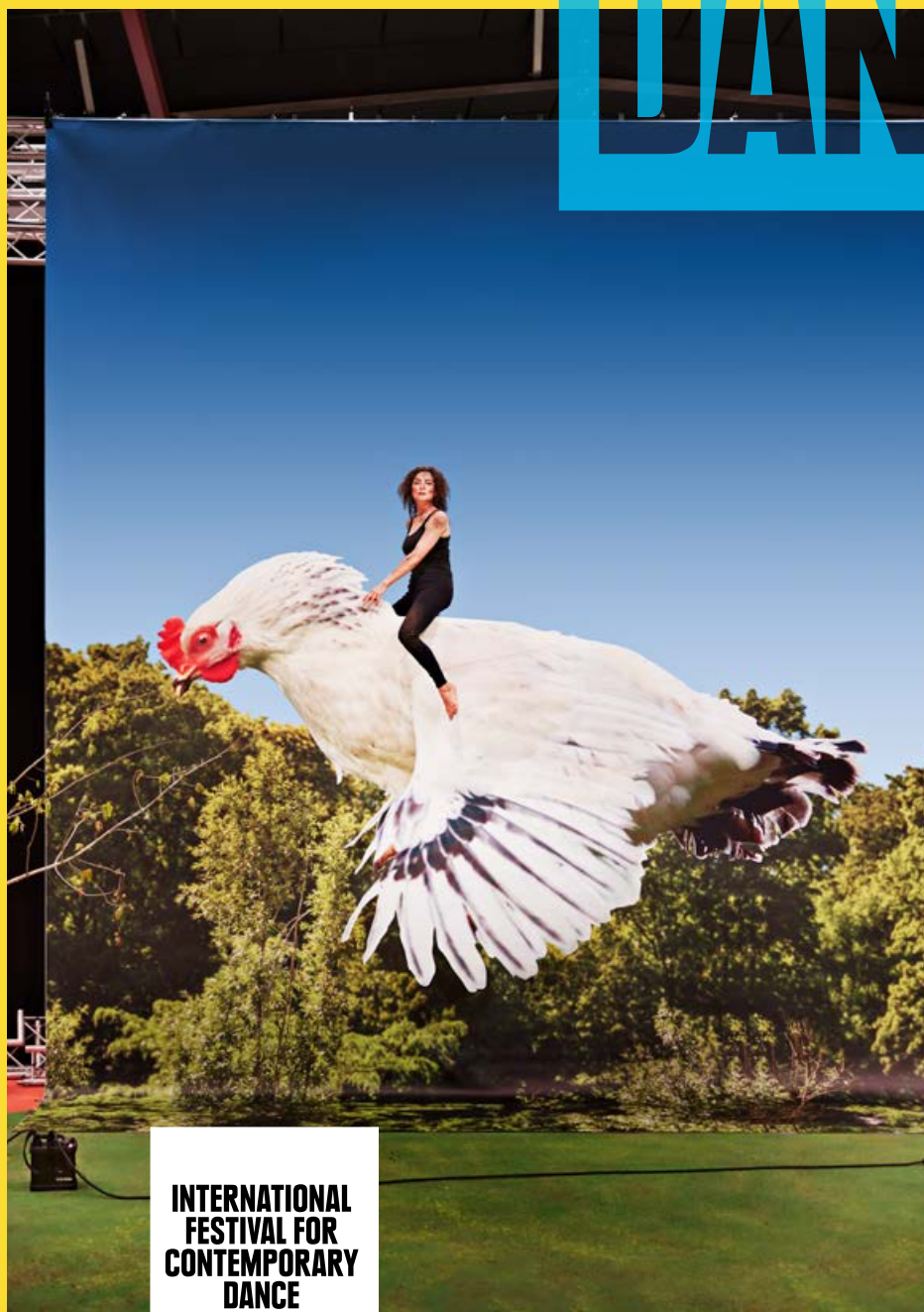


Magazine

NEVER STOP DANCING

1-16 July 2021

JULI DANS



**INTERNATIONAL
FESTIVAL FOR
CONTEMPORARY
DANCE**

Alexandra Bachzetsis . Ty Boomershine . Nicole Beutler . Sharon Eyal
Sarah Huygens Jawla . Mette Ingvarlsen . Anne Teresa De Keersmaeker
Euripides Laskaridis . Christos Papadopoulos . Panzetti & Ticconi

TREMBLE BY TYPEX . WORKING FROM HOME . JULIDANS IN PICTURES



Julidans 2021

Ever since the dawn of time man has felt the urge to huppel. Anthropologists have recognised huppeling as 'the very first dance known to mankind', declaring it

THE MOTHER OF ALL DANCES



ETHIOPIA 497779 BC
The Invention Of huppeling

HUPPELING INDUCES JOYFULNESS

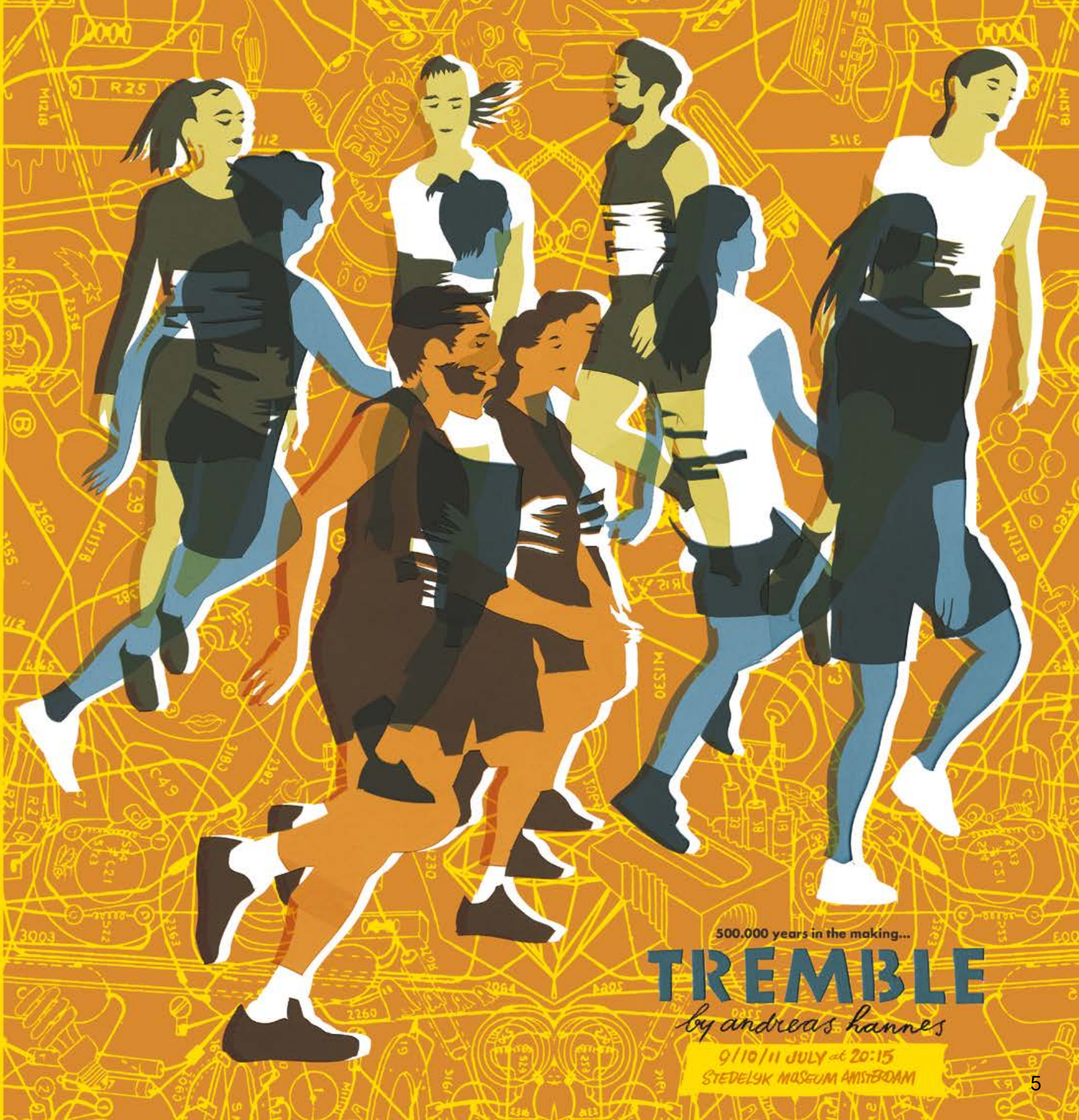
- A Tsunami of serotonin and dopamine flood the senses as soon as the feet take off.
- The heartbeat adjusts to the flow of the feet adding a rhythmic frivolity to the blood circulation, providing fresh air to the vital organs.
- The carefree cadence of huppeling stimulates the resiliency of all important muscles.



HOW TO HUPPEL (a tutorial)

1. Stand up straight	2. Clear your mind	3. Lift one leg	4. Raise other leg, while first one comes down bouncing	5. You're huppeling!
6. Notice your heels are touching and leaving the ground	7. Feel your knees lifting, your arms waving freely	8. Huppel left, right, back and forth, outline your room	9. Imagine the walls fading into a landscape	10. Go outside

KEEP ON
HUPPELIN'...



500.000 years in the making...

TREMIBLE

by andreas hannes

9/10/11 JULY at 20:15
STEDELYK MUSEUM AMSTERDAM

This festival is held in an uncertain time. Because of the corona pandemic, it is not 100% certain in what form Julidans 2021 will take place. We will do our utmost to welcome you 'normally' in the theatres and at the other Julidans venues. In order to be flexible, we decided not to issue a programme booklet, but an anniversary magazine. Because this is the 30th edition of Julidans. You can find the programme on julidans.nl, where we are always up to date. Welcome to Julidans 2021!

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NEVER STOP DANCING

by
Sander Hiskemuller



© Sabrina Bongiovanni

The 2020 anniversary edition could not take place because of the corona pandemic. And whether Julidans 2021 could go ahead remained exciting until the very last moment. "We are celebrating the 30th edition of the festival in 2021, and it stands on solid foundations," artistic director Anita van Dolen explains in twelve statements. We present the interview in three parts. Part 1.

NEVER STOP DANCING

1. NEVER STOP



p. 27
The Goldberg Variations
BWV 988 —
Anne Teresa
De Keersmaeker

“The most important principle of this edition is: NEVER STOP DANCING! With capitals, yes. And a big exclamation mark. Every year, the festival is given a tagline, which presents itself spontaneously during the compilation of the programme. NEVER STOP DANCING was actually part of Julidans 2020, the anniversary edition in which the festival looked back on three decades of dance. Among others with Anne Teresa De Keersmaeker, who appeared in the very first edition in 1991, and would come with her solo performance *The Goldberg Variations BWV 988*. With the cancellation of the 2020 edition, NEVER STOP DANCING took on a whole new meaning: it became a rallying cry for perseverance. We have ‘taken’ the tagline to Julidans 2021 because the words still feel relevant. Fortunately, De Keersmaekers’ solo could also be moved to this edition and can be seen in the Rabozaal.”

2. STRONG FOCUS

“Julidans 2021 spans sixteen days instead of twelve as in previous years. So this is a more than full edition. We focused on the live experience, because the interaction between audience and performers is very important to us - after all, going to the theatre means experiencing something together. The profile that the festival has had from the outset has kept up well: Julidans is looking for choreographers with a language of their own. With work that shows a special vision of the world, from a personal point of view. After a year of silence, that need is even more urgent for creators.”

