

Liebe Leser*innen,

im Dezember haben die Berliner Abgeordneten über den Doppelhaushalt 2020/21 entschieden. Und es gibt Grund zur Freude für den Tanz: Die Berliner Kulturpolitik hat ein starkes, zukunftsweisendes Zeichen gesetzt. In den kommenden zwei Jahren werden mit insgesamt knapp 2,4 Millionen Euro die dezentrale Berliner Tanzlandschaft gestärkt und Konzeptionsphasen für das seit Jahren geforderte Haus für Tanz & Choreografie, ein Tanzarchiv und ein Vermittlungszentrum ermöglicht. Und es können drei Pilotprojekte gestartet werden: Das Residenzprogramm für Berliner Tanzschaffende, welches die Arbeitszusammenhänge zwischen in Berlin lebenden Künstler*innen und Tanzorten stärken soll, der Distributionsfonds und eine geradezu revolutionäre Maßnahme – das Tanzhonorar. Mit dem Pilotprojekt *Tanzpraxis* fördert der Senat ab 2020 zwei Jahre lang mehr als 30 Tänzer*innen und Choreograf*innen für die Professionalisierung ihrer künstlerischen Praxis – projektunabhängig und monatlich mit einem Festbetrag. Das Making-Of des Pilotprojekts und die damit verbundenen Anliegen stellen Mitwirkende der „AG Money and more“ des *Runden Tisches Tanz 2018* vor. Dort ist das Berliner Modell eines Tanzhonorars entstanden.

An den Start geht im Januar auch die *Offensive Tanz für junges Publikum*, ein Kooperationsprojekt von vier Berliner Partner-Institutionen, die mit Geldern des Förderprogramms *TANZPAKT Stadt-Land-Bund* zwei Jahre lang Strukturen schaffen für professionelle Tanzkunst, die sich an ein junges Publikum wendet. Michaela Schlagenwerth berichtet.

Künstlerische Projekte mit jungen Menschen entstehen seit 2005 bei *TanzZeit – Zeit für Tanz an Schulen*. Gebündelt hat die Initiative ihr Wissen aus dem Projektalltag an Berliner Schulen mit dem Online-Tool *Calypso*, erzählen die Künstlerin Elisa Zucchetti, die Lehrerin Martina Multhaup-Gerz und die *TanzZeit*-Gründerin und -Leiterin Livia Patrizi im Interview.

Wie Tanz mit Energien arbeitet und dabei die lebensweltliche Sehnsucht nach (Grenz-)Überschreitung widerspiegelt, beschreibt die Tanzwissenschaftlerin Sabine Huschka in ihrem Essay auf diesen Seiten.

In den Vorschauen spiegelt sich die Lust am Jahresauftakt-Festival – von den *Tanztagen* an den Sophiensaalen, die 2020 noch einmal von Anna Mülter kuratiert werden, über *PURPLE, Made in Potsdam* und *OPEN SPACES* der Tanzfabrik Berlin bis zum Programmschwerpunkt *New Empathies* am radialsystem. Wie viel Tanz in der Stadt auch darüber hinaus gezeigt wird, erweist der prall gefüllte Kalender für die Monate Januar und Februar 2020.

Einen frohen Start ins neue Tanz-Jahr wünscht
Elena Philipp

A Scintillating and Constantly Affirmed World

About choreography as force fields and working with energies: an essay.

Losing oneself in a frenzy, overcoming boundaries – physically and mentally, alone and in a group: Sabine Huschka sees this desire for transgression as a sign of our times. According to Huschka, these desires for limitlessness are mirrored in dance, the transgressive is booming. She has also written about energies and how choreographers use them as 'active forces', according to the meaning of the ancient Greek term *energeia*, in the recently published anthology *Energy and Forces as Aesthetic Interventions: Politics of Bodily Scenarios*, which she co-edited with theatre scholar Barbara Gronau. Huschka, an academic dance and theatre scholar, has been leading the DFG research project 'Transgressions' at the Inter-University Centre for Dance Berlin (HZT) since 2015. At the end of January, she and Gerald Siegmund, Professor of Choreography and Performance at the Institute for Applied Theatre Studies, organised the conference 'Choreography as Cultural Technique' in Gießen.

Text: Sabine Huschka

Dance scholar

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Moments of excess, which transform

Our real-world reality has long been driven by the desire to constantly cross borders. This applies to the blurring of gender boundaries, as well as to physical delimitation through technological devices, or our always delimited mental spaces in the midst of a technologically controlled delusion. The cultural desire to expand has long required a constant being-out-of-oneself.

But it rarely lives up to the promises of happiness that come with it. Dance – it seems – reflects these real-life forces within our culture in aesthetic confrontations with 'energies', in order to present them as physical and choreographic fields of an ongoing, demanding and irrepressible transformation. With targeted energetic scenarios, choreographic work often follows the desire to enable other forms of coming together (if not to make the coming together perceptible at all) and to unlock the forces of connection. Yet what in fact distinguishes an aesthetic work with 'energies': after all, doesn't every body-based aesthetic work focus on a physical and mental initiation of movements, a mobilization of forces?

