



# Jean Laurent Sasportes

About my work: 2- dancing with Musicians

# Jean Laurent Sasportes

“Information about my work” is divided in six parts, **you are in Part 3**. You will find information about my work as:

- 1- Introduction and Curriculum Vitae
- 2- Dancer
  - with the Pina Bausch Tanztheater
  - with the company Caterina Sagna
  - other works
- 2- Actor for Theater play
  - for the Duesseldorf Schauspielhaus
  - for the Opera Bastille (Paris)
- 2-Actor-dancer for Movies
- 3- In Duo with Musicians
  - with Tetsu Saitoh
  - with Fritz Hauser
  - with Paul Hubweber
  - with Arkady Shilkloper
  - with Gunter Baby Sommer
  - with Pierre Jacquemyn
  - with Gunda Gootschalk
  - with Hans Reichel
  - with Peter Kowald
- 4- Choreographer
  - for Dancetheater
  - for Theater
  - for Opera
- 5- Artistic director and choreographer
  - the dancetheatre company “CafeAda”
- 6- Teacher
  - for dancers
  - for actors and singers
  - Kinomichi

## «Short Pieces» and other improvisation works

Jean-Laurent Sasportes started this work with Musicians with the musician Peter Kowald (double bass) in 1994. Different little dance pieces have been created out of this work. (Stock, Security, Diva, Jeune Fille, Money, "let the trouble come when the trouble comes" and Ur. The repertory of this Duo work has been and is still presented through many countries around the world under the title : „Short pieces I“ and «Short Pieces II» „Short pieces I» is composed of : «Security», » the Young Girl», «Diva», "Che sera sera" and «Ur». «Short Pieces II» is composed of: «Money», «As we like» and «the Vecchia». Some other short Pieces are all ready on work and will soon belong to the repertory.

A different composition of the programme is possible; the length and composition of the evening programme is open to fit the organisation request and should be dicussed with the artist. This performance is based on a principle of structured improvisation; the character and costume of each piece is defined but music and choreography are improvised. It can adapt to any kind of stage or be played out doors in natural places.

The collaboration with Hans Reichel (e-guitar and daxophon) started in 2000, with Gunda Gootschalk (violin) in 2005, and with Pierre Jaquemyn (double bass) and Tetsu Saitoh (double bass) in 2006. In 2008, Jean Laurent Sasportes started to work with Gunter Baby Sommer (drums and persussions) and also with Paul Hubweber (trombone); in 2009 was the first stage metting with Arkady Shilkloper (French Horn, Flugelhorn, Alphorn, Didgeridoo, Alperidoo, Wagner Tuba, Corno da Caccia).

The collaboration work with the japanese doublebass player Tetsu Saitoh began in 2006. Since then, Jean Laurent Sasportes and Tetsu Saitoh have been working together on many different projects in Asia (Japan,Corea), South America (Bolivia) and Europe (Germany, France, Belgian). For more details about this very rich metting, please read futher on this brochure or on brochure 3a. (my Work with Tetsu Saitoh), thank you

## «Short Pieces» and other improvisation works



### JAPAN TOUR 2006:

Tokyo  
Yokohama  
Nagoya  
Hiroshima  
Kyoto  
Iwakuni  
Hamamatsu  
Okayama

### WORLD TOUR 2010:

- Tokyo  
- Wuppertal

### JAPAN TOUR 2013:

Tokyo  
Yokohama  
Sapporo  
Asahikawa

### JAPAN TOUR 2007:

Tokyo:  
- Plan B  
- Bunkamura Gallery  
Yokohama  
Nagano

### WORLD TOUR 2011:

- Tokyo (Japan)  
- Yokohama (Japan)  
- Seoul (Corea)

### JAPAN TOUR 2014:

Tokyo  
Sapporo  
Asahikawa

### GERMANY TOUR 2014:

Wuppertal  
Köln  
Bochum  
Dortmund

### WORLD TOUR 2009:

- Shizuoka (Japan)  
- Bogota (Columbia)

### WORLD TOUR 2012:

- Avignon (France)  
- Toulouse (France)  
- Bruxelles (Belgian)  
- Gend (Belgian)  
- Wuppertal (Germany)  
- Dresden Radebeul  
- Tokyo (Japan)  
- Chiba (Japan)  
- Yokohama (Japan)  
- Ueno (Japan)

Dancing with Tetsu Saitoh  
(double bass)

Dancing with Tetsu Saitoh (double bass)  
and Olivier Manoury (bandoneon):  
CHIE NO WA TRIO: Piazzola Night

### JAPAN TOUR 2008:

- Space and Cafe PolePole  
(Tokyo)  
- Space WHO  
- Izuruba - Tokyo (A Port of  
Call)  
- Seinan  
- Hiroshima  
- Kyoto  
- Nozaki Kannon  
- Hikone  
- Tokuzo  
- Nagano (Omotesando)  
- Tokyo Ginza





## «Short Pieces» and other improvisation works

### Dancing with Fritz Hauser (drums and percussion)

in:  
Berlin (Germany), Exploratorium Berlin  
10 Jahre Jubiläum Festival - 2014 -



### Dancing with Naoki Kita (violin)

in Operita « looking for Songs at  
Triphony Hall in Tokyo, January 2014



### Dancing with Wolfgang Suchner (Tuba and Soapbox bass)

in ORT - Wuppertal  
(Germany), - 2014

## «Short Pieces» and other improvisation works

### Dancing with Günter Baby Sommer (drums and percussion)

in:  
Erfurt (Germany), 1st. Internationnal  
Tanztheatre Festival - October 2008 -



### Dancing with Gunda Gottschalk (violin)



in:  
Burgos (Spain), Festival "Escenas abiertas" 01/2005  
Genova (Italy), Teatro dell'Archivoltò, 05/2006  
Wuppertal (Germany), "Ikonomoclaste Tanz Festival"  
Hassel (Belgium)

in Hassel (Belgium), Life  
Painting - 2005



### Dancing with Peter Jacquemyn (double bass)



in Wupperta (Germany),  
Klappsthulefestival - 2009

### Dancing with Paul Hubweber (trombone)

## «Short Pieces» and other improvisation works



in Wuppertal  
(Germany),  
Skulpturenpark - 2009

### Dancing with Arkady Schilkloper (horns)

in:

Milano (Italy), Festival Danza "Oppla" Milan, Italy -March 2006  
Santiago de Compostella (Spain), Festival "in Pe de Pedra" - June 2003  
Bonn, Wuppertal (Germany), "Lutherkiche Opus 1" - 2001

### Dancing with Hans Reichel (e-guitar and daxophon)



### Dancing with Peter Kowald (double bass)



- Leverkusen Jazztage (Germany) 1989
- Festival "Fiesta internacional in Pärnu (Estonia)
- Festival "Bewegung und Ton" in Düsseldorf
- „International dance Festival“ in Chania (Grèce)
  - Phalandri -Theatre in Athen
  - Théâtre Dunois in Paris (1994)
- Festival Danse Musique in the Hippodrome de Douai - Fance (1995)
  - Festival of Carthago -Tunesien (1995)
  - Festival "Solo dances" in Budapest (1995)
  - Atelier volant in Lausanne (1996)
- Festival "ex Tempore" Nordrhein- Westfalen Tour  
(Düsseldorf, Münster, Wuppertal, Solingen) (1996)
- „Fest der Sinne“ St. Johann in trio with Jeanne Lee (1997)
  - Tanzfestival Hannover (1997)
- 1st. European Contemporary Dance Festival of Cyprus (1997)
  - Ottignies-L-N - Belgian (1998)
  - „ECCO 98“ Wuppertal (1998)
- Festival "Danza und Tanz" Rome (1999 and 2001)
- Danse du Monde Festival in the Nationaltheater Mannheim (2001)
- Toronto, Festival „Hommage to Pina Bausch“ (October 2001).
- New York, Festival «Visual Art» (June 2002)



# «Short Pieces» and other improvisation works

## THE REPERTORY



Security

Young Girl



Diva



Che Sera Sera



# «Short Pieces» and other improvisation works

## THE REPERTORY



Ur/Chikara



Vecchia



Money



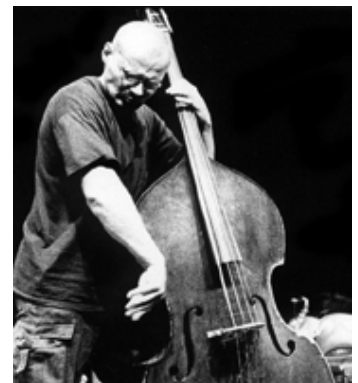
Life painting



It is a fantastic luck to have had the opportunity to share those beautiful moments on stage and also on tour with such great artists as Peter Kowald, Hans Reichel, Tetsu Saitoh, Gunter Baby Sommer, Paul Hubweber, Gunda Gottschalk, Pierre Jaquemyn. I am particularly thankful to my great friend Peter Kowald whom I miss so much; he is the first musician who introduced me to improvisation on stage and through those thirteen years of collaboration, he made me discover this warm family of improviser. I want to thanks all those friends for what they taught me and what they will keep on teaching me.