3. FIREWORKS

“That Julidans will be fireworks is almost inevitable. I expect it to be an intimate and emotional edition. Being together again in the hall, feeling the energy of the performers: we missed that so much. How much performances can touch us, make us look differently, confuse or enrapture us. Dance artists have been unable to practise their craft for over a year, but their creativity has been unstoppable. Choreographer Jan Martens was to open Julidans last year with his first large-scale production. This would be followed by a tour of more than 35 shows worldwide. Because everything was cancelled, Martens felt the need to go into the studio on his own with music that inspired him when he was making his group work. The resulting solo, a danced portrait of Polish musician Elisabeth Chojnacka, can be seen in this edition. Dance makers have shown their ultra-flexible side, to turn the corona distress into an artistic virtue.”



ELISABETH GETS HER WAY
— Jan Martens

4. TYPICAL JULIDANS DANCE



Chapter 3: The Brutal Journey of the Heart — Sharon Eyal

“That Sharon Eyal, just like, for example, Akram Khan and Sidi Larbi Cherkaoui, has also attained a cult status can be explained. Her work is never dictated. It is averse to false effect, it is real. The intensity of the movements comes from the very depths of her soul and is delivered with great precision and detail. At first glance, you may see an aesthetic image, but when you delve into the work, a universal image of man emerges: how he manifests himself socially to the point of frenzy, yet essentially remains lonely. Not a bite-sized chunk, but substantial. And gorgeous to look at, too.”

5. TEACHER-PUPIL



All Around — Mette Ingvarsten

“Anne Teresa De Keersmaeker dances in this edition herself. It is fascinating how she reinvents herself in her dance every time. This makes her a lasting influence on new generations of dance artists. Choreographer Michiel Vandeveldt studied at P.A.R.T.S., which is affiliated with De Keersmaeker. And ‘teacher’ and ‘pupil’ can now both be seen in this edition with works on *Bach’s Goldberg Variations*. The music is used from different perspectives. De Keersmaeker uses the music quite traditionally in her dance piece *The Goldberg Variations BWV 988*, while Vandeveldt treats the audience to an accordion performance in his dance piece. Vandeveldt chooses to work with performers with Down’s syndrome. In a heart-warming manner, he asks questions about how we view physicality. In a unique way that contains several layers, Vandeveldt tries to make dance in the year 2021 accessible. Danish choreographer Mette Ingvarsten also studied at P.A.R.T.S. She has a curious, open attitude towards movement, music, and theatricality. In *All Around*, she contrasts minimal and repetitive dance, rhythm and a moving light installation with the percussion of drummer Will Guthrie.”

WORKING FROM HOME



Andreas Hannes



Vincent Riebeek



Igor Vrebac



Keren Levi



Arno Schuitemaker

They were not allowed on stage and, like the rest of the country, had to ‘work from home’ for a year. As a dancer / choreographer, you will have to keep training. After all, your body is your instrument. How did the ‘Julidansers’ keep in shape last year? Photographer Sabrina Bongiovanni captured it in a series of five images. An original look at the bizarre past year. Just like in *Sorry, we’re closed*, her series about the lockdown in London, which will soon be published in book form.



Andreas Hannes
Amsterdam

Tremble
To be seen at Julidans on
9, 10 & 11 July
Stedelijk Museum Amsterdam

Vincent Riebeek
Amsterdam

Uchronia
To be seen at Julidans on
4 & 5 July
Bellevue Theatre





Igor Vrebac
Utrecht

OMG
To be seen at Julidans on
9, 10 & 11 July
Podium Mozaïek



Keren Levi
Amsterdam

THERE SHE IS | departing landscapes
To be seen at Julidans on
12, 13 & 14 July
Bellevue Theatre



Working from home

135

Arno Schuitemaker
Amsterdam

OSCAR
To be seen at Julidans on
15 & 16 July
Internationaal Theater Amsterdam

137



3 & 4 juli

A look behind the scenes at
Amsterdam dance studios

For route & times, check
offvenue.nl / julidans.nl

WHYNOT X JULIDANS: OFF VENUE



© Angela Lidderdale

ON DANCE

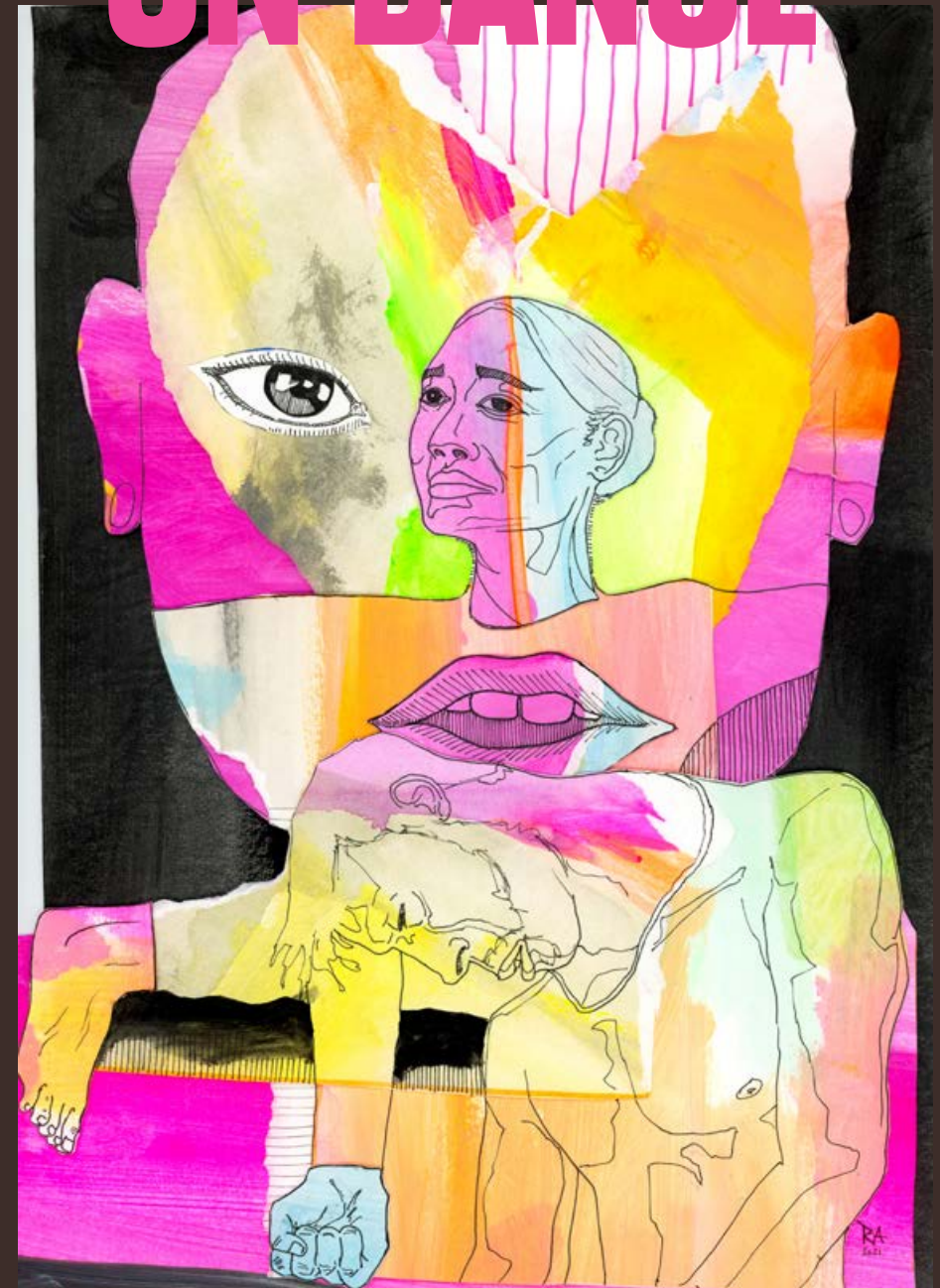


illustration: Richard Kofi

Five Julidans choreographers on
dance, being human, and the world.

Anne Teresa
De Keersmaeker

**ANNE TERESA DE
KEERSMAEKER &
METTE INGVARTSEN &
SHARON EYAL &
NICOLE BEUTLER &
CHRISTOS
PAPADOPOULOS**

“This crisis hits not only our practice, but who we are. Dance is essentially sharing an experience. Dance is about community. After all, dancing is one of the most sustainable activities imaginable. It won’t run out, and it doesn’t necessarily require resources. Because it’s in you; everybody can dance.”

Christos
Papadopoulos

"I think my choice to make dance and choreography is connected to nature. I grew up in a small village in Peloponnese as a farm boy, a pretty much nature-oriented boy. I loved to look at birds, the endless blue sky, I often went to the mountains with friends, I just adore seeing how nature slowly moves. This sounds romantic but it is true. Maybe my main motivation to be a choreographer has been to get close to those movements of nature through my work."

- from: in Art Here Art Now

HOW BACH'S MUSIC CONNECTS

PEOPLE,

DANCE, AND

HISTORY



Two Goldberg Variations from Flanders in one festival edition - that is more than just a danced ode to Bach's 280-year-old masterpiece. The performances, with Anne Teresa De Keersmaeker's choreography danced by Rosas Michiel Vandevelde's by Platform-K, have more in common than just the famous piece of music that offers so much freedom for spinning a story in dance. Both productions also refer to the significance of everyday motor skills for the history and democratisation of modern dance.

by Annette Embrechts



rosas-goldberg © Anne Van Aerschot



> Favourite music

How often has the question been asked about historical events: where were you when two aeroplanes ripped through the Twin Towers, when J.F. Kennedy was assassinated, a tsunami engulfed the coast of Japan, or Nelson Mandela was released? To indicate that these are great and unforgettable moments in history. The same question could be asked about listening to *the Goldberg Variations* (composed around 1740) by Johann Sebastian Bach (1685-1750). Where were you when you first heard this composition 'for harpsichord with two manuals', consisting of one aria, thirty 'changes' and a da capo? Chances are you remember it, as this work makes such a great first impression because of its ingenious structure, which is said to 'mirror eternity'. Some people especially remember the legendary piano interpretation (1955) by the eccentric piano genius Glenn

Gould - tapping and humming on a creaky chair. You either love or hate this revolutionary, insanely fast version of the technically very complicated Bach cycle by the then only 23-year-old Gould, which is why it is sometimes called *The Gouldberg Variations*. Some swear by that time when they heard the Goldberg Variations as sweet background music to the gruesome murders committed by Anthony Hopkins as Hannibal Lecter in *The Silence of the Lambs* (1991) - Bach's *Goldberg Variations* turned out to be the serial killer's favourite music. Others prefer arrangements for string trio, wind ensembles, large orchestra, or (more recently) an extremely difficult version for accordion.

And to think that Bach actually composed his world-famous *Goldberg Variations* as a lullaby, under the title *Clavier Übung bestehend in einer Aria mit verschiedenen Veränderungen vors Clavecimbel mit 2 Manualen*. One of the oldest Bach sources describes how the composer composed this aria with 30 variations at the request of a count who was suffering from insomnia. This Hermann Carl von Keyserlingk ordered his court musician Johann Gottlieb Goldberg to play soporific music in an adjoining room. Goldberg, in turn, commissioned a composition from Bach, and thus *the Clavier Übung* later acquired the name *Goldberg Variations* without Bach ever knowing it.

