



## **AS PART OF DANCE 2021**

**JUDITH HUMMEL**

### **WHERE DO I COME FROM? STAGE 2 HUNGARY – BLACK SPOT**

Saturday, May 15, 2021, 11:00 p.m. late night session

Sunday, May 16, 2021, 11:00 a.m. matinee, followed by a discussion with the artist

Sunday, May 16, 2021, 5:00 p.m.

Registration for the video stream: [www.dance-muenchen.de](http://www.dance-muenchen.de)

In the film version, excerpts from the three cycles, which were originally planned to be performed in front of a changing audience, will be compressed into a twenty-minute film.

Recording on May 12, 2021 | Altes Betonwerk Sendling

Sugar Mountain | Helfenriederstrasse 12 | 81379 Munich

Judith Hummel (artistic direction, performance), Evi Keglmaier (performance, voice, accordion, viola), Laura Kansy (camera, photography, editing), Heidi Schnirch (collaboration, choreography), Ruth Geiersberger (collaboration, scenic design), Ulrike Wörner von Faßmann (dramaturgy), Charlotte Marr (lighting design), Katrin Schmid (set design), Theresa Scheitzenhammer (costume design), Nicolas Sierig (sound engineer), Veronika Heinrich / Rat & Tat Kulturbüro (production management), Stephanie Roderer (graphic design), Beate Zeller (public relations), Manfred „Ösi“ Bachler, Nik Gogeißl (technical support)

Our thanks go to Barbara Hummel, Margret Hummel, Naïma Ferré, Hans Huber and Katharina Keglmaier, Sacha Neukirch, and Hans Spannagl

Digital world premiere as part of DANCE 2021, international festival of contemporary dance of the City of Munich. The project is supported by NATIONALE PERFORMANCE NETZ – STEPPING OUT, and sponsored by the Federal Commissioner for Culture and the Media, as part of the initiative NEUSTART KULTUR. Hilfsprogramm Tanz. It is sponsored by the Cultural Foundation of Stadtparkasse Munich. The project is made possible by the Bayerischer Landesverband für zeitgenössischen Tanz (BLZT), from funds provided by the Bayerisches Staatsministerium für Wissenschaft und Kunst. Judith Hummel is a member of Tanztendenz München e.V.



Die Beauftragte der Bundesregierung  
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Kulturstiftung  
Stadtparkasse München



The analysis of the path becomes brittle. Unlike the detailed recorded escape route between Săcălaz and the Rumanian-Hungarian border area, Judith Hummel's grandmother describes the route through Hungary in her chronicle simply as a black spot. This empty space in the narrative becomes a metaphorical translation in the form of a particle trailing off into a large, dark space in the second part of the project „Where do I come from?“. As stable as bricks assembled together can be, they seem so wispy when ground down. The confrontation with material, which in Judith Hummel's works are a continuously extrapolating constant in itself, points here to the transformation of the aggregate condition, from firm to porous, from porous to barely perceptible. Not only in reference to the themes of the past and memory – also in reference to vulnerability, instability, and forsakenness; every arduously abraded particle of brick dust invites us to contemplate traces, dimensions, and attributions in this giant hall.

„Allow to sink in. Conceal. Reveal. Open and close. Walking a tightrope between showing and hiding,“ Judith Hummel wrote in her rehearsal diary, „origin, history, the past cannot be shown in their entirety or understood.“ The musician Evi Keglmaier also walks this tightrope, as she confronts us in her realm of sound with black spots as well by deconstructing song lyrics from one of her familiar refugee songs from the Bavarian Forest, and while doing so elaborately and joyfully exhibits empty spaces. „The monotone and strenuous work of grinding down bricks finds a musical correspondence in the homogeneous and yet changing movement of the accordion,“ says the musician, „the voice forms here a fragile contrast.“ In close reference to one another and reacting to one another, the two performers are always together and yet autarkic – accompanying and yet within themselves.

Intensive research on remembrances and impressions in her family preceded this project, manifested especially in the first part of the trilogy, and also intensive research in movement, which allows for an intensification of individual lines in the second part. And so the grinding of the bricks appears already in the first part as a visual translation of the anecdote Judith Hummel's grandmother told in her remembrances of her childhood: As children they ground bricks in order to create bell pepper powder for their make-believe store. The first two parts are closely interwoven through these and other references, and will also be written into the third part via the newly created material.

— Ulrike Wörner von Faßmann  
*Übertragung ins Englische: Robert Rowley*

Traces only emerge as long as  
an existing form through „settlement“ is  
dissolved and configured anew. Traces are  
left behind by whoever is a stranger in the  
space where they move about.

— Sybille Krämer

**JUDITH HUMMEL** — works as a freelance artist in the areas of performance and choreography, at the interface of movement and fine arts. She deals with themes of intimacy, closeness and distance, observing and being observed. It has to do with creating simple and yet structured situations that stretch over a certain length of time and open up diverse possibilities of perception. In her interdisciplinary debut project „AKT tracing, remembering, finding poses from Venus, Olympia and us“ three nude models composed performative, staged positions accompanied by a musician performing live (Galerie der Künstler 2014, and RODEO Festival München 2016). In the work „PAPIERDIALOGE // NKP150/125/100“ a dancer and a musician carried on a dialogue with the material paper for two hours.

