

BUNDESKUNSTHALLE

Press kit

DANCE WORLDS

27 September 2024 – 16 February 2025

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Exhibition Information

Duration 27 September 2024 – 16 February 2025

Press officer Sven Bergmann

Curators Katharina Chrubasik, Daniela Ebert,
Claudia Jeschke

Combined ticket for all exhibitions 13 €/reduced 6,50 €
All visitors up to and including 18 years of age have free admission

Media partner



Cultural partner



Combined ticket with the exhibition MUSIC! Feel the Beat at the LVR-LandesMuseum Bonn 19,20 € / 10,80 € reduced, available at the ticket offices of both museums

General Information

Director Eva Kraus

Managing Director Oliver Hölken

Opening Hours Tuesday 10 am to 7 pm
Wednesday 10 am to 9 pm
Thursday to Sunday 10 am to 7 pm
Holidays 10 am to 7 pm

Public Transport Underground lines 16, 63, 66 and bus lines 610, 611 and 630 to Heussallee / Museumsmeile
Deutsche Bahn / UN-Campus:
Lines RE 5 (Rhein-Express), RB 26 (MittelrheinBahn), RB 30 (Rhein-Ahr-Bahn) and RB 48 (Rhein-Wupper-Bahn)

Parking

There is a car and coach park on Emil-Nolde-Straße behind the Bundeskunsthalle.
Navigation: Emil-Nolde-Straße 11, 53113 Bonn

Press Information (German / English)

www.bundeskunsthalle.de
For press files follow 'press'.

General Information
(German / English)

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Media information

DANCE WORLDS

27 September 2024 – 16 February 2025

One thesis on the origins of dance is that it was initially a way of communicating. Whether developed from movements at work or as a reaction to natural phenomena, dance has always described human interactions.

Even in the earliest cultures, dance was an important part of rituals, ceremonies, festivals and entertainment. It may also have played a central role in the transmission of stories before they were recorded in writing. In many parts of the world, dancing is deeply rooted in the community and creates a sense of belonging.

The exhibition presents dance as a global form of representation and expression and tells multi-perspective stories of the interweaving of dance in its social functions and its role as an art form. In thematically organised chapters, it looks at the multitude of different manifestations and styles and illuminates dance as an essential part of our existence.

The central chapter *Dancing Together*, which presents dance as a collective experience and thematises its socio-cultural functions, develops into four major sections: *Imagining Dances*, *Storytelling*, *On:Breaks* and *Show Time!* They shed light on the ritual, spiritual, political, identity-forming and entertaining functions of dance, blurring the boundaries between everyday and high culture. The chapter *Storytelling* presents classical ballet as a storyteller as well as the narrative dances of the African continent and various forms of dance theatre. *Imagining Dances* explores examples of spiritual and art-philosophical dance worlds and sheds light on the topic of appropriation and cultural transfer. Dancing as an expression of protest and resistance and as a counter-movement is the subject of the chapter *On:Breaks* and the section *Show Time!* illuminates the entertaining aspects.

Since dance rarely stands alone, the exhibition also looks at its many connections to other art forms. The exhibits range from dance representations in early cultures to modern visual arts and examples of contemporary dance.

In addition, the exhibition becomes a dance platform: videos and projections, but above all the live interventions and performances convey dance. Professional dancers rehearse and dance in the specially equipped dance hall in the East Gallery. The public is offered insights into choreographic processes as well as dance workshops and tutorials, but also tango and Lindy Hop evenings to join in. LET'S DANCE!



Exhibition texts

DANCE WORLDS

The need and desire to dance is deeply rooted in us humans. Dancing has always inspired human interaction and has been part of rituals, ceremonies, festivals and entertainment in early cultures. To this day, dancing is part of social and cultural life all over the world and reflects the spirit of the times.

Our exhibition presents dance as a global form of representation and expression and tells of the interdependencies between dance in its social functions and its role as art. With exhibits ranging from ancient artefacts depicting dance to examples from the visual arts and contemporary installations, it takes a look at the multitude of different forms and styles.

The exhibition invites visitors to experience and participate in dance: with videos and projections, live performances, dance workshops and dance evenings for everyone. Professional dancers rehearse and dance in the specially designed dance hall in the Ostgalerie and offer insights into choreographic processes. LET'S DANCE!

STORYTELLING

Dancing has a strong narrative power. Whether mythological or spiritual themes, literary material, historical or everyday events - the body and its sheer inexhaustible possibilities have been and continue to be used to convey stories of the most diverse content.

The range of formal language is just as multifaceted - linearly narrated, epically elaborated, ritually charged or fragmentarily layered. The danced stories always reflect social, political, cultural and artistic trends of the time and fulfil the human need to pass on experiences and invent new worlds.

Ballett

Ballet emerged in the 16th and 17th centuries at the Italian and French courts as part of the political festive culture. The reformers of the 18th century rebelled against this representative ballet practice, which had ossified over time. Dancers now created roles in which emotion and individual expression came to the fore. This tradition lives on to this day in romantic ballets such as *Giselle* or in so-called classical ballets such as *Swan Lake*. The introduction of pointe dancing in the 19th century brought extreme technical brilliance, which became a symbol of the beauty and weightlessness of ballet dance.

At the beginning of the 20th century, the narrative conventions of ballet were challenged by shorter, flexible program formats. The dance company *Ballets Russes*, founded by Serge Diaghilev, led the way. With his productions, Diaghilev created a kind of Gesamtkunstwerk that shocked and thrilled audiences with a new dance aesthetic and deliberate provocations. With ballets such as *Scheherazade* or *The Firebird*, Diaghilev catered to the preference for the "exotic" at the time, but his new formal language was to change ballet and the audience's viewing habits forever.



The Choreographer's Workshop

Rare insights into the working processes for the ballet *Nijinsky* (2000) show how the choreographer and Nijinsky researcher John Neumeier develops his works. The work and life of the dancer Vaslav Nijinsky (1889-1950) has preoccupied John Neumeier since his childhood. In a kind of scenic kaleidoscope, he masterfully interweaves characters from Nijinsky's ballets with authentic people from his life, creating an imaginary universe of one of the most important dancers of the 20th century. In doing so, Neumeier succeeds in combining Nijinsky's revolutionary ideas with his own movement language. At the same time, he sheds light on his creative environment, above all Serge Diaghilev's *Ballets Russes* - one of the first, highly influential "touring companies" in dance history.