I would also like to express my deep respect and love for Sensei Kazuo Ohno who showed me in many occasion what love for dance and human beings is.



improvisation is the moment when you put the little nut that you have in your head in your pocket, and start to let your antennas function

Jean



## DANCING with TETSU SAITOH

### **Japan Tour 2006**

(Tokyo, Yokohama, Nagoya  
Kyoto, Hiroshima, Iwakuni  
Hamamatsu)

### **Japan Tour 2007**

(Tokyo, Yokohama, Nagano)

### **Japan Tour 2008**

- with Olivier Manoury -  
CHIE NO WA TRIO  
(Tokyo, Hiroshima, Kyoto,  
Osaka, Hikone,  
Tokuzo, Nagano)

### **World Tour 2009**

Shizuoka (Japan)  
Bogota (Columbia)

### **World Tour 2010**

- Tokyo  
- Wuppertal

### **Asian Tour 2011**

- Tokyo  
- Yokohama  
- Seoul

### **World Tour 2012**

- Avignon (France)  
- Toulouse (France)  
- Bruxelles (Belgian)  
- Gend (Belgian)  
- Wuppertal (Germany)  
- Dresden Radebeul Germany)  
- Tokyo (Japan)  
- Chiba (Japan)  
- Yokohama (Japan)  
- Ueno (Japan)

### **JAPAN TOUR 2013:**

- Tokyo  
- Yokohama  
- Sapporo  
- Asahikawa

### **JAPAN TOUR 2014:**

- Tokyo  
- Kyoto  
- Kobe  
- Okayama  
- Hiroshima  
- Iwakuni



# Jean Laurent Sasportes & Tetsu Saitoh

## DUO Japan Tour 2006

First appearance of the Duo «Jean Laurent Sasportes and Tetsu Saitoh», this looks like it is going to be the beginning of a long and very fruitful cooperation.

a spectator.

IWAKUNI



TOKYO



# Jean Laurent Sasportes & Tetsu Saitoh DUO Japan Tour 2006

- 2 Sep. / Asahi Art Square Aito Tokyo, together with: Yuji Kobayashi (live painting)
- 10 Sep. / Aichi Prefectural Museum of Art A Nagoya, together with: Toshiya Suzuki (Recorder player) and Kota Yamazaki (Dancer)
- 11 Sep. / Aichi Prefectural Art Theater A Nagoya Aj, together with: Shunichiro Hisada (Noh musician)
- 13 Sep. / UrBANGUILD (Kyoto)
- 14 Sep. / Eiunin [temple] (Kyoto)
- 16 Sep. / neue Ruine (Okayama)
- 18 Sep. / Aki Ward Community Cultural Center (Hiroshima)
- 20 Sep. / Sinfonia Iwakuni (Iwakuni)
- 22 Sep. / Gallery CAVE (Hamamatsu)
- 24 Sep. / SESSION HOUSE (Tokyo)

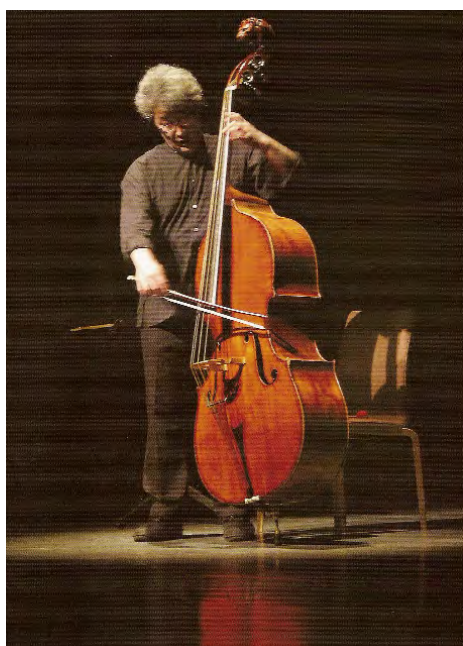
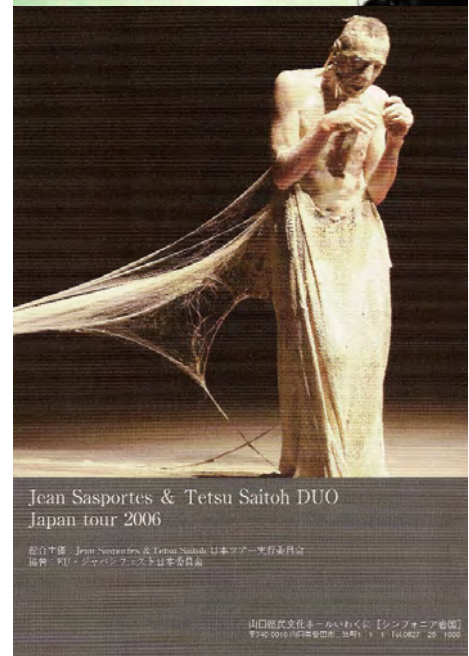
## Performers:

Jean Sasportes: Dancer

Tetsu Saitoh: Contrabassist

Organizer: Jean Sasportes & Tetsu Saitoh Japan Tour  
Operating Committee

Contrabassist Tetsu Saitoh and dancer Jean Sasportes, long active in the Wuppertal Dance Company of Germany led by choreographer Pina Bausch, are taking a session tour around Japan. The intersection of dance and sound that engenders an analog, flesh corporeity in the performances of a musician and dancer who have been in search of their own realities presents its audiences with a model of sincere collaboration.





Jean Laurent Sasportes & Tetsu Saitoh  
DUO Japan Tour 2007



**Jean Laurent Sasportes** (ジャン・ローレン・サスポールテス)

カサブランカ生まれ。1979年ピナ・バウシェ舞団のソロダンサーになる。「カフェ・ミュフー」では28年間250回世界中の劇場で踊っている。ベトロ・アルモドバル監督「Talk to Her」(アカデミー脚本賞、ゴールデンゴール、ノ外伝映画賞)冒頭のシーンでは「世界で一番美しい男」と評された。今回は日本の北京公演後、急遽来日。

**齋藤 徹** (さいとう てる)

東京生まれ。ダンス・演劇・美術・映像・絵画・銃筆・タンゴ・ジャズ・インプロ・ジャズ・ミュージックなどと交流。ヨーロッパ、アジア、日本、伝統と現代を語る仕事、コントラバスのための仕事を進める。昨年のジャンとのデュオツアーは全国で大きな反響を呼んだ。

**10月1日(月) 横浜インプロ音楽祭'07秋 2回公演**

開演 17:00 料金:2000円  
横浜パロック開内リロン <http://www.yokohamapalock.com/>  
横浜市中区常盤町3-31 (和国ビル2F) tel: 045-222-9581  
開演 20:00より 横浜エージン <http://www.siegin.jp/>  
横浜市中区住吉町5-60 4F tel: 045-041-9191  
料金:2300円 学生2000円 中学生以下1000円  
両会場共通券3500円 (限定10名)  
主催&企画: 横浜エージン/横浜パロック室内会楽団

**10月6日(土) PlanB**

<http://www.110x.com/planb/>  
開演 20:00 予約 2500円 当日 3000円  
特別ゲスト: 西陽子 (琴)  
東京都中野区弥生町1-25-20 モナーク中野B1  
tel & fax: 03 3384 2051  
地下鉄丸の内線 市野宮土町駅下車7分 JR中野駅南口より京王バス、渋谷行きが新橋駅西口行。高井高校前下車

**10月10日(水)**

「Art at Tokyo Tech」『異邦からの眼差し』  
ジャン・サスポールテス&齋藤徹デュオ  
開演 19:00 入場無料  
東京工業大学大岡山キャンパス西9号館  
デジタル多目的ホール  
東京目黒線大岡山駅徒歩1分

**10月12日(金) いずるば**

「寄港〜A Port of Call〜」vol.2  
新たな物語を満載した船が寄港地「いずるば」に錨を降ろし、言葉を語り、祝福をあげる。  
あした、その笑顔を顔に、それぞれの旅に出る。  
もはや「出会い」だけの時ではない。  
開演 19:00 開演 19:30  
予約 2500円 当日 3000円  
大田区田町南本町38-8  
tel: 03-3721-8760  
沼津駅(東横線「多摩川駅」で多摩川線乗り換え1駅)より徒歩5分  
予約問い合わせ: 電話:090-6019-1181 [yoko.suwa@ka.bayne.lne.jp](mailto:yoko.suwa@ka.bayne.lne.jp)



**10月14日(日) Bunkamura Gallery**

<http://www.bunkamura.co.jp>  
「即興・音・ダンス・絵、からみ合う時間と空気」  
「小林裕児の夢遊(ムゲン)飛行」絵画展会場にて  
開演 19:30 料金 3000円  
出演: 1村なおか (ダンス) ジャン・サスポールテス (ダンス)  
齋藤徹 (コントラバス) 小林裕児 (ペインティング)  
問い合わせ: 市し込み: Bunkamura Gallery tel: 03-3477-9174  
Bunkamura Gallery 渋谷区道玄坂2-24-1 (東急本店横)



# Jean Laurent Sasportes & Tetsu Saitoh

## DUO Japan Tour 2007



September 6th., 2007: PLAN B - TOKYO  
with Yohko Nishi (Koto)



September 14th., 2007:  
Bunkamura Gallery - TOKYO  
with Yuji Kobayashi (Live painting)  
and Naoka Uemura (dance)



September 10th., 2007:  
Art at Tokyo Tech - Tokyo



September 12, 2007:  
A Port of Call - Tokyo

# Jean Laurent Sasportes, Tetsu Saitoh & Olivier Manoury

## TRIO Japan Tour 2008

Chie-no-wa Trio on Japan Tour 2008:

- 28 March, 2008: at Space and Cafe PorePore (Tokyo)  
---guest artist Maria (voice),
- 29 March, 2008: at Space WHO (Tokyo)
- 30 March, 2008: at Izuruba Studio (Tokyo)  
--- guest artist Tooru and ? (dance)
- 01 April, 2008: at Seikan Gaiku University (Fukuoka)  
--- guest artist "The Fandangos"
- 03 April, 2008: at Aki Ward Culture Center (Hiroshima)
- 04 April, 2008: at Rissei Project (Kyoto)
- 05 April, 2008: at Nozakikannon Temple (Ossaka)
- 06 April, 2008: at Hikone Temple (Biwa)  
----with CHIE
- 07 April, 2008: at Tokuzo (Nagoya)
- 09 April, 2008: at Omotesando Gallery (Nagano)
- 10 April, 2008: at Gallery Tsubaki (Tokyo)  
----with guest artist
- 12 April, 2008: at Odekake Gallery (Saitama)  
---- with CHIE





# Jean Laurent Sasportes, Tetsu Saitoh & Olivier Manoury

## TRIO Japan Tour 2008

CHIE INUI

Born in 1970 at Osaka city Japan.

