

PRO-MOTION

This project arose from being concerned and curious about **HOW**
CONTEMPORARY
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DANCE IS
ADVERTISED today. We asked our friends

in 18 different dance cities to collect flyers announcing contemporary dance and performance within the second half of 2009. The two of us then met in a studio in Hamburg to look at this material. As the packages arrived to our studio, we first laid out the flyers by city. We observed similar patterns of articulation - foremost the clash between a flyer as a product that stimulates potential audiences to go see dance and on the other hand, that of a photograph that documents the dance. Some looked like photographs and others appeared more like pictures of dance. We re-categorized the material into two broad categories: images of bodies and photos. We then defined subcategories and observed material resting on the borders between categories:

images of bodies

bodies in stillness

bodies in movement

bodies on stage

artist body as advertisement

bodies in extreme theatricality

alienated bodies

photos

staged photographs

banal photographs

problematic photographs

didactic photographs

unreadable photographs

lousily organized flyers

great, graphics!

We wondered why is stage photography used so often to advertise dance? Is it to meet the expectations of potential audience members? Why use photography at all to advertise contemporary dance? And what exactly is represented on the flyer: the dance, the bodies of dancers, the movement, the piece or the problem of capturing dance?



This project is ready to be presented at conferences as an installation or lecture. Ideally it would happen at festivals or places where people meet and talk about how to advertise dance, communicate about it and broaden up the dialogue on contemporary dance.



a project by **David Bergé** and **Lucia Glass** || made possible by the generous support of our correspondents: Christina Vasileiou (Athens), Corinne Skaff (Beirut), Dragana Bulut (Belgrade), Sara Canini, Katharina Charpey, Isa Koehler (Berlin/Germany), Christoph Ragg (Brussels/Belgium), Andreea Novac (Buccharest), Katalin Lengyel (Budapest), Ayse P. Orhon (Istanbul), Jenni Koistinnen (Helsinki), Mariella Greil (London), Moriah Evans (New York), Loan Than Hà (Oslo), Mathieu Bajolet (Paris), Ylva Hendrikson (Stockholm), Moran Abergel Yitzhakey (Tel Aviv), Doris Stelzer (Vienna), Ana Kreitmayer (Zagreb), Aranxta Martinez (Zürich/Switzerland) || supported by K3-Zentrum für Choreographie, Hamburg

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