

THE NEXT DANCE IS JUST FOR YOU!



ANTJE PFUNDTNER
IN GESELLSCHAFT :

PIECES :

“THE NEXT DANCE IS JUST FOR YOU. AND IT’S FOR ME.”

Twenty years ago, the fact that we are social beings motivated Antje Pfundtner to prefer being in a community and produce her pieces in a cooperation with a permanent team as well as alternating guests. For Antje Pfundtner in *Gesellschaft*, even the solos are never soloistic; Antje Pfundtner always favors sharing the stage with accomplices and audience members – even if she ends up loudly indulging in the melancholy of a performance at the piano: “And now everyone, get lost, disappear, take your jackets with you, I want to be sad for a bit!” (from *NIMMER*, 2014)



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“I KILLED SOMETHING ONCE. AND IT WAS TIME:
AND THAT WAS BEAUTIFUL, VERY BEAUTIFUL.”

TRIOLOGY

Albrecht Dürer once drew an angel-like figure that is sitting on the floor with bent knees; she supports her head with her left hand. Although she has wings, she does not fly; she does nothing. And precisely because her immobility is confusing, Antje Pfundtner in *Gesellschaft* posed three questions in her trilogy: has she stopped doing something because it's over? Has she not yet started doing anything, because the beginning is still on the horizon? Or is she rehearsing an uprising?

ENDE (2016)

Does finality end in immobility? Fascinated by the expectations that the passing of time produces, the trio of performers moves towards the most speculative moment of a performance: its inevitable end.

ALLES AUF ANFANG (2018)

They are many, and they have no intention to move mountains. They also won't promise us anything auspicious. They act and then look to see what emerges from their actions – because they are beginners.

SITZEN IST EINE GUTE IDEE (2019) & PLATZ NEHMEN (2019)

What do you stand up for? Or, to put it differently: where does the motivation come from to get up or reject the idea? Antje Pfundtner thinks about when and why she will act aloud – and does it so thoroughly that she created two solos on the subject.

“AREN'T WE ALL OF THE SAME AGE?”

FOR EVERYONE

Is a performance perceived differently, depending on whether children or adults watch it? In her pieces for children and young adults, Antje Pfundtner in *Gesellschaft* researches the respective target groups' interests and starts with the question that is completely independent of age and time: what are you not asked often enough?

NIMMER (2014)

Each of us can talk about things or people that have disappeared. But how does disappearing work? Can you see the disappearance? Children, young adults and adults agree on one thing: nothing can disappear, it always reappears sooner or later – with a different name, in a different form, in yourself.

FÜR MICH (2018)

Actually, the piece could be called FÜR EUCH (for you), because it is dedicated to the children and young adults that told us about their thoughts on life. The trio FÜR MICH is an homage to stubbornness and a dance in which age really no longer plays a role.



“THERE YOU ARE, I'VE BEEN WAITING FOR HOURS! HARDLY ACCEPTABLE.”

MEHR ODER WENIGER (2021) (WT)

How does one share a stage, time or interests, and what do I need the others for anyway? Antje Pfundtner in *Gesellschaft* lets the many voices from her collaborative TISCHGESELLSCHAFTEN flow into a piece and questions the realm of negotiation and action in a performance. We're in the year 2021 and after the stages have been empty for quite some time now, they will now become the venue for first meetings of – more of less – many people.



REVIVALS :

“WE SHOULD REPEAT THAT!”

In order to research the economies and principles of sustainability and sharing from an artistic perspective, Antje Pfundtner in Gesellschaft in cooperation with HELLERAU – Europäisches Zentrum der Künste Dresden organized the TISCHGESELLSCHAFT “Wieder da!” in 2021 with artists, sociologists, philosophers, archivists and audience members to speak about pieces as repeatable resources.

To what extent can old pieces be recycled? What produces their repetition? Who does one do a revival for?

Motivated by this discourse, Antje Pfundtner in Gesellschaft started recontextualizing pieces that were no longer in the repertoire and performing them again.

TISCHGESELLSCHAFTEN :

“HOW DO YOU SHARE IDEAS, HOW DO YOU SHARE MONEY?”

In TISCHGESELLSCHAFTEN, launched by Antje Pfundtner in Gesellschaft in 2018, art creators are invited to regular exchange formats in order to consider the logic and conditions of producing to then develop alternative practices of sharing, transfer and valuation. TISCHGESELLSCHAFTEN serve to bring together time, knowledge and resources and love an open end.

