The subtle interplay between the I and the me

Art and choreography

Architecture

Peter Zumthor (*1943)
collaborator **Rainer Weitschies** (*1965)
Kolumba. Art Museum of the Archdiocese of Cologne 1997 – 2007
     The new museum building designed by Peter Zumthor rises
seamlessly out of the ruined walls of the late-Gothic Kolumba Church
above the excavations, which are laying bare almost 2000 years of the
development of the city. The museum inaugurated in 2007 incorporates
the Kolumba Chapel, without subverting stylistic independence or
neglecting contemporary functional requirements. The museum's archi-
tecture and underlying concept constitute a contribution to the sensitive
handling of heritage when launching new beginnings.

Gottfried Böhm (*1920)
Madonna in the Ruins chapel 1949/50
     After the church was destroyed in the Second World War Josef Geller,
the last pastor of Kolumba, commissioned the young Gottfried Böhm to
build a chapel for the figure of the Mother of God and Child, which had
remained intact in the midst of the ruins and became famous worldwide at
the end of the war. Starting with the base of the tower of the Romanesque
church, which became the nave of the chapel, Böhm created a tent-like
building by creating his first hanging concrete mesh roof. The chapel's
charm lies in the use and integration of surviving fragments from the past.
Its contents, for which Geller was largely responsible, include works
by Ludwig Gies, Georg Meistermann, Ewald Mataré, Rudolf Peer, Jan
Thorn-Prikker and Elisabeth Treskow, representing an artistic new begin-
ning while at the same time drawing on the achievements in sacred art
of the Cologne Art and Craft School (Kölner Werkschule). The Chapel of
the Holy Sacrament added in 1959 exemplifies the change in styles from
the end of the war to the mid 1950s.

Room 2 Courtyard

Hans Josephsohn (1920–2012) *Large Lying Figure* finished 2000, naturally patinated brass

Bethan Huws (*1961)
The Unicorn (or Hortus Conclusus) 2016–2017, copper, stainless steel

Josef Wolf (*1954) *Untitled* 2007 tufa, two-part

Room 3 Excavation

The art museum Kolumba designed by Peter Zumthor also has the function to protect the excavation, which at an extent of about 900 square meters is the largest exhibition item in the museum. Saint Kolumba was the largest and most important parish church in medieval Cologne. Its patron is Saint Kolumba. According to legend she was saved by a she-bear from being raped, but was beheaded in Sens under the rule of Emperor Aurelianus. As a Christian, she refused to marry the son of a heathen ruler. A Roman edifice with an apse added in the 7th century probably signified the beginning of the veneration of Saint Kolumba. In the 9th century (?) a single-nave chapel was erected next to the main building. This was extended several times well into the 13th century and finally replaced by a five-aisle church. Donations by families who had themselves buried in graves in the numerous vaults under the church facilitated the funding of the Gothic building.

