

The members of the audience are greeted with a handshake, and before they know it, declared performers. There is no difference between dance and movement. The disciplining and training of the body, according to Plischke, doesn't happen just in dance, but in daily life, too: combing, scrubbing, washing. Merce Cunningham, to whose 'Events For Television' the title refers, speaks of the autonomy of art. Is there such a thing? Thomas Plischke, who trained most recently with Anne Teresa De Keersmaeker in Brussels, inquires into the autonomy of dance. Onto the "sacred" choreography of 'Le Sacre du printemps,' he grafts the banal ritual of eating and drinking. Six dancers take off their fancy suits, slip into ballet tights, and stuff videos, dolls, memories, into their dancer's second skin. As an accompaniment, videos show small boys being examined to see if they're suited for the dance profession. Only that which the body has experienced, on Plischke's account, is autonomous.

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“... As a choreographer, I confront the participants (in the case of solo choreographies, myself) with a theme. What ensues defines a process (which varies from theme to theme) that critically examines the theme in a manner as free as possible from exclusionary mechanisms (personal style, reason, dance technique). In so far as the participants abandon themselves to a theme, choreography is an "abandonment" of the self. And the role of the choreographer is to direct the intensity of this self-abandonment toward a dramaturgy of interests and not toward ingrained, positive convictions.

THOMAS PLISCHKE
'EVENTS FOR TELEVISION (AGAIN)'



THOMAS PLISCHKE
PHOTO: KATRIN SCHANDER

repeatedly the arrived-at results from a different, unbiased perspective. They enter a site as strangers, and derive from this uprootedness the purifying energies for their self-examination and concentration on essentials.

The international nomadic condition gives rise to a kind of virtual production space that is superimposed over the real spaces – a network of relationships and references that is independent of the particularities of the specific site and always manifests itself spontaneously wherever certain constellations coalesce. Samir Akika was born in Algeria, went to school in France and the US, and completed his dance training at the Folkwang School in Essen. Wanda Golonka, a Frenchwoman also educated in Essen, now lives → →