One of them is FUND#1 – the founding of an artists’ fund that cumulates money and trust in order to create sharable capital and discuss its use: “The fund is an art project that turns money into an occasion to generate collective capital that enables thinking bigger than any individual could.”



CREDITS

COVER ILLUSTRATION: © Simone Scardovelli

ENDE (2016) Idea & concept: Antje Pfundtner in Gesellschaft | Choreography: Antje Pfundtner | Dance: Antje Pfundtner, Matthew Rogers, Anna Till | Dramaturgy: Anne Kersting | Music: Nikolaus Woernle | Stage: Marc Einsiedel, Irene Pätzug | Artistic assistant: Juliana Oliveira | Costumes: Yvonne Marcour | Lighting: Michael Lentner | Sound: Tobias Gronau | Production, PR & marketing: Hannah Melder | Choreographic assistant final rehearsals: Trinidad Martínez | Intern: Sally Schönsee
A production by Antje Pfundtner in Gesellschaft in coproduction with Kampnagel Hamburg, Künstlerhaus Mousonturm Frankfurt a. M., HELLERAU – Europäisches Zentrum der Künste Dresden and FFT Düsseldorf. Supported by the Freie und Hansestadt Hamburg, Behörde für Kultur und Medien, the Kunststiftung NRW and the NATIONALES PERFORMANCE NETZ (NPN) Coproduction Fund for Dance, which is funded by the Federal Government Commissioner for Culture and the Media on the basis of a decision by the German Bundestag.

ALLES AUF ANFANG (2018) Idea & concept: Antje Pfundtner in Gesellschaft | Choreography: Antje Pfundtner | Dance: Dani Brown, Frank Koenen, Antje Pfundtner, Matthew Rogers, Anna Till | Dramaturgy: Anne Kersting | Music: Nikolaus Woernle | Stage: Irene Pätzug | Artistic assistant: Juliana Oliveira | Costumes: Yvonne Marcour | Lighting: Michael Lentner | Production, PR & marketing: Hannah Melder | Distribution: Jana Lütjhe | Choreographic assistant final rehearsals: Trinidad Martínez | Artists' assistant: Angela Kecinski | Mechanics: Lars Vaupel | Support stage: Björn Westpfahl

A production by Antje Pfundtner in Gesellschaft in coproduction with Kampnagel Hamburg, HELLERAU – Europäisches Zentrum der Künste Dresden and FFT Düsseldorf. Supported by the Freie und Hansestadt Hamburg, Behörde für Kultur und Medien, the Fonds Darstellende Künste financed by the Federal Government Commissioner for Culture and the Media, the Kunststiftung NRW and the Hamburgische Kulturstiftung.

SITZEN IST EINE GUTE IDEE (2019) Idea & concept: Antje Pfundtner in Gesellschaft | Choreography: Antje Pfundtner | Dance: Antje Pfundtner | Dramaturgy: Anne Kersting | Music: Nikolaus Woernle | Stage/performative objects: Irene Pätzug | Artistic assistant: Juliana Oliveira | Costumes: Yvonne Marcour | Lighting: Michael Lentner | Production, PR & marketing: Hannah Melder | Distribution: Jana Lütjhe | Guests during the research process: Christina Ciupke, Cornelia Dörr, Hermann Heisig, Lea Martini, Fabrice Mazliah, Sheena McGrandles, Eva Meyer-Keller, Matthew Rogers, Anna Till, Frank Willens

A production by Antje Pfundtner in Gesellschaft in coproduction with Kampnagel Hamburg, HELLERAU – Europäisches Zentrum der Künste Dresden and FFT Düsseldorf. Supported by the Freie und Hansestadt Hamburg, Behörde für Kultur und Medien, the Fonds Darstellende Künste financed by the Federal Government Commissioner for Culture and the Media and the Kunststiftung NRW. Supported by the Probebühne im Gängeviertel

PLATZ NEHMEN (2019) Idea, concept & production: Antje Pfundtner in Gesellschaft | Dance: Antje Pfundtner | Dramaturgy: Anne Kersting | Music: Nikolaus Woernle | Props: Irene Pätzug | Tour management: Hannah Melder | Distribution: Jana Lütjhe

A production by Antje Pfundtner in Gesellschaft in coproduction with the Monologfestival 2019/TD Berlin. "Platz nehmen" was created in reaction to "Sitzen ist eine gute Idee" (premiere 23.10.2019, Kampnagel Hamburg).

