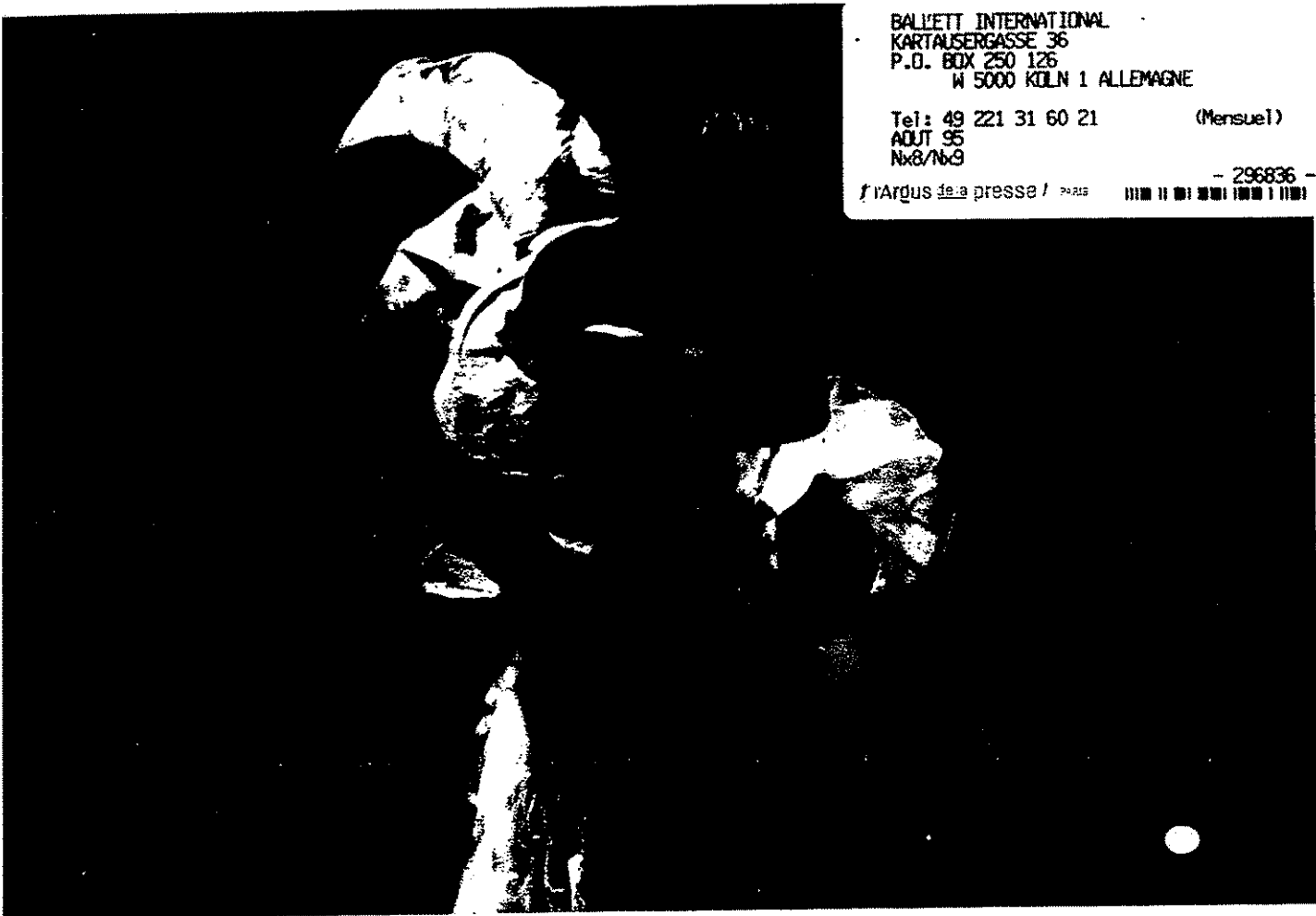


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Wolliaston to Alvaro Restrepo, from Ushio Amagutsa (Sankai Yuku) to Oscar Naters and Mathilde Monnier – have in common is that in their personal life stories, their own migrations, they've been indelibly marked by encounters with various cultures, have learnt from them, come through this period of confrontation, and out of it drawn their artistic strength and original creativity. Migration – whether temporary or continuous – becomes inspiration, the catalyst for new artistic potential without repudiating or forgetting the old. Thus a sovereignty emerges that needs no national flag. Many events organisers on the contemporary performing arts scene have in the last few years begun to set up cross-continental cultural/artistic exchange programmes between North and South, first and third world. Copenhagen's 'Images of Africa', the international festival in Limoges, France, and others are taking this road. Instead of migration through economic necessity there's a new reciprocal mobility. In Hamburg we are trying to develop the one-off Movimientos Festival into a bridge for artists to cross between Latin America and Europe: working with the Goethe Institut, Mousonturm in Frankfurt and 'Festival Hannover', a joint project with Rui Horta (S.O.A.P., Frankfurt) and Brazilian company Endança has been initiated that can be seen this summer in Stuttgart, Hamburg and Berlin. In 1994 the Salvador Project took place: Joao

Fiadeiro from Lisbon worked with dancers from Portugal and Brazil in Salvador da Bahia and presented the resulting piece of work on a European tour. In 1996 we are going to organise, together with Kamphagel, a Latin American dance showcase for the 'Rencontres Choreographiques Internationales de Bagnolet' in Hamburg, where 10 to 15 Latin American companies will have their first opportunity to present work on European soil. Two or three of them will 'win' international co-productions in which producers from Argentina, Brazil, Columbia, Venezuela, the USA, Spain, France, Denmark, Austria and Germany will be participating. It just isn't enough to invite a few companies from the more exotic parts of the world to a festival or to hold the occasional audition in São Paulo or Mexico. The inclusion of dance from other continents in worldwide communication, the international structures and instruments of production, exchange and creation in contemporary dance theatre open up a way out of this one-way migration from South to North, creating movements and orientations in all directions which will enrich dance all over the world. Of course, not every project will fulfil the hopes and expectations it has aroused, and some initiatives may be seen as 'unwarranted interference.' Art does, however, have a tendency to get involved – and not always where it's welcome.

Dieter Jaenicke

Pages 16, 19 & 20: Athanor Danza –
'La enfermedad del Angel'

Page 17: Compagnie Keli Kerala –
'La Sensitive'
Photographs by F. Simon

Page 18: Elsa Wolliaston