Democratic dance

The Flemish dancer and choreographer Michiel Vandevelde (1990) remembers how, at the age of 14, he was blown away by a video of Steve Paxton's improvised solo performance from the 1980s: *Goldberg Variations by J.S. Bach, played by Glenn Gould and improvised by Steve Paxton*. A revolutionary solo based on contact improvisation - Paxton with himself - which in dance history has become a symbol of creativity

incarnate: his unforced and artless movements seem almost innate. They arise from everyday motor skills and are a far cry from the aesthetics of the classical dance tradition. A kind of do-it-yourself solo, aimed at self-expression. Vandeveldel, educated at P.A.R.T.S. in Brussels and known for his artistic activism, especially emphasises how much Paxton's solo meant for the then democratisation process of contemporary dance. It was no longer reserved for bodies trained to a strict movement curriculum, but also for freedom-loving spirits like Paxton.

But what do we mean by the democratisation of dance in the year 2021, Vandeveldel wonders for this performance. This quickly leads us to pop culture and hugely popular video clips, dances on YouTube and TikTok. That is why in his new performance *Goldberg Variations* (2020), created at Platform-K, Vandeveldel not only incorporates everyday motor skills from Paxton's iconic solo, such as hopping, swooping and crouching with arms forward, but also virally distributed and imitated movements from pop culture, such as from the South Korean music video for the single Gangnam Style.

Human face

It is striking that Vandeveldel does not opt for a solo but for a trio made up of three different dancing bodies: his white body, which had not danced on a stage for five years, the black trained body of French ballet dancer Audrey Merilus, who was also trained at P.A.R.T.S., and the muscular body of actor Oskar Stalpaert, a performer with Down's syndrome and affiliated with Platform-K. Vandeveldel wants to continue the democratisation of dance by putting an even more diverse palette of dancers on stage and having a dancer with a disability perform as many variations as he himself and the 'unlimited' Merilus. So if you really want to give dance a human

face, there is no escaping the interaction between totally different bodies. In other words: "Humanity is never acquired in solitude," as the German-American Jewish philosopher Hannah Arendt will repeat her political statement during a video clip shown towards the end of the dance performance.

During this one-hour production full of smart references to dance history and to art & activism, Bach's *Goldberg Variations* are played live by accordionist Phillippe Thuriot. This musician, who earlier also collaborated in Alain Platel's famous performances at les ballets C de la B, is in his own right the incarnation of a cross-pollination between jazz, classical music, and the songs from his parents' café. As a child, Thuriot was regularly immersed in the live music played by his uncles at the then much-loved Bal Musette. Meanwhile, he moves just as easily between opera, dance, conservatories, and pub music.

Thuriot transposed Bach's famous Goldberg Variations to accordion, which is an amazing feat in itself, since you cannot have two hands crossing each other on that sensual instrument, something that can be done on a piano or harpsichord. The many variations on the bass line from Bach's opening aria give Thuriot the opportunity to use all the colours of his accordion, from grieving softly to grinning exuberantly.

Compositional essence

It is not without reason that Julidans is programming two *Goldberg Variations* in one festival edition, both from Flanders. In their performances, Vandeveldel and Merilus are not only indebted to Steve Paxton's contact improvisation, but also to the oeuvre of the founder of the dance and research school P.A.R.T.S., where they both studied contemporary dance: choreographer Anne Teresa De Keersmaecker (61).



Vandeveldel-Goldberg

But what do we mean by the democratisation of dance in the year 2021, Vandeveldel wonders for this performance.

Julidans is also presenting a Bach performance by her, namely her new solo *The Goldberg Variations, BWV 988*, performed live on piano by the young concert pianist Pavel Kolesnikov. Whereas Kolesnikov, in his virtuoso interpretation, opts for a more gentle, internalised dimension to Bach's variations, his alternate, pianist Alain Franco, plays more casually, almost boisterously. De Keersmaecker usually shares the stage with Kolesnikov, sometimes with Franco. As always, the sixty-year-old choreographer is incredibly precise, musical, and disciplined. Those who know her magisterial oeuvre know that De Keersmaecker will never illustrate a piece of music with her dance, but will always use the musical score as a blueprint for her choreography, to fathom, dissect, understand, unravel, and respond to. Often, with her unerring musical intuition, she exposes the compositional essence anew with her movements. And in Bach's work, especially *the Goldberg Variations* with its higher mathematics of circular grouped number structures and mysterious numerological connections, this is no mean feat.

De Keersmaecker begins *The Goldberg Variations, BWV 988* (2020) in silence, with, yes, everyday movements: walking, stooping, grasping, lying down, suddenly turning, standing still, and hopping. Even at the age of sixty, there is no one who can hop as beautifully as De Keersmaecker. But because of the points from which they depart (two hands, two legs, a head), all those free lines fall under her characteristic dance structure of spatial geometry, in this case a pentagram. Her body reflects the architecture of these patterns that can be found in nature. And we still see those circles and spirals from her work. It is not without reason that she sees 'the circle as the most democratic and natural form': "Democratic because,

when someone starts doing something, people always stand around it in a circle. Of course, because the circle is the beginning of a spiral, a basic form in all of nature. Look at the double helix of our DNA: two opposing spirals. Or the shape of a snail shell: a spiral." (de Volkskrant, 4/6/2019, about *The Six Brandenburg Concertos*).

Living archive

When the opening aria of Bach's *Goldberg Variations* nestles in our ears, De Keersmaeker surprises us by not varying the musical theme or the bass line with a phrase that is repeated in canon, as with a movement of a pendulum, but by opting for a freer relationship to Bach's music. In the first half of the performance, she obviously quotes from her famous oeuvre, such as from *Violin Phase*, *Rosas dances Rosas*, and *Bartók/Mikrokosmos*. She constantly changes the shape of a recognisable quotation slightly, as if countless iconic movements bubble up from her body in a very precise way. We recognise the swinging arm with a clenched fist, the little brisk hip swing, the light swaying as an impulse to hopping, perhaps even to flying. It is as if, through her performance, we are diving into a living archive: her orderly arranged physical dance memory.

In the second part of the performance, new more popular material creeps into her body mechanics, such as the nod to the disco dance steps from *Saturday Night Fever* (as she also quoted the popular *Gangnam Style* during *The Six Brandenburg Concertos*).

So, just as Bach incorporated a musical encyclopaedia of his time in his masterly cycle, with baroque dance rhythms from sarabandes, gigues and minuets, a living dance encyclopaedia is hidden in both dance performances for those who are sensitive to what they are seeing. Where Bach referred to popular musical genres of the time, these two *Goldberg*

Variations here and there refer to virally distributed movements from the year 2021. And in doing so, they are taking another step in the democratisation of dance. •

Anne Teresa De Keersmaeker (BE) & Pavel Kolesnikov (RU) / Rosas - "The Goldberg Variations, BWV 988"
To be seen on 4, 5, 6 & 7 July in Internationaal Theater Amsterdam

Michiel Vandeveld / Philippe Thuriot (BE) / Platform K - "The Goldberg Variations"
To be seen on 7 & 8 July in Internationaal Theater Amsterdam

It is as if, through her performance, we are diving into a living archive: her orderly arranged physical dance memory.

Mette Ingvartsen

Contribution to The Wonderful Workspace of the Future

1. Google the Praise of Laziness by visual artist Mladen Stilinovic
2. Look at the images of Mladen sleeping, while reading his text accompanying them
3. Take a nap
4. When waking up, consider what you think about laziness in regards to art production
5. Think about it until you feel ready to discuss the topic with a friend
6. Invite your friend to come and lie down in your bed next to you.
7. Turn off the light
8. In the dark, discuss what you think about laziness in regards to art production the economies and conditions of work that you are subjected to the invasion of private life by the immaterial labor economy
9. Follow where the conversation leads you
10. Finish by imagining a working space that would be defined by the conversation you've just had. Or, follow Mladen Stilinovic and make your living room into a museum.

- from: The Wonderful Workspace of the Future, BUDA Kunstencentrum

Sharon
Eyal

“I believe that when you dance from inside your heart, you can touch people. Maybe not a lot of people, and maybe not in the same way. But we are all looking for the same things. We want to love, and we want to be loved. We want to make connections.”

- from: The Financial Times

THE POWER OF IMMORTAL- NATION

EURIPIDES



LASKARIDIS

He lives in the land of tragedies, temples, and goddesses. But the Greek theatre maker Euripides Laskaridis prefers to create his own universe where sacred cows do not exist and bizarre creatures dance through space. "Elenit is like a dark room in which more and more things are highlighted.

by Jacq. Algra



A

man: it is a human being." Its successor is the duet *Titans*, which was performed at Julidans four years ago. And now there is *Elenit*: the universe, realised thanks to international co-production, in which Laskaridis' Venus variant - now in an Aphrodite shell dress - shares the stage with nine other creatures. A team of more than twenty people provided music, scenery, lighting, and costumes. "We start brainstorming two years before the premiere. We debate and fantasise, but also go straight into the studio. There we try out different costumes, sound sources, and materials. How can you apply them, how much light they reflect, how they sound. The final fee is not a motive, it's about the fun we have together."

Fooling around

"Since the crisis, it has been very difficult to keep a company together in Greece. What we actually mean by this is a group of actors, dancers, composers, costume, set, light and sound designers who support each other as friends and collaborate on each other's projects whenever possible. I knew most of the performers in this show before I started rehearsing. In addition, young people are also allowed to walk in during rehearsals and play along with us - just fooling around. If it works out both ways, we'll go for it."

"It all starts with that one creature. It moves in a certain way, which is the basis for my choreography. Then I imagine the sounds, objects, light, and fellow creatures that are part of the surrounding world. It's all choreography to me too; I don't just switch on a light, for example. Light moves through space, it creates space. Chorografia in Greek means: to write dance. That is with an o-micron. Chooros, with an o-mega, is space. Choorografia therefore means writing space. I consider myself

>"As soon as I see another creature when I look into the mirror, my imagination is fired." For Euripides Laskaridis, dressing up is the way to break free from himself and laugh out loud. "When I transform myself,

a whole universe opens up in my mind about the world that creature moves through and the actions it takes to learn more about life."

Foam buttocks

In *Relic* - the solo he made in 2017 and with which he is still touring the world - Laskaridis appears as the foam version of the Venus of Willendorf: the ancient archetypal statue with round breasts, belly and buttocks that refers to love and fertility. Now she struts around in high heels. It has nothing to do with gender activism. "These are just external features that make my imagination flow. I do not consider this character a woman, nor a

“Apparently there are categories you have to fit into. I know by now that for me the goal is not to fit into any pigeonhole.”

a space writer: what I make is a three-dimensional work in which bodies, voices, objects and light open up space. I direct my performers with that in mind. They are dancers, actors, and musicians. They bring in their own imagined creature and their own movements, adding energy to the space.”

The magic of dance

When Laskaridis was studying at drama school in Athens, he first saw a performance by his compatriot Dimitris Papaoiannou and loved it. ‘Interesting young maker,’ a teacher said, ‘but what he does is not really dance.’ “From that moment on, I was aware that there are barriers between disciplines because of the words that describe what we see. Apparently there are categories you have to fit into. I know by now that for me the goal is not to fit into any pigeonhole.” After graduating as an actor, Laskaridis travelled to New York for further training as a director. “It was there that I first saw the work of Robert Lepage, Pina



Bausch, Peter Brook, Robert Wilson, and Laurie Anderson. I thought that there was theatre and dance and visual arts, and did not yet know that you could do anything you wanted as long as you believed in it. Okay, I decided, then I can make my own universe too.”

