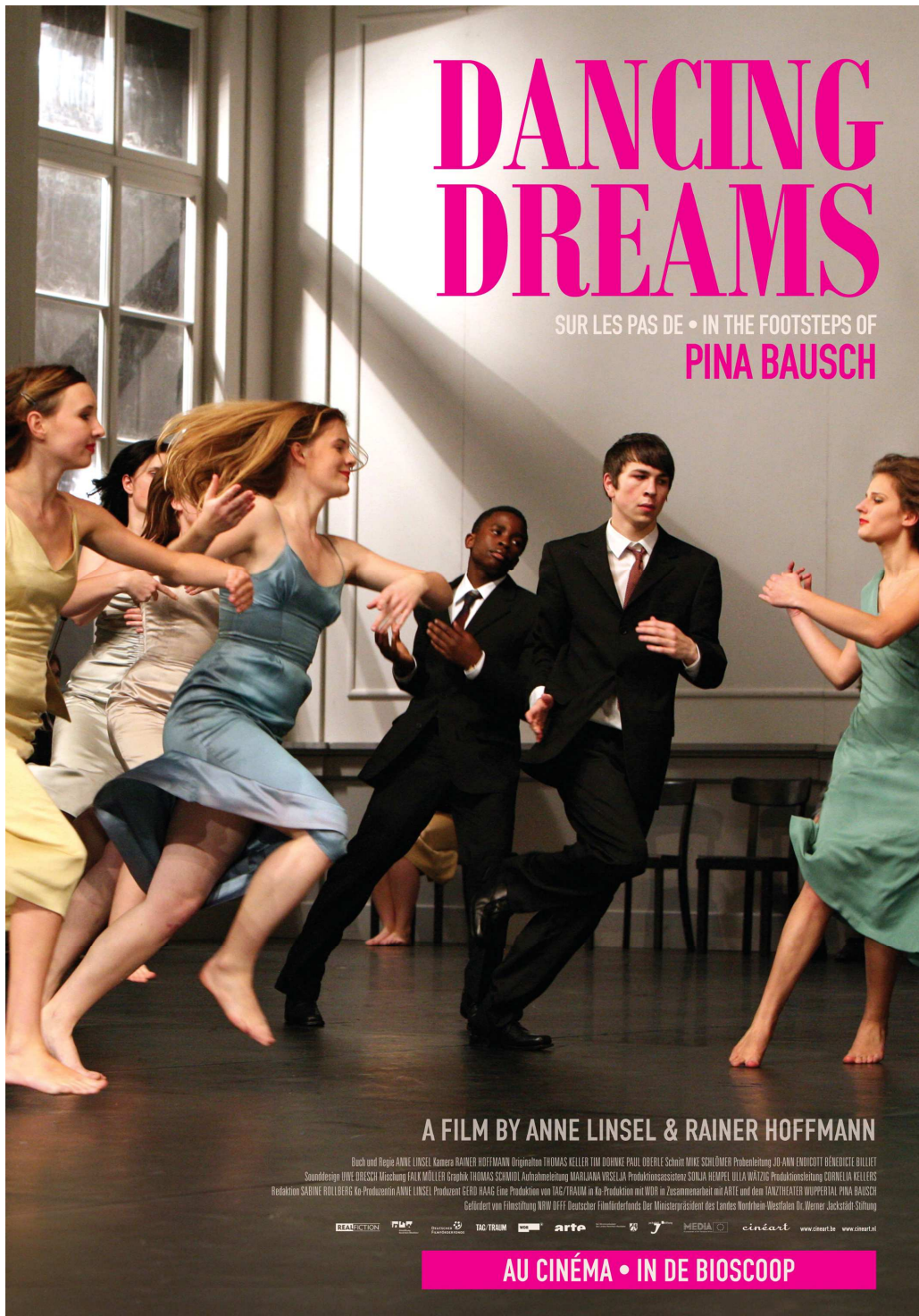


Persmap



DANCING DREAMS

Een film van ANNE LINSEL en RAINER HOFFMANN

In 2008, enkele maanden voor haar dood, heeft Pina Bausch besloten om haar beroemde stuk 'Kontakthof' te hervatten. Ze vroeg hiervoor niet haar dansgezelschap, maar liet haar stuk opvoeren door jongeren van 14 tot 18 jaar. Deze jongeren hadden nog niet eerder gedanst of op het toneel gestaan. 'Dancing dreams' vertelt hun verhaal.

Pina Bausch stierf in 2009. De film is een getuigenis van haar revolutionaire werk.