The rich collection of material from the catalogue raisonné of the great storyteller John Neumeier shows the basis on which he expanded and deepened the traditionally linear dramaturgy of story ballets. Historical photographs of people and original locations, drawings, notations and newspaper clippings come together to form a "picture atlas" from which the complex stage events develop.

Tanztheater

Tanztheater (lit. dance theater) emerged in Germany in the second half of the 20th century as a counter-movement to the bourgeois conventions of post-war society, the ballet traditions and the need to place people at the center of attention. As the name suggests, dance and theatrical elements are combined to form a scenic unit. The term describes less a specific dance style or technique, but is an expression of an overarching attitude towards the world.

Dance theater focuses on people as social beings. It addresses their fears, longings and dreams and takes their subjective perceptions as a starting point, whereby it neither wishes to gloss over this personal reality nor to moralize it. A linear narrative is replaced by collage-like scenes and associative images that often speak to the viewer on a deep emotional level. The movements usually have their origins in the personality of the dancers and their inner experience. Even though the dancer and choreographer Pina Bausch is one of the best-known representatives of dance theater, many different positions ensure that this form of expression is still relevant today.

Stilised Dance Drama

Japanese Nô is a dance drama performed by highly qualified, traditionally exclusively male actors and musicians. The focus is on the highly stylized dance, the form of which develops over the course of lengthy rehearsals. The stories of Nô, which has been performed since the 14th century, combine reality and dream worlds.

Kabuki theater, which emerged at the beginning of the 17th century, forms a counter-balance to Nô. The plays were originally performed by women and served the sole purpose of entertainment. Censorship banned women from the stage, and professional male actors eventually developed kabuki into a recognized art form. Aesthetically, it is characterized by extravagant make-up and costumes. The plays often deal with themes such as love, honor and the conflict between tradition and modernity.

The Balinese dance Legong tells stories in the form of stylized dance pantomimes, which are characterized by complex finger movements and footwork as well as expressive facial expressions. This dance probably originated in the 19th century as entertainment at the royal court and was originally performed by young girls. Today, there are a total of 15 Legong dances, each with a different narrative.



Cultural Diversity – Dancing on the African Continent

The African continent has a rich cultural heritage, of which music and dance are essential components. The diverse dance styles and traditions are just as numerous as the social and ethnic groups of the African countries. Nevertheless, fundamental similarities can be identified, which manifest themselves, among other things, in the prominent role of dance as a medium of cultural identity formation, spiritual practices and communication.

Oral tradition in the sense of knowledge transfer forms the basis of the different dance and music cultures, especially in the rural regions of Africa. Many religious and ritual dance events are characterised by the use of masks, which are often worn as full-body masks. They can symbolise gods, ancestral spirits or other beings, they are seen as mediators between this world and the hereafter, but they can also be used purely for entertainment.

Dancing on the African continent has always been subject to many changes. New, transcultural dance forms have developed and new social identities have emerged, especially in the cities.

DANCING TOGETHER – CELEBRATIONS AND RITUALS

Dancing plays an important role in building communities: Dancing creates an emotional and social connection between people.

The strengthening of the group feeling and the promotion of togetherness is particularly visible in round and chain dances, which are among the oldest dance formations worldwide and form a link to the contemporary dances of many cultures. Parade and carnival dances also combine local traditions with collective *joie de vivre* around the world.

Dances are also created in connection with rituals and religious ceremonies. They serve to confirm and strengthen belief systems and are often deeply rooted in the spiritual world. With the help of such ritual dances, people gain security and stability and experience an intense sense of togetherness.

The Community – the Celebration – the Dance

The most important traditional dance of the South Pacific Santa Cruz Islands/Salomon Islands is the Nelo dance, named after a mother-of-pearl nose jewellery. This may only be worn by fully initiated dancers and goes back to an event that took place many generations ago. The coexistence of the people on Santa Cruz and therefore also the Nelo dance are characterised by the central concept of *kastom* - a concept that outlines the current world view and equally revolves around its creation and transmission.

The Nelo dance addresses certain *dukna* (spirits) who make themselves known in individual dreams or through natural phenomena and disasters. It is at the centre of elaborate festivals that are organised by a family or a village community and pursue different goals.

The Nelo dance, the clothing worn and the jewellery made from natural materials also characterise the central practices of local relationship systems. They represent a cultural heritage and are closely related to people's everyday lives, but also to their connection to the cosmos and the extrasensory world.



IMAGINING DANCE

Pioneers of modern dance created spiritual and art-philosophical dance worlds by drawing inspiration from historical and non-European dances. In doing so, they often moved between cultural appropriation and first steps towards transcultural encounters.

In many cultures, however, dances are part of religious practices and serve to create sacredness. They are often associated with sacrifice, ecstasy and death. In dance movements, people can step out of themselves and enter into ecstatic states.

Dances of death exist all over the world. However, the dance of death, which originates from the Christian faith, is not a real dance, but a fantasy and a permanent warning reminder of the inevitability of death. In many cultures, dances of death are celebrated to express grief, honour the deceased and celebrate with them.

Appropriation and Transfer

From the very beginning, ballet uncritically and transfiguringly integrated motifs from non-European cultures in order to serve ideas about the “exotic”. Modern dance in Europe and the USA also initially looked for inspiration at world exhibitions, colonial shows or in the field of “exotic” entertainment dance. This gave rise to pseudo-Egyptian or pseudo-Indian dances, whose choreographies, stage sets and costumes were often cultural appropriations.

The American dancer Ruth St. Denis believed that dance was an expression of the spiritual. Inspired by Indian dances and strengthened by religious studies, she created a series of “Indian” choreographies. Although they originated solely from her imagination, they shaped European and American perceptions of this art form. The French-Indian dancer Nyota Inyoka was quite different, combining Eastern and Western traditions in her dances to create unique choreographies. She left behind an impressive written and iconographic legacy, excerpts of which are being exhibited for the first time. Once labeled an “exotic dancer”, Nyota Inyoka is now considered a representative of European modern dance.

