

TANZCOMPAGNIE RUBATO
'KISS ME HERE (THE BRUTALITY OF FACTS)'

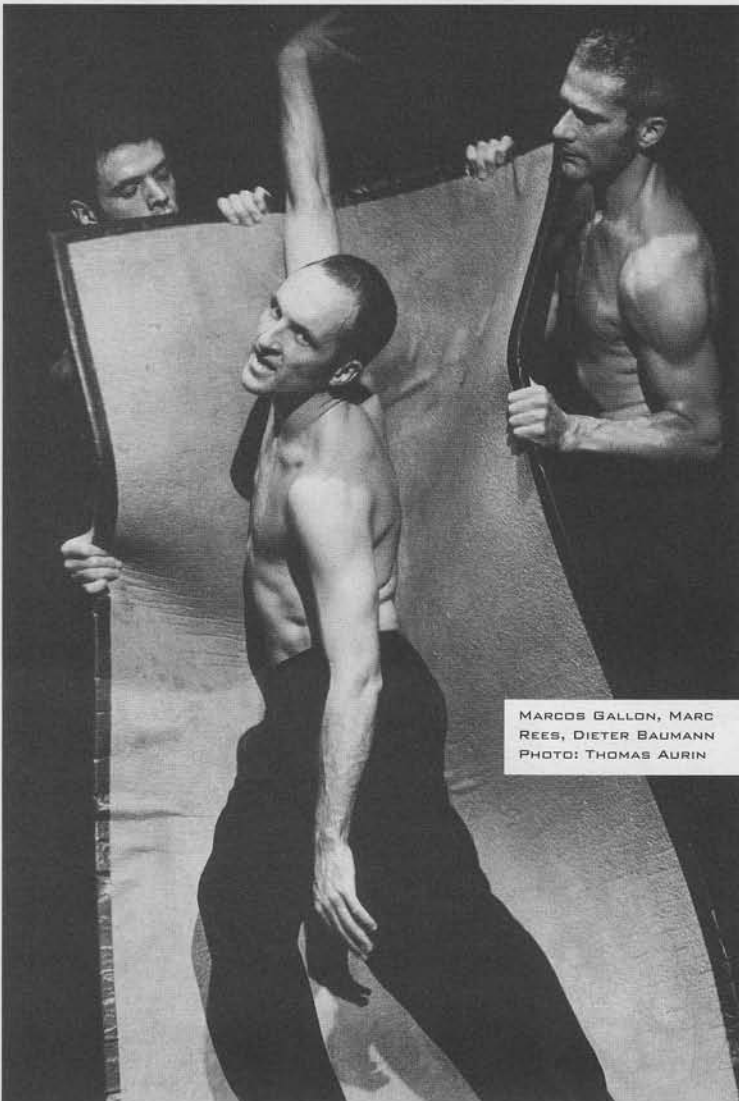
The Bertin company Rubato is 15 years old. At its core are Jutta Hell and Dieter Baumann, whose attentions are focused on corporeal memory and the logic of movement, on the oscillation of an "interstice" between the individual body and choreographed movement. They generate "tempo deviations" (i.e., rubatos) between body and event. 'Kiss Me Here' is a performance in a tension field produced by three male bodies and three sites – three benches, wrestling mats, and coat racks. The vocalist Christian Wolz singingly takes apart the poses, the image of the male body, the eroticism, the face of a man (made to dance by two hands massaging it into a grimace). Thus, the body is deconstructed in a way not dissimilar to the paintings of the English painter Francis Bacon: deconstructed, in that the image, according to Gilles Deleuze, once it is set in motion, loses its pictorialness and its identity along with it, becoming instead sensation and event.

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When the remote reaches of our thought, the electrified darkness, the ironic twinkle in the eye is finally transformed ... into gesture, leap, dance – then we have succeeded in capturing the energies of the "impulse." Impulses must be conducted

from the memory to the nervous system over the most direct possible path. It is a rather unforeseeable process, which has to do with courage, curiosity, astonishment, and even with shaking your head. Whoever goes in search of these impulses is often kept at a distance and considered unpredictable. To still be unpredictable after 15 years, that, for us, is real quality.



MARCOS GALLON, MARC REES, DIETER BAUMANN
PHOTO: THOMAS AURIN

style or in a genre are rarely in demand nowadays. "Inside" and "outside" can be considered valid criteria for differentiation neither for national borders, nor for the means employed in dance. The question of which means are allowable and which must remain excluded is just as inadmissible as the question of what kind of dance and which artist will be turned back at the border of definition. Unrestrictedness is to be understood precisely as a quality of progressive democratisation that is spreading increasingly beyond the purely aesthetic concerns immanent in dance to include the institutional infrastructure.

In the meant time, between what is traditionally known as the "independent scene" and the subsidised theatres of the establishment, a variety of models for the promotion of dance have been developed. The gamut of possibilities ranges from associations, such as the one Amanda Miller entered into with the Freiburg City Theatre, and regular collaborations with a house, like that of Wanda Golonka with the Munich Marstall, to networks of production centres and art houses, or municipal sponsoring of festivals → →