Duitsland 2010 89 min, 1:1.85, Dolby SR

Release datum: 21 april 2011

Distributie: Cinéart

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Noor Pelsers & Janneke De Jong

Herengracht 328 III

1016 CE Amsterdam

Tel: +31 (0)20 5308840

Email: noor@cinéart.nl, janneke@cinéart.nl

Persmap en foto's staan op: www.cinéart.nl

Perssubriek inlog: cinéart / wachtwoord: film

A TAG/TRAUM Production in Co-Production with WDR in Collaboration with ARTE

CAST AND CREW

Director	Anne Linsel & Rainer Hoffmann
Screenplay	Anne Linsel
Director of Photography	Rainer Hoffmann bvk
Sound	Uwe Dresch Thomas Keller Tobias Linsel Paul Oberle Tim Dohnke
Editor	Mike Schlömer
Assistant Editor	Andreas Brändlein
Sounddesign	Uwe Dresch
Sound Mixer	Falk Möller
Graphic	Thomas Schmidl
Unit Manager	Marijana Vrselja
Production Assistant	Sonja Hempel, Ulla Wätzig
Line Producer	Cornelia Kellers
Commissioning Editor	Sabine Rollberg
Co-Producer	Anne Linsel
Producer	Gerd Haag

Thanks to Benedicte Billiet Jorge Bogalho Matthias Burkert Josephine Ann Endicott Thomas Kutschker Hannah Mitzkeit Rudolf Rach, L'ARCHE EDITEUR Tanztheater Wuppertal

Funded by Filmstiftung NRW, DFFF Deutscher Filmförderfonds, Der Ministerpräsident des Landes Nordrhein-Westfalen, Dr. Werner Jackstädt-Stiftung



Long Synopsis

The dance performance 'Kontakthof' bears the unmistakable signature of Pina Bausch: it deals with forms of human contact, the encounters between the sexes, and the search for love and tenderness with all the attendant anxieties, yearnings and doubts. It is about feelings, which pose a big challenge, particularly for young people.

For almost a year teenagers from over eleven schools in Wuppertal went on an emotional journey. Every Saturday, 40 students, aged between 14 to 18 years, rehearsed under the direction of the Bausch-dancers Jo-Ann Endicott and Bénédicte Billiet and under the intense supervision of Pina Bausch herself.

The film 'Dancing Dreams' by Anne Linsel and Rainer Hoffmann accompanies the rehearsal process culminating in the opening night. We watch the teenagers making their first, still clumsy attempts to transform the subjects of the dance performance into motion and choreography and to develop an own, individual body expression. They discover themselves in a process, which leads great personal growth. Gentle and shy but also aggressive contacts condensate to individual experiences that many of the teenagers encounter for the first time on stage.

Pina Bausch has always encouraged the young dancers to be themselves. It is behind their own movements, fears, feelings and desires that their personal 'Dancing Dreams' become visible. At the end each of them has not only grown up, but above all has become more self-confident, independent and more sceptical facing prejudices. Employing an unusual adjacency, the film introduces the young protagonists in sensitive ways, it culminates in drawing a portrait of an entire generation.

Pina Bausch died on June 30th, 2009.



Director's statement Anne Linsel

Pina Bausch's 'Kontakthof' from 1978 was always one of my favourite pieces and I saw it over a dozen times. When I heard in mid-2007 that Pina Bausch wanted to produce 'Kontakthof' with young performers over the age of 14, I was immediately electrified. This was the material for a film! Pina Bausch had staged the piece in February 2000 with amateur performers, 'men and women over 65' as an experiment: it was a huge international success and still is today. She now wanted to try and introduce young lay performers to 'Kontakthof', a piece about first encounters, the search for tenderness, doubts, pain, loneliness, the relationship between man and woman. But how could that be done with young adolescents?

I got to know Pina Bausch when she started working in Wuppertal in 1973. I accompanied her and her Tanztheater throughout the years. A relationship of trust developed: Pina Bausch agreed to me making a film. We were both aware that the male and female students aged between 14 and 17 needed special protection. During the rehearsal months, for example, she allowed no other film teams to film, or press photos or articles to be published. She did not want her work to be disturbed by public hype.

