



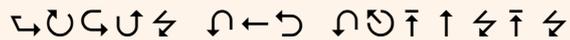
MODUL-DANCE IS STARTING INTO THE NEXT SEASON!

During summertime, many of the first selected artists were rehearsing and practicing throughout Europe, their results will be presented in autumn – check our calendar - and we are very curious about the new productions and the experiences the artists did make. As one of the main ideas of modul-dance is to offer choreographers European experience, we are very much interested in the expectations and the real reports of the artists they made at different places, with different audiences and dance communities. This helps us and all partner dance-houses to develop reasonable conditions, collaborations and presentation formats for the artists and for the audience for now and the future.

So be curious and follow the artist's way through Europe – all reports you will find here and also on www.modul-dance.eu.

And modul-dance is developing, too. In September, the 2nd round of new artists will be selected and approved. Then 38 choreographers joined the project, in total we are expecting that approx. 50 choreographers will be supported by modul-dance. What a challenge! From November 9-13, 2010, Mercat de les Flors will present the first small version of a "modul-dance festival" and is presenting Perrine Valli (CH), Kaori Ito (GER) and Fearghus O'Conchuir (IE). This format will be worked out together with other partners, so in 2012 and during the entire year at different places wholeover Europe we will have the first round of modul-dance festivals. So stay curious!

FOCUS ON ARTISTS



My abiding memory of the research time I spent in Nicosia was of the last evening spent with some of the delegates of the Dance/Body conference on the Turkish side of the city. We followed the academic Stavros Karayanni there to a cafe in a beautiful old square that once a month hosted a 'pink party' for gays and lesbians. There, Stavros danced a delicious, friendly belly-dance and I felt in that moment the embodiment of the conference theme: Dance/Body at the Crossroads of Culture.

Here was dancing where politics, gender, sexuality and ethnicity shimmied and swayed. And it felt good to be there.

My time in Nicosia was under the rubric of research module with modul-dance. Having used research at the Art Stations in Poznan and a residency at The Place to help me make my new work *Tabernacle*, I had originally intended that a research visit to Dance Gate in Nicosia would be part of that process too. It didn't work out that way but when I was invited to speak at the Dance/Body conference, it made sense to combine it with a period of research there.

While I didn't have a studio in Nicosia during that time, it didn't matter. I was recovering from a knee surgery so couldn't dance. Besides, having come directly from premiering *Tabernacle* in the Dublin Dance Festival what I needed was time to assimilate and reflect on that process. Doing it in such an stimulating context as the divided city of Nicosia, given that Ireland has its own history of division, helped many thoughts to settle in my head and opened up some new avenues for thinking. Arianna Economou of Dance Gate arranged for me to stay in a house directly on the green line that separates Greek Nicosia from what they call 'the other side' or Turkish-occupied Nicosia. Having a checkpoint directly outside my door, hearing the call to prayer from the Turkish mosques, seeing the rubble of bombed buildings and the guns of young soldiers reminded me how fraught the encounter with otherness can be.

Fearghus O'Conchuir

Shimmying with Friends and Strangers
Modul-dance research - Dance Gate Lefkosia
Cyprus

And yet I was also delighted to find that the no-man's land of the green line has created a haven for plant and animal life that has a protected corridor across divided Cyprus. There is space for growth and possibility in the fissures between people.

There were many practical benefits to being in Nicosia too. Because the conference was supported by modul-dance, there was a gathering of the partners there. It was a bonus to be able to meet many of those people to whom I'd scarcely had a chance to talk when we first gathered in Lyon last year. Because I spoke at the conference, I had an opportunity to explain a little more about what motivates my work and it felt that this extra information was useful in letting the partners get to know me. With the partners who are supporting the residencies and tour of *Tabernacle* in November, it was much more concrete to be able to talk through face-to-face the details that we have discussed by email a dozen times.

It was also inspiring to see the work of fellow modul-dance artist Alexandra Waierstall. The extract from *Mapping the Wind* that I saw made me want to understand her process and priorities. We've only just begun a conversation but it made me realise how keen I am to understand the work of all the MD artists and what a pity it is that the opportunity to do so is limited to these chance crossings. These opportunities for exchange between artists and MD partners are what I hoped would come out of modul-dance but it was luck that made them possible in Nicosia. The research module wasn't supposed to turn out like that. I had intended to do it in the Spring. But having this time to think after an intense creation process, to be stimulated by the environment and the conference delegates, to meet fellow artists and MD partners was very beneficial.