In the elementary school days, she encountered with SHO ( calligraphy ).

Since then she has been enjoying doing SHO-DO.

In 1990, first SHO exhibition at Ginza, TOKYO.

She has been exhibiting her works at libraries, temples, schools, museums, outdoors ( in the woods and fields ) all over Japan.

in 1998, first SHO exhibition at Paris.

She published a book " TSUKI HITO ISHI" ( " Moon, Man, Stone ") with a photographer TOSHIO KAWASHIMA, and a poet Shuntaro Tanikawa from Fukuinkan in 2003.

In 2006, she published a book with her own drawings ( she has been drawing for nearly 20 years from the images of Astor Piazzolla's music ) " 7 Piazzollas " from IWANAMI SHOTEN.

Her drawing exhibitions are held all over Japan.

She writes essays about " character " and " travel " and writes the stories for picture books.

Other books:

" Kumo kirete hi no hikari " ( Yuuhikikaku 1990)

" Kaze to iruhito, Ki no soba no hito " ( Yasousha 1997 )

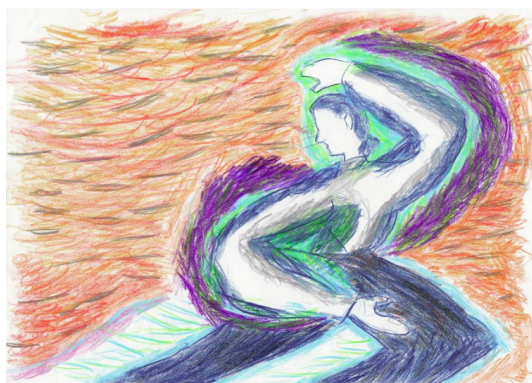
" Moji to E " ( with paintings by Seitaro KURODA/ Artone 2003)

" Sakanamachi iki densha " ( with paintings by Shigeo NISHIMURA/Fukuinkan 2006)

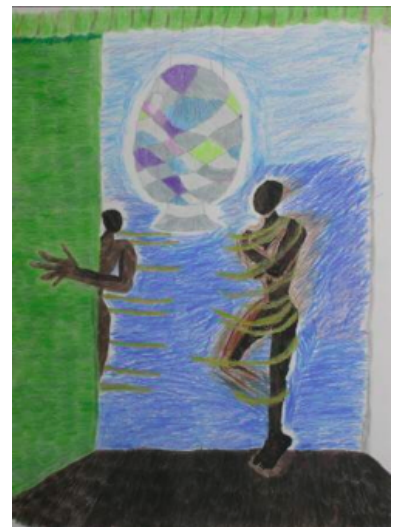


Escualo por Jean Sasportes y Tetsu Saitoh

some of Chie's painting about  
Piazzola's songs



Tango del Angel para Chie-no-wa Trio



Look out

# Jean Laurent Sasportes, Tetsu Saitoh & Olivier Manoury

## TRIO CHIE NO WA Japan Tour 2008



OLIVIER MANOURY



JEAN LAURENT SASPORTES



30 March, 2008: at Izuruba Studio (Tokyo)  
with Tooru (dance)



TETSU SAITOH



CHIE NO WA TRIO

# Jean Laurent Sasportes, Tetsu Saitoh Shizuoka (Japan) World Tour 2009

with the Japanese dancer Mana Hashimoto, and the  
work of the Japanese artist Taeko Mori



Mana Hashimoto is a Japanese dancer and choreographer based in New York: she came to the US in 1993, and in addition to continuing her study of dance, she studied jazz composition at Berk Lee Academy of Music and at the New England Conservatory of Music in Boston. Her main instrument was piano. Hashimoto moved to NYC in 1998 and focused her study on modern dance at the Martha Graham school of contemporary dance, at PeriDance and in the dance department of Queens College. In 1999, while she was a student at Martha Graham school, she lost her sight completely due to an undiagnosed optic nerve atrophy. At that moment, her journey to discover her original way of creative dance began.



# Jean Laurent Sasportes, Tetsu Saitoh Shizuoka (Japan) World Tour 2009

with the Japanese dancer Mana Hashimoto, and the  
work of the Japanese artist Taeko Mori

PRESS REVIEW

NEW MOON CONCERT with DANCE

音楽 / 指揮者：ジャン・サスポールス  
ダンス / ダンサー：タエコ・モリ、マナ・ハシモト

鑑賞時間



目の見えないダンサーは  
妖艶で美しい蝶のように舞う

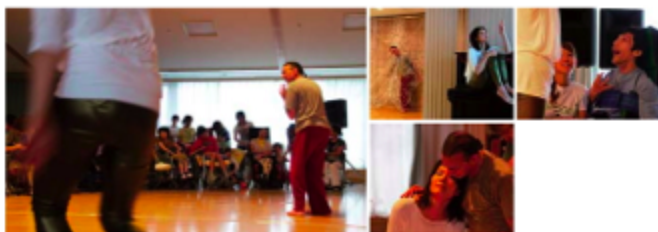
## それは新月の晩に起きたこと こんな素敵な月の夜に...

何とも不思議な夜だった。想像が掻き立てられた疲労感と解決できない心の言葉が残っている。  
8月20日、静岡市浜松市のビル地下にあるBarフリーキッシュで「新月に寄せて」と名付けられたイベントが開催された。演者は今年の7月に亡くなられたピナ・バウシュ率いる舞踏団のソロ・ダンサー、ジャン・サスポールスとコントラス奏者の藤原。そしてNY在住でこの日のために帰国したという真目のダンサー橋本真奈。このトリオで共演するのは今回が初めてだ。彼らは場と観客が作り上げる空間の中で、即興ダンスを踊る。夕刻、彼らは地下へと続く階段を降りて来た。すぐにステージ作りが始まる。舞台美術は美術家であり土佐哲也である森田子が担当する。黄色いチョークを使い、黒い背景の壁に新月を描いた。ジャンは真奈の手を引き、ゆっくりと歩きながらステージの広さ、ライトの敷や位置、場の雰囲気を感じていく。真奈が足の裏でステージを踏み取るため、客席との境界線には麻紐が張られた。光のない目でどう踊るのか、彼女から目が離せなかった。  
夜、お店の中は満席となった。立見の人々もいる。演者さへも何かが生まれるかわからない即興ダンス。私

は期待と緊張と興奮で息をのんだ。  
コントラスの低い音が空間へこぼれた。ざわついた客席はシンとなる。しゃがんでいる真奈は高い音で声に合わせて歌いながら、音源に手を伸ばす。ジャンは舞台中央の奥に膝を屈して座り、裏髪を含む表情を浮かべながら、小さな動きで徐々に体を開いていく。  
ショウは終わった。激しさや静けさをかき立てるコントラスの音を体にとりこみ、大きく優しい満月のようにジャンは真奈を支え、真奈はその大きな体の中で顔白な表情のように人間離れした独特のダンスを体いっぱいにはりつけ、感じられなかった。真奈の目は見開かれ、まるで見えているかのように自由自在に体を動かし、ジャンや真奈の存在を感じている。段差のあるステージはおかしいんだ。  
ピアノのタンゴが流れる中、真奈がジャンに抱かれた。その瞬間は彼の目を覆い、体と体が絡み合う。指と指、顔と顔、背中と背中、そして体温、触れ合い。全身の感覚と息づかいを重ねて息を吐いている。それはとてもセクシーで艶やかな瞬間だった。真奈は100%ジャンに体をあずけている。真奈にとって「安心できる」ということが誰かと踊るうえでも

重要なことになってくるのだ。その呼吸と息を同じながら私はシャッターを押した。  
翌日、豊洲陣営者施設つばき館で彼らは再び舞った。ステージギリギリの所へ車椅子に乗った紳士が並び、手をたたいたり、うつむいたり、笑ったり、首を振ったり、彼らは全身で反応する。紙の呼吸のような大きな音を聴かせる子がいた。その声もこの舞台の一部となる。生が踊る独特の強気で会場は沸かされた。ダンサー達はそれを受け取り、触れられ、身体震動へとつながっていく。昨日とは全く違うダンスがそこにあった。全体で会話をしている。共感と響きのだろうか。彼らは壁かにはオーラを共有していた。ファインダーを通して見ていた私の肌にも理性では解らない息がずっと立っていた。  
第二部、つばき館の岩は長く集中するのに真奈がかかるとの部屋に戻ったが、一人スタッフに車椅子を引かれて会場へ戻ってきた。彼は嬉しいような顔をして舞台を眺める。真奈が踊りながら彼に近づき、しばらくの間、触れるか触れないかの隙で舞った。彼は恥ずかしさと嬉しみのあかりをもらい、体全体で笑顔をこぼす。それは一緒に踊っているようにも見えた。  
「3人でやるのに何の難しさもない」真奈の言葉を思い出す。真奈の目は輝きとろろかほけを覗き込まれ、彼女がもつ潜在的な本能に近づかせているような気がする。

こんな素敵な二日間があった。ジャンと真奈が踊った記念すべき第一回目。もしこの不思議な経験をしたいとあらば、彼らが再び静岡へ来る時には、どうぞお見送しなさいませんように。





# Jean Laurent Sasportes, Tetsu Saitoh Bogota (Columbia) World Tour 2009

EL TIEMPO MIÉRCOLES 26 DE AGOSTO DE 2009



**Millonario pago por una tumba sobre Marilyn Monroe**  
Por más de 4,6 millones de dólares se vendió una tumba ubicada sobre el nicho de Marilyn Monroe, en un cementerio de Los Ángeles.