Sound Installation
Bill Fontana (*1947) *Pigeon Soundings* 1994/2007

Room 4 Former Vestry

**Richard Serra** (*1935) *The Drowned and the Saved* 1992/1997, Corten steel, solid, two-part

The installation of the sculpture – in collaboration with Richard Serra – marked the ideal cornerstone ceremony for the new project, even before the architecture competition for the building had taken place.
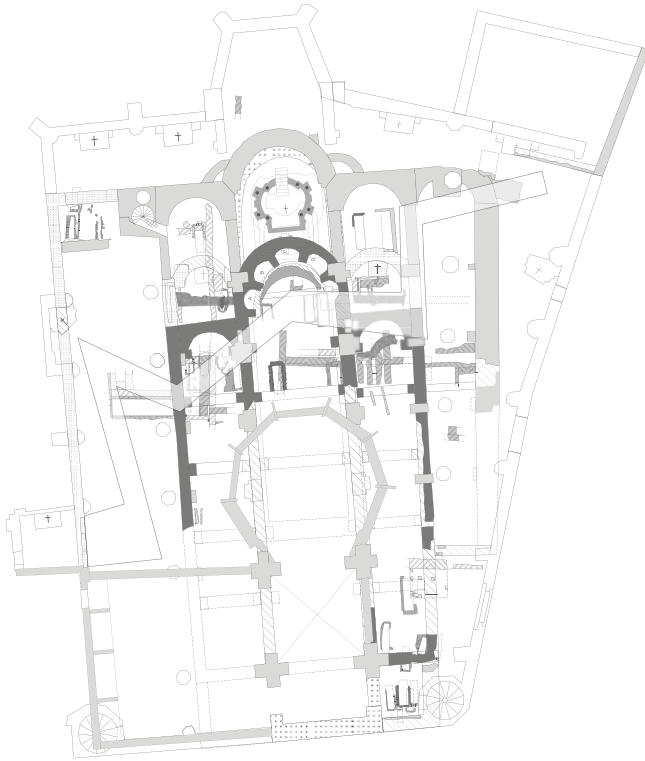
		Roman residential development, 1st to 3rd century
		late Roman, 4th to mid-5th century
	Phase I	Frankish incl. apse on Roman building, 7th century
	Phase II	Carolingian single-nave church
	Phase III	three-nave Romanesque church, mid-11th century
		two reconstruction phases, 12th century
	Phase IV	four-nave late Romanesque church, 12th to 14th century
	Phase V	five-nave Gothic church, 15th to 16th century
		and more recent buildings
		invisible sections of wall

Room 5

We have invited Anne Teresa De Keersmaeker to realize a new work for Kolumba and asked her to select individual objects of relevance to her dance practice from our collection, with the whole museum at her disposal. She is curating the presentation on the first floor, bringing these exhibits together with her own drawings and a special item on loan.

Jan van Ijken (*1965) *The art of flying (short version)* 2015, HD video, black/white, 2 minute loop (on loan from the artist)

Room 6

Triple Face vultus trifons (Holy Trinity) Southern Germany (?), 17th century, lime wood with vestiges of old polychromy
    The gently twisting upward thrust of the frontally oriented body culminates in a head with three beards, three noses, three mouths and four eyes. From the vantage point of today we read this visual motif as a dynamic movement, perhaps at times as a rendering of confusion. In medieval and Baroque iconography this kind of figure stood for abstract modes of thought, however, such as Time divided into past, present and future, or the Triune God: the Father, the Son and the Holy Spirit. The size of the figure suggests an official function, although this visual symbol was more often associated with popular piety for private use.

Anne Teresa De Keersmaeker (*1960) *Untitled* 2020, ink on paper (on loan from the choreographer)

Room 7

Anne Teresa De Keersmaeker *Untitled* 2020, ink, pencil, coloured crayon, and felt pen on paper on wood (on loan from the choreographer)

"You have no choice but to accept that (dance) disappears. It is precisely for this reason that I believe that dance is *the* most contemporary art. Consequently, the tension between the past, the present, and the future is considerable. You dance with your history in your body, with your experience of the now and looking to the future." (Anne Teresa De Keersmaeker, 2018) If dance is a fleeting cultural practice how can movements be archived and passed on? How and where are movements saved? If movements are passed on from one body to the next – in a process of embodiment and repetition – is the body a nomadic and moving archive? Whereas a musical score fixes the "original" making it possible for it to be performed after the death of the composer, for dance there is no globally recognized system of notation. Choreographers work with individual sign systems, with visual mark-image-space compositions in the form of tracks and pathways that always refer back to practice.

The drawings exhibited here by Anne Teresa De Keersmaeker offer insight into her work process. The drawings were made in the context of *Dark Red*, but also reveal principles that apply to her earlier pieces. They are not scores or notations and do not define concepts or offer instructions. They can be best described as shifting between an idea and its manifestation in a body – between drawn element and living flesh. As notations the drawings structure the moving body in space and time. From this it is clear that body-knowhow always contributes to a choreographed work, in a flowing process oscillating between proposal, realization and materialisation. The drawings are based on the geometric shapes and mathematical principles (squares, circles, rows of numbers…) that underlie Anne Teresa De Keersmaeker's choreographies as abstract ideas. The embodiment of these depends on the dancers, who both make these forms their own and render them visible. The transformation into specific movements is achieved by their own bodies with their own histories.