Traditions

In many cultures, dance plays an important role in connection with spirituality and religious practices. Hinduism, for example, attributes the creation of the world to the creation dance of the god Shiva.

Traditional Hindu dances convey a variety of aesthetic expressions as well as spiritual content. Some of the dances considered “classical” have their origins in temple dance and the devadasis, the temple dancers who worshipped and entertained the gods.

These traditions were suppressed under British rule and only revived during the Indian independence movement.

The “classical” dances include the North Indian Kathak, which dates back to the 13th century. Its origins can perhaps be traced back to the wandering bards who accompanied religious songs about the life of Vishnu and Krishna with dance. The religiously inspired, expressive Kathak established itself as an entertainment dance at the courts during the Islamic rule of the Mughals. The hostilities under British colonial rule shifted the cultivation of this dance tradition into the private sphere. Today, Kathak, which combines Hindu and Muslim elements, is one of the most frequently performed dances in India.



Transcendences

Since ancient times, dancing has been a preferred medium for making contact with the world of the transcendent and the divine. Different cultures and religions developed their own strategies to put body and mind into a trance-like or intoxicated state. In the mystery cult surrounding the ancient god of wine Dionysus, for example, ecstatic dances were at the center of events. One possible relic from this period is Apulian tarantism, a kind of dancing mania that was supposedly the result of a wolf spider bite. In the Middle Ages, the mass phenomenon known as St. Vitus' Dance occurred in Europe, in which people danced until they were completely exhausted or fainted. This phenomenon, also known as the dance plague or choreomania, still puzzles scientists today.

In the ritual spinning dances of the Sufis (members of a Muslim-Ascetic religious community), the dancing dervishes achieve spiritual experiences through the unification of mind/spirit, emotion and body.

Excessive dancing can trigger a certain state of consciousness, but it can also be the result of such a state. This is confirmed by experiences with shamanistic practices that are still alive today.

New Paths

In their search for new forms of expression, many pioneers of modern dance at the beginning of the 20th century were inspired by Greek antiquity. They perceived the movements of the figures on reliefs and vases or the poses of sculptures as "original" and saw them as models for the dance realization of naturalness, harmony and symmetry.

Isadora Duncan was one of the first to break with the rigid conventions of ballet and paved the way for abstract, free dance. Dancing barefoot and in loose tunics, she emphasized the harmony between body and mind in her personal dance style and sought a direct connection to nature and human emotions.

Ancient models also changed the presentation of the male body in dance and expanded its expressive potential. Vaslav Nijinsky, for example, created an "archaic" nature deity in his ballet *L'après-midi d'un faune* (The Afternoon of a Faun, 1912) and developed innovative and provocative movement sequences that went beyond classical ballet. Alexander Sacharoff also dealt intensively with the "Greek body", which for him meant the fusion of physical beauty with spiritual formation..

Dances of Death

For decades, people in New Orleans, USA, have been celebrating funerals that include *second lines*. A *second line* is a parade of people who follow a brass band playing jazz music to enjoy the music, dance and celebrate the deceased. The dance form, which has West African roots, is called *second lining*.

Medieval Europe was also familiar with the connection between death and dance. Against the backdrop of devastating plague epidemics, cycles of images of skeletons dancing with people from all social groups were created. These depictions, known as the *Dance of Death*, were regarded as a metaphor for the communal, inescapable experience of death. The theme of the dance of death later inspired numerous dancers and choreographers.

Skeletons are part of West African rituals and Caribbean voodoo practices that live on in the transatlantic cultures of the African diaspora. For 200 years, the North Skull and Bone Gang has been parading through the Treme neighborhood in New Orleans on the early morning of Mardi Gras. Dressed as skeletons, the gang members dance in remembrance of their ancestors and exhort people to live good lives.



SHOWTIME!

The undisputed show qualities of the medium of dance are revealed when spectacular dance events captivate and inspire the audience and when the dynamism of the performances is transferred to those present. The extravagant, technically increasingly elaborate and, over time, commercialised stage productions of European and US vaudeville in the 19th and 20th centuries offered their fun-loving guests glamour, glitz and entertainment. Similarly intoxicating activities developed on the threshold of the 20th and 21st centuries in the popular milieu of African American club cultures in particular. They entertained and energised their communities with spectacular, improvised and individualised dance events, which gradually developed into influential social and artistic dance fashions.

The Magic of the Veil Dance

At the end of the 19th century, the American dancer and choreographer Loie Fuller developed the serpentine dance, a veil dance that made her a star overnight. In a sequence of dance steps and tilts of the upper body, she whirled the voluptuous lengths of her silk costume through the room with her arms extended by bamboo poles. During her performances, Fuller used colored light projections that intensified the hypnotic effect of her dance. Today, she is regarded as a revolutionary in dance and stage technology; with her serpentine dance, she created one of the first performances in dance history. From 1895, the serpentine dances could also be admired on the big screen in the form of the first colorized films.

The performances of the *Dance of the Seven Veils* of Salome were always surrounded by an aura of scandal. In his tragedy *Salomé* (1893), Oscar Wilde thematized the Old Testament story of Salome, who removed her veils in an erotic dance. At the time, countless dancers slipped into the role of Salome and catered to the fashion for exoticism of the time with their orientalizing and supposedly historical portrayals. One of the most famous adaptations of this dance was the *Visions of Salome* (1906) by Canadian dancer Maud Allan.

Moving in Alternative Realities

Socially marginalised communities and their artistic approach to identity have shaped an innovative form of performance in recent decades, known as voguing. Voguing has its origins in the African-American and Latin American LGBTQ+ communities in Harlem, New York City. There, the so-called 'ballroom' scene offered discriminated social groups safe spaces to develop. Voguing plays with forms of self-presentation and mixes different styles of movement and dance, fashion, theatre and performance art across borders. Costumes constantly create new gender-fluid body realities.

