movement of the body. What does Film [Moving Image] stand for? What is Dance [Moving Body] representing? What is it that a camera incorporates? What does the human body represent?

A follow up of "Gedankenspiegel" will be presented at end of July as result of a 2-months residency at Fleetstreet Hamburg.

Artistic direction: Navina Neverla
Dance composition: Veronique Langlott
Montage: Siegfried Hamm
Production year: 2011

www.MovingImageMovingBody.com.

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FE & C

(Mexico | Belgium | Germany)

(Short film)
by Gea Zazil Hernández
Length ca. 12 min.

Time passes, passes humanity and transforms everything. What is left, the imprint, is what matters. The transformation of everything in our life is a brief history of humanity, stay and transcend through objects is perhaps one of the goals of man. A woman travels through the veins of this factory leaving its trace consciously as a reflection of modernity in postmodernism in a dehumanizing space.

Concept and performer: Roxana Valdez
Choreography: Roxana Valdez, Gea Zazil Hernández
Performer: Roxana Valdez
Direction: Gea Hernández
Camera: Vicent Gisbert, Carlos Gallo, Víctor Hernández
Sound design: Alejandro Varela
Edition: Roberto Duarte/Ricardo Ramírez
Photography: Ely Vink
Production: Raúl Pelayo Jiménez
Production year: 2010-2011

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EMBODIED INSTINCT

(Mexico)

(Film & performance)
by Roxana Valdez
Length ca. 7:20 min.

Emptiness, body, space: subtle dialogue.
Compilation of several scenarios where the body is an eternal landscape of reconstruction, getting in different states of expression and modifying its architecture as a response of the coexistence with its environment. The body is expressed in a state of vulnerability, sharpening the ability of the senses to communicate intuitively with the space.

Edition: Roberto Duarte
Photographer: Ely Vink
Production year: 2011

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MOVEMENT STUDIES WITH CAMERA AND EDITING

(Denmark | Germany)

by Signe Koefoed
presents three short films:

No!
Length ca. 2 min.
“A Research and capture of an inner state of resistance.”
Dance, camera and editing: Signe Koefoed

Reform - into a plain line
Length ca. 1 min.

and

Reform – into black and white (Exhibited at Mica Moca, Berlin 2011)
Length ca. 3 min.

“Both Reform films are movement studies and adaption’s into a shape.”

Dance, camera and remodeling: Signe Koefoed

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VOLT

(Denmark | Germany)

(Music video)
Length ca. 4 min.

Video: Chichirik & Nindustrikt
Music: Traprikk Sweezee feat HBO
Performance: Signe Koefoed
Sound design: Nikolai Ockel Van Sallwitz
Flame artist: Daniel Basle
Flame: Aha Media

Production year: 2011

Selected and part of the European Media Art Festival (EMAF) Program "Sound and Vision" 2012

www.das-gaengeviertel.info

www.hamburgerkino.de



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DANCE PERFORMANCES

06 + 07.07.2012 | 8 pm

Hamburger Sprechwerk

*** *Public discussion with the evening artists after the performance***

“NACHTIGALL, ICK HÖR’ DIR TRAPSEN”

(Germany)

by Greta Granderath

Length ca. 25 min.

Turn-off for all lights. Stupid effect, uh affect: open up the eyes in the dark. Dimly the flutter of a bat, a ghost or of a stage technician? “Nachtigall, ick hör’ dir trapsen” is a game in the darkness, a demonstration effect, razzle-dazzle and background noise on stage. The black out usually marks the end of a stage performance, but in this project it opens the space for visible and invisible, for presence and absence and for simple tricks. In the dark one can make a lot of wind.

Concept: Greta Granderath

Performer: Greta Granderath, André Horenburg, Jonas Leifert, Timon Schmolling

Mentors: Tim Etchells, Bojana Kunst

Text: Greta Granderath, Nicola Sabbattini’s “Guidance to build scenery and theater machines” (1638)

Costume: Louisa Michelchen

Music: LP Die Kulisse. 99 verschiedene Geräusche für den Film- und Fotofreund

Thanks: Marc Aisenbrey, Hannah Georgi, André Schallenberg, Carolin Schmidt und Timon Schmolling.