“Now I count myself lucky, because I was introduced to the world of dance without having studied dance. I think that is the magic of dance: it is a discipline that is open, a boundless art form that welcomes any kind of non-verbal performance. Dance audiences are always looking for meaning beyond words. Words do not mean much. Creatures that move make space.”

Dance club vibes


The title of his new show refers to the asbestos cement in the corrugated sheets that were widely used for building in the 1960s and 1970s because the material was cheap and seemed to have eternal life. “But it no longer exists. It was banned because it killed everything and everybody: people, sheep, donkeys. It sounds very Greek, but you saw it everywhere. That is the starting point for the performance: something that seemed very Greek for years but never was.”

A dinosaur and a wind turbine. That is what we see in *Elenit*. It is all that Laskaridis gives us in advance. Fragments of opera and ancient tragedy may pass in review, as may famous painting, burlesque acts, and dance club vibes.

“I am not the one who says what the performance is about, because that is not how I work. I don’t go into the studio with the idea of making a piece about Greece and the world, fate and resilience, or identity and gender. My company is called *Osmosis*, after the chemical process of mutual influence between liquids separated by a membrane. For me, that is a metaphor for theatre. I share my view of the world with the audience and what they see in it determines how we will be on stage the

next evening. The more often we play a show, the more the intention shifts. So *Elenit* can become scarier, but also more heartwarming, more romantic or esoteric. It is like a big dark room in which more and more things are highlighted. Just surrender and allow yourself to be carried away.” •

To be seen on 1 & 2 July in Internationaal Theater Amsterdam

“WE CHOSE
 THESE **TY** WORKS
BOOMERSHINE
 BECAUSE
 THEY ARE 
 RADICAL”

How do contemporary dance artists view unknown, radical works by their illustrious predecessors? Pleasantly surprised, says Ty Boomershine, artistic director of Dance On Ensemble. In *Making Dances - Dancing Replies*, they give shape to their reflections on works by iconic choreographers.

by
Francine van der Wiel



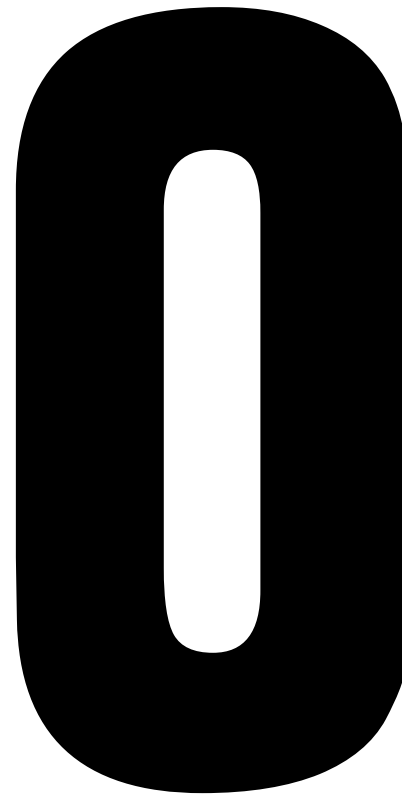
dance', and Lucinda Childs, 'the queen of minimal dance'. But we know all there is to know about them, don't we?

Cross-connections

"That is only partly the case," says Ty Boomershine from Berlin. The American has been dancing with Dance On Ensemble since its inception and took over as artistic director in 2019. In the Netherlands, we know him mainly as a dancer with LeineRoebana and ICK Amsterdam, and as a répétiteur of Lucinda Childs' work with Introdans. "2019 marked the centenary of Merce Cunningham's birth. That was the starting point for *Making Dances - Dancing Replies*. Childs was added through my relationship with her work, Martha Graham through dancer Miki Orihara, who danced with her company for almost 30 years. In discussions with the team, the idea emerged of making cross-connections with the present by asking choreographers to give choreographic 'replies' to some of their most iconic works." In the preparatory stage of *Making Dances - Dancing Replies*, the company danced *Story* (1963) by Cunningham, some of the *Works in Silence by Childs* from the 1960s and 1970s, and the solo *Deep Song* (1937) by Graham. Mathilde Monnier, Ginevra Panzetti & Enrico Ticconi and visual artist Tim Etchells are linked to the works of these artistic progenitors of contemporary dance. Boomershine: "A historical programme was never the goal. We have chosen these works by Graham, Cunningham and Childs because they are radical. The age of the choreographies has never been a point of discussion. Or it would be," he chuckles, "that they are all Americans."

Innovators

The great innovators of dance during the last century were mainly to be found in the United States. Graham developed her style and technique to create an earthy,



>"Older dancers dancing older choreographies - well, that's a bit obvious. Too obvious for the Berlin-based ensemble. It consists of dancers who are all in their forties - one of them even in their sixties - and who are seasoned after years of experience with various renowned choreographers and international companies. That has not diminished their hunger for even more knowledge and new impulses. The veterans, among whom are Forsythe, the celebrity Jone San Martin, former NDT dancer Anna Hermann and 'our own' Tim Persent, dancer with De Rotterdamse Dansgroep, Krisztina de Châtel and LeineRoebana, among others, now feel like dancing things they have never danced before. Yet for the new programme *Making Dances - Dancing Replies*, they ended up with three icons from dance history: Martha Graham, 'the mother of modern dance', Merce Cunningham, 'the father of postmodern

psychological human image in dance instead of the cardboard, unnatural and virtuoso moving characters of ballet. Cunningham then put an end to this psychologising once and for all. He determined that dance is 'motion' and not 'emotion' and also involved chance in his creations by using the I Ching or dice to determine the nature, place, duration, pace, intensity, direction, and order of movement sequences. Childs returned (particularly in the 1960s and 1970s) to the essence of dance: walking and hopping in endless, slightly shifting patterns.

In *Making Dances - Dancing Replies*, Graham's *Deep Song* is not given a choreographic, but a plastic reply. Tim Etchells creates a new installation as a backdrop for the solo in which Graham wanted to express the suffering of the Spanish people during the civil war. To find a suitable work by Cunningham, Boomershine searched through the Dance Capsules which contain Merce Cunningham's oeuvre. He came across *Story*, an unruly and abstract work full of surprising elements and objects. *Story* has not been performed since 1963. There are so many coincidences in it that no evening is the same. Apart from deciding in advance who does what, where, when, with whom, for how long and with what, dancers can also make choices during the piece." The Cunningham Trust therefore doubted whether the 're-imagining' would succeed, but in 2019 *Berlin Story* premiered at the Tanz im August festival.

Coincidences

In her choreographic reply to Cunningham, Mathilde Monnier maintains the coincidences that force the dancers to be extremely alert. But the reference to Cunningham can also be found in the poems of David Antin, who wrote about Cunningham and his life partner, composer John Cage, in his

Childs prefers to call herself an essentialist rather than a minimalist. That appealed to the Italians.



© Jubal Battisti

'talk poems'. "The physical signature, however, is entirely Mathilde. I went for her because I saw in her work a similar freedom within a structure. Moreover, she has danced in the company of Viola Farber, who was in the very first cast of *Story*."

At the time of the interview (early May), Boomershine could not yet say much about the piece of the two young Italians. Rehearsals for *Marmo* have just begun, and he deliberately keeps his distance to allow Panzetti & Ticconi complete freedom and not to get in their way with his thorough knowledge of the radical (but deceptive) simplicity of Child's works from the heydays of postmodernism.

Dance On Ensemble ended up with Panzetti & Ticconi after a search among Berlin choreographers. Panzetti is also a graphic artist and, like Childs, makes movement scores that have visual qualities of their own. Their dance language, like that of the Americans, is clear in line, with rhythmic-repetitive elements. Panzetti & Ticconi also saw similarities themselves. Boomershine: "Childs prefers to call herself an essentialist rather than a minimalist. This appealed to the Italians, who live and work in Berlin. They see in Lucinda's work the core of classicism and formalism, hence the reference to the material of classical sculpture, marble."

Artworks from the past, Boomershine believes, can still inspire and are sometimes more surprising than the latest art. "A work by a choreographer who has long been dead and buried or something by someone who is nineteen; it's all the same to me. That is not the point." •

To be seen on 13, 14, 15 & 16 July in Internationaal Theater Amsterdam

Artworks
from the past,
Boomershine
believes, can still
inspire and
are sometimes
more surprising
than the latest art.

NEVER STOP DANCING

Artistic director Anita van Dolen illustrates 30 years of Julidans in twelve statements. Part 2.

by
Sander Hiskemuller



Best Regards —
Marco d'Agostin
Julidans NEXT

6. ANYTHING GOES

"Just as the boundaries of different artistic disciplines are fading, so have all the codes and laws in dance. A logical development, because if you look at dance history, it is pre-eminently revolutionary. To the point that at the end of the millennium, just about everything in dance was abandoned. It was a revelation to me: oh, dance can be like that as well! It is nice to see how the younger generation responds to that. Dance is a continuous movement of action-reaction, building on or, on the contrary, agitating against what has gone before. Julidans believes it is important to show that dance never exists in isolation and that there are different visions. So that you can see: aha, that's where this or that comes from. And then someone does their own thing with it. That is why we programme young makers in the permanent Julidans NEXT festival section alongside 'established' makers who inspire them or with whose work there is a clear connection."

7. FLIRTING WITH HISTORY



p. 35
Elenit —
Euripides Laskaridis

“The Berlin-based group Dance On Ensemble presents works by dance icons Merce Cunningham, Lucinda Childs and Martha Graham, alongside contemporary interpretations of those works by choreographers of today. Historical reflection is not only found in dance; fashion, architecture and the visual arts also refer to history more than ever. We can only speculate about why exactly this happens. Because we are living in a complex world and are in need of a recalibration, perhaps? To become aware again of where we come from, in our digital existence? Seen in this light, Euripides Laskaridis’ Julidans opening *Elenit* is a dance of the future. We see history, art, mythology and associations of today’s society come to life like a Goya painting with *Twin Peaks*-like features. It includes Greek traditional dance, aspects of the Commedia dell’Arte, old family portraits. But it also features club dancing and a live DJ.”

8. IDENTITY AND OTHER TOPICS



p.73
Private Song —
Alexandra Bachzetsis

“Julidans has a broad definition of dance, but every edition brings up different themes, also depending on the spirit of the times. Sometimes an edition is about certain social developments, sometimes it is activist and outward-looking, sometimes introspective and personal. The latter figures prominently in this edition. In addition to a personal musical experience, as with Jan Martens, Christos Papadopoulos, De Keersmaecker and Vandeveld, identity and gender are other important thematic lines. In *Private Song*, Greek-Swiss Alexandra Bachzetsis uses Greek Blues to explore her double identity, while at the same time questioning the representation of the female body. *Tender Men* by the Fleming Koen De Preter shows a universe in which masculinity and sensitivity engage in an exciting game. How would men interact in a world without homophobia?”

WOMEN

SARAH

ARE

SUPER

POWERFUL

HUYGENS



BEINGS

JAWLA

Sarah Huygens Jawla is a choreographer and theatre maker from Flanders with West African roots. She graduated from the Utrecht School of the Arts with a Bachelor's degree in Theatre & Education. In *Between Us*, the maker explores intimate encounters between six women through Japanese Butoh dance. by Zahira Mous

by
Zahira Mous



© Jos Beijer

society our strength is suppressed, that we are not really allowed to be who we are. When women get together, it makes for interesting, special encounters. I wondered what could happen when women meet without being inhibited. I work with six performers, with different sexual preferences and gender identifications. There is not just one 'colour'. These preferences and identifications are represented on stage. People from the queer community can identify with the women who are intimate on stage. But the performance is universal and accessible to a wider audience, including, for example, cis men, because it is about human encounters."