Artistic transformations and multidisciplinary exaggerations of voguing are the subject of the works of two contemporary artists who interweave personal and collective narratives. In his provocative and opulent performances, Trajal Harrell speculates on fictitious connections between different strands of dance history, raising questions of discrimination, belonging, power and powerlessness. Jacolby Satterwhite uses digital art to create complex, often surreal figures, communities and landscapes that take up and liquefy themes such as queerness, identity and familial memory.



DANCING TOGETHER – CITY DANCE

Collective experience is the theme of participatory performances that make it possible to experience the democratic power of dance. Against the backdrop of political unrest in the USA, the dancer and choreographer Anna Halprin (1920–2021) realised several City Dances in San Francisco in the 1970s. The entire city was transformed into a dance stage for a day, bringing thousands of city dwellers together in a large, peaceful ritual. In 2016, Cologne-based choreographer Stephanie Thiersch picked up on Anna Halprin's revolutionary idea. Together with a collective of artists, she developed an all-day city dance for Cologne. The successful project transformed the cathedral city into a place of togetherness.

DANCING TOGETHER – DANCEFLOOR

Ballroom dances in Europe developed from courtly dances. They were subject to strict rules that determined the step sequences, couple configurations and body movements. It was only with the establishment of bourgeois ballrooms in the 19th century that ballroom dances became freer and lost their ceremonial character.

The rapid changes of the 20th century also influenced European ballroom dancing. Afro-Argentine, Afro-American, Afro-Brazilian and Afro-Cuban dances such as the tango, foxtrot, samba and rumba arrived in Europe.


Standard dances such as the waltz were codified in order to standardise ballroom dances worldwide. Together with the Latin American dances, they have been part of the world dance programme since 1963.

From the Royal Court to the Dance Hall

European dance culture developed in two separate social spheres - at princely courts and in the rural environment. The mediators between these two worlds were often the wandering minstrels, who included musicians, singers, jugglers, actors, poets and dancers.

Courtly dance flourished during the Renaissance and Baroque periods. Numerous dance books summarized the complex rules, the indispensable dance masters constantly invented new dances and taught their protégés the correct steps, arm movements and choreographies. Of many of these dances, which are now considered "historical", only the music is known, such as the minuet, a dance that was widespread and extremely popular in the 17th and 18th centuries.

It was only when they were adopted in bourgeois ballrooms that ballroom dances lost their ceremonial character. The fashionable waltz, already known before the French Revolution, was initially considered vulgar due to the close physical contact between the dancers. Over time, it developed into a popular classic that is indispensable at every ball and is one of the five standard dances in the world dance program.



The Hidden Legacy of Social Dances

The history of many well-known and popular dances is closely linked to colonial expansion and the exploitation of Africa and the Americas.

For millions of enslaved people in the southern states of the USA, dancing was an important medium of resistance and an expression of a hoped-for new beginning. In the course of the so-called "Great Migration", generations of African Americans moved to the industrial cities of the North after 1910, bringing their culture with them. The best-known dances that conquered Europe from New York at that time included jazz dance and the Charleston.

Tango Argentino originated in the 19th century in the suburban brothels of Montevideo and Buenos Aires. It fuses indigenous elements with African and European influences. This multicultural melange was transformed in Europe by British choreographers into the "tamed" International Tango.

Salsa, which is danced all over the world today, is a mixture of European, African and indigenous Caribbean influences. This is reflected in its name, which was coined in New York in the 1960s: salsa means "sauce". At that time, the dance contributed to the emancipation of the Puerto Rican and Cuban communities and to the consolidation of their identity.

RUPTURES AND DEPARTURES

Social conditions have always shaped dance and, conversely, dance has characterised the perception of the body, identity and social relationships.

Since the beginning of the 20th century in particular, dance has repeatedly broken with familiar visual habits and questioned not only aesthetic traditions, but also social conventions and political structures.

Both on stage and on the street, dance has emerged as an expression of emancipation, liberation or even as a means of protest. Even seemingly purely artistic departures by influential figures in dance history can never be viewed in isolation from the circumstances surrounding them.

Blurring Boundaries

Dance as an expression of a critical attitude towards social and aesthetic conventions is characterized by extremely individual forms of performance. The representatives of the expressive (or expressionist) dance in the first half of the 20th century redefined theatrical and performative traditions. They focused on the body as a means of "liberation". Valeska Gert developed her rebellious, expressive style by unconventionally combining elements of dance, theater and pantomime. Anita Berber shocked audiences in Vienna and Berlin in the 1920s with her then scandalous nude dances. Harald Kreutzberg, probably the most important male protagonist of Western European expressive dance, conveyed complex characters and stories in his emotional dance performances.

This broad spectrum of creative positions also influenced dancers from other cultures. For example, Harald Kreutzberg inspired Kazuo Ohno, one of the co-founders of Japanese Butoh, the "dance of darkness", which views life from the perspective of suffering and death. Butoh developed as a counter-movement, a protest against the social norms and artistic conventions in Japan and the integration of influences from the West.



Empowerment

Kurt Jooss' socio-critical dance work *Der Grüne Tisch* (The Green Table) from 1932 is considered the first "political" ballet. Inspired by the motifs of the Dance of Death, it deals with the senselessness of war. The Workers Dance League (WDL), founded at the same time in New York City, was primarily aimed at the working class in the belief that it could bring about social change through the power of dance. With her performances in the 1930s and 1940s, choreographer Katherine Dunham took a stand against segregation in everyday American life and founded the first internationally touring, predominantly African-American dance company.

The dances that emerged in the urban milieu of the USA from the 1970s onwards were also an expression of the emancipation and liberation of oppressed communities. Dance styles such as hip hop and house emerged on the street, in schoolyards and parties, in parks and nightclubs, as the African-Americans and Latin Americans who developed these dances generally had no access to dance studios. Dancing as protest and revolt developed particularly in South Africa. Dances such as Pantsula were seen as manifestations against the system of apartheid and a sign of the black population's self-assertion.

Movement Research

An expanded concept of dance has defined the concepts and methods of contemporary (stage) artists in recent decades. Bodies, movements and dances have become independent spaces of knowledge that are tested and further developed in different constellations. For example, everyday movements have found their way into the choreographic vocabulary (e.g. Anne Teresa De Keersmaeker), claims to virtuosity and technique have been radically questioned in some cases (e.g. Yvonne Rainer). New, improvisational techniques, which were also accessible to amateurs and dispensed with fixed movement patterns (e.g. Steve Paxton), became increasingly important. At the same time, elaborate physical techniques were also understood as a means of penetrating new, previously unknown kinetic images and qualities (e.g. Saburo Teshigawara).

