

PRESS KIT

Website launch »William Forsythe: Improvisation Technologies – The Lectures«

June 30, 2023

&

William Forsythe. Nowhere and Everywhere at the Same Time

July 01, 2023 – August 06, 2023

June 2023

Website launch
William Forsythe: Improvisation
Technologies – The Lectures

Launch: Fr, 30.06.2023 // 10 am
Discussion: Fr, 30.06.2023 // 5 pm

Press contact

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WILLIAM FORSYTHE

NOWHERE
AND
EVERYWHERE
AT THE
SAME TIME

01.07. – 06.08.2023

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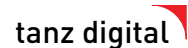


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PRESS RELEASE

Launch of the Website »William Forsythe: Improvisation Technologies – The Lectures«

June 30, 2023

Forsythe Productions and ZKM | Center for Art and Media Karlsruhe announce the upcoming launch of the website »William Forsythe: Improvisation Technologies – The Lectures« as of June 30, 2023. The website makes the central content of the groundbreaking CD-ROM »William Forsythe: Improvisation Technologies. A Tool for the Analytical Dance Eye« (1999) freely available worldwide.

With the CD-ROM »Improvisation Technologies: A Tool for the Analytical Dance Eye« (1999), choreographer William Forsythe created a unique tool for elaborating his approach to improvisational movement analysis. From 1994, Forsythe developed the project with the ZKM | Center for Art and Media to demonstrate the possibilities that digital technologies open up for choreographic practice. The visualization of movement intentions using animated white lines and other effects made it possible to frame dance observation as an analytical activity that could be supported with graphic ideation. Forsythe used »Improvisation Technologies« primarily to address perception, body organization, and memory in the process of improvisation. According to Forsythe, the CD-ROM conveyed »the basics of seeing motion by leaving traces.« As a method of preserving dance theory, moreover, the CD-ROM was exemplary of new forms of »cultural archaeology.«

The CD-ROM met with overwhelming international interest when it was first released in 1999 by ZKM | Karlsruhe and the Deutsches Tanzarchiv Köln and has since been adopted worldwide by professional companies, dance programs in higher education, and perhaps most importantly, by independent dance practitioners. Over the years, however, the CD-ROM has become unplayable on current computer systems. Therefore, Forsythe Productions and the ZKM undertook the elaborate process of re-generating the historical animations of the videos to create an online version of the project to make the content freely and permanently accessible worldwide.

The core of the website is formed by the »Lecture Demonstrations,« 59 video clips in which Forsythe demonstrates and comments on the principles of his approach. The »Lecture Demonstrations« are accompanied by three essays and an interview with William Forsythe,

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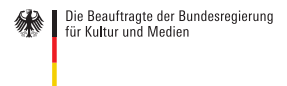
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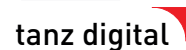


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which trace the genesis of the project and place the presented principles within the broader context of the choreographer's thinking in and about movement.

William Forsythe Archive

The website is the first project of the William Forsythe Archive, which was handed over to the ZKM | Karlsruhe in February 2023. The project is the prelude to a long-term program that will make the contents of the archive visible in various scientific and artistic formats.

Launch

The **website** – <https://improvisation-technologies.zkm.de> – will be launched on June 30, 2023 at 10 am. At 5pm on the same day, we invite you to a **discussion** with William Forsythe, Noé Soulier and Margit Rosen on »Improvisation Technologies – The Lectures« at the ZKM Cube.

Credits

The website »Improvisation Technologies – The Lectures« is a joint project by Forsythe Productions and the ZKM | Karlsruhe. It was funded by the Federal Government Commissioner for Culture and the Media in the NEUSTART KULTUR program, the aid program tanz:digital of the Dachverband Tanz Deutschland.

Furthermore, the **exhibition** »William Forsythe. Nowhere and Everywhere at the Same Time«, in which one room is dedicated to the project »Improvisation Technologies.« There, the »Lecture Demonstrations« (1994/2023) and »Solo« (1997) by William Forsythe can be seen, as well as the video »Mouvement on Mouvement« (2013) by the choreographer and dancer Noé Soulier, which is considered exemplary for the manifold reception of »Improvisation Technologies.«

In the context of the transfer of the William Forsythe Archive to ZKM, »Nowhere and Everywhere at the Same Time No. 2«, will be shown in the exhibition. This installation preserves and privileges two central interests in Forsythe's work: Counterpoint and unconscious choreographic competence induced by choreographic situations. Suspended from automated grids, hundreds of pendulums are activated to initiate a sweeping eleven-part counterpoint of tempi, spatial juxtaposition, and gradients of centrifugal force, offering the spectator a constantly morphing labyrinth of significant complexity.

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The spectators are free to attempt navigation in this statistically unpredictable environment, but are requested to avoid coming in contact with any of the swinging pendulums. This task, which automatically initiates and alerts the spectator's innate predictive faculties, produces a lively choreography of manifold and intricate avoidance strategies.