I look forward to the next phase of modul-dance activity when we undertake residencies and presentations of *Tabernacle* this November at Mercat de les Flors, Kino Siska and The Place.



Frauke Requardt

Creating 'Episode' was an incredible rich learning experience to me. It has been the first piece of work as the sole director following on from three collaborations of different kinds. To be the only one who calls the shots, to be the one who's vision is the centre motivation is a responsibility and a joy much different from sharing this position. It was a great reminder of what it is that I deeply care for in my art and also a pleasant surprise as I acknowledged the growth from these previous joined experiences coming into play when directing solely.

We had a residency in Dublin at Dance Ireland and a residency in Tilburg at Station Zuid as part of modul-dance. Each of those residencies brought out a surprise or an unusual perspective onto the work. There seems to be a 're-shuffling' of the things you 'know' when placed into an unknown environment. The questioning of what I usually take for granted then seem to be what brings the new insight. There are a number of other important aspects to being away from your usual stomping ground: Firstly, there is an undivided focus for the work as interruptions from daily life are taken away. Secondly, there is an intense and intimate exchange between the people you work with. It has been a real joy and a great benefit to the work to get to know each other in this way. In which other profession do you spend three weeks in a packed house with each other, cook and eat together and share thoughts and, well, the bathroom? The residencies definitely provided for personal growth on an interpersonal level -meaning there was a learning process in the way we communicate with each other. Communication seems to be any way at the core of the creative process somehow.

We had a premiere in June at The Place. As always there were last minute concerns. Part of our set is a big beautiful salmon-coloured austrian curtain which reveals and hides the pianist, singer and various other scenes. This curtain turned out to be incredibly difficult to control: The first time it worked was in fact the premiere.

So I sat in the audience sweating and hoping... I am so pleased to be able to say that the two shows we had at The Place were a complete success. It was sold out on the first night and almost full on the second and there was a fantastic response afterwards. 'Episode' got good reviews and some really great ones. This show is a very personal one and I wasn't sure if it would be accessible or entertaining enough- both things I care for. What had been created was still too new to myself to be able to reflect on it in regards to these factors as the focus had been on creating meaning in new ways. It was basically a bit of a ride!



CHATHA COMPANY / AÏCHA M'BAREK & HAFIZ DHAOU

KHARBGA: A NEW PIECE SUPPORTED BY MODUL-DANCE

Aïcha M'Barek and Hafiz Dhaou founded Chatha in 2005, the same year the two Tunisian-born dancers and choreographers settled in Lyon. Their choreographic language evokes sensuality and generosity and with sincerity and courage it translates the emotion hidden behind the weight of tradition.

One of their group pieces, entitled *Vu*, created in 2006 during the Biennale de la Danse de Lyon, questioned the audience's perspective on art and delved into how appearances affect our relationships with one another. In 2010, they both choreographed an intimate solo piece performed by Hafiz Dhaou, *Kawa*, based on the words of the poet Mahmoud Darwich. In 2011, they created a piece for the twenty-seven dancers of the Choreographic Centre and National Ballet of Lorraine, entitled *Un Des Sens*, which plays with shadows and veils.

Aïcha M'Barek and Hafiz Dhaou are now working on their latest piece *Kharbga*, which will be premiered in mid-September 2011 in Lyon. This new piece is inspired once again by their France-Tunisia relationship. The *kharbga* is a very popular ancient game from in North Africa, a game of strategy that is played on the floor and in which opponents try to anticipate and interpret one another. On the surface it appears friendly, but like any game it hides fierce rivalry. Indeed, competition and rivalry are some of themes that the choreographers investigate with their team of six performers. The show plays with questions of conflict, games and power.

There are frequent echoes of the recent events in Tunisia and the Arab world, and although *Kharbga* has no political ambitions, for Aïcha and Hafiz it has not been possible to ignore the "Arab Spring" in the creative process. In Lyon, one week before the premiere on September 15th, during the last days of residency, the stage became scattered with stones, unstable, acrid, difficult to understand and tame. Piles of stones dotted here and there are obstacles to be crossed, islands or even graves.