The testing of new formats of performance practice, the blurring of genre boundaries and the incorporation of impulses from the visual arts, music, architecture and film (e.g. Merce Cunningham) are also considered groundbreaking. The deconstruction of classical forms of movement and their reinterpretation (William Forsythe, Pichet Klunchun) has also had a lasting influence on choreographic work, as has the inclusion of new media.

In the interests of participation for all, the seven main texts in the exhibition are also written in simple language.



Dance Platform in the Exhibition

PERFORMANCES

Free admission, with ticket to the exhibition

Marie Houdin

Dance is calling!

Thu, 26 Sept, from 7.45 p.m.

Alban Richard / CCN de Caen en Normandie

Vivace

Sat, 5 Oct, 3 and 5 p.m.

Artist-in-Residence-Showing

MOUVOIR / Stephanie Thiersch

#UNDEFINED

Sat, 12 Oct, 5 p.m.

Zora Snake

L'opéra du villageois

Sat, 19 Oct, 3p.m.

Ornella Balerstra, Emmanuel Eggermont and Luca Giacomo Schulte

Hidden Things of Beauty. A performance in memory of Raimund Hoghe (1949-2021)

Sat, 26 Oct, 3 and 5 p.m.

Claudia Jeschke, Rainer Krenstetter, Constantin Georgescu

Histoire Croisées. Remodeling Memories of/in Nijinsky's Dancing

Sat, 2.11., 15 Uhr

Artist-in-Residence-Showing

Elsa Artmann / SANFTE ARBEIT

Work in Progress : „Langes Wochenende“

Sat, 9 Nov, 5 p.m.

Cultural heritage dance

Joint day of action with the German UNESCO Commission

Sun, 10 Nov, from 11 a.m.

Susanne Donner

Raqs Sharqi: From Egyptian tradition to the present day

Sun, 17 Nov, 3 and 5 p.m.

Special Olympics

Dance competition for people with intellectual and multiple disabilities

In co-operation with Special Olympics in Nordrhein-Westfalen e.V. and the Tanzhaus Bonn

Sat, 16 Nov, 10.30 a.m. – 4 p.m.

ZNS Dance Club – the inclusive dance party

An offer by ZNS-Stiftung and Tanzhaus Bonn

Sat., 16 Nov, 6.30–8 p.m.

AWASSO association and guests

Dance and music from Guinea and Côte d'Ivoire

Sat, 23 Nov, 3 and 5 p.m.

Artist-in-Residence-Showing

Tanzwerke Vanek Preuß

Work in Progress: „Polaris“

Sat, 30 Nov, 5 p.m.

Anja Arend, Claudia Jeschke with students of the Folkwang University of the Arts

Dancing together, couple dances by Alexander Sacharoff and Clotilde von Derp

Sat, 7 Dec, 3 p.m.

Artist-in-Residence-Showing

Cocoon Dance Company

Recherche STIMMKÖRPER

Sat, 21 Dec, 3 p.m.

Nora Otte and Anna Till

Swan Lake in sneakers

Fri, 10 Jan, 10.30–12.30 a.m.: School screening followed by a discussion

Sat, 11 Jan, 3 and 5 p.m.

Shivani Karmarkar Schürfeld & Tillmann Schürfeld,

Kathak: An Insight

Storytelling through Movement and Rhythm

Sat, 18 Jan, 3 and 5 p.m.

Smaïl Kanouté

Never Twenty One

Sat, 25 Jan, 3 and 5 p.m.

Irish Dance: A journey through time

Sat, 1 Feb, 3 and 5 p.m.

Bruno Benne

tbc

Sat, 8 Feb, 3 and 5 p.m.



WORKSHOPS

Admission free, with ticket to the exhibition

Tanzhaus Bonn

Linedance for beginners: Workshop and party

Sun, 20 Oct, 3–5 p.m.

Tanzhaus Bonn

Salsa for beginners: Workshop and party

Wed, 20 Nov, 6–8 p.m.

Tanzhaus Bonn

Discofox for beginners: Workshop and party

Wed, 27 Nov, 6–8 p.m.

Tanzhaus Bonn

Linedance for beginners: Workshop and party

Sun, 8 Dec, 3–5 p.m.

Irish Dance / Céilí Dancing

Workshop

Sat, 14 Dec, 3 p.m.

Tanzhaus Bonn

Argentinischer Tango for beginners: Workshop und Milonga

Sun, 12 Jan, 3–5 p.m.

Alessandro Sciarroni

Workshop zur Performance *Save the Last Dance for Me*

Thu, 30 Jan, 11 a.m.–1 p.m.

Fri, 31 Jan, 11 a.m.–1 p.m.

Irish Dance: A journey through time

Sa., 1.2., 15 und 17 Uhr

Tanzhaus Bonn

Hip Hop Workshop

Wed, 5 Feb, 6 p.m.



OFFER FOR DANCE SCHOOLS, DANCE GROUPS, DANCE CLUBS

The exhibition includes the dance platform, an open dance area (approx. 100m²) that can be used by dance-enthusiastic groups. Whether you dance BalFolk, Polka, Sirtaki, Waltz, Rock and Roll or Hip Hop in a group - ask for available dates and become active - dance along, learn, watch!

Turn your visit to the exhibition into a unique experience! Book a group tour and then use the dance platform for a performance in the centre of the exhibition!

Appointments are available on Sundays from 3-5pm and Wednesdays from 6-8pm.

Group tours

60 min., € 70, 90 min., € 90, plus group admission € 10.40

Information and registration/booking via:

buchung@bundeskunsthalle.de or

T +49 228 9171-243 (Mon–Thurs 9 a.m.–3 p.m., Fri 9 a.m. – 12 p.m.)

Please note: Please use the cloakroom in the foyer; if you need to change your clothes, you can do so in the central toilets; it is not permitted to enter the dance platform in street shoes. It is also not possible to bring drinks or food into the exhibition.