The aesthetic work with *energeia* applies specifically to the initiation process of moving oneself, and focuses on the transformative itself, and the transformative movement competences of the body. The performative and quite idiosyncratic potentiality of the body to mobilize itself thereby comes into play, in a negotiation process that transgresses the body as the subject of 'its movements'. Indeed, as Hans-Thies Lehmann formulated for the 'tragic' as a form of transgression, there are moments of 'excess and immanent self-endangerment' that indicate 'a turn of the subject against himself'. Lehmann's theory in Tragedy and Dramatic Theatre illustrates the decisive paradox of an aesthetic work with 'energy', namely 'that even the self itself is not constituted otherwise than by its loss'. This marks the essence of the work of *energeia*: namely to induce the initiation

of aesthetic force fields that apply to the transgressions of the body (in its abilities, its possibilities, its images and concepts). This describes a practice in which the gift of bodies to move themselves is explored as an aesthetic experience, one that consciously lets something in that affects the body.

Structuring forces and transferring energies

Energeia occurs, as physics knows, as a transformation, without consuming itself or being generated. Contemporary dance radically provides this knowledge with an aesthetic setting. **Current choreographic works such as 'Deep Sky Objects' by Matteo Marziano Graziano, 'Arcana Swarm' by Kat Válastur, or from a year or two ago such as 'Pervasive Magnetic Stimuli' by Margrét Sara Guðjónsdóttir, 'Schleppen' by Wilhelm Groener, as well as 'Pieces and Elements' by Isabelle Schäd – all of them (and some more like Doris Uhlich's techno trilogy, or 'Violet' (2011) by Meg Stuart / Damaged Goods) follow a similar ambition, despite their differences.**

Their examinations deal with an explicit work with 'energies' – be it to 'explore forces of endless presence' (Guðjónsdóttir), 'to pursue the energetic potential of the body' (Schäd), or to reflect the 'energy patterns of nature' (Stuart); to engage with powers that 'act on the body, but also those that emanate from it' (Wilhelm Groener), to explore or to follow a utopian vision, 'to flood the theatre space with energy and to transmit energies' (Doris Uhlich). These works could be described as distinct aesthetic scenarios of *energeia*, in which, according to the ancient Greek meaning, 'acting forces' are actually at work by means of intensely charged body states; aesthetic forces in and between the bodies are called up, generated and played out.

Ever-present and strange world spheres

With 'Deep Sky Objects', Matteo Marziano Graziano is committed to the affecting power of somatic force fields, created by seven performers with different backgrounds, by means of imaginative approaches to affecting oneself. They move in sensory-nervous force fields of their own wandering perceptive processes, which bring their physical states of unrelaxation and dis-charge into contact with one another, reconciling them and separating them from each other with no apparent external rationale. Graziano inserts strange-looking spheres of movement into a choreographic structure of expansion and surprising concreteness, in order to open up affective relations between the performers. In a state of suspended time, 'Deep Sky Objects' also plays with an omnipresence of 'foreign' forces that act on bodies both from outside them and between them.



In Wind und Weite einer anderen Wirklichkeitszone: „Arcana Swarm“ von Kat Válastur.

Foto: Dorothea Tuch

With 'Arcana Swarm', Kat Válastur also opens up a strange world sphere that, unlike theatrical worlds, works with shifts in perception. Her movement technique, called *morphing*, takes a look into other realms of reality with a cinematic effect. The seven dancers oscillate in their bodies between joy, momentary bliss, terror, pain and fear. However, their affective transformations do not erupt from the self-reference of physical-mental states, but shift in harmony with audible cues set from outside. Like alien forces of another power, the bodies change conditions with ease: they hop up a step, wave handkerchiefs, lie motionless on the floor, or draw an oversized pink heart across the stage. A heavy wind blows along the black-curtained stage walls, expanding and framing the energetic scenarios of the scene's 'alien residents', who sometimes send calls, strange sounds and sweet voices into microphones that protrude into the stage like organic plants. Here, 'energy' as a social, otherworldly, transformative power finds a theatrically engrossed scenery.

Boundary as a glowing trace of a crossing

The striking interest in 'energies' in contemporary dance carries with it a clear knowledge of the possibility to de-localise body-scenes. It is a knowledge of

increase in intensity of physical movement processes, and thus a knowledge of sensory perception spheres as temporal processes of becoming aware – in short, their *aisthesis* – which apply to performative bodies as well as to the viewer's gaze. Traditional constructs of time, space and body pass into other orders of transformative processes that point beyond themselves. 'I believe', emphasises Meg Stuart, 'we all want to get out of our everyday reality. We want to have that feeling that we are merging with something else ... that we can overcome the boundaries between us and others'.

Expressions like these appeal to the aesthetic potential of energy as a choreographic force field, in a way that explicitly calls up a utopian dimension. Thus these aesthetic approaches to energy are emphatically geared towards the desire to open up 'a scintillating and constantly affirmed world, a world without shadow or twilight, without that serpentine "no" that bites into fruits and lodges their contradictions at their core', as Michel Foucault writes in his A Preface to Transgression. The aesthetic dimension of transgression made Foucault think of the border as a figure. And there is inherent knowledge in striving to overcome borders, since 'Transgression carries the limit right to the limit of its being; transgression forces the limit to face the fact of its imminent disappearance, to find itself in what it excludes (perhaps, to be more exact, to recognize itself for the first time), to experience its positive truth in its downward fall'.

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Kalender: Alle Tanzveranstaltungen in Berlin und Umgebung

Ein anarchischer Kurztrip aus dem kontrollierten Alltag ist Clément Layes' „ONONON“, eine Pop-Up-Choreografie, die Tanz an Schulen bringt. Im Januar öffnet sich Layes' Zauberbox beim Festival *Made in Potsdam* 2020.

Foto: Roberto Conciatori

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in english