



BREMEN

Urs Dietrich



Urs Dietrich draws the inspiration for his work from observations of everyday life, from situations and images that spark his imagination and then coalesce into a kinetic statement during the process of choreographic investigation. Eschewing movement for movement's sake, there is always a motivation behind every motion. Not merely the professional dancer, but the dancing human being is the person who bears and communicates Dietrich's choreography. This approach to dance places him squarely within the tradition of the Folkwang School, where he was a student from 1981 to 1985. His mentors there were Hans Züllig, Jean Cèbron and Susanne Linke, three individuals who have decisively shaped the school's image in their capacity as pedagogues, choreographers and creative human beings. As soon as he began studying at the Folkwang School, Dietrich was offered the opportunity to work with FTS (Folkwang Dance Studio) the school's own performing ensemble. Susanne Linke, who was the director of FTS at that time, immediately invited Dietrich, then a student at the school, to become a permanent member of the ensemble. For Urs Dietrich, that invitation was an unexpected chance - and a challenge. Not only did he gain valuable stage experience, he was also confronted with Susanne Linke's unique style of working, her uncompromising aesthetic, and the radical nature of her movement idiom. The young dancer was fascinated by her

work, and soon found himself inspired to create his own choreographic études. During his fourth year at the Folkwang School, Dietrich completed his first solo piece: based on the Biblical figure of Job, Dietrich's „Hiob“ was awarded the Kurt Jooss Prize by the City of Essen. Dietrich's first group work, „Das kalte Gloria“ („Cold Glory“, 1987), was created with support from a graduate grant from the Folkwang School. In „Das kalte Gloria“, Dietrich devotes himself to his own metier (movement) and, by exploiting his talent for movement analysis, he demonstrates the inexhaustible variety to be gleaned from a vocabulary derived from the tradition of Laban and Jooss. As a freelance choreographer, Dietrich created several works (including „Sanguis“ and „Onno“) for FTS, although he stopped dancing with that ensemble in 1987. The pieces he choreographed for

FTS all focus on human feelings, states of being, rivalries, yearnings and addictions. Again and again Dietrich's work juxtaposes clearly structured dance sequences with seemingly improvised passages. The frequently severe reality of his images is effectively contrasted with humorous, ironic moments that suggest another, more hopeful dimension beneath the surface of the material.

Dietrich continues to evolve as an artist, both in collaboration as a choreographer and dancer with Susanne Linke „Affekte/Effekte“ („Affects/Effects“, 1988/89) as well as in his own solo works „Da war plötzlich...“ - Herzkammern („Suddenly there was...“ - Chambers of the Heart, 1995). At the beginning of the 1994/95 season, he and Susanne Linke became joint directors of the Dance Theater in Bremen. ■ Dr. Patricia Stöckemann