A sound system is available. Please bring a digital playlist that can be streamed via Bluetooth.

OPEN DANCE PLATFORM

Sunday, 13 October, 3–5 p.m.

Tea Dance

The Lindy Hop Friends Bonn invite you to a tea dance. Come and join in if you like and feel encouraged to do so.

Participation is also possible without dance experience and without a partner.

With the Lindy Hop Friends Bonn

Participation is possible with an admission ticket to the exhibition (the number of participants is limited)

Sunday, 27 October, 3–5 p.m.

Dance along: Ringelpiez with Obelix - Breton chain and circle dances

An Dro, Hanter Dro, Trikot & Co.

Touching is part of it: Little finger hooking connects the dancers in the line, liberates and inspires their hands to swing in unison. Or tight underhooks turn a chain of dancers into a multi-legged, energised body. The magic of small steps. Postures and gestures from Celtic-influenced culture from the western edge of Europe and a strong idea of collective 'dance' with charisma far beyond Brittany and also far beyond the stylistic boundaries of traditional Breton music.

Dancers and live musicians from BalFolk Bonn and BalFolk Cologne invite you to dance along (with instruction) at a small Breton 'Fest Noz'. Participation also possible without dance experience and without a partner.

Participation is possible with an admission ticket to the exhibition (the number of participants is limited).

With balfolk-bonn.de and balfolk-koeln.de



Saturday, 16 November, 10.30 a.m.–4 p.m.

A guest at the Bundeskunsthalle

Special Olympics North Rhine-Westphalia 2024

Dance competition for people with intellectual and multiple disabilities

People dance in all cultures and all over the world for entertainment, as an art form or as a sport. Dancing is also one of the sports at the Special Olympics. The Special Olympics is the world's largest sporting event for people with intellectual and multiple disabilities and aims to help them achieve recognition, self-confidence and social participation through sport.

Athletes are free to choose their own dance style. At the competitions, they compete in four dance styles: Ballroom, Streetdance, Performing Arts and Speciality and they dance in four categories: Solo, Duo, Couples and Teams. In this way, everyone can choose their dance style and group size according to their individual preferences. The dance competition takes place annually as part of the Special Olympics State Games and this year for the first time at the Bundeskunsthalle. The Bundeskunsthalle supports the social participation of all people and is organising the competition as part of the current *Dance Worlds* exhibition.

Take part in this sporting event, which will take place on the dance floor in the exhibition.

Registration exclusively via the Special Olympics North Rhine-Westphalia office:
info@specialolympics-nrw.de

The number of participants is limited, registration deadline is 2 November 2024.

The event is a cooperation between Special Olympics North Rhine-Westphalia, Tanzhaus Bonn and Bundeskunsthalle.

Sunday, 24 November, 3–5 p.m.

Dance along: Paarmixer - a BalFolk speed dating dance cocktail

Chapelloise, Cercle & Co.

At BalFolk, people from all walks of life and backgrounds come together: from old silver to mohawked grell, drone purists meet contact improvisers. Bal-Folk as 'Second Life', as a free and happy space, without competition and the pressure to be cool. No wonder that, in addition to the many different local dances, some dance hits have become universally established, in which BalFolk togetherness is particularly celebrated. And especially the fast, fun-filled partner changes. The little bit of chaos that always ensues is part of the fun.

Dancers and live musicians from BalFolk Bonn and BalFolk Cologne invite you to dance along (with instruction) to a 'Couple Mixer Cocktail'. Participation also possible without dancing experience and without a partner.

Participation is possible with an admission ticket to the exhibition (the number of participants is limited).

With balfolk-bonn.de and balfolk-koeln.de



Sunday, 15 December, 3–5 p.m.

Dance along: Verzwickte Heimat? - Revitalised German Moves

Rhinelander, Zwiefache & Co.

'Typically German' – not having a German song ready at the campfire during a student exchange, let alone a folk song and certainly not a dance? The Nazis are to blame, of course, and then there's the Musikantenstadel. Smashed and displaced. But they do exist: 'real', regional, historically accurate folk and folk dance music from Germany. Manuscripts of sheet music and dance descriptions have been rediscovered and are being utilised for practical purposes. A wonderland. With Lower Bavarian dance rhythm nuts that can only be cracked with a song text as a code. With Low German polonaise melodies that emigrated to Sweden. With subtle relationships between Rhineland, Scottish and 'Boarisch'.

Dancers and live musicians from BalFolk Bonn and BalFolk Cologne invite you to dance along (with instruction) to a small 'DeutschTrad' ball. Participation is also possible without dancing experience and without a partner.

Participation is possible with an admission ticket to the exhibition (the number of participants is limited).

With balfolk-bonn.de and balfolk-koeln.de


Sunday, 26 January, 3–5 p.m.

Dances in rows across Europe

The (village) community comes together to dance in rows and move to the rhythm of the music. For centuries, people all over Europe have been forgetting the worries of everyday life and drawing strength from these simple but intense dances.

In two hours, we move in a long chain through Europe, from Brittany to the Balkans. We will dance original circle and line dances to live music, in which all interested exhibition visitors can join in after a short introduction.

Participation is possible with an admission ticket to the exhibition (the number of participants is limited).



Dance Hall in the East Gallery

OPEN STUDIO

Artists-in-Residence give insights into rehearsals!
Free admission, with ticket to the exhibition

Residence I

MOUVOIR / Stephanie Thiersch
#UNDEFINED

Wed, 2 Oct and Wed, 9 Oct, 3–6 p.m.

Residence II

Elsa Artmann / SANFTE ARBEIT
Work in Progress: „Langes Wochenende“

Tue, 29 Oct, Fri, 1 Nov, Sun, 3 Nov, Fri, 8 Nov, 3–6 p.m.

Residence III

Tanzwerke Vaneck Preuß
Work in Progress: „Polaris“

Tue, 19 Nov – Sat, 23 Nov, Tue, 25 Nov – Fri, 29 Nov, 12–15 h (except Mondays)

Residence IV

Cocoon Dance Company
Recherche STIMMKÖRPER

Tue, 10 Dec – Sat, 14 Dec, Tue, 17 Dec – Thu, 19 Dec, 3–6 p.m.