Does this unstable surface serve as a metaphor for the world in which we live, its games of strategy? Or does it represent the rules that govern our society?

In the performance, dance and music come together in a powerful and redeeming crescendo. Alone, in duets and then in groups, the six *kharbga* "players" draw their own road and write their fate. One of the six evolves apart, in another world which sometimes resists him and sometimes protects him: he's an actor to whom blindness confers a singular presence, a keen listener who pays careful attention to others and his surroundings.

Kharbga has been made possible with the support of *modul-dance*, with residencies this spring and summer in CDC Toulouse and Maison de la Danse in Lyon.

AÏCHA M'BAREK AND HAFIZ ABOUT THEIR MODUL-DANCE EXPERIENCE

"Over the past few years, we have had some wonderful opportunities to present ourselves and our work abroad, thanks to the artistic interest and trust of some loyal partners in, amongst other places, France, Africa and other Mediterranean countries. The truth is that *Modul-dance* has given us the chance to show our work to other European partners and that's very valuable. Our new piece *Kharbga* is ambitious, unique and different from our previous work. It could be considered the starting point of our career's evolution. The perspective, the feed-back, the advice and of course the support of the European *Modul-dance* partners have been both encouraging and inspiring."



Anne Juren and Roland Rauschmeier

Tableaux Vivants

Within the frame of the modul-dance project, we worked in three different locations (Faro/Portugal, Poznań/Poland and Ljubljana/Slovenia) on the conceptualisation, ideal configuration and technical translation of our idea for *Tableaux Vivants*.

During our stay in Faro, the composer Johannes Maria Staud gave us a compilation of his works based on the suite *Berenice* so that we could take some initial decisions on the choice of music. We also developed a comprehensive mind map that included socio-historic facts, artists and relevant eras for our performance. The southern atmosphere and some very pleasant and spacious studios made Faro an ideal place to work and make an in-depth study of concepts and ideas in a relaxed way.

In Poznań we analysed our artistic stance in the context of plastic and performance arts so that we could establish the underlying structure of the piece. We decided to develop five thematic groups on Europe's cultural development, using an approach that spanned several, bringing them together in terms of space and performance set-up.

To do so, we stuck to the time sequence of the themes, starting with the wall paintings of Lascaux caves and moving on to the origins of central perspective in the Renaissance and the optimistic abundance of the Baroque. In the fourth part of our artistic research we hit upon the idea of reinterpreting the Oskar Schlemmer and Bauhaus Triadic ballet. The last part tackles the problems of giving today's artistic output validity and meaning in relation to the media cannons and their inherent evaluation. The choice of each cultural era is tied to personal experiences, such as a trip to Lascaux or extensive research into the influence that Bauhaus has had on the artistic development of Juren and Rauschmeier.

In Ljubljana, during a relatively initial stage of the project's conception, we were able to work on the lighting for the definitive performance. This allowed us to dedicate more time to experiment with the inclusion of several media and genres with our performers.

We also made the final musical selection, by this point Staud had already made four versions. We would like to emphasise Johannes Maria Staud's openness and interest in our work and how he adapted to our – ever changing – way of creating. From a musical perspective he accompanied and complemented the development of the piece. In the woodlands around Ljubljana we organised a photographic session in which we researched the "Bauhaus party" of 1924. This session also led to a number of videos and important ideological considerations for future projects.

In short, without the modul-dance project, we wouldn't have had access to the conditions and resources necessary to create *Tableaux Vivants*. We hope to be able to bring our performance to as many project participants as possible!



Mike O'Connor

Carte Blanche Report
Mike O'Connor TQW
Residency held at The Place London
July 18-22, 2011
Workshop with Rui Horta

"The Carte Blanche program provided me with the opportunity to attend a workshop led by Rui Horta at The Place in London. As all the local participants were selected, the group I was able to interact with was very diverse and of course articulate and professional. In addition, there was another CB participant there from Spain and I found it enjoyable to participate in the exchange alongside her. In fact as the dance world is so small, it became evident that I was already connected to some of the other participants through mutual colleagues.