**Paulo Coelho lanzó tres libros gratis en Internet**  
El escritor publicó en la red dos novelas inéditas y una recopilación de textos, como un regalo a sus seguidores.

## 2-4 CULTURA & GENTE

SE LE TIENE



**LUIS MIGUEL LANZA DISCO**

El próximo 22 de septiembre se lanzará *No culpes a la noche*, el nuevo trabajo del cantante mexicano. En él, el artista compilará versiones mezcladas de sus canciones más representativas.

### Cine francés en Bogotá

Hoy se presentará, a las 7:30 p.m. en el Teatro Acto Latino, la película *Los 400 golpes*, del director francés François Truffaut.

Carrera 16 No. 58A-55.

SE DESCUBRIÓ COMO BAILARÍN A LOS 23 AÑOS

## Una de las grandes figuras de la danza

**Jean Laurent Sasportes,** después de un agotador viaje de 30 horas desde Japón, presentará en Bogotá *'Short Pieces'*.



ANDRÉS BOTOS V.  
CULTURA Y ENTRETENIMIENTO

Jean Laurent Sasportes, considerado una de las figuras más importantes de la danza contemporánea, discípulo aventajado de la famosa coreógrafa Pina Bausch, cuenta que llegó tarde a esa vida de coreografías y movimiento.

El protagonista principal del Festival Impulsos 2009: danza y cuerpo, que se está llevando a cabo en la Casa del Teatro Nacional y el Teatro Varasanta, en Bogotá, dice que comenzó en la danza a los 23 años. "Muy tarde, la verdad, ya que no sabía qué quería hacer ni qué me gustaba, así que entré a la universidad y, mientras estaba atrapado entre la física y las matemáticas, descubrí que esa era mi vida", dice después de un agotador viaje de 30 horas desde Japón, donde presentó *Short Pieces*, la obra que presentará hoy, en la Casa del Teatro Nacional, a las 8 p.m.

### Acerca de *'Short Pieces'*

Reconoce que no pudo parar cuando el cuerpo se le empezó a mover y a crear en los escenarios. Ahora, a los 57 años, sigue viajando y trabajando en piezas que se alimentan de la música y la pintura. Precisamente, *Short Pieces* cuenta con el apoyo del contrabajista japonés Tetsu Saitoh, un aliado de esas fusiones musicales con las que el bailarín se ha hecho famoso por todo el mundo.

"La música, la danza y hasta la pintura (que también aprovecha en sus montajes) funcionan muy bien juntas y ofrecen una experiencia mucho más intensa a las coreografías, algo que quiero seguir desarrollando en mis trabajos a futuro", agrega.

*'Short Pieces'* la escribió hace 18 años pensando en la improvisación.

**“La danza siempre va a existir, a veces la gente le cambia el nombre o busca experimentar, pero siempre será algo vivo, algo permanente”.**

Jean Laurent Sasportes, bailarín francés.

Acerca de *'Short Pieces'*, dice que lo hizo pensando en desarrollar episodios cargados de improvisación.

"Son los trazos de vida de seis personajes, que en términos generales tratan de comunicarse con el entorno, pero les es muy difícil lograrlo. También tenemos un espacio en el que improviso un par de movimientos con la música de Tetsu Saitoh", explica.

**También interpreta el saxofón**  
Cuando no baila o enseña lo que aprendió de grandes coreógrafos como Pina Baus-

### » Hasta el 29 de agosto se verá *'Short Pieces'*

La obra se presentará a partir de hoy y hasta el 29 de agosto, a las 8 p.m., en la Casa del Teatro Nacional. Carrera 20 No. 37-54.

ch, Alwyn Nicolas, Anne Marie Porras o Caterina Sagna, Sasportes se refugia en la interpretación del saxofón alto en teatros pequeños o junto a amigos en la Wuppertal Improvisation Orchestra, grupo con el que toca en Alemania.

Dice que por ahora no piensa en el retiro. "Muchas cosas pueden cambiar para la danza con los años, pero yo siempre pienso en mi maestro Kazuo Ono, que bailó

### LA IMPROVISACIÓN COMO LENGUAJE

Jean-Laurent Sasportes comenzó a estudiar danza a mediados de los años 70. Se hizo famoso por trabajar con la compañía de la coreógrafa alemana Pina Bausch en obras como *'Café Muller'*, *'Bandonéon'*, *'Ancestros'* y *'Carnation'*. En 1989, comenzó a desarrollar piezas junto al músico Peter Kowald, que derivó en un lenguaje de improvisación

musical y coreográfico que definió su propuesta. Otras de sus obras son: *'Tokio Tango'*, *'Heil Tanz'*, *'Platonov'*, *'Café Humberto'* y la ópera *'L'Espace Dernier'*. En *'Short Pieces'*, Sasportes interpreta a seis personajes e improvisa movimientos para hablar de la incomunicación. En sus obras reconoce una influencia muy fuerte de la cultura japonesa.



Él no piensa en el retiro. Su maestro Kazuo Ono bailó hasta los 97.

hasta los 97 años y ahora (de 103) sigue enseñando y no le dan ganas de dejar de hacerlo", asegura.

Así mismo, es enfático a la hora de hablar de su arte: "La danza siempre va a existir; a veces la gente le cambia el nombre o busca experimentar, pero siempre será algo vivo, algo permanente".

Luego de su presentación en Bogotá, tiene una agenda llena de presentaciones y un tiquete de avión a Wuppertal, Alemania, donde va a trabajar en un proyecto junto al director de cine Win Wenders. "Eso es algo que Wenders estaba trabajando con Pina Bausch, pero no puedo contarte más", dice sin dejar de recordar a su maestra más querida, que falleció el pasado 29 de junio de cáncer: "Bailar es una gran responsabilidad para mí porque todavía creo que ella está conmigo, que no se ha ido", finaliza.

# Jean Laurent Sasportes, Tetsu Saitoh Bogota (Columbia) World Tour 2009

*«Dansa y cuerpo hoy», Festival Impulsos» 2009*  
26 al 29 Agosto 2009





*“Rowing the Boat of Mimosa”*  
painting × poetry × music × dance (Tetsu’s Room Vol.7)

## Recitation



In front of the very big painting by Yuji Kobayashi, Tetsu and Kyoko play Tetsu's compositions for the painting, Two actresses recite a poetry written by Chie Inui, which is dedicated to a very dear friend of her who died recently. And Jean Laurent Sasportes dances.

演劇×演奏×ダンス  
 watching a portrait of mitsuo-kato's death "watch the boat of Mitsuo"  
 ミモザの舟に乗って

板の絵画から、いくつもの言葉が生まれ、追悼の詩が降りだした。  
 太古の時代から用事に忙しめる多くの生々しい顔の縁起画、  
 点滅するあなただけの他、物語がはるかに遠くまで。  
 音となり、言葉となり、舞となり、今、ここに。

二〇一〇年四月九日(金) 17:00  
 会場：ZACHARYのCafe ポレポレ 1F  
 19時開場  
 十九時三〇分開演

出演 豊田雄一(ミモザの舟)  
 黒田明子(ミモザ)  
 吉村しんや(牛タヌキ)  
 小島あかり(お花)  
 代目 豊田雄一  
 演出 豊田雄一

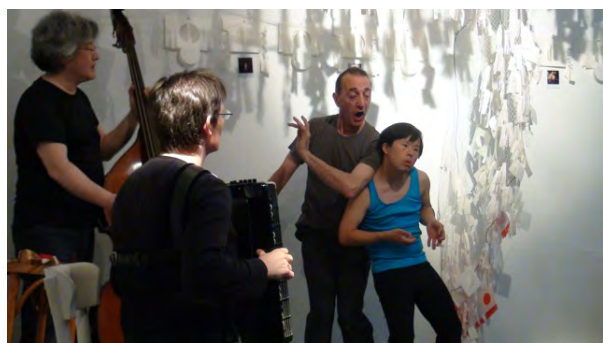
徹の部屋 Vol.7

[illegible]

# Jean Laurent Sasportes, Tetsu Saitoh Wuppertal (Germany) World Tour 2010



Cafe Ada Oben (Wuppertal), «Short Pieces»



Improvisation im Ort (Wuppertal), with  
Ryotaru Yasagi, Ute Volker, und Tetsu  
Saitoh







# Jean Laurent Sasportes, Tetsu Saitoh Asian Tour 2011

## Japan 2011

May 23rd, 2011:

- «Looking for Kenji», a new creation inspired from Kenji Miyazawa's Poetry, with Tetsu Saitoh (Doublebass) and Naoki Kita (violin) at and for the Center of Study of the World Civilisation (Institute of Technology of Tokyo)