Judith Hummel trained at, among other institutions, SNDO - School for New Dance Development in Amsterdam, as well as under instructors who teach internationally, such as João Fiadeiro; Lilia Mestre; and Nik Haffner.

She graduated with a master's degree in theater studies, art history, and education in 2008 from Ludwig-Maximilians-Universität München (LMU Munich). In 2021 she started studying in the master degree program at Contemporary Dance Education (MA CoDE) in Frankfurt am Main in Germany.

**EVI KEGLMAIER** — studied music education at the Hochschule für Musik und Theater München before she decided to become a freelance musician. In diverse projects and productions she can be seen and heard playing the viola, the violin, performing with her voice or playing various other instruments. From 2007 to 2017 she was a member of the group „Zwirbeldirn“ and received, among other awards, the „Fraunhofer Folk Music Award.“ Since 2012 she has been a member of „Hochzeitskapelle,“ which, in addition to their live performances, has produced several albums and music for radio plays and film scores; they received the German Film Award in 2019 for the soundtrack to the film „Wackersdorf.“ Evi Keglmaier released in 2019 her solo debut album „Keglmaier“ with the label Trikont. In addition, she is involved as an instrumentalist and studio musician in various band projects in Munich (for example, Lovebrain & Diskotäschchen, and Café Untermucker), she composes music for radio plays (for example, „Erinnerungen einer Überflüssigen“ [„Remembrances of a Superfluous Person“] for the broadcaster Bayerischer Rundfunk, 2020), and she performs as one of the whores in the production of „The Threepenny Opera“ at Münchner Volkstheater.

**LAURA KANSY** — works as a freelance filmmaker and camerawoman. She has been studying cinematography since 2012 at the Hochschule für Fernsehen und Film München (HFF Munich). In 2016/2017 she studied at the film school SRFTI in Calcutta, India, under a grant from DAAD. She shoots documentary films, feature films, and experimental films, and she works as a video artist on different independent theater productions.

**HEIDI SCHNIRCH** — works as a freelance dancer and educator, and she initiates workshops and research formats in contemporary dance, performance, and somatic movement. She trained at the Schule für Tanz, Theater und Gestaltung in Constance, at the Zentrum für Gegenwartstanz t-junction in Vienna, and at the Institute for Somatic Movement Studies in Amsterdam. From 2006 – 2012 she taught dance and movement at the Akademie für darstellende Kunst (ADK) in Ulm; she was a guest lecturer there up until 2019. She has been a lecturer at ARTEMIS Schauspielstudio München since 2019. She is currently training to be an instructor in the Alexander Technique, and she has been working since the autumn of 2020 as a caregiver for persons with special needs, working with children and youths who are on artificial respiration.

**RUTH GEIERSBERGER** — performer, actress, and speaker, finished her training in bodywork (Feldenkrais), vocals, and acting in Paris, Berlin, and Munich before she produced her own projects. For her works, which she refers to as „activities,“ she explores the municipal outdoors as a „field researcher“ in order to discover the momentary needs. In searching for the „homeland,“ this artist goes to unusual locations that are in a so-called waiting state: train stations, construction sites, churches, and zoos. Using multimedia means, the subject of her urban field research is in particular the manufacture of idylls, but also their exposure, loss, and collapse.

**ULRIKE WÖRNER VON FASSMANN** — is a dramaturge and dance scholar. She finished her doctoral studies in the interdisciplinary doctorate program ProART at LMU Munich in 2015 with her dissertation on simultaneousness in dance. The focus of this publication is on choreographic works by Martin Schläpfer; she worked on productions for his company Ballett am Rhein from 2009 – 2013 as a production manager and dramaturge. She currently is working as a freelance dramaturge and art mediator for, among others, Compagnie Antipode Danse Tanz (director: Nicole Morel), and Judith Hummel. In addition, since 2017 she has been a professor at the Institute of Theater Studies at LMU Munich, where she studied theater studies, art history, and ethnology from 2004 – 2009.

**CHARLOTTE MARR** — finished her studies in Hamburg in history and English with a master's degree in the U.S., and at the same time she took courses in lighting design and dance; in the end she transferred to the California Institute of the Arts to study with a major in lighting design, and minors in set design and stage painting. After she returned from the U.S., she trained at the Bayerisches Staatsschauspiel in Munich to become a specialist in event equipment and technology, and she worked as a lighting designer at Marstalltheater. In 2010 she transferred to Münchner Kammerspiele, and she has been working there as a lighting operations manager since 2016. She works for the most part in the independent theater scene in the area of dance, where she works on projects for Benno Heisel, Judith Hummel, and Sabine Glenz.

**KATRIN SCHMID** — graduated with a degree in industrial design from the Staatliche Akademie der Bildenden Künste Stuttgart (1999 - 2005) after finishing her apprenticeship as a carpenter (1996 - 1998). Since 2006 she has been working freelance and also under contract as an industrial designer. She has been collaborating with Judith Hummel since 2013.

**THERESA SCHEITZENHAMMER** — set and costume designer / mother / 2009 – 2016 Akademie der bildenden Künste, set design and costume design under Professor Katrin Brack / 2005 – 2008 Berufsfachschule für das Holzbildhauerhandwerk (Technical School of Wood Carving and Wood Sculpture)