During my time there, Rui basically provided us with a platform to interact with the other dancers and choreographers and the structure easily allowed us to focus on ourselves, our interests and who we would like to collaborate with, which I found helped enhance some of the overall feelings of exchange. It was very exciting to see what interested the dancers from London and what aspects of performance they preferred and were talented in, in comparison to myself.

I also had the chance to meet with the directors, Eddie and Karen, of The Place to speak about how they view the London dance scene. Simply, it was a beneficial first step towards meeting each other that I hope will foster connections in the future during the rest of our careers when we cross paths. For me it was more beneficial to have meetings like this and to talk about the relationships between the developing choreographer and the institution and to have the chance to attach faces and personalities to these roles, than for instance engaging with Rui. Nonetheless, it was very inspiring to listen to Rui explain his perspective on the history of dance through his eyes. He was very generous and sincere and simply sharing opinions without an agenda was a very comfortable way to have a residency that allowed me to see other perspectives with the colleagues in London as well as artists from an older generation. Lastly, in the final project we created, I felt I was able to tackle successfully some of the conditions that usually distance me from working in groups or with others.

I was involved with a large group with people from completely different artistic/dance backgrounds and we/I was able to really collaborate and foster a respectful platform for sharing ideas, compromising and discussing options. I was very impressed with the degree of maturity from the other participants and I will definitely keep in contact with some. Being able to collaborate with a group and find how everyone's own talent could be appreciated opened up my sense of community and was definitely the highlight of the exchange."

Mike O'Connor

FOCUS ON DANCEHOUSES



Tanzquartier Wien

In November 2011, one of Tanzquartier's big activity in the framework of modul-dance will be an international "Symposium on the economics of producing, between extravagance and calculation"

Against the background of deep changes in habitats and the ecological, economic and intercultural preconditions of our action, precisely because of the specific involvement and participation of contemporary dance and performance art in these processes, the related practice of production is up for discussion in a special way.

In the framework of the FEEDBACK programme from November 17-19, 2011, which shows the most interesting Austrian dance productions from the past two years, Tanzquartier Wien will focus – in a two-day and international symposium in introductory lectures, dialogues and round tables –producers, artists and theoreticians dedicate themselves to various aspects that mark the "Inter-Esse", the being together, the sharing and allocating of interests and roles in the context of the production and conveying of artistic works. What are the "hard facts" and what are the ideal values of the houses such as the Tanzquartier Wien that produce the basis of our artistic, arts-policy and institutional decisions? What roles do concepts of trust, extravagance and squandering oneself play in exchange and cooperation? How does the incalculable and the superfluous in artistic production unsettle the calculated and the strategic in order to open up new territories for art and its audience? Starting from various questions and in dialogue with the practice of all those involved, the event invites people to an exchange of views on the present-day economics of producing.

With a.o.: Rickard Borgstrom (N), Claudia Bosse (D/A), Gurur Ertem (TR), Veronica Kaup-Hasler (A), Klaus Ludwig (D/B), Torsten Michaelsen (D) and Philippe Riera (F/A), Ivana Ivkovic (HR), Anne Juren and Roland Rauschmeier (A/F), Virve Sutinen (S) – tba

Please follow the detailed programme at www.tqw.at

General:

"But paradise is barred and the cherub behind us; we'll have to make a journey round the world and see if it's open again somewhere round the back" (Heinrich von Kleist)

The Tanzquartier Wien (TQW) is one of the most important dance houses in Europe when it comes to thinking ahead and promoting contemporary dance and performance and the related theoretical discourses and standpoints. Against the background of a transdisciplinary understanding of art that is also reflected in the location of the TQW at the centre of the MuseumsQuartier, the tracing of contemporary developments and pioneering tendencies in dance creation and the dialogic proximity with arts determine our actions as well as the formats.

Artistic processes are important to us: we receive, initiate, care for and protect them, but also share their risks. To take up open ends, to continue them and mediate in between working process and production are the central motivations for curating the international guest-performance programme, local and also prospective international co-productions, artists' residencies, the workshop and training programme or open project forms that promote the aspects of artistic research.

An integral component of programme design and development is the theoretical knowledge of dance and performance, which the TQW has played a decisive role in extending since its foundation. The advanced and continuous development of theory will continue to be related to historical concepts and the interest will continue to focus on linking the articulated and the unarticulated in artistic and theoretical practice and on questioning.

