TANZRECHERCHE NRW #29

RECHERCHEORT:
Wuppertal

THEMA DER RECHERCHE:
At the heart of the human, there is
nothing human

STIPENDIATIN:
Ola Maciejewska, geboren in Polen,
lebt in Paris

RECHERCHEZEITRAUM
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Interview vor Beginn der Recherche

*You are going to research in the ar-
chives of the Pina Bausch Foundation
in Wuppertal. What is your research
about and what fascinates you about
Rolf Borzik, the set designer of Tanz-
theater Wuppertal from 1973 to
1980?*
I like to read Pina Bausch's famous
'being moved' as immanent relation-
ality, as being utterly dependant and
therefore actively being present in co-
creating one's own environment. In
Rolf Borzik's stage environments re-
lationality is not a choice one can
take, but it resembles more of a con-
dition where dancers are being al-
tered and therefore participate in al-
tering the environment they are im-
mersed in. I see it as a loop, a con-
stant exchange. But is it just about a
mere impulse to live a physical rela-
tionship with things or is Rolf Borzik
more of a facilitator, providing with
dispositives that make that relation-
ships visible? I would like to be able
to study Rolf Borzik's and Pina
Bausch's sketches, documents,
notes, and recordings to investigate
the framework of set design not as a
mere background, or some sort of
outside for an action, but instead an

environment where humans, materi-
als, things are transected by move-
ment which surpasses them. I am
very interested to learn how they
have arrived to the hybrid of 'dance
opera'. I wish to interview persons
who could provide their subjective in-
sights on the philosophy behind the
set designs of Rolf Borzik. At the end
of the residency, I could make a pub-
lic 'studio- visit' where I could present
absorbed knowledge by showing
films, images, present re-enacted ma-
terial, a situation resembling more of
an environment where the archive
does not only stand for history but
makes up an new story.

*How does this research project relate
to your current artistic practice?*
Legacy, re-reading dance history, and
expanding the notion of movement in
dance to things and materials
strongly mark my practice as a dance
artist. Modern dance history has es-
sentially narrowed its focus on move-
ment centred on the expressive ca-
pacities of the human body. I ap-
proach dance as an interdisciplinary
phenomenon and question the com-
forting centrality of the human urge in
the process of movement production.
I am drawn to hybrid formations, syn-
aesthesia-like experiences, nonhier-
archical systems, and environmental
activism. I challenge myself to test
the limits of what dance is, and to
work on expanding the notion of
movement: in particular, movement
that is displaced form the human
body. Each project is connected to an
artefact, thing, or non-human. For ex-
ample, in LOIE FULLER: Research I
compose with a ready-made; the
"dancing dress", invented by Loie
Fuller. TEKTON consists of an ar-
chive of stones, rocks and pebbles,
caves and mountains; while in
BOMBYX MORI (an expanded ver-
sion of LOIE FULLER: Research), a

silkworm guides me through stories of hybrid formations and the monstrous. My works are made out of continuously relating with, becoming with, other, extra-human elements. The possibility of researching at the archive of the Pina Bausch Foundation would certainly provide me with critical insights that I could benefit in my artistic research / practice.

How are you going to proceed?
I would like to start by interviewing persons connected to the company in the past and present. On the basis of that step I would make a case studies of particular pieces, study in the archive and take time to process the information and try to make a link with relevant theoretical studies.

What can be the outcome of the residency and how will it be shared in public?
At the end of the residency, I could make a public 'studio- visit' where I could present absorbed knowledge by showing films, images, present re-enacted material, a situation resembling more of an environment where the archive does not only stand for history but makes up an new story.