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OBSCURITY

(Denmark)

by Andrea Charter Lund

Length ca. 10 min.

The shadow is made up of “dark” thoughts we don’t want to talk about. It is neither good nor bad, but we do not want to face the shadow. There is a shadow in everyone and it may take time to realize that we all have a darker side to us. Knowing your own darkness is the best method for dealing with the darkness’s of other people.

Concept and performance: Andrea Charter Lund

Thanks to: Contemporary Dance School Hamburg - CDSH, my teachers, my mentors Angela Guerreiro and Raul Valdez, my family, friends and colleagues.

The piece was conceived as part of the semester project Eigenart Solos "9 Whole" of the Contemporary Dance School Hamburg. Mentoring by Angela Guerreiro and Raul Valdez. In May 2011, listed in the theater courtyard.

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ONE ARMED SISSOR

(Germany)

by Sophia Guttenhöffer

Length ca. 5 min.

Hair. Attribute of identity. Expression of beauty, impulse for nausea. Hair of head, face hair, legs hair, underarm hair, chest hair, pubic hair... Who can wear which hair? It is social normalized! In the dance with the cutting scissors the body shows itself struggling with the rule implementation, rule adoption and rule denial.

Concept and performance: Sophia Guttenhöffer

www.rennarte.de

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I WALK THE LINE

(Poland | Germany)

by 1..1..3..4?!? It's not the Daltons

Length ca. 15 min.

Dogs walk the line like us, if we walk the earth to walk the line. To walk on a fine line makes a line become words and words to walk the talk without results. This walk on the wild side is not a walk in the park, it's taking a walk on the streets, where one walks behind the other to be the cock of the walk. To be on the line, if you take the same line, to go for a walk to blow the cobwebs away. A walk in the park to walk the clouds or walk the Line, above the line, along the line by the line. To cast the line, to cross the line until down the line, below the line.

"1...2...3...4...!?! IT'S NOT THE DALTONS?!?" found inspiration in the Comic lines. They take Illustrations as pattern and create a new world to walk the line.

Concept and performance: Anja Winterhalter, Paulina Pomana, Eva Bernhard

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IdA HAPPINÄS

(Germany)

by Teresa L. Rosenkrantz

Length ca. 15 min.

Who or what is IdA Happinäs?

That is the question Teresa Lucia Rosenkrantz is raising in her one-woman-show »IdA HAPPINÄS« as she sets out in search for her alter ego. If the self is not a unit, but a conglomeration of different means of representation, how dissimilar does the performer has to become in order to recognize herself as an Other? And in the course

of this, what role does the spectator's gaze upon her body play? Self-representation becomes presentation of the Other. It becomes a never-ending masquerade that remains fragile, as a perfect imitation cannot be accomplished.

IdA Happinäs is a dance between possibilities.
IdA Happinäs is an attempt to alienate the body.
IdA Happinäs is hard work on myself.

Concept and performance: Teresa Lucia Rosenkrantz
Musical collaboration: Axel Schmidt
Costume: Gläre Caspar, Teresa Lucia Rosenkrantz
Artistic assistance: Karina Behrendt
Dramaturgical assistance: Franziska Schnoor
Thanks: Lotte Haschke, Annabelle Oymann, Elio Wahlen

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HinundheR - WORK IN PROGRESS

(Austria | Germany)

von Ursina Tossi und Irene Kepl
Dauer ca. 10 Min.

It is not easy to see things from the center, rather than look down on them from above or from below them up, or from left to right and vice versa. Try it and you will see that everything changes.

(Gilles Deleuze / Felix Guattari, A Thousand Plateaus, Berlin 1992, p.39)

“HinundheR” (work in progress) is an experiment with the musician/violinist Irene Kepl from Vienna and the choreographer/dancer Ursina Tossi from Hamburg. We develop a non-hierarchic movement and observation concept. It should allow us to be inside and outside at the same time as an initiator and observer. The middle stays empty. The perspectives are multiplying and dissolving. We are raising the topics of temporality, continuity, mobility, repetition and the impossibility of repetition, production of senselessness in our field of movement and sound.