DANCE ALONG

Curtain up and clear the stage in the dance hall! Come to our dance evenings and dance along!

With catering (snacks and drinks)

13 €/6,50 € with ELLAH-Card, including a drink

Tickets are available at the box office or at bundeskunsthalle.de/tickets.

Lindy Hop

With Stephan Wuthe on gramophone and Lindy Hop Freunde Bonn

Wed, 16 Oct, 6–9 p.m.

Forró

Presentation and instruction of Forró de Colônia

Fri, 18 Oct, 6–9 p.m.

Salsa/Bachata

Latin American dance evening with Tanzen am Rhein in Bonn

Mon, 11 Nov, 5–9 p.m.



Zook and Kizomba

Brazilian-African dance evening with Tanzen am Rhein in Bonn
Tue, 12 Nov, 5–9 p.m.

Milonga

Tango Argentino with Tanzen am Rhein in Bonn
Wed, 13 Nov, 5–9 p.m.

West Coast Swing

Swing dance evening with Tanzen am Rhein in Bonn
Thu, 14 Nov, 5–9 p.m.

Classic House – Vinyl only

An evening dedicated to the dancefloor with DJs from einflug
Fri, 15 Nov, 6–11 p.m.

From foxtrott to waltz, to Viennese waltz, to tango

Experience how dances have developed!
Wed, 4 Dec, 6–9 p.m.

Party Time

Marie Houdin

Bal du Tout-monde

A dance road trip to dance along – Let's Dance!

Sat, 28 Sep, 6 p.m.

Museum square

Free antry

Speedführungen_DJ-Drinks

Wednesday_Late_Art

Your evening full of art, culture and music!

Wed, 23 Oct, Wed, 11 Dec, Wed, 22 Jan, each 6–9 p.m.

Foyer/Exhibitions

13 €/6,50 € with ELLAH-Card, including a drink

ELLAH - The annual ticket for young art lovers

Tickets are available at the box office or via bundeskunsthalle.de/tickets

DANCE BAR

The party for the exhibition

Floor #1: DJ Nomi, Floor #2: Tanzhaus Bonn

Sat, 16 Nov, admission 8 p.m.

Foyer/East Gallery

Tickets also available in advance

Hannah Shakti Bühler

Choreomaniacs (extracts)

Performance

Sat, 15 Feb, 8 p.m.

Foyer

Following: **Hannah Shakti Bühler, Simon Mayer & Claudio Prima with musicians from**

the BandAdriatica, Folkdance Party

Tickets also available in advance

live arts

in the forum

Lara Barsacq

La Grande Nympe (German premiere)

Thu, 10 Oct & Fri, 11 Oct, 7.30 p.m.

19 €/ reduced 9,50 €

Ticket sales at the Bundeskunsthalle box office or in the online shop

Alessandro Sciarroni

U and Save the Last Dance for Me

Thu, 30 Jan & Fri, 31 Jan, 7.30 p.m.



Educational Programme

GUIDED TOURS

Public guided tours

Wednesdays 18.30-19.30

Sundays and public holidays 2 p.m.–3 p.m., except 23 Oct, 11 Dec, 22 Jan
3 €/reduced € 1.50, plus admission to the exhibition

Tickets are available at the box office or at bundeskunsthalle.de/tickets.

ArtCard reservation: T +49 228 9171-200

Curator guided tours

With Katharina Chrubasik, curator of the exhibition

Friday, 25 October, 4 p.m.

Tuesday, 19 November, 5 p.m.

Tuesday, 10 December, 5 p.m.

Friday, 17 January, 4 p.m.

Friday, 14 February, 5 p.m.

60 minutes each

5 €/reduced € 2.50, plus admission to the exhibition

Tickets are available at the box office or at bundeskunsthalle.de/tickets

Guided tour during the lunch break

Art break

Dancing Queens and Kings

9 October, 6 November, 15 January 2025, 12.30 – 1 p.m. each day

To balance out your daily working life, we offer you an entertaining speed tour during your lunch break.

8 € (guided tour and admission)

Tickets are available at the ticket office or via bundeskunsthalle.de/tickets

Individually bookable for groups

Information and registration at buchung@bundeskunsthalle.de

Baby-Art-Connection

Guided tours and talks for parents with babies

From the nappy-changing table to the museum

9 and 30 October, 13 November, 4 December 2024 and 8 January 2025,

10.15–11.45 a.m. each day

15 €, incl. visit to the exhibition (one parent and baby)

Registration via buchung@bundeskunsthalle.de or in advance at bundeskunsthalle.de/tickets

Exhibition tour for intercultural groups

Meet & Speak

Dialogue-based guided tour for people with and without a refugee or migrant background

Intercultural groups can discover the exhibition together, engage in dialogue and ask questions.

Come along, bring friends and your languages!

Bookable free of charge for intercultural groups

Max. 15 people/group

Written registration required: buchung@bundeskunsthalle.de

Group tours

60 minutes, 70 €

90 minutes, 90 €

60 minutes, guided tour with curator € 180

60 minutes, guided tour with artistic director 250 €

plus admission ticket € 13/reduced € 6.50 per person

Written registration required: buchung@bundeskunsthalle.de

Detailed descriptive tours for the blind and visually impaired

Dance Worlds

Sunday, 27 October, 1 December 2024 and 19 January 2025, 11.30 a.m. – 1 p.m. each day

Did you know that you could become addicted to dancing or take part in a dance marathon out of sheer financial desperation? That before the French Revolution, it was a scandal to waltz because you were physically touching your dance partner? That in addition to the standard dances, there are also love dances, war dances, veil dances and temple dances? At all times, people around the world have danced for celebrations and ceremonies, as entertainment or as an expression of protest, to tell stories or to honour the gods. Dance is reflected in representations of early cultures as well as in evidence of modern art and is expressed in fascinating costumes. The exhibition offers a series of tactile objects and a dance floor in the centre. During the tour, art educator Uschi Baetz will provide you with detailed descriptions of further works and place them in their cultural and historical context. We look forward to an intensive dialogue with you!