This was one of the most enjoyable films I have ever worked on. The enthusiasm and intensity with which the young performers studied the piece over the period of a year, none of them with any previous experience, was overwhelming. Right at the start, one boy said: „I went along (to the first rehearsal) and thought it was brilliant. There's something about it that makes you want to stay, you just can't walk away.“

There were many touching moments at the beginning when the performers shied away from contact. But gradually, they became confident enough to admit to and show their feelings. For example, there was the scene „Men with girl“ (working title) where a girl, who is upset in her role, is comforted; firstly by a boy who caresses her cautiously, then by another who strokes her briefly, until eventually each of the 13 boys touches her, everywhere and more and more wildly. Tenderness develops into uncontrollable aggression. The boys found it difficult to distinguish between their role and reality, each „apologised“ in a very touching way to Kim, the „upset“ girl. They assured her: „We don't really mean it, we don't want to hurt you.“ When one girl and one boy had to take off all but their underwear for a chaste love scene at opposite ends of the stage, it took them some time to overcome their bashfulness and adopt a „professional“ attitude. It was not only at moments like this that the two dancers and rehearsal directors, Jo Ann Endicott and Bénédicte Billiet, demonstrated great pedagogical skill and sensitivity.

Pina Bausch attended rehearsals periodically at the beginning, and at the end, she was there at them all. At midday, on the day of the premiere, she called one last meeting on the stage. Pina Bausch asked me and my cameraman not to film. At first, we were taken aback – but then we understood her. She was right. These minutes belonged to her and her performers. She thanked them for taking her piece out into the world. She had tears in her eyes.

'Kontakthof' with the Tanztheater Wuppertal in 1978, with 'men and women over 65' in 2000, and 'with teenagers over 14' in 2008 – a legacy.

Anne Linsel

Commentary by Sabine Rollberg

The guest performances of Pina Bausch and her dance group in Paris, which usually took place in September, were an absolute highlight in the calendar of France's culturally spoilt capital. Tickets sold out weeks in advance. And tout Paris gathered at the premieres. As ARD correspondent in the city, I was able to observe and be part of these performances over a period of several years. It was touching to see how much the Parisians loved and admired Pina (as she was familiarly known), because rare were the moments in which culture from Germany attracted so much attention, or enjoyed such a cultlike following. In fact, it was my impression that she was more popular here than in Germany. After the performance of Iphigenia in the old Opera House, I remember watching fans cautiously approaching her in the Café de l'Opera but backing off shyly when they sensed Pina's aloofness.

These appearances in France were foreign cultural policy in the best sense of the word. Pina Bausch opened up the hearts of the French with her subtle observations. Pina Bausch was one of the key elements of the Franco-German cultural exchange. In terms of dance, the nations understood each other. Even when I was working in Strasbourg in the early days of arte, I realised there was one subject which arts editors on both sides of the Rhine agreed on, and that was the shared enthusiasm for Pina Bausch. In this respect, it wasn't difficult for WDR to produce so many programmes about her for arte. And the WDR/arte office was lucky to have at hand Wuppertal author Anne Linsel whom the choreographer trusted. This resulted in a special theme evening about Pina Bausch's tour of India, a portrait, and now sadly what will be the last film *Tanzträume – Jugendliche tanzen Kontakthof von Pina Bausch* (Dancing Dreams – teenagers perform „Kontakthof“ by Pina Bausch), a film which was also supported by the Filmstiftung NRW.

Sabine Rollberg ARTE representative with WDR



'Kontakthof'

KONTAKTHOF WITH TEENAGERS 14 AND OVER

A Play by Pina Bausch

„Kontakthof is a place where people meet to make contact. To be open, to be closed. With fears. With desires. Disappointments. Desperation. First experiences. First attempts. Exchanging endearments, and what can come of that.“

Pina Bausch

As described by the dance critic Jochen Schmidt, Pina Bausch's 'Kontakthof' is a perpetuum mobile dancing unperturbed above the enormities of human concourse, and a revelation of theater as an unmoral institution. Pina Bausch has conducted an exciting experiment with this sensational play, spanning the generations. Following the initial premier of 'Kontakthof' with her dance company in 1978, she premiered the same play again in 2000, this time using amateur dancers, under the title 'Kontakthof' with Women and Men over 65. Thirty years after the first premier, she brought us 'Kontakthof'. With Teenagers over 14, as part of the opening of the International Dance Festival of Nordrhein-Westfalen 2008. The point for Pina Bausch was to find out what would happen when young people encountered a dance created 30 years earlier, and she wanted to make the dance form accessible to a new generation. About 46 students from 12 different Wuppertal schools rehearsed for nearly a year, using the same costumes as 30 years ago, the same choreography, the same stage design, and with a few exceptions the same text. The same play, and yet each time different. The older dancers over 65 brought to the piece their life experience, with their hopes, dreams and desires. The younger ones over 14 contributed their lack of experience, their freshness and directness.

