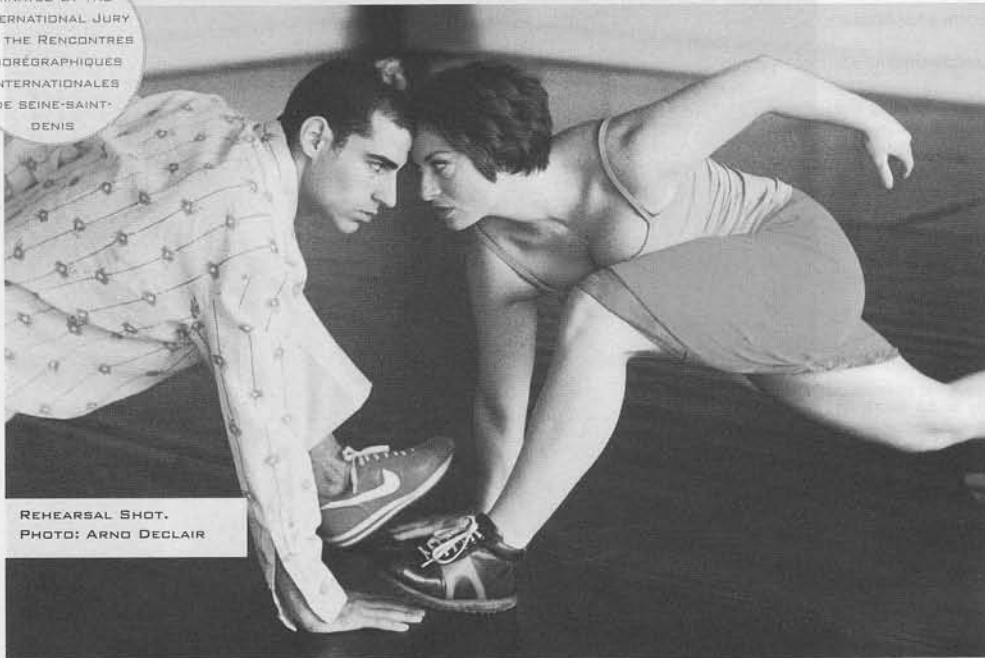


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MINATED BY THE  
INTERNATIONAL JURY  
FOR THE RENCONTRES  
CHORÉGRAPHIQUES  
INTERNATIONALES  
DE SEINE-SAINT-  
DENIS

JAN PUSCH  
'WISH I WAS REAL'



REHEARSAL SHOT.  
PHOTO: ARNO DECLAIR

He never investigates movements, but rather always the impulse from which they emanate. The former Hamburg Ballet dancer is in search of the moment before the event. In 'Wish I Was Real,' it is the calm before the storm, the tension before the explosion, virginal and clear, before it is displaced by the event itself. Without the subsequent event, this one brief moment of freedom would be a palpable reality, the unmediated state of being before the effect is absorbed by the end-point of the event. Five dancers directionlessly search for direction, let themselves drift aimless-

“ ... What's at stake for me in choreography is not a particular technique, or a particular style, within the bounds of which movement is developed. The important thing is that you have clarity about what you want to communicate, and that the dancers or performers on the stage can remain true as personalities. For me, this means developing the formal means to be able to create the atmosphere and space for immediacy: the moment in which whatever one wants to convey becomes realised through the dancer or performer.

ly just to feel that they're there. The dancers from Hamburg want to engender a feeling of authenticity, the palpable reality before the merely describable action; and so, a choreography before the finished choreography is born, absurd, and also tragic – for the reality prior to the effect it has effected is difficult to grasp, and yet it is the absolute truth.

21 JANUARY 2000

→ → and works in Munich. Jan Pusch was actually a musician, but then decided to study dance in Frankfurt and Munich before joining John Neumeier's *Hamburg Ballet*. Constanza Macras came to Berlin from Buenos Aires via New York's Cunningham Studio, and Helena Waldmann, who is from Giessen and has a degree in theatre studies, initially worked at the Bochum Schauspielhaus.

The scene is nourished by its international character. To speak of a "German" dance scene means, in effect, nothing more than naming the country in which the artists coincidentally currently work, where favourable working conditions are offered them. To speak of a "dance" scene is to suppress a diverse variety of areas, from acting to music, that influence the work of the artists. The "scene" is as international as its techniques – from neo-classicism, to modern, to release – are multifarious. The techniques, too, however much they may have been rooted in a national culture and tradition at the time of their inception, have in the meantime become international common property that can serve any interest. Specialists in a