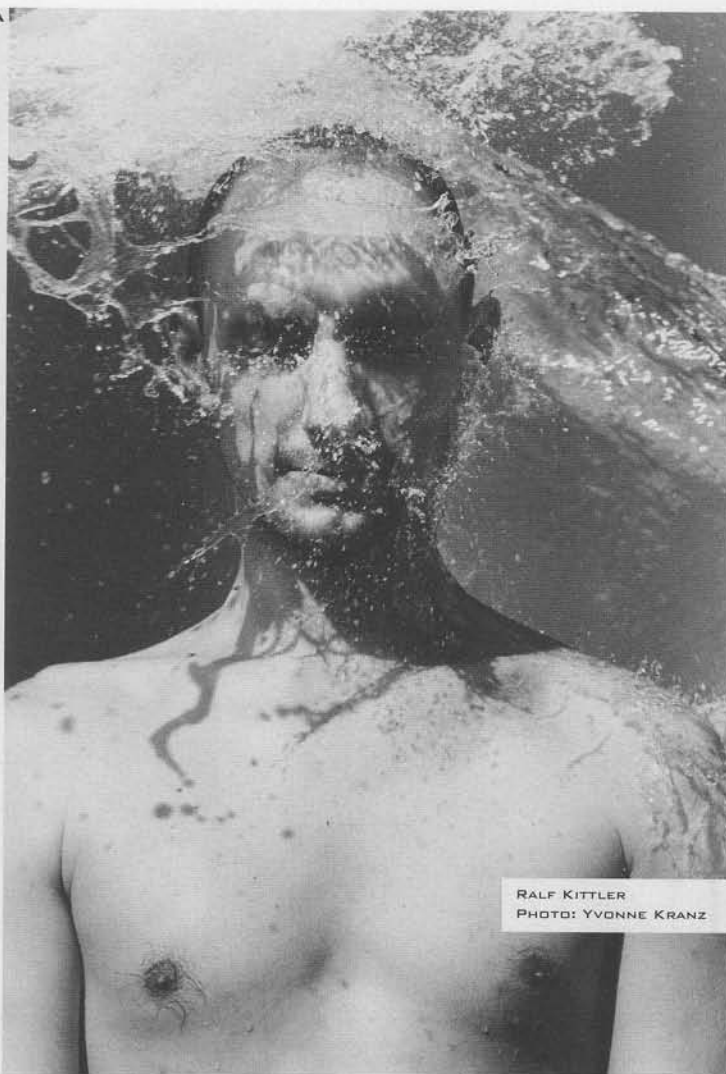


WANDA GOLONKA  
'FRAKTALE'

After leaving Neuer Tanz in 1996, Wanda Golonka became artist in residence at the Munich Marstall. Here, she has worked in repeatedly changing constellations. In 'Gegnung,' she juxtaposed a female dancer with thermal images taken by an infrared camera: 'Feld' was a performance for two men; and in 'Fraktale,' she works with non-dancers – with the actor Frédéric Leidgens and the Frankfurt Punk Rock band Stereobugs. The nondancers dance. Their formations change almost imperceptibly: their shoes write traces in the sand on the stage; and the stage, under its wave-like image of indentations and eruptions, also changes, as unpredictably as the fractals of the unforeseeable movements of nature. Wanda Golonka loves excursions: into mathematics, into music, to Morgenstern and Mandelbrot, and preferably all at once. And through sheer contrast, the perception of the ever-immutable stage slowly changes also: the gaze feeds back on itself. Sameness is always changing.

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RALF KITTLER  
PHOTO: YVONNE KRANZ



More space. Movement through non-movement.

WANDA GOLONKA

as ever – have in the meantime, as forms of artistic expression, fallen prey to the esoteric Zeitgeist and been drowned in the wellness wave. The intense, acrobatic athleticism that seemed to celebrate the unlimited potential of a liberated body has given way to the doubt of the body, to say nothing of its collapse in the face of AIDS. On MTV and VIVA, the images dance to the staccato tempo of HipHop beats. No music video is without dancing gangs, girls, guys and dolls. In the age of super-acceleration along the information highway, dance is in a bind. In our mobile society, the art of movement quickly becomes suspected of playing straight into the hands of vanity fair, the leisure industry, and the market for beauty.

Under such conditions, dance nowadays seems to acquire its potential for resistance precisely in a standstill, in the suspension of the dance movement. As early as the Renaissance, the theorists of dance knew that it is only in the pause – the pose – that the assurance and renewal of the self through memory is possible. In 'Product Of Circumstances,' a lecture-demonstration, Xavier Le Roy considers the body as a field of research, and observes it soberly, from the remove of a distanced and attentive gaze, and yet with