Hildegard Domizlaff (1898–1987) *Oats* after 1965, ink on paper

Josef Albers (1888–1976) *green and grey against large brown (Study for Homage to a Square)* 1955, oil on aluminium

The Last Judgement Russia, early 18th century, egg tempera on wood

On the central axis of the icon the Trinity, Christ enthroned and the empty throne prepared for the Second Coming of Christ are depicted, surrounded by the saints. The serpent bearing an inscription naming the cardinal sins is coiled underneath above the saved in front of the gates to Paradise and the damned in front of the gates of Hell. At the centre is a human bound to a post in front of an angel. His fate is undecided. Will his devout almsgiving balance out a life of dissipation and amorous adventures? The various torments of hell are displayed at the lower margin along with a description of the sins for which they are the punishments.

KoLuriga.
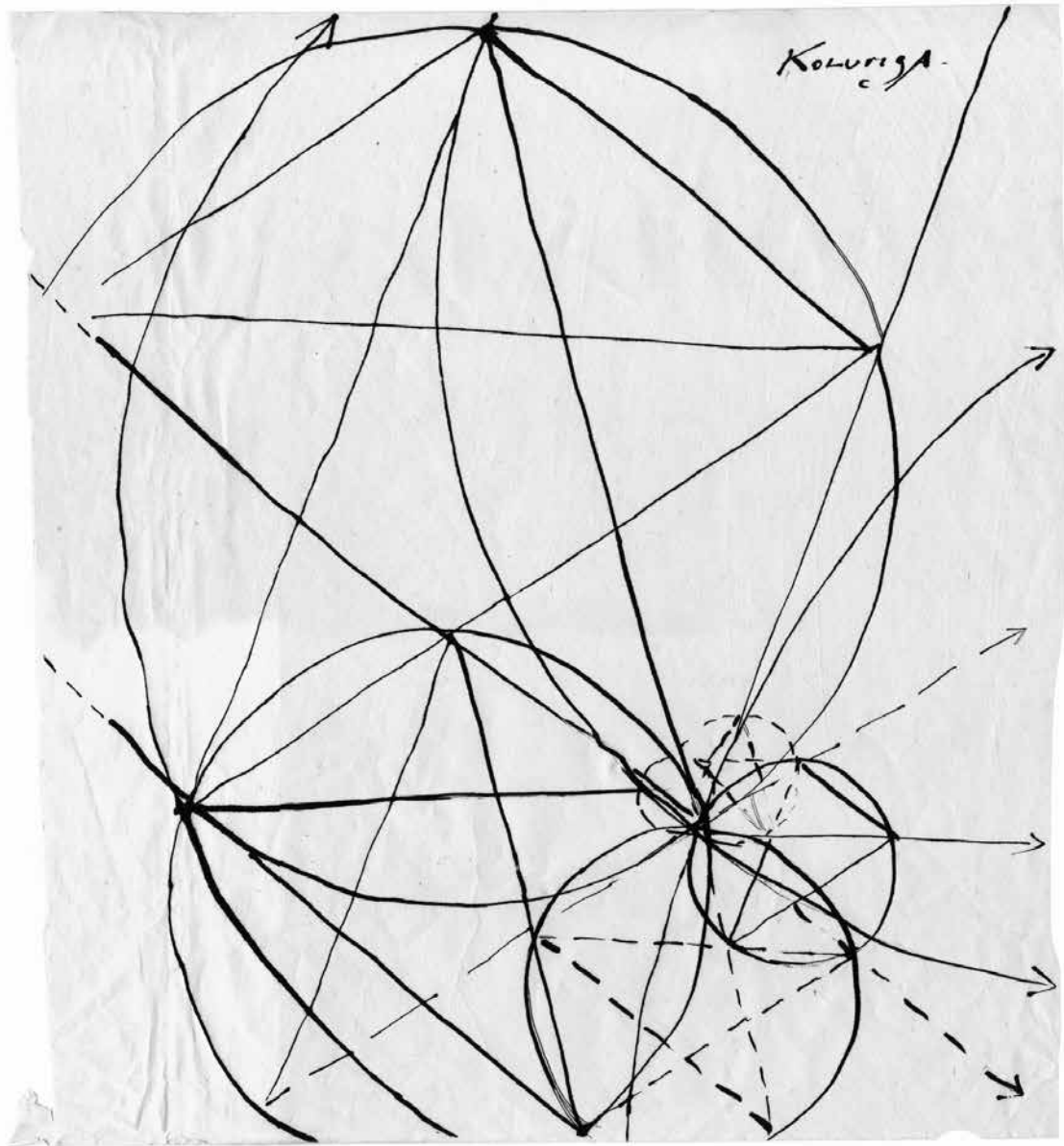
Room 8

Simon Troger *Saint Michael* Munich (?) prior to 1725, walnut, boxwood, ebony, ivory, glass, copper, gilded, silver

The Archangel Michael, who defeats the Devil in a duel (the adversary of the Roman Catholic Church), was a leitmotif of the Counter Revolution in Southern Germany. The androgynous heavenly being, a white ebony figurine, stands in an elegant pose on the black ebony body of the Devil, who is depicted as a hermaphrodite with both male and female secondary sexual characteristics. This original traditional Gestalt dates back to Greek mythology. The small format   and virtuoso execution suggest private usage, either for personal devotions or as a collectable item for a Cabinet of Wonder (*Kunstkammer*).

Room 9

Otto Dix (1891–1961), *Skull* from the portfolio *Der Krieg* (The War), 1924, etchings on paper

The Beatles *Blackbird* 1968, 2:18 min

The text of this song was written by Paul McCartney in the context of the civil rights movement and related unrest in the USA in early 1968. The melody was inspired by Johann Sebastian Bach's *Bourrée in E minor* from his Lute Suite BWV 996.

Blackbird singing in the dead of night
Take these broken wings and learn to fly
All your life
You were only waiting for this moment to arise
Blackbird singing in the dead of night
Take these sunken eyes and learn to see
All your life
You were only waiting for this moment to be free
Blackbird fly, blackbird fly
Into the light of a dark black night
Blackbird fly, blackbird fly
Into the light of a dark black night
Blackbird singing in the dead of night
Take these broken wings and learn to fly
All your life
You were only waiting for this moment to arise