What can we imagine when thinking about intimacy on stage? People may have quite different ideas about that.

Huygens Jawla: "I started looking for what forms of intimacy there are. Touching each other, physical intimacy, therefore. But also emotional intimacy. Intellectual intimacy. There are so many types. I have asked the performers what



> In September 2020, Huygens Jawla was selected for the New Makers scheme of the Dutch Fund for Performing Arts in cooperation with the Bijlmer Parktheater in Amsterdam, a two-year course. This year, Huygens Jawla is creating a performance about intimacy and queer identity. Next year, she will focus on a performance from her bicultural background.

Women's bodies. Queer. Butoh. Transformation. Tell us a bit more about you and your new show.

Sarah Huygens Jawla: "I identify myself as Sarah, as black, as queer. When I grew up, I experienced very little representation from dark-skinned people, but also very little from the queer community. I have an incredible fascination with the female body and I think that we women are super powerful beings. I think that in this

"I wondered what could happen when women meet without being inhibited."

they find interesting. Each performance duo has a particular colour, which is specific to them. One duo, for example, has a certain playfulness and a dangerousness in the basis of their connection, like wildcats. Another couple has more of an emotional, passionate intimacy. A kind of tango they dance with each other. So intimacy is present at many layers."

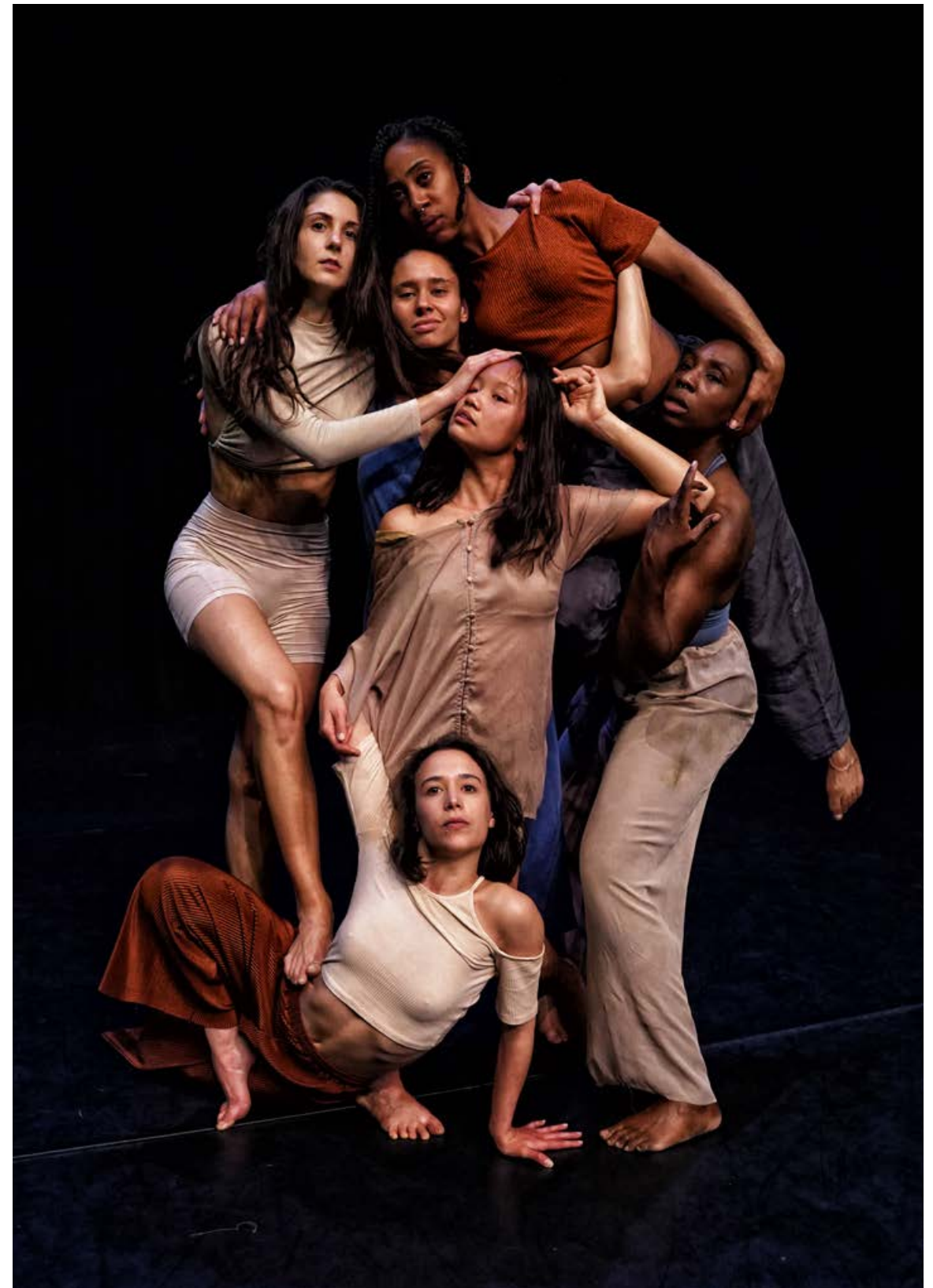
I hear you use the word 'colour' quite often. What is the colour of Sarah Huygens Jawla?

Huygens Jawla: "The colour of Sarah Huygens Jawla is a mix, I think, a mix of all kinds of colours. As I was born. My mum is white. My dad is black. I was brought up very white in Belgium. Last year, I went to Gambia for the first time to visit my father's family. I am between those two worlds. The power of me as a maker is to bring those worlds together. In my work, I try to be a bridge by connecting extremes. That is in dance or theatre, for example. That can also be in the white and black side of myself, which I will focus on next year. I am a mixed person. I think that is my colour. And how beautiful it is to use art to incite people about the many layers of our being."

You use the Japanese dance-theatre style Butoh as a working method to achieve transformation and vulnerability in the performers. How does that work?

Huygens Jawla: "In Butoh, the subconscious is addressed through transformation techniques, with players using their bodies and doing their own self-examination, for example through a guided fantasy. From there, we let the performers meet each other. The question then is, how far do you go in transforming that subconscious? Sometimes dancers are afraid to open

"Physical intimacy.
Emotional intimacy.
Intellectual intimacy.
There are so many kinds."



up. There are then discussions about, to what extent people are prepared to open up.”

How far will you go as a maker, in the depth of that transformation?

Huygens Jawla: “I work from a theme, in this case intimacy between women. I look for people with whom I connect thematically, but with whom I can also connect on a personal level. I work from my performers, in the sense that I work with who they are as a person and what they can give me. I put that in the performance. I see that this is not for everyone. Many actors or dancers prefer to be of service. But in my way of working, they are also making players and therefore have a great influence on the performance. That asks something of them. And that also asks something of me. I ask the performers to show their vulnerable side, but that means that I also have to do so in order to set an example. It is a continuous search for what I want from them, how I get it out of them, and where their limit lies. That is quite a complex issue, because it is dance theatre, not therapy.”

What kind of conversations would you like the audience to have after the performance? What do you want them to experience?

Huygens Jawla: “The spectator who experiences this performance is taken on a journey. In Butoh, it is all about the subconscious and that is how the performance comes about. What happens in the audience’s subconscious is very personal, it is influenced by where someone is in their life and what they are admitting or not admitting at that moment. What I hope the spectator takes away is the opening up of the inner life. If this results in a dialogue, that would be very nice. About the feeling. About being human.” •

To be seen on 8 & 9 July
in Melkweg Upstairs

What I hope the spectator takes away is the opening up of the inner life. If this results in a dialogue, that would be very nice. About the feeling. About being human.

10X JULI DANS

Also to be seen at Julidans 2021



1

BEST REGARDS —
Marco D'Agostin (IT)

14 & 15 July, 19.00
Melkweg

© Alice Brazzit

2



ELISABETH GETS HER WAY —
Jan Martens (BE) / GRIP
12 & 14 July, 20.30
13 July, 19.00
Bellevue Theatre

© Luis Xertu

3

LAVAGEM —
Alice Ripoll (BR) / Cie. REC
15 & 16 July, 19.00
Internationaal Theater Amsterdam





CHAPTER 3:
THE BRUTAL JOURNEY OF
THE HEART —
Sharon Eyal & Gai Behar (IS) /
L-E-V

9, 10, 12 & 13 July 20.30,
Internationaal Theater
Amsterdam

© Stefan Dotter



5

Tender Men —
Koen De Preter (BE)

10 July 20.30 ,
11 July 16.00
Meervaart

© Bart Grietens



6

GIOIA LIVE —
Liat Waysbort (NL/IS) /
BITTER SWEET DANCE

2, 3 & 4 July, 13.00
Bellevue Theatre

© Bart Grietens



7

All Around —
Mette Ingvarsten (DE/BE)
& Will Guthrie (AU/FR) /
Great Investment vwz

7 July 18.30 & 8 July 19.00,
Internationaal Theater
Amsterdam

© Marc Damage



© Renato Mangolin

8

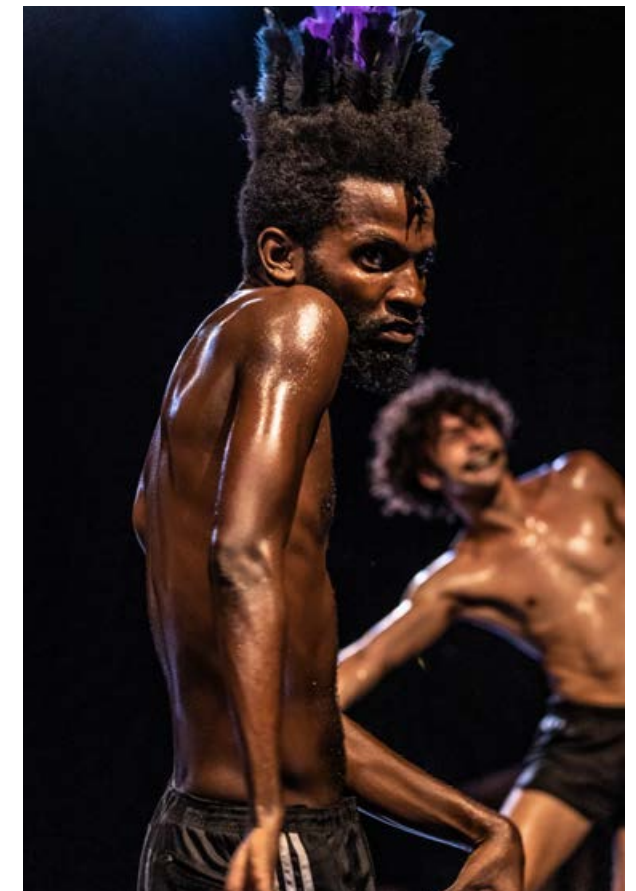
NEPTUNE —
Lois Alexander / ICK Artist Space

15 & 16 July, 20.30
Podium Mozaiek

9

grrRoUNd —
Marcela Levi & Lucia Russo (BR)

7 & 8 July, 20.30
Bellevue Theatre



© Renato Mangolin



© Aisha Zeijveld

10

8: METAMORPHOSIS —
Nicole Beutler Projects (NL/DE)

3 & 4 July, 17:30 & 21.00
Internationaal Theater Amsterdam

NEVER STOP DANCING

Artistic director Anita van Dolen illustrates
30 years of Julidans in twelve statements.
Part 3.

by
Sander Hiskemuller

9. NEW DUTCH WORK



Uchronia —
Vincent Riebeek
Julidans NEXT

“The corona crisis made us realise all the more that choreographers in our immediate vicinity have also been idle for a year. We wanted to give them a special place in the festival. Sarah Huygens Jawla, Igor Vrebac, Vincent Riebeek, Liat Waysbort, and Arno Schuitemaker are premiering. The common denominator of their work is a topical appeal to our humanity: start feeling instead of thinking. The form used can be extreme. Take Igor Vrebac, who shows a total war of attrition, quoting from sport. Yet his work is very intimate and goes in search of what is going on deep inside us.”