3 € tour fee, plus admission to the exhibition

Written registration required: buchung@bundeskunsthalle.de

Guided tour in German sign language

Dancing moves everyone - a tour of the Dance Worlds exhibition

With the deaf art mediator Juliane Steinwede

Saturday, 30 November, 3–4.30 p.m., Saturday, 25 January, 3–4.30 p.m.

Dance has been part of life since the earliest cultures. People dance for rituals and ceremonies, but also at festivals and for entertainment. Perhaps people have told their story in dance before they wrote it down. The exhibition shows that dance offers the opportunity to tell and express something. It shows the different forms of dance around the world and how dance combines with art. It is about different topics related to dance, not about history. There is a dance floor in the exhibition - to watch and to dance along.

3 € tour fee, plus admission to the exhibition

Written registration required: buchung@bundeskunsthalle.de



Art and culture for people with dementia

Dance worlds. Go out swinging and shake a leg

The exhibition shows dance as a global form of performance and expression. Dance was not only used to evoke a sense of community, but also to stage own body in the lime-light. The varieties of dance range from the love dance to the war dance, from the veil dance to the expressive dance, from the ballet to the waltz.

People danced in honour of the gods, but also to celebrate birth and death. People fell into a dancing frenzy and risked their lives in a dance marathon. Dances could be used to tell stories and take protests to the streets. There is a large dance floor at the centre of the exhibition. When was the last time you shook a leg?

A special exhibition experience awaits you, which encourages a lively exchange.

50 € tour fee, plus admission to the exhibition

Free bookable offer for groups

Written registration required: buchung@bundeskunsthalle.de

Telephone guidance *When calling culture!*

Dance Worlds

Thursday, 5 December, 5–6 p.m.

You can take part in a guided tour of our exhibition via your (landline) telephone from home or while travelling. You will receive an insight into the exhibition concept and detailed descriptions of the artworks.

When calling Culture is aimed at people who, for various reasons, are unable to museum for various reasons or cannot visually grasp the content of a guided tour. For example, because they are blind or visually impaired. Or they are not mobile or live in a care home. For these interested parties, the communication of culture, art and historical topics via the telephone.

Free participation

Registration is possible via the website www.beianrufkultur.de using the button 'Register free of charge' button in the description of the respective telephone tour until shortly before the tour. You will receive a landline number for dialling in by e-mail immediately after registering. Please also check your spam folder. On the day of the event, dial the telephone number you receive about 2 to 3 minutes before the start. Alternatively, you can also call the *When calling Culture* team a few days in advance.

When calling Culture team for guided tours: (040) 209 404 36.

Further dates and information: www.beianrufkultur.de



Current and Upcoming Exhibitions

ALL IN! RE-DESIGNING DEMOCRACY

until 13 October 2024

Does democracy need an update? Have we relied too long on the notion that nothing can shake it? The thing about democracy is that it only exists if we keep working at it. In a world that changes every day, it needs to be kept fit. It is thus high time to strengthen our democratic muscles!

Visitors will experience first-hand what it means to be empathetic, to show perseverance, or to negotiate compromises. *All In! Re-Designing Democracy* explores the current social desire for greater participation and inclusion as well as traditional forms of democracy. How has democracy been fought for in the past, how has equality and freedom been fought for? In addition to art and design, the exhibition will feature exhibits from the history of political culture, as well as from architecture, film, and photography. The exhibition will be an excursion to the turning points of history, to the beginnings and landmarks of democracy, as well as a bold speculation towards the future: What will the democracy of tomorrow look like?

An exhibition project of the Bundeskunsthalle in Bonn
and the Kunstgewerbemuseum, Staatliche Kunstsammlungen Dresden

INTERACTIONS 2024

until 27 October 2024

In 2023, the Bundeskunsthalle has organised a summer programme of interactions, play and visual and acoustic impulses around the building, complementing the existing artworks in the outdoor space: the *Circular Appearing Rooms* water pavilion by Jeppe Hein, which presents itself in the square every summer, the *Bonn Slide* by Carsten Höller, which winds around its own axis up the façade, and *The Curve* by Bettina Pousttchi, which is also dedicated to movement.

Interactions 2024 will once again occupy various places in the public space of the Bundeskunsthalle: from the roof to the foyer to the inner courtyard and the forecourt, selected artworks, performances or workshops will be offered that invite interactive play, but also deal with visual languages, music or sound as a cross-border and universal form of communication. In addition to the works already presented last year, *Camouflage/Torwand 1 - 3* by Olaf Nicolai and *Do You Want Us Here or Not* by Finnegan Shannon, works by FAMED, Esra Gülmen, Tomas Kleiner, Gabriel Lester, LIGNA, Jonas Lund, Linda Nadji, Temitayo Ogunbiyi and Clare Strand have been added this year..



MARK DION
DELIRIOUS TOYS
until 9 February 2025

In the *Delirious Toys* exhibition, US artist Mark Dion, internationally renowned for his contemporary cabinets of curiosities, stages the world of play and fantasy and not only transcends space and time with hundreds of exhibits, but also takes a critical look at children's toys themselves.

For the exhibition, he spent months researching the Berlin City Museum's collection of around 70,000 objects, one of the largest in Germany. On this basis, he created a labyrinth of board games, a procession of animals, a circuit with an imaginary race between vehicles of all kinds, a giant chest full of teddy bears, a doll's cave and a war landscape. Historical doll's houses and a 'poison cabinet' with borderline and cross-border toys are also on display.

Since the late 1980s, Mark Dion has been working intensively on the question of how knowledge is generated and passed on in museums, always with a keen eye for systems of exploitation and oppression. After all, toys, usually designed by adults for children, always convey ideas about people and their world. When handling toys, children practise role models, and toys are used to familiarise them with specific themes or ideologies. The exhibition playfully leaves aside the usual categories of a collection, such as chronology or style. Dion's combinations of sizes, materials and times result in stagings of fantastic stories

Save the dates

Annual press conference
Programme 2025

Media conference: Wednesday, 30 October 2024, 11 a.m.

SAVE LAND
UNITED FOR LAND

6 December 2024 to 1 June 2025

Media conference: Friday, 6 December 2024, 11 a.m.

Subject to change
Status: September 2024