May 30th, 2011:

- Duo Tetsu Saitoh and Jean Laurent Sasportes at Barbershop «Fuji»



June 4th:

- with Tetsu Saitoh (Bass), Naoki Kita (violin), Junka Satoh (voice) at Pole Pole (Tokyo)



## Korea 2011

Korea:

26 and 27 Mai, 2011: - Seoul (30th Modafe Dance Festival): "Pas de Quatre"  
-- with Jeohong Nam (Dance) and Won Il (various instrument)



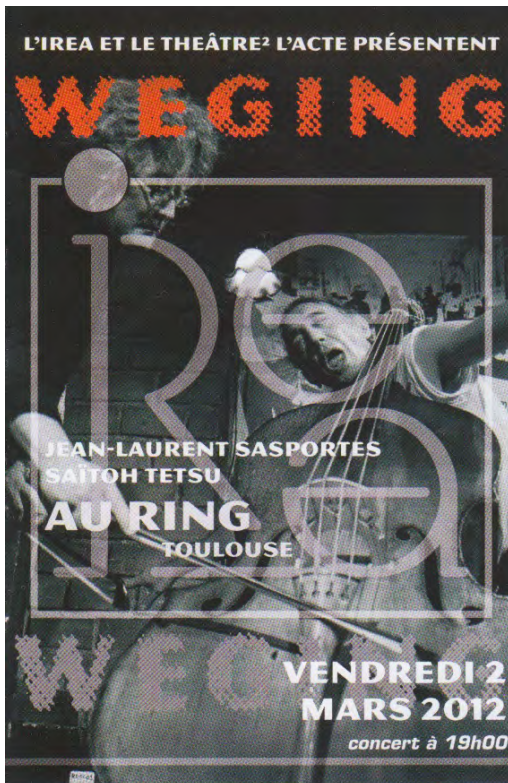


# Jean Laurent Sasportes, Tetsu Saitoh Europe Tour 2012

## France 2012

Avignon- Festival «Les Hivernales d'Avignon»

France 2012 - Toulouse «Le Ring»



## Germany 2012



Wuppertal - Cafe Ada

# Jean Laurent Sasportes, Tetsu Saitoh Japan Tour 2012



Tokyo 2012

Izuruba - 17-05-2012

Kid Ailack - 21-05-2012



Pole Pole- 19-05-2012

Chiba 2012  
at Candy

**Jean Sasportes • Tetsu Saitoh**  
Live & Talk ! 5月27日(日) 18 : 00開演  
at 稲毛 キャンディ

世界中で公演を重ねるジャンと徹のデュオパフォーマンス後ジャンが日本について、ピナについてなど大いに語ります！



Ueno 2012





# Jean Laurent Sasportes, Tetsu Saitoh Japan Tour 2013



Sapporo at Reberry Studio, 07-02-2013  
with Takashi Seo (Double Bass)  
and Tetsu Saitoh (Double Bass)



Tokyo at PoelePoleza, 24-02-2013  
(with Kazeno utsuwa theater and Tetsu Saitoh)



Asahikawa at MOKERA MOKERA,  
10 and 11-02-2013  
with Satoshi Itaya (Video  
installation)  
and Tetsu Saitoh (Double Bass)



# Jean Laurent Sasportes, Tetsu Saitoh Japan Tour 2013

## Eurasian Echoes 2

YOTSUYA KUMIN  
HALL  
TOKYO  
2013 - 08 - 08



Tokyo at Kid Ailack Art Hall, 28-08-2013  
(with Kazeno utsuwa theater and Tetsu Saitoh)

### 8/28 聴こえ～或る～無い～侘しさ

出演 庄崎隆志:ダンス 貴田みどり:ダンス ジャン・サスポール:ダンス 齋藤徹:音

日時 8月28日(水) 19:00open/19:30start

会場 キッドアイラックアートホール

(東京都世田谷区松原2-43-11)

料金 予約3,000円(学生2,500円) / 当日3,500円(学生3,000円)

予約 Tel:03-3322-5564

Mail:arthal@kiddailack.co.jp (キッドアイラックアートホール)

舞のダンサー二人とジャン・サスポールとのセッションです。微と庄崎は昨年何回かセッションを重ね、2月のボレボレ生にはジャンも加わり、会場全体を巻き込んだ草空間を作り出しました。8月の即興セッションでは新たに貴田が参加。音って何?コミュニケーションって何?基本を問うこと、それは超絶微でしかもことん楽しい。

庄崎隆志(ダンス)

office風のダンサー・俳優・演出家。コメディや性別、年齢、国籍を超えて美しめることをモットーとし、舞劇、音楽、演劇など、様々な手法を用いて、視覚的コミュニケーションを追求した舞台や舞踊を創り出している。[Rasvomon] [白痴の空想] [青月] [LUKYOE] [オルフェウス] など数々の舞台の演出を手掛け、日本では、シアター・エッセンス公演、横浜レインボウランド、マークタワ、世田谷パブリック劇場を代表とした全国各地750箇所2000ステージ、海外でも、欧米、アジアの14国で公演を行った実績を持つ。2010年横浜文化賞・文化芸術奨励賞受賞。



貴田みどり(ダンス)

神奈川県川崎市生まれ。東京藝術大学音楽学部声楽科ソプラノ専攻修了。歌手・作曲家。2005年「Tall Me Herd」大賞を授けられ、2009年「ゆずり果」三井物産賞受賞。NHK教育テレビ「みんなの手紙」出演中。また47ENGINE劇場で舞台も演劇中。



### 8/29 ふたつの国のダンスです

出演 矢萩竜太郎:ダンス ジャン・サスポール:ダンス 齋藤徹:音

日時 8月29日(木) 19:00open/19:30start

会場 いずるば <http://izuruba.jp/>

(東京都大田区田園調布本町38-8)

料金 予約2,000円(学生1,500円) / 当日2,500円(学生2,000円)

予約 Tel:080-3584-3315(いずるば)

Mail:izuru38yry@softbank.ne.jp

この数年矢萩竜太郎はジャン・サスポールの個人レッスンを受け、2010年にはブッパートルで共演しました。齋藤徹とはさらに多くのセッションを重ねています。ジャンも国籍も年齢もキャリアも違いますが、おもしろいセッションです。「違い」は「気づき」「発見」「実現」「共感」へ直結します。来年ドイツから招聘も来ています。

矢萩竜太郎(ダンス)

ロンドンのAMICI DANCE THEATRE COMPANYの主催者でありアーティスト・ディレクターであるWolfgang Stange氏との出会いが始まりとなり、その後、DANCE等を通じた自己の表現を追求している。



Tokyo at Izuruba Studio,  
29-08-2013  
with Ryotaru Hayagi and Tetsu  
Saitoh

### 8/31 微の部屋vol.26 オペリータ「うたをさがして」序章2

出演 ジャン・サスポール:ダンス さとうじゅんこうた 喜多直哉:バイオリン 早川純:バンドネオン

齋藤徹:コントラバス・作曲 乾千恵:脚本

日時 8月31日(土) 18:30open/19:00start

space&cafeボレボレ座 <http://za.polepoletimes.jp/>

(東京都中野区東中野4-4-1 ボレボレビル1F)

料金 予約3,300円 / 当日3,800円(ワンドリンク付)

乾千恵の脚本に齋藤徹が曲をつけたオペリータの序章2。1回目の序1は2月に実施しました。今回の序2はバンドネオンが参加して原案により近づきます。あれから半年、それぞれのメンバーはそれぞれの経験を積み重ね、脚本も熟成してさらなる展開をみせることとなります。

Tokyo at PolePoleza 31-08-2013  
「Looking for Songs」  
with Tetsu Saitoh (doublebass),  
Naoki Kita (violin), Junko Sato (voice)

早川 純(バンドネオン)

<http://hayakawajun.com>  
バンドネオンを小嶋亮太、西田三三、M.バルベロ氏と共に演奏。2012年、ドイツで生まれた第49回国際音楽コンクールに出演し3位入賞。東京芸術大学音楽学部楽理科卒業。ネオタンゴ・ユニット、Tango-Jackを主宰。アルゼンチンやブラジル等南米各国での演奏、タンゴ界の重鎮フェデリコ・ミグラーニや日本の音楽家と共演するなど積極的に活動。活動はタンゴの世界に限らず、「楽地成礼とペパルトメント・アスカール」への参加の他、様々なジャンルの演奏家と共演している。近年では小嶋亮太氏のアルバムへのアレンジ提供やCM音楽の作曲等、作曲家・アレンジャーとしての活動にも積極的に取り組んでいる。



喜多直哉(ヴァイオリン)

タンゴヴァイオリン奏者として研鑽を積んだ後、鬼怒無月(ge)の「Salle Gevaud」に参加。国内はもとより、海外でも海外で演奏を行う。年々して東京音楽(ge)の「特化計画」(リーダー・喜多直哉)・音楽格闘(oud)のアラブ音楽家アンサンブル「アルハバ」に加わる。黒田京子(ge)とはアルハバ(ge)に収録した心に残る楽曲を、コンサートシリーズ「乱れ音」を定期的に開催。その後、齋藤徹(cb)との出会いを機に「うたをさがして」に参加。現在は自身の「喜多直哉Quartetto」を中心に、ソロ、先達の黒田氏のプロジェクト、喜多直哉プロジェクトへの参加等、幅広い活動を行っている。



さとうじゅんこうた

<http://suara.jp/>  
秋田生まれ。東京藝術大学音楽学部声楽科ソプラノ専攻修了。歌手・作曲家。フランス・アカデミー・ミュージック賞の作曲と演奏に魅了された。音楽界の表裏に知り尽くし、ジャズ・ガムラン・フランク・デュニエ(歌手)として演奏活動を行う。グローバルな視点の音楽活動と向き合いながら創造力豊かなアート・ネットワークの構築を目指す。種子島と共にproject squareを主宰。





Jean Laurent Sasportes, Tetsu Saitoh  
Japan Tour 2014 (January)



« Looking for Songs »  
an Operita from Chie Inui  
composed by Tetsu Saitoh

is presented at Triphony Hall in Tokyo for the first time and followed by a tour through Japan (Kyoto, Kobe, Hiroshima, Ookayama, Iwakuni)

Story, texts and poems are written by Chie Inu, the music is composed by Tetsu Saitoh, interpretation by Tetsu Saitoh (double-bass), Naoki Kita (violin), Junko Saito (vocal), Olivier Manoury (bandoneon), dance and choreography, Jean Sasportes.