10. BOOST FROM DANCE

“Thirty years of Julidans show that dance does not have to be complicated. You don’t have to know all about it to be touched by it. The abstraction of dance allows you to create your own story and give it your own meaning. If there is one tip for enjoying dance, it is this: sit back and relax. Let it be.”

11. REACHING CULT STATUS

"It is good to look back on three decades. And so you can be proud of thirty years of Julidans. Julidans has offered choreographers such as Maguy Marin, Marie Chouinard, Akram Khan, Wim Vandekeybus and Sidi Larbi Cherkaoui a place at the festival from the very beginning and has seen them grow into what they are today: the 'rock stars' of dance. Their contribution to dance as it is today should not be underestimated. What has made them so successful? Exactly that what Julidans has been doing for the past thirty years, I think. The dance makers in Julidans will never just present you with beautiful images, but use the body to tell you something which is, in their view, necessary. We present dance makers who create their own language, stretch boundaries, and bring together different dance styles and traditions. In a balanced and idiosyncratic balance between beauty and obstinacy."

12. DANCE IS THE FUTURE!



Pina Bausch

"Again with capitals and the fat exclamation mark! Dance is the art form of this century. I am convinced of that. Everything comes together in it: man, history, all possible forms of art. Migration changes the composition of the population, and everyone brings their own cultural and historical baggage. The body is the perfect medium to incorporate all these influences. Dance invites you to admit other ways of interpreting this beautiful but complicated world. Dance celebrity Pina Bausch did not say for nothing: 'Dance, dance, otherwise we are lost.' One cannot help but underline her lofty statement."

Nicole
Beutler

"When science fails to reach people because it does not touch their hearts, there may be an opportunity for theatre. In the theatre, we can create strong and meaningful images that evoke emotions and that may be able to reach people in other ways. Words that are easier said than understood are reinforced by being embodied by the dancers in an attempt to approach and touch the audience. I am happy when the audience feels empowered by the performance. That humanity is worth fighting for."

Christos
Papadopoulos

“Minimalism is not the same as minimum energy. Or less skill. Minimalism is about reinventing yourself. Without unnecessary frills. By resisting the demands of the eye that constantly wants to be entertained and satisfied. For a performer, that is the ultimate nudity.”

- from an interview for the Onassis Foundation

CRITICAL

MANIFESTO

WITH

ALEXANDRA

BACHZETSIS

A

WINK

In the performances by Greek-Swiss Alexandra Bachzetsis, eroticism and anthropology enter into a dynamic marriage. The body is always at the centre of a critical manifesto that explores how art and popular cultures are entwined. She juxtaposes elements from these different worlds. Often with a wink to the stereotypical representation of the female body.

by
Moos van den Broek



© Nikolas Giakoumakis

circuit, her work can also be seen in Tate Modern in London and the Stedelijk Museum in Amsterdam.

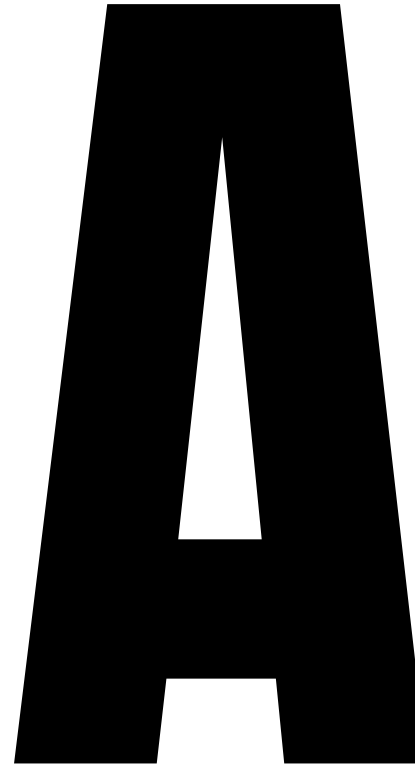
Bachzetsis: "In my work, I always try to frame something. Through gesture, emotion and the body, I seek a dialogue with the audience, in which I try to dissect how the roles are divided. Who influences whom and how are we controlled? In my work, I rearrange the defining elements."

In *Private Song*, Bachzetsis analyses the codes of popular songs from the Greek rebetico. These blues-like songs can be heard everywhere in Greece, in cafés and on the streets. They stem from the historical Greek connection to the Orient. In the performance, Bachzetsis seeks the intimacy between performer and spectator. *Private Song* was commissioned by the art manifestation Documenta 2014 and had a long research period.

Bachzetsis: "My research focused on rebetico culture and the role of cultural institutions. What once began as a cultural exchange between Eastern and Greek musical traditions is now heritage and a language known to everyone in Greece."

During the Turkish War of Independence in the early 1920s, many Greeks living in Turkey lost their lands and their loved ones. The songs of the rebetico sing of that loss. Themes such as rootlessness, loneliness and the loss of loved ones are the leitmotif of the songs. Because of the political tensions, there was a flow of refugees towards Athens at that time. Recently, that history repeated itself.

Bachzetsis: "I became interested in these parallels and discovered the theatre of Piraeus in Athens. In the 1920s,



> Alexandra Bachzetsis lives and works in Zurich. She is both a choreographer and a visual artist. Her work straddles the boundary between dance, performance, visual art, and theatre. This interdisciplinary approach is a direct reflection of her studies in Switzerland, Flanders and the Netherlands, where she followed a master's degree programme at the Amsterdam School of the Arts. She has been active as an independent artist since 2001, and her oeuvre now comprises some twenty-four works.

Undermining codes and conventions, that is what Bachzetsis likes doing best. Partly for this reason, she decided to break open the theatre circuit, in which she had operated for a long time, and explore a new context. You can find Bachzetsis' performances in the theatre as well as in museums or galleries. Apart from the international festival

it served as a refugee camp, as did other institutions such as schools and churches. Thus, this work became a metaphor for a situation in history that is still going on."

Bachzetsis also unravelled the two dances that accompanied the rebetico. The tsifteteli is performed by women only and has many similarities with the oriental belly dance. The zeibekiko is an improvised dance for the men. Only in this dance do they show their emotions. The dance has a strict vocabulary.

Bachzetsis: "I wondered how I could perform this dance as a woman and how I could transform it into a contemporary, popular dance, while still preserving its nostalgia. I was looking for recalibration as well as transformation. Sometimes people think that with this work I am looking for a connection with my roots, but it's not like that. I grew up with the Greek tradition in Switzerland. My Greek family comes from the mountains and is steeped in tradition. I learned the songs and the dances from my cousins and my father. I was brought up with them, the Greek tradition is in me. With my bicultural background and cross-disciplinary training, I feel particularly at home in reconstruction. Anything can arise in it and everything has a port there. It is something you create and exactly that is what gives a feeling of freedom. The desire to belong can be given a place."

What is expected of men in a culture? How can you show this in an emancipated way? Bachzetsis, her two performers, the dramaturges and vocal coaches from her team (dramaturges and vocal coaches) dissected the concept of masculinity from the rebetico tradition. From that research, aspects of wrestling were incorporated into duets. The creators also took a close look at the

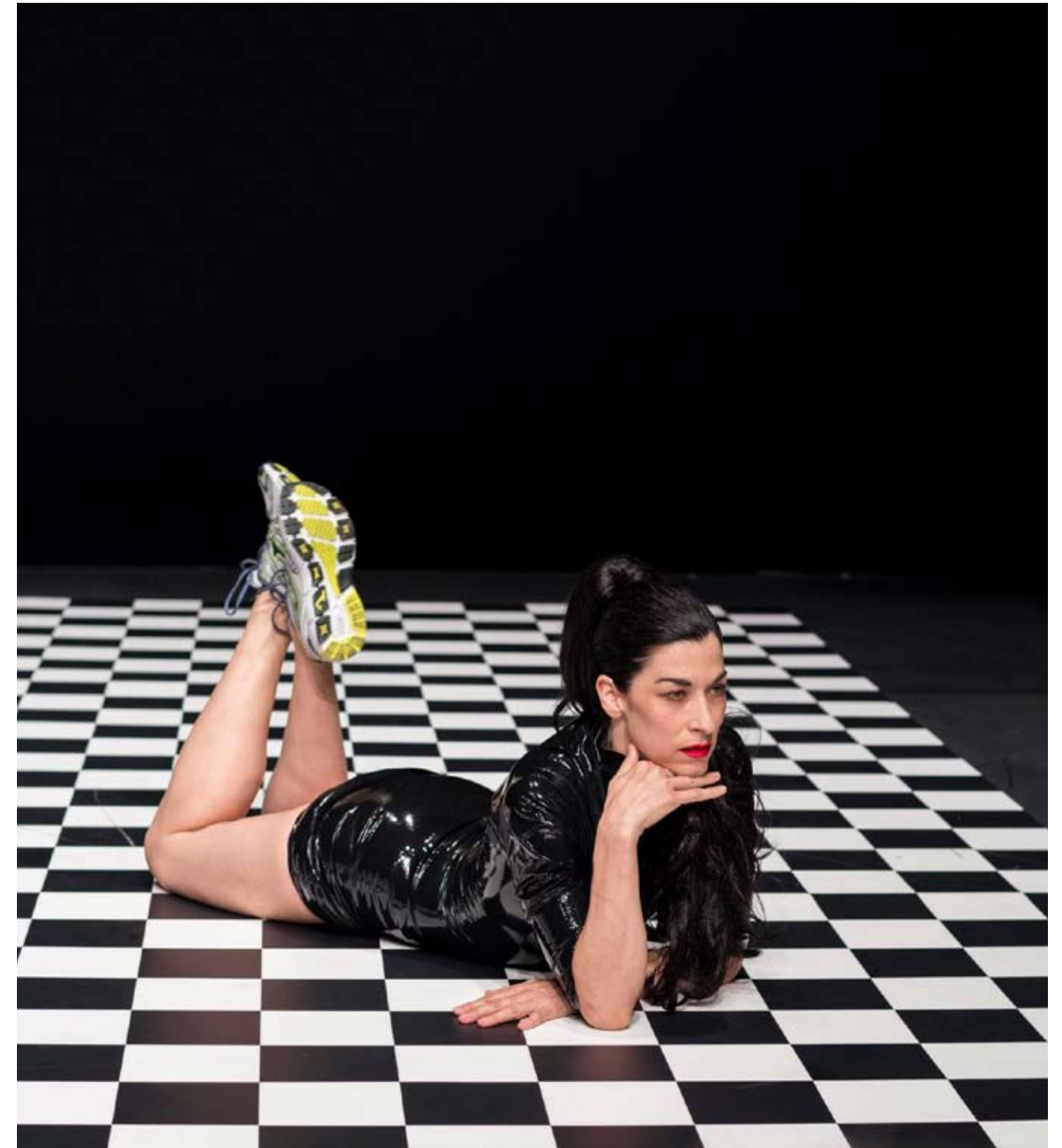
typical female and male wardrobes.