Concept

William Forsythe

Based on the CD-ROM »William Forsythe: Improvisation Technologies. A Tool for the Analytical Dance Eye« by William Forsythe, Nik Haffner, Volker Kuchelmeister, Yvonne Mohr, Astrid Sommer, Christian Ziegler; published 1999 by ZKM | Karlsruhe and the German Dance Archive Cologne

Web design

smile. Visual Communication, Johanna Unterberg, Roland Wulfange

Programming

Oussama Mubarak

Reconstruction of the »Lecture Demonstrations«

Timo Kraus, Max Reuber, Christoph Benden, Sebastian Klein

Intro animation

Andreas Babenko

Team

Petra Kaiser (project management)
Alexandra Scott, Julian Gabriel Richter (Forsythe Productions)
Margit Rosen, Felix Mittelberger, Volker Sommerfeld (ZKM | Karlsruhe)

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BIOGRAPHY WILLIAM FORSYTHE

William Forsythe (*1949, New York, US) has been active in the field of choreography for over 50 years. His work is acknowledged for reorienting the practice of ballet from its identification with classical repertoire to a dynamic 21st century art form. Forsythe's deep interest in the fundamental principles of organization of choreography has led him to produce a wide range of projects including installations, films, and web-based knowledge creation.

Raised in New York and initially trained in Florida with Nolan Dingman and Christa Long, Forsythe danced with the Joffrey Ballet and later the Stuttgart Ballet, where he was appointed Resident Choreographer in 1976. Over the next seven years, he created new works for the Stuttgart ensemble and other ballet companies worldwide. In 1984, he began a 20-year tenure as director of the Ballet Frankfurt, where he created works such as »Artifact« (1984), »Impressing the Czar« (1988), »Limb's Theorem« (1990), »The Loss of Small Detail« (1991), »Eidos:Telos« (1995), »Kammer/Kammer« (2000) and »Decreation« (2003).

After the closure of the Ballet Frankfurt in 2004, Forsythe established a new, more independent ensemble, The Forsythe Company, which he directed from 2005 to 2015. Works produced by this ensemble include »Three Atmospheric Studies« (2005), »Human Writes« (2005), »Heterotopia« (2006), »I don't believe in outer space« (2008) and »Sider« (2011). Forsythe's works developed during this time were performed exclusively by The Forsythe Company, while his earlier pieces are prominently featured in the repertoire of virtually every major ballet company in the world. More recently Forsythe has created original works for the Paris Opera Ballet, English National Ballet, Boston Ballet, Dance Theatre of Harlem, La Scala Ballet Company, as well as »A Quiet Evening of Dance« produced by Sadler's Wells Theatre (London) and »The Barre Project (Blake Works II«) created for the digital stage.

Forsythe has been commissioned to produce architectural and performance installations. These *Choreographic Objects*, as he calls these works, have been presented in numerous museums and exhibitions, including the Whitney Biennial (New York, 1997), the Louvre Museum (2006), 21_21 Design Sight (Tokyo, 2007), the Wexner Center for the Arts (Columbus, 2009), Tate Modern (London, 2009), MoMA (New York 2010) and the Venice Biennale (2005, 2009,

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2012, 2014), ICA Boston (2018), Museum Folkwang (2019), Museum of Fine Arts, Houston (2020) and Kunsthaus Zürich (2021).

In collaboration with media specialists and educators, Forsythe has developed new approaches to dance documentation, research, and education. Core elements of his CD-ROM »Improvisation Technologies: A Tool for the Analytical Dance Eye,« published in 1999 and developed with the ZKM | Center for Art and Media Karlsruhe, are now accessible online via the website »Improvisation Technologies – The Lectures« as of June 30, 2023.

In 2002, Forsythe was chosen as the founding Dance Mentor for The Rolex Mentor and Protégé Arts Initiative. Forsythe is an Honorary Fellow at the Laban Centre for Movement and Dance in London and holds an Honorary Doctorate from The Juilliard School in New York.

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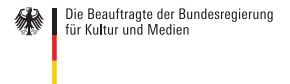
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THE ZKM ARCHIVES

The ZKM's collection and archives are unique in their specific focus on 20th- and 21st-century media art. In order to meet the challenges associated with the preservation, scholarly cataloging, and mediation of these works and archival materials, the department of science brings together various areas and expertise: collection, archives, library, the restoration of electronic and digital art, and the Laboratory for Antiquated Video Systems.

Thus, the archive now preserves over 150 archival holdings by artists and theorists. Some of these are purely audiovisual archives (with a total of approximately 27,000 videotapes, approx. 400 films, and approx. 5,300 sound recordings) as well as complete preliminary and posthumous archives with documents of all kinds, including entire work libraries (with a running length of approx. 500 meters).

As a media art archive, the ZKM not only offers scientists, curators, and artists access to essential sources of art historical research and mediation but also provides restorers with access to crucial information for preserving 20th- and 21st-century art.

The William Forsythe Archive at the ZKM contains approximately 4,000 videotapes and data carriers. These audiovisual documentations and records are supplemented by about 40 linear meters of documents, including correspondence, notes, ephemera, and publications, as well as photographic documentation. The core archival tasks of cataloging, indexing, preservation, and accessibility are carried out in close cooperation between the archive, the library, and the Laboratory for Antiquated Video Systems.

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ABOUT THE ZKM | CENTER FOR ART AND MEDIA KARLSRUHE

The ZKM | Center for Art and Media

The ZKM | Center for Art and Media is a cultural institution that is unique in the world. With its art collection, publications, archives, and artistic, scholarly and scientific research on the electronic arts, the ZKM stands for a program of interdisciplinary projects and international collaborations. In its exhibitions, symposia, concerts, and workshops, the ZKM communicates the theoretical discourses of philosophy, science, technology, politics, and economics from a contemporary artistic perspective. Since April 01, 2023, the Briton Alistair Hudson leads the ZKM as scientific-artistic director. He succeeds Peter Weibel (1944-2023), who presided over the ZKM for over 24 years, and founding director Heinrich Klotz.

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Saturday & Sunday	11 am – 6 pm
Monday & Tuesday	closed

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