January 07, 2014: - at Izuruba (Tokyo)

January 09, 2014: - at Triphony Hall (Tokyo)

January 12, 2014: - at Oe Nogaku do (Kyoto)

January 13, 2014: - Ayrt Village (Kobe)

January 15, 2014: - at Nishikawa Ai Plaza (Okayama)

January 16, 2014: - at Gewand Hall (Hiroshima)

January 17, 2014: - at Symphonia Iwakuni (Iwakuni)



Jean Laurent Sasportes, Tetsu Saitoh  
Japan Tour 2014 -Tokyo- (April)

[illegible]

April 02, 2014: - at Kid Ailack  
Arthall (Tokyo), with Junko  
Saito (singer) and, Masao  
Tajima, Kazuhiro Tanabe and  
Tetsu Saitoh (double-bass  
trio)

April 05, 2014: - at Pole Poleza (Tokyo), «Looking for Songs », with Naoki Kita (violin), Taeko Matsumoto (vocal), Junko Saito (vocal), Tetsu Saitoh (double-bass), dance and choreography, Jean Sasportes.

[illegible]

April 09, 2014: - at Izuruba (Tokyo) —————  
with Maiko Date (dance), Ryotaru Yahagi (dance),  
Tetsu Saitoh (double-bass)



Jean Laurent Sasportes, Tetsu Saitoh  
Japan Tour 2014 -Hokkaido- (April)

Jean Sasportes/Tetsu Saitoh DUO

ことばからだ音 第2章

「うたをさがして」への第一歩

ジャン・サスポールタス(ダンス)  
斎藤 徹(コントラバス)



**ライブ DUO**

**4/18 fri** open 18:30 start 19:00 旭川市民活動交流センター CoCoDe  
19:00~21:00 講師：斎藤 徹

**4/20 sun** open 18:00 start 18:30 Art space MOKERA MOKERA

**4/16 wed** 「身体と音・うたをさがして」 Art space MOKERA MOKERA  
19:00~21:00 講師：斎藤 徹

**4/17 thu** 「氣の導入門」 旭川市民活動交流センター  
19:00~21:00 講師：ジャン・サスポールタス CoCoDe

**4/19 sat** 「ジャンさん体操」 13:00~14:30 旭川市民生活会館 19st  
「氣の導入門」 15:00~17:00 講師：ジャン・サスポールタス

**4/19 sat** 「身体と音・うたをさがして」 Art space MOKERA MOKERA  
19:00~21:00 講師：斎藤 徹

**ワークショップ**

**ライブ1 初級** ライブ2 初級 **ワークショップ**  
一般 3,500円 ペア 6,000円 学生 2,000円 一般 6,000円 学生 3,500円 一般 2,000円 学生 1,000円  
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[illegible]

Duo Tetsu Saitoh & Jean Sasportes in Hokkaido:  
 April 11, 2014: - at Tomoni Totomoni (Sapporo) ——— with Naoko Oonishi (koto)  
 April 14, 2014: - at Life Red Berry (Sapporo) ————— with Tomohito Saito (dance)

April 18, 2014: - at Cocode Life (Asahikawa) — Duo Tetsu Saitoh & Jean Sasportes  
 April 20, 2014: - at Mokera Mokera (Asahikawa) — Duo Tetsu Saitoh & Jean Sasportes

[illegible]

「ジャン」サスポーラスと宮原博志はデュオでの活動（日本・フランス・ドイツ・ベルギー・韓国・ロシア）の他にも喜多喜多（4人）、さだちん（2人）、オジギエ・マヌーリ（バンドネオン）、ペーサンザンフル弦311、ウラダツのラヂオ庄司組、新喜劇演・貴山ひとみ、ドラ・ビズンツ・大友美奈重、音目のドラ・藤本真奈未の楽団、新劇の小林隆江、演劇の赤坂、シヤにのるダンスバンド、Looking for KENJI、樂のプロジェクト・フューニクスで共演、Yumiと1人は乾草のこころによる「オージータン」の傑作のレヴを熱演した。DVD「Jaan and Friends」は、戦後、昨年の北海道ツアー、録音を通じて、大きな感動をいただきました。待ち望んだ再訪です。今回は大西直子さんと共演に期待が膨らんでいます。（宮原博志）



**ジャン・サスポールタス Jean Laurent Sasportes**

カプア館の常生員。1975年10年でモダンダンスを始め、79年ピナ・バウシュ舞劇団のソロ・ダンサーに。世界中の劇場で囃り続け、ビナの代表作「カファ・ミューラ」では35年間300回を超える。バロ・アルモドバル監督がアニメーション作品「トートークラハ」では「世界で一番善良な男」と評される。ヴァム・ヴェンジャーズ監督「ピナ」出演。「カファ・ダンダシス・アクター」主宰、俳優、オペラ演出、展覧会、ワークショップなどで活躍。合気道から派生した「氣の道」をマスター。

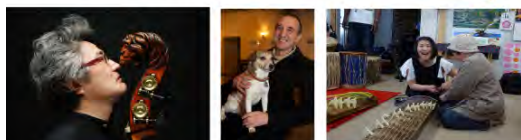


**喜廣康 Tetsu Saitoh**

舞踊・演劇・美術・映像・詩・書・音楽・演奏・能楽・西洋クラシック音楽・現代音楽・タゴ・ジャズ・ヨーロッパ音楽・韓国文化・アジアのシーマニズム、ろう文化など様々なジャンルと積極的に交流。ヨーロッパ、アジア、南北アメリカで演奏・CD制作。コントラバスの国際フェスティバルには数多く参加、コントラバス音楽のための作曲・演奏・ワークショップを行う。自レベレール Travessia 主宰。

**大西なおこ Naoko Onishi**

旭川生まれ旭川育ち、土30度町で、10歳より習い始めた太極に魅せられる。学芸を続ける中、幼少のころから好きだった太極の技を音楽で。2002年に音楽活動を始める。北海道を中心に、ソロの他、音・ギター・パーカッション・うたのユニット（なおこRANDI）で演奏、演奏会を開催。



# Jean Laurent Sasportes, Tetsu Saitoh Germany Tour 2014 (September)

with, Ryotaro Yahagi (dance), Ute Völker (Accordion)



## hier wie da eine deutsch-japanische Begegnung

**hier wie da** – in Japan wie auch in Deutschland – bewegen sich Künstler immer wieder in Zwischenwelten, in Grenzbereichen zwischen Fiktion und Wirklichkeit, in Räumen zwischen zwei oder mehreren Genres, an der Schnittstelle zwischen Ernstem und Unterhaltsamen, im Dialog mit einer oder mehreren Kulturen.

**hier wie da** – was bleibt, was verändert sich, wenn das kulturell vertraute Umfeld verlassen wird und gewohnte Handlungen plötzlich in einem anderen kulturellen Kontext stehen? Seit Jahren arbeiten die Wuppertaler Künstler Jean Sasportes (Tanz), Ute Völker (Musik/Akkordeon) mit dem japanischen Kontrabassisten Tetsu Saitoh und dem Tänzer Ryotaro Yahagi zusammen. In verschiedenen Formationen und Gruppierungen haben sie Tanzabende, Konzertprogramme und Musikperformances entwickelt, die sowohl in Japan als auch in Deutschland gezeigt wurden. Alle vier Künstler verstehen sich als „Grenzgänger“ zwischen zwei Kulturen. Sie suchen in ihren künstlerischen Arbeiten nach verbindenden Elementen ohne dabei ihre eigenen Wurzeln zu vergessen oder zu verneinen. Fernöstliche Kultur verschmilzt mit westlicher – die Grenzen zerfließen, Gegensätze bereichern und ergänzen sich auf der Basis von gemeinsam entwickelten künstlerischen Vorstellungen.

**20.9.2014 20.00 Uhr ORT** Luisenstr. 116, Wuppertal

**22.9.2014 20.00 Uhr Musikschule Bochum** Westring 32, Bochum

**24.9.2014 19.00 Uhr Japanisches Kulturinstitut Köln** Universitätsstr. 98, Köln

**26.9.2014 19.00 Uhr Theater im Depot** Immermannstr. 29, Dortmund  
(im Rahmen des 4. DIS Dortmund)

Ministerium für Familie, Kinder,  
Jugend, Kultur und Sport  
des Landes Nordrhein-Westfalen



**JAPANFOUNDATION**  
国際交流基金







On one hand, there are three main elements in improvisation. NOW, HERE and MYSELF. In other words, Improvisation could be said as the activity which is not possible without NOW, HERE and MYSELF. But it is not the question of "all or nothing". We try to increase the percentage of Now-ness, Here-ness and Myself-ness as much as possible.