Bachzetsis: "Although I am wearing a super tight latex dress - the ultimate feminine dress - my movements have a very masculine approach. That tension creates an aggressive dialogue. It irritates or frightens. You are drawn to it because it paints an unusual picture. It is a provocation, the spectator is drawn out of his comfort zone. It works like a mirror."

Another source of inspiration was the work of the Greek painter Yannis Tsarouchis. He often portrayed his naked and half-naked men on a black-and-white chequered floor. A chessboard or a kitchen floor. Alexandra Bachzetsis likes to draw from art history as much as from everyday life. The black-and-white floor is given an important role in the piece. Its position always determines a new perspective.

Bachzetsis: "The zeibekiko is originally a nomadic dance and is performed on the specific piece of land where the travellers are. It is a territorial matter. In spite of the many travels, it is still, as it were, the same floor that is being danced on." •

To be seen on 10 & 11 July in
Internationaal Theater Amsterdam



© Mathias Völzke

It is a provocation,
the spectator is
drawn out of his
comfort zone.

WATCHING DANCE WITH THE CRITICS

For the dance critic, watching dance is a profession. There is work to be done during the performance, and this work often includes a struggle with a pressing newspaper or magazine deadline. So sitting in your theatre seat with an open mind is therefore not an option for them. Or is it? We fired five questions at the dance experts who wrote for Julidans Magazine.

Zahira Mous
Moos van den Broek

Moos van den Broek

How do you prepare for a performance?

"That is quite different. If I have been following the choreographer for a long time, I just let it happen and prefer to read something afterwards. That gives the most neutral experience. If I don't know someone, I do some research. Then I can place the work somewhat."

Can you still look with an open mind or does your knowledge sometimes get in the way? Can you leave it in the cloakroom?

"I am quite allergic to excessive technique and platitudes. That judgment sometimes gets in the way. I am more cautious when it comes to starting artists."

What do you do if it's really disappointing, but you are a big fan of its creator?

"That is actually a very interesting moment. You can then write about previous work and formulate a reasoned opinion as to why this work appeals to you less."

Can you name a memorable dance moment that really surprised you or threw you off balance?

"On average, I have one or two of them every year, those moments when you leave the room 'enlightened'. I get a lot of energy from it. One of my last experiences was at *TANZ* by Florentina Holzinger. She is so consistent and radical in her approach, it overwhelms me. 8: *METAMORPHOSIS* by Nicole Beutler was also special to me, that piece touched me in a spiritual way."

Do you have a tip for better preparation or how to watch a dance performance?

"Well, everyone has to decide that for themselves - surely, dance is not so complicated. But perhaps we are straying from our physical existence and experience, which I think is a bit sad."

Zahira Mous

How do you prepare for a performance?

“When I receive a press package I go through the material that is in it, but I usually do some more research. Before going to see a performance, I think about the title of the piece. I let that sink in briefly to unleash my own creativity on what I am likely to see and experience. I browse through the synopsis of the show, because I don’t want to influence my expectations too much. I also read the text again after the performance. So I go to a performance quite prepared, but also try to go with an open mind.”

Can you still look with an open mind or does your knowledge sometimes get in the way? Can you leave it in the cloakroom?

“Watching dance as a dance professional will undoubtedly offer a different experience than that of a spectator who does not know all the ins and outs of creating a performance and being on stage. Being a choreographer and performer myself has influenced my viewing experience. I think that this makes my writing interesting, because I know the other side of the curtain. That makes me see a lot of details. I observe all aspects of what I see, hear, and experience.”

What do you do if it’s really disappointing, but you are a big fan of its creator?

“I find writing a review most difficult when the performance disappoints me. If I am a big fan of the creator and of previous performances, I might make a comparison and explain what I liked in the past and what is disappointing in the new performance. But I do not hesitate to be honest. Because that’s the whole point.”

Can you name a memorable dance moment that really surprised you or threw you off balance?

“I don’t remember exactly when it was and I can’t remember the title of the performance either, but I remember my feelings. The feeling of great discomfort. If I remember correctly, it was a performance by Conny Janssen Danst. Projected onto large screens, I saw naked bodies with sexual movements. It looked pornographic to me. And I didn’t find it art at all. I failed to see why I had come to the theatre ‘for

this’. I thought, ‘you might as well watch a porn movie then, right?’ I had never walked away from a performance before, but I decided to leave this one. That, of course, says something. It could be that it was not a good performance, but it could also be that I was not ready to see the thinking behind it at the time. I wonder how I would react to that performance today, for example. It was certainly memorable, because Janssen had set something in me in motion. I then began my analysis of the choreographer’s psyche and became curious as to why a maker makes certain choices. It has certainly inspired me in the field of dance composition.

In addition, I am still very impressed by two performances that I have only seen on film: *Sleepless* by NDT and *The Rite of Spring* by Pina Bausch. The seamlessness of the dancers’ collaboration with their technique and musicality, the expression, the palpable tension and emotion in combination with the music are elements that still inspire me and from which I draw ideas as a creator. There are really performances that I carry with me all my life.”

Do you have a tip for better preparation or how to watch a dance performance?

“I myself am the type of spectator who wants to walk out of the theatre metaphorically (or literally) moved. I want to be able to reflect on what I have experienced. I also want to be able to feel the integrity of a creator and the cast. So I know what kind of spectator I am, which is why I specifically look for performances that hopefully achieve that goal with me. If you haven’t seen anything yet or very little, my tip is: go and see as much as you can, in different styles, from different creators. This is the only way to find out your likes and dislikes as a spectator. You will then begin to feel what inspires you.”

**NOW ON
JULIDANS.NL**

OPUS —
Christos Papadopoulos
10 & 11 July, 19.00
Bellevue Theatre
© Patroklos Skafidas



**THE FULL PROGRAM
TICKETS FOR ALL LOCATIONS
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**THE SEDUC-
TION
TECHNIQUES
OF
POWER**

GINEVRA

PANZETTI

ENRICO

TICCONI

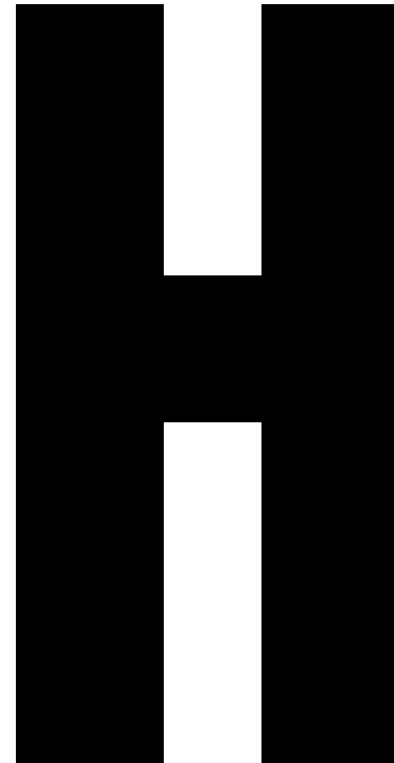


He is a nobody, but he aspires to wealth and status. He is both a jester and a king. Not a harlequin but 'harleking.' In their performance *HARLEKING*, a young Italian duo uses a famous character, born from the Italian popular theatre, to say something about the populism and radicalism that infest our world.

by
An Cardoen



© Andrea Macchia



Panzetti and Ticconi trace the roots of propaganda far back in history.

They have known each other since secondary school, and both studied at the Academy of Fine Arts in Rome. Then Ginevra Panzetti studied Intermedial Art in Leipzig and Enrico Ticconi dance and choreography in Berlin. They have been a duo since 2008. They attract international attention with their (prize-winning) choreographies, video art, installations, and performances. They are invited all over Europe for residencies, win prizes, perform on important stages and in museums. In 2019, they were proclaimed 'Talent of the Year' by the leading magazine TANZ.

Their work is a continuous dialogue with the visual language of history. Roman Rhetoric. Antique maps in the homes of the rich. The medieval flag dance. Archetypes from mythology. For Panzetti and Ticconi, history is a mirror: "For us, *HARLEKING* is a mirror of contemporary communication patterns. You can see how the content of a message is manipulated and meanings

> "How could the violence, present from the first laughs, escape us for so long?" one reviewer wondered after the premiere. Julidans already had the performance on its programme last year in the cancelled 2020 edition. Fortunately, the play will come to Amsterdam after all in 2021. The reviews are unanimously laudatory, and *HARLEKING* has become no less topical.

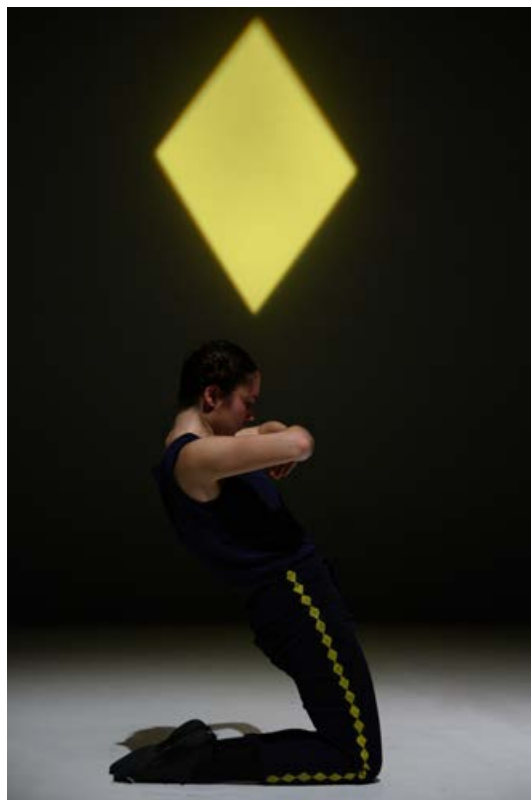
The starting point for *HARLEKING* is the figure of the harlequin, the famous clown in a check suit from the 16th-century Commedia dell'Arte. The stylised and often grotesque gestures of the Commedia form the basis for a performance about the manipulation techniques of rulers and their spin doctors. They cloak their polarising language in an attractive form. They entertain us with one-liners. They are masters at using social media.

Anything can originate in it and everything has a port there. It is something you create and exactly that is what gives a feeling of freedom.

shift, boundaries become blurred. Where the horror of some subjects is completely concealed by the attractive packaging," they say in an interview for Pact-Zollverein.

In their performances and installations, Panzetti and Ticconi forge the images together into mesmerizing tableaux. Very cleverly and almost imperceptibly, they manage to lull the audience almost to sleep. Until you suddenly realise the gravity of what you are seeing. Panzetti and Ticconi have been concerned with the manipulation of people through images and imagery ever since their first performance *Le Jardin*. In it, we see two young soldiers, truncheon in hand, flirting with each other in an idyllic landscape full of birdsong. For *Empatia*, the reference was Goya's painting *The Disasters of War*. For the diptych *AEREA* and *ARA! ARA!* they draw on the symbolism of the flag dances, which originated on the battlefield and later became popular entertainment. Each performance is thus a small archive full of references. Ticconi: "This allows us to refer to historical and general ideas. Besides the fact that the body is a historical archive for us, and our work is always a matter of representing this body, its history and tradition."

