

EDITORIAL

On the surface of things, a shared artistic strategy or position that might define trenchantly the German dance scene at the turn of the millennium does not readily present itself. Many of the choreographers and dancers who live and work in Germany were not born and raised here. Naturally, then, the productions are permeated, whether intentionally or unconsciously, by a variety of cultural influences. The arts, and dance in particular, are so internationally oriented that national borders hardly seem any longer to demarcate difference.

In addition, today's productions, and their creators, have opened up and enlarged the sphere of dance in such a great variety of ways that a common underpinning can be made out only with difficulty. If anything can be discovered as a unifying characteristic, it is most likely a gesture of ironic subversion – a self-critical and self-reflexive distance from one's own art form. The choreographers mistrust the traditional expressive possibilities of dance, its corporeal and kinetic ideals, and the aesthetic that might be understood as their affirmation. In the new information age, the body seems questionable as a medium for the transmission of messages – possibly even outdated?

And so the borders with other art forms are constantly crossed in search of an expanded formal spectrum. Dance blends with sound, video and projections, with the visual arts, with dramatic theatre and performance. In many companies, dancers work together with actors, performers, musicians, and video artists. Intensive research and analysis represent the standard prerequisites of a choreography. In the place of finished presentation, the artistic process dominates. This has led to the choreographers becoming less terpsichorean; they are more conceptual, more subjective, more personal. The openness, the critically distanced multifariousness, and the contradictoriness of the increasingly diffuse corporeal image in this most corporeal of all the arts is documented in the works of 17 choreographers that will be shown at the four-day-long Dance Platform Germany 2000.

After Berlin, Frankfurt, and Munich, Hamburg is the fourth city to play host to this forum, which takes stock of the innovative German scene every two years. The programme, which was created in close collaboration with organisers from Berlin, Frankfurt, and Munich, also presents the preliminary selection of entries for the most important international choreographic competition, "Les Rencontres chorégraphiques internationales de Seine-Saint-Denis" in Paris. Kampnagel's converted factory complex provides an ideal environment for the Dance Platform: the openness of the stage and the industrial architecture concentrate the gaze on the essentials. All the better to observe what moves the dance. 19 to 23 January 2000, in all Kampnagel spaces.

Sabine Gehm, Kampnagel, on behalf of the trans-regional partnership of organisers and producers for the Dance Platform Germany: Künstlerhaus Mousonturm, Frankfurt/Main; Tanz in Berlin (Akademie der Künste, Hebbel-Theater, TanzWerkstatt Berlin, Theater am Halleschen Ufer); Joint Adventures, Munich, and Kampnagel Hamburg



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