On the other hand, we try to erase Now, Here and Myself at the end in improvisation. It is not Self-Expression but Self-Realization. In improvisation, we discover new-Now, new-Here, and new-Ourselves which we did not know at all.

It can be said that when we try to specialize Now, Here and Myself as much as possible, we find ourselves walking on the way to anonymous universality.

TETSU





photo: karl-heinz krauskopf

# Dancing with Wolfgang Suchner (Tuba and Soapbox bass)

in:

Wuppertal (Germany, 2014)

Jean Laurent Sasportes & Wolfgang Suchner (Tuba and Soapbox-  
bass)  
in ORT (Wuppertal (October 2014)



photo: karl-heinz krauskopf





photo: karl-heinz krauskopf

texte sur impro



Dancing with  
Fritz Hauser  
(Drums and Percussions)

in:

Berlin (Germany, 2014)



Jean Laurent Sasportes & Fritz Hauser (percussions)  
Jubileum Festival 10 Years Exploratorium Berlin (Mai 2014)









Dancing with  
Paul Hubweber  
(Trombone)

in:

Wuppertal (Germany, 2009)

Lecce (Italy, 2009)

Wuppertal (Germany, 2010)

Jean Laurent Sasportes & Paul Hubweber (trombone)  
Klappstuhle Festival mit WIO (Wuppertal Improvisation Orchestra)  
Saturday 16 January 2009

PRESS REVIEW

WZ MONTAG, 19. JANUAR 2009

# Meister der Improvisation

## KLAPPSTUHLFEST

Das zweite Festival begeisterte mit Musik, Tanz und Performance.

Von Veronika Pantel

Am Anfang war der Klappstuhl. Und auch wenn längst stabile Stühle in etablierten Räumen stehen: Der Raum für Improvisationen, für die der zusammenklappbare Stuhl das Symbol abgibt, ist auch beim 9. Klappstuhlfest groß.

Nach dem Auftakt in Peter Kowalds „Ort“ trifft am zweiten Abend des Festivals in der Sophienkirche ein ganzes improvisationsberechtigtes Orchester auf eine große Zuhörer-Fan-Gemeinde. Blechbläser und Streicher, Holzbläser und Perkussionisten, Gitarrist und Pianist folgen spontan den Handzeichen-Dirigaten von Gunda Gottschalk und Christoph Irmer. Das funktioniert tatsächlich: Einsätze, Dynamik und relative Klanghöhen gibt das „Dirigat“ vor. Tonfolgen, Klänge und Geräusche entwickeln die Musiker aus dem Moment heraus. Dave Tucker hat das beim 5. Klappstuhlfest vorgemacht.

### Ein Fest für verschiedene Sparten: Die Grenzen sind fließend

Das Wuppertaler Improvisationsorchester (WIO) ist auf dem besten Weg, sich wie das London Improvisers Orchestra zu etablieren. Daneben zeigen kleinere Ensembles, wie viele Klangfarben ihr Instrument außer den bekannten



Volle Konzentration beim 9. Klappstuhlfest (von links): Jean Laurent Sasportes, Martin Verborg und Mitch Heinrich musizierten in der Neuen Kirche an der Sophienstraße.  
Foto: Andreas Fischer

hat, wie es elektronisch verzerrt klingt, wie man sich im freien Zusammenspiel ergänzt. Das reicht vom Zirpen und Zittern wie von Insekten im Sonnenlicht bis zum Höllen- und Kreischlärm von schleifenden Sirenen, der in den Ohren schmerzt.

Die Grenzen zu anderen künstlerischen Sparten sind fließend: Zu Lichtspielen von Wasiliki Noulesa beweisen der Tänzer Jean Laurent Sasportes und der Posaunist Paul Hubweber, wie sich freie Musik und Tanz gegenseitig befruchten. Im tonlosen Hauchen und Blasen stemmt sich Sasportes wie gegen den Sturm, versucht gar das Fliegen. Aber erdenschwere Töne sind stärker:

Gekrümmt, aufgebäumt, gestreckt oder geduckt verharrt der Körper zu erschlagenden, disharmonischen Klängen. Wieder versucht der Tänzer, mit den Klängen eins zu werden. Sogar mit dem Kopf kriecht er in den Schalltrichter. Und da wird der Posaunist ganz still und lauscht, was der stumme Tänzer ihm wohl sagen will. Es ist eine spannende Performance, die jedoch im tief liegenden Aktionsraum nicht von allen Plätzen aus gut einsehbar ist.

Mitch Heinrich schließlich liefert mit seiner Stimme mühelos zehn weitere Instrumente zu Kornett, Althorn, Saxophon und Kontrabass. Durchweg verhalten

## ■ KLAPPSTUHLFEST

**BILDERGALERIE** Mehr WZ-Fotos vom Klappstuhlfestival in der Neuen Kirche an der Sophienstraße gibt es im Netz unter [www.wz-wuppertal.de](http://www.wz-wuppertal.de)

gestalten die Akteure diesen Programmpunkt, so dass Heinrich, von dem man Stimmgewaltigeres gewohnt ist, nicht so recht zum Zuge kommt.

Insgesamt aber zeigt der Abend in der Sophienkirche deutlich, dass die freie Improvisationsszene mehr denn je in Wuppertal zu Hause ist.



Jean Laurent Sasportes & Paul Hubweber (trombone)  
Klappstuhle Festival mit WIO (Wuppertal Improvisatio Orchestra)  
Saturday 16 January 2009



improvisation mit Paul Hubweber  
Sophien Kirche - Wuppertal

Paul is a very physical musician; during the improvisation, he likes to express himself with his body and his physical presence. Improvisation with him is like having almost another dancer on stage and trombone is an instrument which allows a lot of mobility.  
We both belong to the WIO (Wuppertal Improvisation Orchestra), he, as trombonist and performer, and me as alto saxophone player, singer and dancer.



Jean Laurent Sasportes & Paul Hubweber (trombone)  
Teatro Koreja, Lecce (Italy) Festival «La Francia si muove»  
24 and 25 April 2009

PRESS REVIEW

# il Paese Nuovo

a Paese Nuovo

domenica 26 aprile 2009

La scorsa settimana in scena, ai Cantieri Teatrali Koreja, con **"La Francia si muove"**, la nuova danza francese contemporanea con **"Bascule"** di David Wampach e gli **"Short Pieces"** di Jean Laurent Sasportes

## Bascule

**S**e inizia con una cassa dritta ed un sequencer mi entusiasma! Un qualsiasi segnale sonoro digitale montato in sequenza scaccia via i pensieri e spinge indietro il "già fatto", dandomi la carica giusta per continuare a pensare, a guardare in avanti.

Parliamo del regista e coreografo francese David Wampach, che lo scorso 23 aprile ha presentato il suo spettacolo "Bascule" nella sempre splendida cornice dei Cantieri Teatrali Koreja di Lecce, spettacolo proposto nell'ambito del progetto speciale "La Francia si muove", concentrato sulla nuova danza francese e realizzato con il contributo dell'ambasciata di Francia a Roma, Fondazione Nuovi Meccenati, Città di Lione e Cultures France.

La scena è minima: una scatola aperta ritagliata a misura per i tre ballerini, il pavimento ed il muro frontale bianco e la parete sinistra nera sono sempre asimmetriche, come la stessa performance dei tre, che si compone e si ricompone all'infinito, scoprendo altri rapporti di armonia fra i corpi, i piani, la profondità del campo, la luce ed i cambiamenti di colore. Bascule in francese indica proprio questo, lo sguardo lavora in continuo movimento, un permanente "va e vieni" entro elementi appena differenti ma costantemente in movimento.

I danzatori disegnano un'archeologia visuale con la precisione di un metronomo che da ritmo ad un istante di poesia in cui il corpo resta il protagonista. Il beat ipnotico fa ondeggiare lo sguardo, la testa, le spalle, le anche, il bacino ed i glutei.

Ad un certo punto della performance i tre ballerini in scena (due uomini ed una donna), si dispongono a quattro zampe, di cui due in coppia eseguono gli stessi movimenti, equivalenti o sincroni, ed il singolo ruota come un elettrone i cui movimenti sono asincroni o contrari: man mano che cia-

Short Pieces,  
Paul Hubweber  
e Jean Laurent Sasportes



## Sguardo in movimento

scuno si avvicina, il terzo gira le spalle. Costantemente uno degli elementi della coppia la lascia e si volta rivolgendosi a formare una nuova coppia con il ballerino solo.

Il ritmo è serrato ma morbido e piacevole, il movimento in scena mi ricorda il tocco inconfondibile di maestri della cassa dritta francese, mostri sacri come Daft Punk e Cassius, che da sempre con il loro suono evocano movimenti in sincrono, intrecci, incastri, un po' come se il corpo volesse "riempire con stile" lo spazio. In realtà queste immagini sono evocate più dall'inconfondibile fisionomia dei francesi (i tre in scena sono francesi) che dal sound in scena, affidato al pur bravo Oliver Alary, il quale a mio avviso spreca una buona occasione per ricercare un suono meno banale.

Gli elementi della colonna sonora sono pochi, una cassa più spigolosa e verticale e l'utilizzo di qualche fonte "concreta" ricercata potrebbero essere un buon suggerimento.

