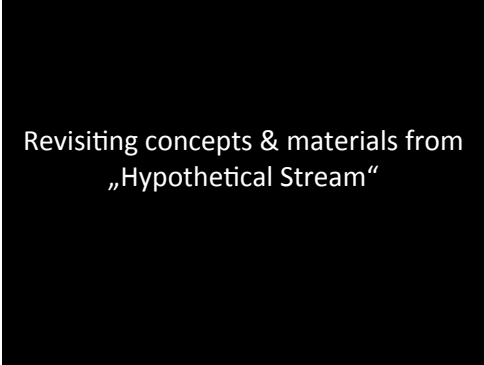


## Revisiting concepts & materials from “Hypothetical Stream”



Revisiting concepts & materials from  
„Hypothetical Stream“

Projection #1:

Introduktion zum ZuKT Beitrag am Dienstag 6. März 2012, Frankfurt LAB  
| Dieter Heitkamp

The return of a speaker! Hallo again!

Ich hoffe, dass bereits heute Abend - spätestens im Verlauf der nächsten Tage - klar wird welche Bedeutung das Thema *KulturErbe Tanz* für die Tanzausbildung hat und was diese dazu beitragen kann.

There are several reasons for ZuKT why we choose *to revisit concepts & materials from „Hypothetical Stream“*, a choreographic work from William Forsythe and the dancers of this production from 1997, for the following presentation.

1.) *Lives and works in Frankfurt am Main* - The preoccupation with a „Frankfurt dance tradition“ plays an important role in choreographic and process oriented projects in the dance department. For almost 30 years William Forsythe is living and working here. He has influenced the dance history in Frankfurt and world wide.

Weitere Menschen, die Tanzgeschichte in dieser Stadt geschrieben haben, sind u.a. Tatjana Gsovsky, die - man höre und staune - gleichzeitig Ballettdirektorin in Frankfurt und Berlin war, John Neumeier, Rui Horta, Tom Plischke, Wanda Golonka oder auch Waltraud Luley, die im letzten Dezember verstorben ist.

2.) *Die Veränderung des Rollenverständnisses von Choreograph und Tänzer*. In „Hypothetical Stream 2“ waren die Tänzer am Entstehungs-prozess beteiligt. Das Stück ist ein typisches Beispiel für die Arbeits-weise von Forsythe. Regina van Berkel war eine dieser Tänzerinnen. Sie hat den folgenden Beitrag mit Studierenden des 3. & 4. Ausbildungsjahres erarbeitet. Über ihre/die Erfahrungen mit *Learning original and creating new material* werden die Studierenden im Anschluss an die Performance berichten.

3.) William Forsythe und seine Tänzer holen sich ihre *Anregungen aus sämtlichen Bereichen der Kultur*. Alles kann als Informationsquelle genutzt zum Ausgangspunkt für Bewegung werden. In diesem Fall sind es Zeichnungen des Barockmalers Tiepolo.

## LECTURE

Neubearbeitung der Choreographie *Hypothetical Stream 2* von William Forsythe (1997)  
durch Regina van Berkel

Musik Stuart Dempster, *Standing Waves (In the Great Abbey of Clement VI)*;  
Ingram Marshall, *Fog Tropes*

Kostüme Stephen Galloway

Tanz David Bauer, Anastasia Ivanova, Chris Jäger, Sayo Kishinami, Yejin Kwon,  
Lisa Rykena, Emina Stojic, Alma Toaspern, Fanni Varga

#### LECTURE

Images Scans von Kopien Choreographischer Skizzen von William Forsythe  
auf Zeichnungen von Giovanni Battista Tiepolo (1696 – 1770)

Texte von William Forsythe, Regina van Berkel, Dieter Heitkamp und  
den beteiligten Studierenden

Voice  
Coaching Amy Leverenz

### Projection #2:

David: The basic concept for “Hypothetical Stream” started with a new creation from William Forsythe for Daniel Larrieux and his company.