HARLEKING, too, begins with abstract scenes. They are seemingly innocent - above all fascinating, virtuoso, sometimes funny - which was exactly the role of the historical harlequin. But unnoticed, the sign language of the harlequin turns into that of the authoritarian regime. We see the raised fist - the gesture of the fascists, the communists, the Nazis. "History," Panzetti says, "keeps repeating itself." Panzetti: "Harlequin is a sly servant. What drives him is a great hunger for power, he follows his animal instincts in this respect. He is a servant who wants to be king. His language is mobile,



We became interested in the Commedia dell'Arte when we learned that it originated from the theatre of the streets.

meaning is constantly changing, he is unpredictable and at the same time a master of seduction."

The 16th-century popular theatre in which the harlequin played a leading role, used comical characters to expose the social power relations. The relationship between gesture and message was, as always in a comedy, ambiguous. The spectators of that time understood the codes immediately. "We became interested in the Commedia dell'Arte when we learned that it originated from the theatre of the streets. The characters figured in stories derived from the social context of the time," Ticconi tells Ma Culture. "It is striking how the pieces always revolve around power games. That theme took centre stage for us. That's why we chose the harlequin; in the plays, he plays a central role in the relationship with those in power. Harlequin is clever and very cunning. He is always looking for ways to lure his masters into a trap. That is why he invents his tricks and makes his pirouettes to reach his goal." Panzetti: "Harlequin aspires to a status at the opposite end of the social ladder. He is stuck between two ends. We are playing a game with this theme and give the servant the status of king. This distorts all meaning of what he does and says even more."

For the choreography of *HARLEKING*, the choreographers were also inspired by 'The Grotesques', Roman frescoes on which monstrous creatures are surrounded by magnificent decorations. Images that are amusing, Panzetti and Ticconi say, but that do not create joy. "La Grottesca combines graceful and elegant curls with monstrous figurative elements. We were interested in the union of two opposites, which creates a kind of "asymptonia", clouding by excess, something that is difficult to recognise," Ticconi says in *The Other Voice*. "This is also how social media are used to do

politics. Using extremes that seem to cancel each other out. Posting a cute kitten for a tweet about an arms deal. Violence can be masked by a well-timed joke. It is all illusion. Berlusconi was a master at that," Panzetti says in *Ma Culture*. Ticconi: "We wanted to expose how today's tsunami of news and messages affects us, how this constant flow of information causes the content of the messages to become fleeting and blurred." •

To be seen on 11 & 12 July in Melkweg

That message came across loud and clear to the international critics. "The performance is many things: bizarre, intriguing, elegant, carefully put together, excellently performed. It was reminiscent of our political reporting. Above all, I am overwhelmed by the way Panzetti and Ticconi show how a human being can drown in the rapid succession of emotions, opinions, and politics." (Tanzschreiber).

JULIDANS LOCATIONS

INTERNATIONAAL THEATER
AMSTERDAM
Leidseplein 26, Amsterdam
tel. 020 624 23 11
ita.nl

BELLEVUE THEATRE
Leidsekade 90, Amsterdam
tel. 020 530 53 01
theaterbellevue.nl

MELKWEG UPSTAIRS
Lijnbaansgracht 234 A,
Amsterdam
tel. 020 531 81 81
melkweg.nl

PODIUM MOZAÏEK
Bos en Lommerweg 191,
Amsterdam
tel. 020 580 03 80
podiummozaïek.nl

BIJLMER PARKTHEATER
Anton de Komplein 20,
Amsterdam
tel. 020 311 39 33
bijlmerparktheater.nl

STEDELIJK MUSEUM
AMSTERDAM
Museumplein 10,
Amsterdam
tel. 020 573 2911
stedelijk.nl

MEERVAART THEATER
Meer en vaart 300,
Amsterdam
020 410 7777
meervaart.nl

VONDELPARK
OPENLUCHTTHEATER
In the middle of the
Vondelpark, opposite the
Van Eeghenstraat entrance

SAFE VISIT TO JULIDANS

We adhere to the corona measures in force, as drawn up by the RIVM and the Dutch central government. As long as the coronavirus is not yet under control, testing can help to make more possible step by step.

The Dutch central government uses access tests to facilitate social and cultural activities in a safe manner.

You may also need a negative test result in addition to your entrance ticket. You will soon find the up-to-date protocols on julidans.nl.

TICKET INFORMATION

BUY ONLINE
You can buy tickets for all venues online at julidans.nl.

BUY BY PHONE
You can phone us on +31 (0)20 624 23 11 from Monday to Friday from 14:00 to 18:00 hours to place your order with a one-off direct debit authorisation (€2.50 administration fee per order, including postage).

BUY AT THE FESTIVAL BOX OFFICE
You can also buy your tickets at the festival box office from Monday to Friday from 14:00 to 18:00 or from 1.5 hours before the performance. Internationaal Theater Amsterdam - Leidseplein 26 - Amsterdam

ABOUT THE IMAGE MAKERS

TYPEX
pp. 4-5
Typex makes illustrations for de Volkskrant, VPRO, Vrij Nederland, Oor, and NRC Handelsblad. He gained (inter) national fame with the graphic novel Rembrandt (2013) and the comic book biography The Many Lives of Andy Warhol (2018). In 2019, he received the Stripschapprijs. According to the jury, Typex is 'a rock 'n roll artist par excellence'. typex.nl

SABRINA BONGIOVANNI
pp. 7, 12-21
Sabrina Bongiovanni is a master of creating visual concepts. With an architectonic abstract view, she manages to capture the world in a colourful graphical way. Her striking aesthetics do not go unnoticed. The Amsterdam-based photographer knows her way around in fashion photography, but also exhibits in museums and galleries in the Netherlands and abroad. For this publication, Sabrina portrayed makers of Julidans 2021 in their own living environment, the place where they kept moving during lockdowns. Sabrina herself made an impressive document of the abandoned shopping centres in London during the lockdown. sabinabongiovanni.com

RICHARD KOFI
p. 23
Richard Kofi has been the new City Artist of Amsterdam since March 2021. He is a visual artist, curator and programmer of the Bijlmer Parktheater. Kofi lives and works in Arnhem and Amsterdam. This year, he won the Thami Mnyele Residency Award. richardkofi.com



JULIDANS 2021 COLOPHON

JULIDANS TEAM

Management & Programming Anita van Dolen

Executive producer Dick Vos

Festival coordination & Production Joanne ter Veen, Eefje van den Broek, Edith den Hamer, Thomas van Son, Felicia van der Weide

Marketing, Communication & PR Jan Schoon in collaboration with the Communication and Media department of Internationaal Theater Amsterdam

ITA Technical planning in cooperation with ITA Technical department

On-site technical coordination TOT B.V. Marijcke Voorstuijs

Fundraising Sandra Verstappen

Programme Council Ellis van de Giessen, Kasper Kapteijn, Frank Noorland, Julie Vegter, Veline Wijma, Richard Kofi

Board of the Julidans Foundation Nicole van Vessum (Chair), Swati Sen Gupta, Nynke de Haan, Pieter Zeeman

Main producer Internationaal Theater Amsterdam

Partners Internationaal Theater Amsterdam, Theater Bellevue, Melkweg, Vondelpark Openluchttheater, Bijlmer Parktheater, Podium Mozaïek, Stedelijk Museum Amsterdam, Meervaart Theater, ICK Artists Space, Dutch Performing Arts, Henny Jurriëns Stichting, Nicole Beutler Projects, WhyNot, Dolly Warhol

Big Pulse Dance Alliance: Tanz im August (Berlin), Dublin Dance Festival (Dublin), Dance Umbrella (London), Torino Dance (Turin), Tanec Praha (Prague), New Baltic Dance (Lithuania), One Week Dance (Plovdiv), Zodiac Side Step Festival (Helsinki), Sismògraf (Olot), CODA (Oslo), Danscentrum Zweden

Julidans Magazine editorial staff An Cardoen (editor), Tamar Uylenburg, Jan Schoon, Anita van Dolen

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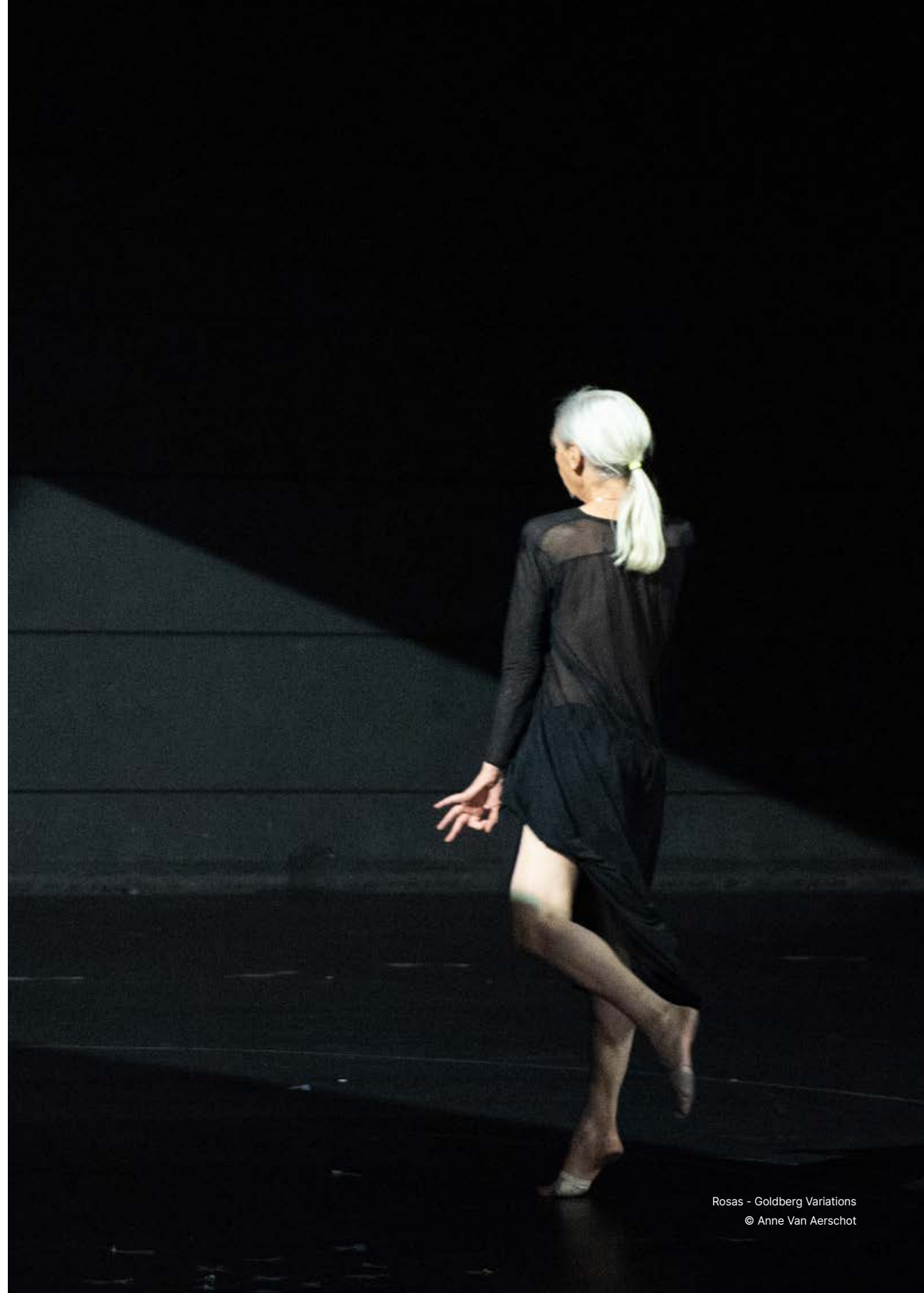
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