You were only waiting for this moment to arise
You were only waiting for this moment to arise

John Lennon / Paul McCartney

Choreography is geometry that takes on its own life in the performance, surrendering some of its categorical insistence and totalitarian claim in the process.

Heinz Breloh
Heft für Krimhild, Neujahrstag 1988

Room 10 – 21

Chapter 1: **Anne Teresa De Keersmaeker / Rosas: *Dark Red***
14 to 20 September, daily, from 12 am to 5 pm

The Belgian choreographer and dancer Anne Teresa De Keersmaeker (*1960) and her company Rosas have created this work especially for this location, as an integral part of the exhibition about art and choreography, and as Chapter 1. *Dark Red* will be performed for one week during regular opening times. *Dark Red* takes over the whole of the second floor, spreading out from Room 13 at the heart of the Kolumba building. A space of reciprocal inspiration will be created, taking the number 12 as the basic theme: a dodecahedron – 12 parts of Salvatore Sciarrino's *L'Opera Per Flauto* – 12 dancers – 12 Apostle paintings by El Greco.

The term "choreography" ("writing dance") is used nowadays to describe the organisation of movement in time and space. Often it is the structural qualities of a musical score that are the starting point for Anne Teresa De Keersmaeker's development of a structure in her choreography. Fine art plays an additional role in her latest work: in the form of the 12 Apostles painted as a series by El Greco (ca. 1610–1614, the originals are in Toledo). In order for dance to be "written" or "drawn" and articulated in space the human body is required to explore ways of making a movement and developing its character. In this sense the individual bodies are very tightly interwoven in the choreography. This correlation reflects the mutual dependency of the choreographer and the dancers. In contrast to the fine artists in this exhibition, who have developed their pieces on the basis of working and wrestling with their chosen materials on their own, the choreographies of Anne Teresa De Keersmaeker are a collective endeavour, "almost a political" situation (ADK), bringing together the experience, knowledge and energies of different generations in a collective work process. "There is a tension between the fixed work and the fact that it always needs to be embodied again. The work is never mine alone. New dancers, in their turn, take it out of my hands and add something that I had not expected, and that I could not have given to the piece in the first place. I don't consider dance hermetically sealed, but a living organism in constant flux." (ADK, 2018)