Pina Bausch

Born in Solingen in 1940. At 14 began studies at the Folkwang Hochschule under the direction of Prof. Kurt Jooss. Graduated in 1958. Fellowship from the Deutschen Akademischen Austauschdienstes (DAAD) for study in the USA. Special Student at the Julliard School of Music in New York, and simultaneously member of the Paul Sanasardo and Donya Feuer Dance Company. Engagement at the New American Ballet and the New York Metropolitan Opera.

In 1962 returned to Germany. Dancer in the Folkwang-Ballett newly founded by Kurt Jooss, as contributing choreographer since 1968. Took over directorship of the Folkwang-Ballett a year later. In 1973 Pina Bausch became the director of the newly founded Tanztheater Wuppertal. In 1982 she appeared in Federico Fellini's film „E la nave va.“

In 1990 „Die Klage der Kaiserin.“ A Film by Pina Bausch. A new choreography of „Le Sacre du printemps“ with the Ballet de L'Opera national de Paris in 1997. In 2001 appearance in the film by Pedro Almodóvar „Hable con ella“, with excerpts from „Café Müller“ and „Masurca Fogo“ by Pina Bausch. New choreography of „Orpheus und Eurydike“ with the Ballet de L'Opera national de Paris in 2005. Recipient of numerous awards for her artistic endeavors.



PLAYS

- 1973** 'Fritz'
'Iphigenie auf Tauris' (Iphigenie en Tauride) van Christoph W. Gluck
- 1974** 'Ich bring dich um die ecke adagio' – Fünf lieder von Gustav Mahler
- 1975** 'Orpheus und Eurydike'
'Frühlingsopfer'
'Wind von west'
'Der zweite frühling'
'Le sacre du printemps'
- 1976** 'Die sieben todsünden'
- 1977** 'Blaubart'
'Komm tanz mit mir renate wandert aus' - Operette
- 1978** 'Er nimmt sie an der hand und führt sie in das schloss, die anderen folgen...'
'Café Mülle'
'Kontakthof'
- 1979** 'Arien'
'Keuschheitslegende'
- 1980** '1980 – ein stück von pina bausch'
- 1981** 'Bandoneon'
- 1982** 'Walzer'
'Nelken'
- 1984** 'Auf dem gebirge hat man ein geschrei gehört'
- 1985** 'Two cigarettes in the dark'
- 1986** 'Viktor'
- 1987** 'Ahnen'
- 1989** 'Palermo Palermo'
- 1990** 'Die klage der kaiserin ', lange speelfilm
- 1991** 'Tanzabend II' (In samenwerking met het festival van Otono, Madrid)
- 1993** 'Das stück mit dem schiff'
- 1994** 'Ein trauerspiel'
- 1995** 'Danzón'
- 1996** 'Nur du'
- 1997** 'Der fensterputzer'
- 1998** 'Masurca fogo'
- 1999** 'O dido'
- 2000** 'Kontakthof mit damen und herren ab 65'
'Wiesenland'
In medewerking met het theater van de stad Parijs en het Goethe Instituut van Budapest
- 2001** 'Agua'
- 2002** 'Für die kinder von gestern, heute und morgen'
- 2003** 'Nefés'
- 2004** 'Ten chi'
- 2005** 'Rough cut'
- 2006** 'Vollmond'
- 2007** 'Bamboo blues'
- 2008** 'Sweet mambo'
- 2008** 'Kontakthof mit teenagern ab 14'

Anne Linsel – Director and Screenplay

Anne Linsel, arts and culture journalist and publicist, lives in Wuppertal, studied Arts, art history, German language and literature.



1984-1989 Moderator of the ZDF-cultural magazine „Aspekte“. Moderator of „Sonntagsgespräche“, ZDF (30 Min. live-talks with amongst others Cornelia Froboess, Rolf Liebermann, Ida Ehre, Jürgen Flimm, Claus Peymann, Hannelore Hoger, Angelica Domröse, Loki Schmidt, Bernhard Minetti, Bernhard Wicki, Daniel Barenboim, Andre Heller).

From 1989 until 2004 she hosted the ZDF-series „Zeugen des Jahrhunderts“ (amongst others with Hilde Spiel, Maria Becker, Andrzej Szczypiorski, Werner Tübke, Carola Stern, Ernst H. Gombrich). Moderation and conception of several ARTE - theme nights, amongst others about Joseph Beuys, Pina Bausch, Max Ernst, arts and politics.