Fanni: The creation process of this piece was rather unusual, because it happened long distance. William Forsythe faxed notes and sketches on drawings from Giovanni Battista Tiepolo to Daniel Larrieux as possibilities to work from.



### Projection #3: Tiepolo drawing 1

Chris: He wrote: These are hypothetical solutions to the unravelling of these configurations of human forms.

Sayo: The figures can be hypothetically positioned at any angle, even as if they were face down, lying on glass.

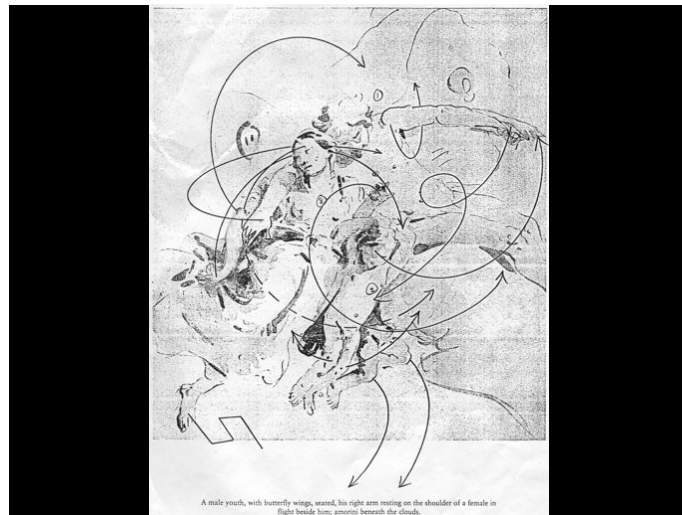
Fanni: There are arrows drawn on the sketches starting from one body part pointing in specific directions.

Yejin: The dancers are asked to determine what the arrows of each page means for them: The movement of a body part? The movement of gaze?

Nastia: The path across the floor, around, and/ or towards the other dancers' limbs?  
Or limbs to points in space?! Or limbs being moved by other dancers.

Emina: The arrows can be performed sequentially, simultaneously, or in a combination of both. Movements and sequences can be repeated and reversed.

Nastia: Let the bodies move on impulse and use each other's support to accomplish one's goals, but also use the collapsing of structures as they fail.



#### Projection #4: Tiepolo drawing 2

Chris: Include the impossible. Don't avoid „The awkward“ or „The beautiful“.

Alma: Interpret abstractly and literally, for example winged figures might have an analogous relationship to gravity.

David: In his notes Forsythe mentioned that many figures might even have „character role“ names – He also wrote: No acting please – but let it affect weight and speed.

Lisa: Let the movement range from extremely „inscribed“ to extremely natural (- loose, - tumbling, - hanging), don't try to save every movement result „aesthetically“!

Emina: These frames, these rules to work from are there to open our imagination, to see new rules and frames.

All: *Drop the sheet!*



Projection #5: Tiepolo drawing 3

Alma: One of my experiences while learning original and making new material built on these principals was the discovery of imaginary work, working with inner images.

Chris: Regina called me a rock while I was trying to be a feather

Lisa: Don't waste your energy with loud breathing; put the breath in your movement.

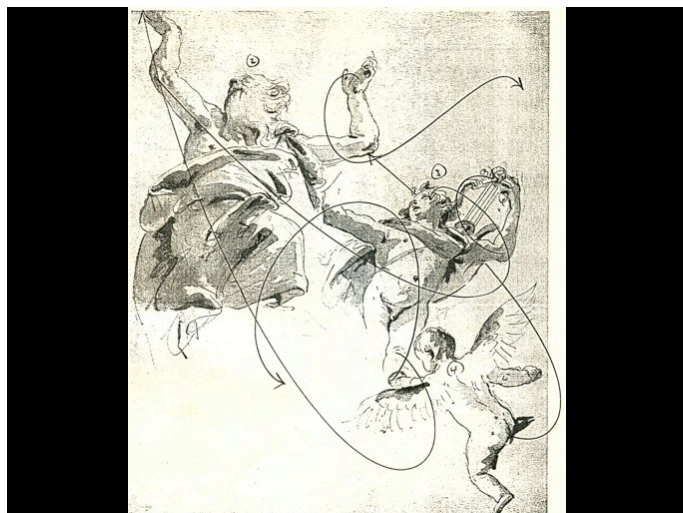
Yejin: In my solo I feel like a clock, that moves constantly and forever. My task is to understand each moment and notice everything which surrounds me. When I stop I try to feel a gentle cloud passing in front of me. Using these images from Regina, makes me lose my sense of reality and helps to create an illusion.