In her latest work Anne Teresa De Keersmaeker focuses on modern science. In the labyrinthine spaces of the empty museum building, you can almost hear Gottfried Leibniz and Isaac Newton arguing about gravity, the nature of time and space and the polarities of matter. Anne Teresa De Keersmaeker often starts with very simple movements when creating her choreographies. Whereas in earlier works the basic movement could be walking or striding in the sense of "my walking is my dancing" (cf. *En Atendant*, 2010; *Cesena*, 2011) in *Dark Red* it is breathing, as defined in the working principle "my breathing is my dancing". Her springboard is the *Opera per Flauto* by the Italian composer Salvatore Sciarrino, which employs special breathing techniques. The stillness of the museum rooms will be interrupted at regular intervals by physically resounding noises, heralding the return of the human body. The bodies of the dancers now come into play in rooms normally inhabited by works of art.

Dark Red is about the fragile and vulnerable relationship between the human body and nature. This theme is expressed through De Keersmaeker's choreographic interpretation of Albrecht Dürer's *Melancholy I* (1514). For her, this becomes a symbol of the yawning chasm indicated by the impossibility of totally comprehending and controlling nature. Melancholy is the prevailing mood of the dialogue with Kolumba, a place that could be characterized as a psycho(logical) landscape, with its interplay of architectural remnants from different periods and Peter Zumthor's new build. *Dark Red* is a choreographic experiment *in situ*, rendering in an exhibition format the time-bound nature of dance along with the spontaneity of the instant. This is a unique opportunity for us to gain insight into the thought processes and practice of Anne Teresa De Keersmaeker.

Franz Ittenbach (1813 – 1879) *Rock* (Study), 1831 – 1838(?), oil on canvas

Concept Anne Teresa De Keersmaeker

with Michael Pomero, Boštjan Antončič, Lav Crnčević, Frank Gizycki, Jose Paulo dos Santos, Rafael Galdino, Thomas Vantuycom, Robin Haghi, Jason Respillieux, Mark Lorimer, Igor Shyshko, Carlos Garbin, Jakub Truszksowksi

Music Salvatore Sciarrino, *l'Opera per Flauto:*
- All'aure in una lontananza
- Hermes
- Come vengono prodotti gli incantesimi?
- Canzona di ringraziamento
- Venera che le Grazie la fioriscono
- L'orizzonte luminoso di Aton
- Fra i testi dedicati alle nubi
- Addio case del vento
- L'orologio di Bergson
- Morte tamburo
- Immagine fenicia
- Lettera degli antipodi portata dal vento

Musicians Chryssi Dimitriou, Michael Schmid (Ictus)

Choreographic assistants Diane Madden, Michael Pomero

Artistic collaborator for the exhibition Steven Fillet

Costumes Lila John

Assistant to the artistic director Martine Lange

Artistic coordination and planning Anne Van Aerschot

Costumes coordinator Heide Vanderieck

Wardrobe Ester Manas

Technical director Marlies Jacques

Technicians Jonathan Maes, Max Adams

Production Rosas

Coproduction tanz.köln / Kolumba, Cologne

Special thanks to Davide Messina

Room 14

Crucifix Rhineland(?), 2nd half of the 12th cent., ivory (acquired with support of the Culture Foundation of the Länder, the Federal Representative for Culture and Media, the Art Foundation NRW, the Alfried Krupp von Bohlen und Halbach Foundation, and other public and private sponsors)

Room 16

Jannis Kounellis (1936 – 2017) *Tragedia Civile* 1975 / 2007, installation

Room 22 Reading Room