She works for radio (WDR/NDR/DLF) and writes (literature-, theatre-, art critics, art reportages, portrayals) for newspapers and magazines (amongst others for „DIE ZEIT“, „Süddeutsche Zeitung“) Editor (Co-Editor Peter von Matt) of an Else-Lasker-Schüler-anthology – Peter Hammer Verlag.

Published books:

‘Hilde Spiel – Die Grand Dame’, Lamuv-Verlag 1992.

‘Weltentwürfe – die Bühnenbildnerin Hanna Jordan’, Klartext-Verlag 2006.

Filmography (selected works):

‘Gegen den Strich’ – about the Free-Jazz-musician Peter Kowald.

‘Spielwut’ – the actress Barbara Nüsse.

‘Bis hierher und noch weiter’ – the set designer Hanna Jordan.

‘Mit den Augen hören’ portrait of the deaf-born Christian Schara, (nominated for the Adolf-Grimme-Preis Marl).

‘Endspiele’ – the theatre Mülheim from Roberto Ciulli.

‘Spurensuche’ – the violinist Michael Wieck in Kaliningrad (Königsberg).

‘Nelken in Indien’ – Pina Bausch and her Wuppertaler Tanztheater in India (nominated for the Prix Europe).

‘Nach allen Regeln der Kunst’ – the director Andrea Breth.

‘Störfall Kunst’ – the graphic designer Klaus Staeck.

‘Shalom heißt Frieden’ – the israeli actress Hanna Marron (nominated for the Adolf-Grimme-Preis Marl).

‘Mit Kunst-Stoff die Welt formen’ – the sculptor.

‘Wuppertal – Die Ungeschminkte im Bergischen’.

‘Die Kunstkathedrale’ – Museum Guggenheim in Bilbao.

‘Das Wunder von Bilbao’ – the Museum Guggenheim.

‘Pablo Picasso – eine Legende’.

‘Frau Rau – First Lady’.

‘Bruder Johannes’ – the federal president says good-bye.

‘Pina Bausch’, nominated for international Dance-and Art-Film-Festivals and awarded at the 7th.

‘DanceCameraWest-Los Angeles Dance Film Festival’ in June 2008 and winner of the jury’s special award at the „Palazzo Venezia-Filmfestival “ in Rome.

‘Die Besten im Westen – Johannes Rau’.

Rainer Hoffman – Director and Director of Photography

Born in Hamburg. Studied engineering. Expeditions to the Arctic Sea, Greenland and Iceland.
Worked as a photographer for several advertising agencies in Hamburg.
1982-1987 studies at 'Deutsche Film- und Fernsehakademie Berlin' (DFFB).
1993/1995 associate professor for camera at the University of Applied Science Hannover and DFFB.
Works as director of photography and filmmaker since 1985.

Selected cinematographic works:

Heidi Specogna, 2008/09 „DAS SCHIFF DES TORJÄGERS“

Yoko Ono, 2007 „PAINTINGS TO BE CONSTRUCTED IN YOUR HEAD“

Gert Monheim, 2006 „DER GOTTESKRIEGER UND SEINE FRAU“

Deutscher Fernsehpreis 2007

Heidi Specogna, 2006 „THE SHORT LIFE OF JOSE ANTONIO GUTIERREZ“

Adolf-Grimme Preis 2008, Schweizer Filmpreis 2007

Deutscher Filmpreis LOLA nominated 2007

Reinhild Dettmer-Finke, 2004 „SHOAH AND PIN-UPS The NO!- Artist Boris Lurie“

Sven Ihden, 2003 „BERLIN 1945 – DAS ENDE“

Dietmar Buchmann, 2002 „DER SCHWARZE PROPHET“

Andres Veiel, 1997 „DIE SPIELWÜTIGEN“

Richard Dindo, 1992 „CHARLOTTE – LEBEN ODER THEATER“

Martin Zawadzki, 1995 „ISOLATOR II“

Adolf-Grimme Preis 1998

Heidi Specogna, 1997 „TUPAMAROS“, 1995 „Z-MAN'S KINDER“, 1990 „TANIA LA GUERRILLERA“

Director of:

„Dancing Dreams – teenagers perform „Kontakthof“ by Pina Bausch“ 2010 with Anne Linsel
„TUPAMAROS“ 1997 as co-director with Heidi Specogna Coral Award of the Intern. Festival of the
New Latin-American film Havana/Kuba 1997
„BLOSS KEIN LA PALOMA“ 1984 by Rainer Hoffmann

*As well as several image-films and advertising clips amongst others for the European Union in Brussels,
Volkswagen etc.*

