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EXBERLINER

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RICHARD RAYMOND: "He learned to dance by using proxy servers to hack into Youtube." (p.30)

VIRVE SUTINEN: "Voguing is just a means to an end." (p.34)

BEN FOLDS: "None of the old ladies wanted to get the dog out, and I found out that was because they didn't want to get electrocuted." (p.38)

DANCE EXPLOSION

Get ready for Tanz im August!
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FORE
AFFA
26.6.



MICHAL ANDRYSIAK

road, Van Dinther has one foot in Stockholm, where he has been teaching and has a grant from the renowned Cullberg ballet company. Since 2008 he has also lived in Berlin – but only a few months a year. Right now, he's applying for funds to allow him to stay longer and work. He is critical towards the economic conditions for dance here: "The word 'experimental' is considered bad. Quality is measured in audience numbers rather than quality of work. Which is of course killing the arts."

During Tanz im August, the Volksbühne will host *Plateau Effect*, the full-length piece Van Dinther claims could have been done in 20 minutes, but in a way celebrates inefficiency by stretching things out for "a bit too long" (about 60 minutes!). "In our society it's always about more and better. I was interested in how it could be okay to stay on the same level. It contains a critique of capitalism or the way we live life." HW

Experimental chemist

Can EVA MEYER-KELLER's work even be called 'dance'? She challenges the very concept, making you squirm in the process.

Thirty-five cherries lie on a "surgical table", awaiting their deaths. Next to them, a set of tools: scissors, pins, knives, a hammer. With cold, scientific precision, Meyer-Keller executes them one by one: some endure a mock gas chamber, one is burned alive, another is electrocuted. Adding a dramatic touch, Meyer-Keller puts on white surgical gloves to execute a lethal injection. Why cherries? "Cherries are similar to humans: they have skin, they have muscle, they have a bone and they have blood..." And it's truly a bloodbath that Meyer-Keller asks her audience to witness. She's the willing executioner challenging our tolerance (and acceptance) of everyday human cruelty.

Growing up in the small southern German town of Süßen, Meyer-Keller moved to Berlin at age 21 to study photography and visual arts at the HdK. Her destiny finally came to her in the form of an idea from a friend, who

suggested that she attend a dance audition at the School for New Dance Development in Amsterdam. Eva blindly gave it a shot and was accepted. After four years of training in contemporary dance, Eva then went on to perform all over the world, working for Jérôme Bel and collaborating with names such as Kate McIntosh. Now based in Berlin, Eva performed in the 2012 Tanz im August and continues to present works that combine her dance and visual arts backgrounds: experimental and chemical in nature, with a focus on food, as in the cherry-killing *Death is Certain* (2002) and *Cooking Catastrophes* (2011). The latter piece, recently performed at the HAU, invites audiences to dine on edible recreations of simulated disasters such as erupting volcanoes, oil spills, plane crashes, avalanches, 9/11 and tsunamis, combining a medley of foods including Surströmming, nearly-rotten Swedish herring. "I want to present catastrophes to people in a different manner. To force them to digest ideas that are sometimes impossible to even comprehend." MB