Together with the artists and the audience, we would like to propose paths through the diverse topographies of the choreographic landscape. To turn upside down the contemporary and the historical, the existing and the still fictional, to turn it inside out and to set out on a journey and enthuse for the participation in the most exciting art form of the present and the future.

Tanzquartier Wien is dealing with three strands:

- The international and national performance programme
- A daily training- and workshop programme
- Dance and Performance Theory, Archive and Library



Adc Genève Association for Contemporary Dance

ADC feels it is important to belong to a network like this. It helps us to develop certain aspects of our various modules, such as residence, for example, or co-production. The fact that the project involves dance houses of diverse sizes is also stimulating since it allows us to assert our special features (we have a modest structure in comparison to certain houses, we are based in the heart of Europe but are extra-Europeans, and we do not yet have facilities of our own), while furthering our development through new collaborations.

ADC was formed in 1986 with the aim to promote contemporary dance in Geneva.

Residing at Salle Patiño until 1997, ADC became a nomadic dance association in 1998, presenting its productions in different spaces in the city. The insertion of a complete dance season within the different centres' already packed theatre schedules is quite a challenge. Additionally, the work of creation requires the reservation of time for the selfsame creation of each piece, as well as time for its presentation, that is to say, for its performance.

In 1998, at the request of the city council's Cultural Affairs Department, ADC formed a working group with Geneva's choreographers to establish a dance house in the city.

In April 2004, ADC installed itself provisionally in the Salle Communale des Eaux-Vives, setting up a technical structure adapted to choreographic art performance that could be fully dismantled. This temporary installation led ADC to establish itself in its own facilities in 2007-2008.

As a result of a referendum held in the municipality of Lancy in October 2006, the project for the installation of a dance house in that town's future social and cultural centre (L'Escargot) was rejected. Subsequently, ADC worked along other lines to achieve the creation of a specific space for choreographic performance.

In 2007 we reformulated our need for a specific dance space, which we call the "Dance Pavilion". This is a simple functional project.

Indeed, our idea for a dance pavilion is considered a "light-weight project" because it does not involve any underground volumes. It is a close relative to the Théâtre du Loup or to the French choreographer Maguy Marin's Centre Chorégraphique National at Rillieux-la-Pape, a suburb of Lyon. Our Dance Pavilion project is currently in gestation in the political sphere and may come to be established in the city centre.

ADC's activities

- ADC is above all a programming structure that presents contemporary dance performances at the Salle des Eaux-Vives. Some fifteen productions are proposed for each season, including 4 to 6 new creations, mostly by local choreographers, and presentations of Swiss and international dance companies. In all, ADC proposes between 70 and 90 performances, including the exceptional presentations held at Geneva's BFM.

- Likewise, ADC coordinates the programming of the dance stage at Geneva's dance festival, the Fête de la Musique.

- ADC carries out a certain number of activities and mediation projects favouring the perception and comprehension of choreographic culture. These include, for example, audience workshops, meetings with audiences, presentations of dance films and videos, conferences, training placements, etc. The association has also published *Journal de l'adc* since 1996 with the aim to unfold a discourse on contemporary dance that is comprehensible for all. This journal is addressed in particular to ADC's audience and more broadly to the dance audience at large and to all interested readers. With a press run of 8,500 copies, this is Switzerland's only specialist dance journal. Moreover, since 2007 ADC makes available to the public its Dance Documentation Centre, which comprises over 500 publications in French and a like number of visual media.

- ADC manages three studios provided by the City of Geneva at the Maison des Arts du Grütli. These studios are intended for dance professionals and they are assigned with priority for the creation work of companies programmed by ADC and/or subsidised by the City of Geneva.

- ADC unfolds its activities with particular attention to their positioning within a dynamic of local, regional, national and European networks. The association has taken part in the creation of several networks in which it remains active to this day: *Passedanse*, *Repérages de Danse* in Lille, and *Reso-Réseau de Danse Suisse*. Likewise, ADC seeks to continue to join new networks and to establish partnerships favouring the spread of its prestige, such as the one launched at European level – the EDN or European Dance Network, an exchange and cooperation network that brings together the European dance houses.

- In 2010, ADC signed its first subvention agreement with the City and State of Geneva for the period 2010-2013.

More information at www.adc-geneve.ch