NIMMER (2014) Idea & concept: Antje Pfundtner in Gesellschaft | Choreography: Antje Pfundtner | Dance: Antje Pfundtner | Dramaturgy: Anne Kersting | Music: Christoph Grothaus | Set: Yvonne Marcour | Artistic assistant: Juliana Oliveira | Lighting: Michael Lentner | Sound: Manuel Horstmann | Production: DepArment/Katharina von Wilcke | Tour management: Hannah Melder | Dramaturgic advisor: Moos van den Broek

A production by Antje Pfundtner in Gesellschaft. Part of a two-part project series in coproduction with Kampnagel Hamburg, HELLERAU – Europäisches Zentrum der Künste Dresden, FFT Düsseldorf and K3 – Zentrum für Choreographie | Tanzplan Hamburg in the context of "Choreographie der Nachbarschaft" – a TANZFONDS PARTNER project. Supported by the Freie und Hansestadt Hamburg, Behörde für Kultur und Medien, the Fonds Darstellende Künste e.V., the Hamburgische Kulturstiftung and modul-dance.

FÜR MICH (2018) Concept & choreography: Antje Pfundtner | By and with: Juliana Oliveira, Norbert Pape, Antje Pfundtner | Dramaturgy: Anne Kersting | Music: Sven Kacirek | Set & costumes: Yvonne Marcour | Lighting: Michael Lentner | Tour management: Hannah Melder | Distribution: Jana Lütjhe

A production by Antje Pfundtner in Gesellschaft and explore dance – Netzwerk Tanz für junges Publikum, a cooperative project by fabrik moves gUG, Fokus Tanz/Tanz und Schule e.V. München and K3 | Tanzplan Hamburg. Funded by TANZPAKT Stadt-Land-Bund with the support of the German Federal Government Commissioner for Culture and the Media, the Freie und Hansestadt Hamburg, Behörde für Kultur und Medien, the Kulturreferat der Landeshauptstadt München, the Bayerischer Landesverband für zeitgenössischen Tanz aus Mitteln des Bayerischen Staatsministeriums für Wissenschaft und Kunst as well as the Landeshauptstadt Potsdam and the Ministerium für Wissenschaft, Forschung und Kultur des Landes Brandenburg.

MEHR ODER WENIGER (2021) (WT) Idea & concept: Antje Pfundtner in Gesellschaft | Choreography: Antje Pfundtner | Dance: Juliana Oliveira, Antje Pfundtner, Matthew Rogers | Dramaturgy: Anne Kersting | Music: Nikolaus Woernle | Stage: Irene Pätzug | Artistic assistant: Juliana Oliveira | Costumes: Yvonne Marcour | Lighting: Michael Lentner | Production, PR & marketing: Hannah Melder | Distribution: Jana Lütjhe | Assistant: Vivienne Lütteken

A production by Antje Pfundtner in Gesellschaft in coproduction with Kampnagel Hamburg and FFT Düsseldorf. Funded by TANZPAKT Stadt-Land-Bund with the support of the German Federal Government Commissioner for Culture and the Media and the Freie und Hansestadt Hamburg, Behörde für Kultur und Medien.

TISCHGESELLSCHAFTEN Idea & concept: Antje Pfundtner in Gesellschaft | Staged by: Anne Kersting, Antje Pfundtner | Coordination: Jana Lütjhe, Hannah Melder

Funded by TANZPAKT Stadt-Land-Bund with the support of the German Federal Government Commissioner for Culture and the Media and the Freie und Hansestadt Hamburg, Behörde für Kultur und Medien.

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ANTJE PFUNDTNER IN GESELLSCHAFT :

“Antje Pfundtner in Gesellschaft” (APiG) is headquartered in Hamburg, produces stage pieces and initiates collaborative spaces.

APiG is a core team around Anne Kersting (dramaturgy and curation), Jana Lühje (distribution and company development), Hannah Melder (production management, PR and marketing) and Antje Pfundtner (choreography, dance and artistic direction) as well as alternating guests and colleagues.

In addition to her stage cooperations, APiG develops formats of artistic sharing: it is currently initiating TISCHGESELLSCHAFTEN, an initiative of meetings to network, share resources and stabilize an exchange of knowledge.

antjepfundtner.de

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