Concept and choreography: Ursina Tossi
Live music: Irene Kepl

www.ursinatossi.com

www.irenekepl.at

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1ST DUO

(Germany)

by Jascha and Nika Viehstädt
Length ca. 15 min.

“Nature delights in continuously sending us her notes of music” writes the Vietnamese astrophysicist Trinh Xuan Thuan in his book “The Secret Melody”, which gives also the name of Per Nørgård’s composition we use in this performance. In 5 movements which the same melodic base, Nørgård tries to support the listener through approximation and variation to realize the chaotic structures the hidden melody. For Nørgård and Xuan Thuan this is one of the most fundamental tasks of art and science. The

performers follows this idea and try to approach not so much the meaning contents of the piece but the formal aesthetics. Topical work and variation forms the fundament for an associative interpretation they understand as impulse rather than as idea to be consequent followed.

Choreography and dance: Nika Viehstädt, Jascha Viehstädt
Music: Per Nørgård, Sonata "The Secret Melody" for Violin Solo

www.costacompagnie.org
www.jaschaviehstaedt.com

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VENUES

Hamburger Sprechwerk
Klaus-Groth-Straße 23
20535 Hamburg
www.hamburgersprechwerk.de

- S-Bahn/U-Bahn Berliner Tor - Leave the subway station and walk straight up to the main exit. Up the stairs you will find yourself at Berliner Tor. Walk towards the Hotel Berlin and opposite of the hotel is the street Klaus-Groth-Straße. Walk up the road (6min.), you will find the venue on your left side.

Gängeviertel e.V.
Valentinskamp 34
20355 Hamburg
www.das-gaengeviertel.info

- U-Bahn Gänsemarkt und Messehallen

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TICKETS

Hamburger Sprechwerk 14,- € • Reduced * 9,- €
** Reduced tickets available for students, apprentices and disabled.*

Ticket hotline 0180-5040 300 (14 Ct./min./ German landline network | max. 0,42 Ct/min./ other providers); online booking:
www.hamburgersprechwerk.de
www.adticket.de

- *The "Film & Performance Installationen at Gängeviertel" and the Lindy Hope Crash-Course are entrance free. But of course any donation is welcome.*

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The **DanceKiosk-Hamburg** training program in co-operation with the **K3 - Centre for Choreography** begins on June 25th and over two weeks, dancers, choreographers, actors, amateur and this year also children can win additional insights about movement and choreographic research with the experienced choreographers like

Tomaz Simatovic, Janusz Orlik, Alexander Andriyashkin and the young dancer Ira Hamburg Demina.

DAILY TRAINING

CONTEMPORARY DANCE | Janusz Orlik

(Poland)

June 25 – 29, 2012 | 10 – 12 am | K32

K3 - Zentrum für Choreographie | Tanzplan Hamburg

The class will begin with a short technique exercises followed by a creative work, often based on ideas of the performance. During the class the participants are making aware of using the breath, staying grounded as well as an eye contact while working with a partner. The approach is to challenge and allow each participant to explore their own way of moving using their own creativity and ideas. We might do some singing, some dancing and some fooling around. And if we want to tell some jokes, we can do that too. It is not always about the precision but a mutual communication.

www.januszorlik.com

Teaching language: English

Maximum number of participants: 15

Open to participants with an intermediate/high level experience in contemporary dance.

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CONTEMPORARY DANCE | Ira Demina

(Russia | Germany)

July 02 – 06, 2012 | 10 – 12 am | K32

K3-Zentrum für Choreographie | Tanzplan Hamburg

Contemporary dance class is physically and energetically demanding. Influences are found from different dance techniques as well as from martial arts and yoga. Floor work, off-balance, impulse, usage of momentum, projection in space, shifting the weight, twisting and spirals in a fluid dynamic, principle of flow are of great importance. Combination of power and release will lead to new movement qualities, to the maximal usage of body opportunities, courage in taking risks and to alternative definitions of strength or tension. Main goal is to increase physical awareness, to challenge in order to be able to push individual limits, but keep the body safe. Participants will be encourage to experiment and explore new or unfamiliar movement patterns. The class builds up from warm-up, low/floor work through standing, fly-low and improvisation exercises to a final choreographic sequence. This is a dynamic class, oriented on building physical strength and endurance.

www.irademina.wordpress.com

Teaching language: English and German

Maximum number of participants: 15

Open to participants with an intermediate/high level experience in contemporary dance.