Fanny: Looking at these drawings confronted me with the task of becoming a figure in one of them. I went through several steps: first drawing a line with my elbow, then exploring the movement in space and finally letting my body react to the movement, taking things to another level, especially in the tableaux part.

Chris: What is the tableaux part?

All: **Sing the phrase 2 times.**

Chris: Got it.



Projection #6: Tiepolo drawing 4

Lisa: Seeing a video of a performance from Hypothetical Stream helped me to acquire an overview, feeling what the piece transports and the atmosphere that comes across.

David: When Lisa and I were learning a duet from a rehearsal video of the original cast, Regina asked us to continue with the feeling of this duet and create new material by ourselves.

Alma: Looking at rehearsal videos, I was impressed at how every dancer was taking responsibility, trying to get everything possible out of the task. The same thing happened in our rehearsals.

Chris: When I create movements I think a lot in pictures and images. With William Forsythe's guide as to how to deal with the angel images, I had another inspiration about how to approach the images in my head and transform them into something else, something new.

All: *Drop the sheet!*



Projection #7: Tiepolo drawing 5

David: The music creates a heavy and thick atmosphere, which makes me feel grounded and light at the same time.

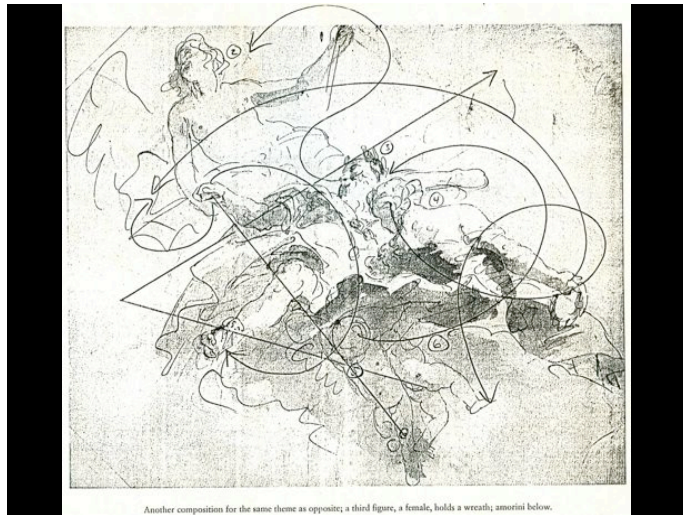
Emina: It is like meditation music – but at the same time earthy, a counterpoint to the angel image.

David: It is like a soundscape

Yejin: It is never ending. It brings me to another state. Once the performance has started, I cannot measure the time.

David: There are no counts.





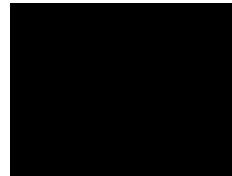
Projection #8: Tiepolo drawing 6

Nastia: The music is sending my body and my mind to another reality. The silence helps me to feel the entire space. Dancing like there are clouds under my feet and counting the lamps on the ceiling creates a different path for myself.

Sayo: Regina suggested that when there is silence I could use the feeling of wind to start moving.

Alma: There is silence in music and silence in movement, the transitions of both are overlapping and create a logical succession of the different parts.

All: *Drop the sheet!*



Projection #9: black

All: *SILENCE / Take a bow and exit*