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WORKSHOP

DANCE AND NOT ONLY TROUGH THE PILLOW | Alexandre Andriyashkin (Russia)

June 25 – 29, 2012 | 1 – 4 pm | K32

K3-Zentrum für Choreographie | Tanzplan Hamburg

* *Open-Door day* June 29 at 3 pm | K32

In these workshops we will deal with movement and dance with... pillows. We will regard pillow as a center, as safety equipment, an idea, weight, inertia, an object, a thought. Along with the dance component, a part of the master-class will be devoted to basic existence tools. Not only in words but in the simple exercises using all the same pillows, we'll be working with basic concepts as trust, responsibility, communication. We will try if not to reformulate, but question these terms, and at least make them practical. That means, we will take a look at and examine our intentions, reactions, our dance and coexistence. All this does not cancel the lightness and the possibility to have some fun. The pillow will serve us as a teacher and a partner.

www.youtube.com/watch?v=qpODtu7h_u0

Teaching language: English

Maximum number of participants: 15

This workshop aims all age groups. All workshop participants should bring a pillow.

Colors are welcome. Best pillow of all:

www.ikea.com/gb/en/catalog/products/00120385

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COMPOSITION AND CHOREOGRAPHY | Tomaž Simatović (The Netherlands | Slovenia)

July 02 – 04, 2012 | 1 – 4 pm | K32

K3-Zentrum für Choreographie | Tanzplan Hamburg

* *Open-Door day* July 04 at 3 pm | K32

This workshop is a direct interchange with Tomaž Simatović's choreographic researches and acts as a platform which presents them within the classes. His wide dance background, folkdances, hip hop, ballet modern dance and contemporary dance has been forming him and caused his decision avoiding the rigidness of conventional forms. Through a repetitive structure at the beginning of the class, which concentrates on the physical feelings of "jumping/diving", he leads the workshop through the private experience of abundant movement composition. During the class the participants see some well known forms of the release techniques. A works with the circular and spiral energy flow. Always present is the work with the source of movement: the breath. What characterizes his dance is the controlled joint articulation, that conducts to abruptly dynamic and levels changes while the body tries to stay soft to allow the pleasure to "perform". This is a process which remembers the vague consistence of water.

www.tsimatovic.blogspot.com

Teaching language: English

Maximum number of participants: 15

Open to participants with an intermediate/high level experience in contemporary dance.

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REGISTRATION

Please send your application by mail or E-mail to:

DanceKiosk-Hamburg

c/o Angela Guerreiro

Marktstrasse 111, H5/6

D-20357 Hamburg

booking@dancekiosk-hamburg.de

Download Application form: www.dancekiosk-hamburg.de

BANK TRANSFER

Kontoinhaberin: DanceKiosk-Hamburg/Angela Guerreiro
Bank: Hamburger Sparkasse
BLZ: 200 505 50
Account: 1228135495
Foreign transfer
IBAN-Code: DE79200505501228135495
BIC-SWIFT-Code: HASPDEHHXXX

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PRICES

Daily Training 10-12pm

Weekly fee: 40 Euro
Single class: 10 Euro

Workshop 1 – 4 pm

5 days: 100 Euro

Workshop 1 – 4 pm

3 Days: 60 Euro

* Money transfer at least 14 days before the Lab/Training dates. Or pay cash at Training/Workshop location.

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LOCATION

K3 - Zentrum für Choreographie | Tanzplan Hamburg
Jarrestrasse 20
22303 Hamburg
www.k3-hamburg.de

- Take subway Line 3, yellow line direction Borgweg, 12 min walk direction Kampnagel. You find K3 entrance behind the Casino restaurant.

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CONTACT

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