Abbandono il teatro dopo lo spettacolo, durato circa un'oretta, convinto che la visione dei Cantieri Teatrali Koreja, la loro prospettiva, il loro punto di vista, ancora una volta segnano una importante differenza nel vasto ed abusato panorama culturale salentino. (Ennio Clotta)

## Short Pieces

**I**n scena non c'è niente. Solo uno sgabello, poi i corpi. Quello "musicale" del trombonista Paul Hubweber e quello eclettico, incredibile di Jean Laurent Sasportes. Uno strano tipo! Assomiglia a Woody Allen, ha detto uno appena lo ha visto comparire in scena. Ma lui è alto, lungo, prende lo spazio! Francese nato a Casablanca, studioso di matematica, fisica e filosofia, ad un certo punto decide che per lui era meglio la danza e ad essa si vota, completamente, sino ad approdare alla scuola di Pina Bausch, divenendo interprete di numerosi suoi spettacoli.

Una danza impressionista e minimale quella che abbiamo visto sabato 25 aprile, sul palcoscenico dei cantieri Koreja. Il pubblico non era numeroso e questo favoriva un clima giusto. Ci sono spettacoli che "chiamano" solo lo sguardo. Allertano un'attenzione che si costruisce momento dopo momento, inquietano anche per la dilatazione dei tempi dell'accadere, per le attese, per le digressioni che propongono. Spettacoli che chiamano a misurarsi con la fatica, come a condividere quella di chi sta in scena. Per decantare e poter godere appieno la visione. E' il caso delle piccole pieces che Jean Laurent Sasportes ha presentato. Un crescendo che pian piano ha annichilito i sussurri di inquietudine del pubblico, accompagnandoli al riso, alla condivisione, allo stupore. Personaggi strani, surreali ma insieme presenti nell'immaginario quotidiano, capita d'incontrarli come stranezze disarmanti, ordinarie: un uomo con spese lenti, vestito d'un verde acido (Security); una ragazza giovane tutta moine e vezzi (Young girl); la diva con tutto l'armamentario del continuo travestimento ed occhio di bue a seguire (Diva); un cantante danzatore (Che sera sera); una vecchietta nana che lascia a bocca aperta.

Personaggi calibrati, tenuti in movimenti che ossessivamente per ognuno ritornano, scrivendo nelle accentuazioni i caratteri, portati, "danzati", quasi sempre da un passo in semipunta come ad esasperare l'equilibrio del danzatore, portarlo al limite della tenuta come la musica, anche questa mai consolatoria, tesa al cercare una impossibile "armonizzazione" con l'altro sul palco e con chi guarda lentamente inghiottito dal divenire della scena. Una danza provocatoria e piena di pudore, modulata di volta in volta secondo il principio dell'improvvisazione strutturata, che passo dopo passo, nota dopo nota, scrive la fascinazione. (Mauro Marino)

Mauro Marino  
il Passeo Nuovo



Jean Laurent Sasportes & Paul Hubweber (trombone)  
Teatro Koreja, Lecce (Italy) Festival «La Francia si muove»  
24 and 25 April 2009

PRESS REVIEW

In scena non c'è niente. Solo uno sgabello, poi i corpi. Quello "musicale" del trombonista Paul Hubweber e quell'eccentrico, incredibile di Jean Laurent Sasportes. Uno strano tipo! Assomiglia a Woody Allen, ha detto uno appena lo ha visto comparire in scena. Ma lui è alto, lungo, prende lo spazio! Francese nato a Casablanca, studioso di matematica, fisica e filosofia, ad un certo punto decide che per lui era meglio la danza e ad essa si vota, completamente, sino ad approdare alla scuola di Pina Bausch divenendo interprete di numerosi spettacoli.

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Mario Marino.

Jean Laurent Sasportes & Paul Hubweber (trombone)  
Brele Scholz Sculpture Exhibition in Cafe Ada, Wuppertal  
3rd. of January 2010



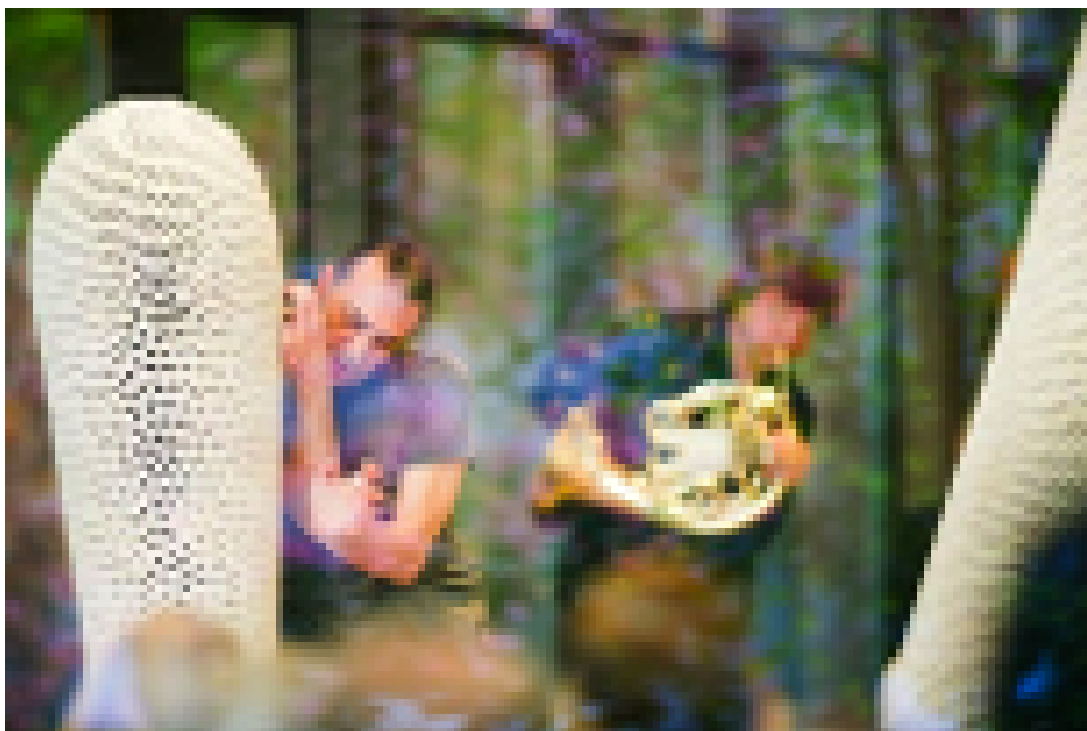
for more information about Brele Scholz  
and her work, please visit:  
[www.brelescholz.de](http://www.brelescholz.de)







improvisation guarantees the transcends of a secret expression  
Paul



Dancing with  
Arkady Shilkloper  
(French Horn, Flugelhorn,  
Alphorn, Didgeridoo, Alperidoo,  
Wagner Tuba, Corno da Caccia)

in:

Wuppertal (Germany, 2009)

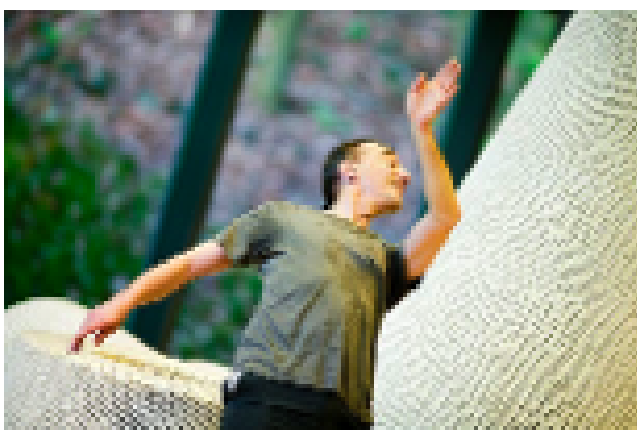


# Jean Laurent Sasportes & Arkady Shilkloper

(French Horn, Flugelhorn, Alphorn, Didgeridoo)  
Jazz im Skulpturenpark Waldfrieden: Mit Alphorn und  
Körperkunst - SO. 19. April 2009

> HORNOLOGY <  
Arkady Shilkloper Horn, Alphorn  
Jean Laurent Sasportes Tanz

Gelbe Metallschulptur von Tony Cragg im  
Skulpturenpark Waldfrieden  
Die Reihe KlangArt geht in die zweite Runde: Mit  
dem Jazzler Arkady Shilkloper und dem Tänzer  
Jean-Laurent Sasportes verspricht die Konzertreihe  
im Skulpturenpark Waldfrieden am Sonntag, 19.  
April, neue Hör- und Seherlebnisse.



photos: Dennis Scharlau







Dancing with  
Günter Baby Sommer  
(Drum and Percussion))

in:

Efurt (Germany, 2008)



# Jean Laurent Sasportes & Baby Gunter Sommer

## 1st. Erfurt Tanztheatre Festival

31 October 2008



Günter Baby Sommer

Günter Baby Sommer is one of the master musicians of contemporary European jazz. He belongs to the circle of extraordinary drummers that developed throughout the improvised music scene a highly individual playing and built up an unmistakable?

Born in Dresden in 1943, Sommer studied at the Hochschule für Musik „Carl Maria von Weber“. Then his musical contributions the most important jazz groups of the GDR like the Ernst-Ludwig-Petrowsky-Trio, Zentralquartett and the Ulrich Gumpert Workshopband made it possible for him to get involved in the international scene. Thus, Sommer not only worked in trio with Wadada Leo Smith and Peter Kowald but took part in fascinating meetings with Peter Brötzmann, Fred van Hove, Alexander von Schlippenbach, Evan Parker and Cecil Taylor. His solowork enabled him for intense collaborations with writers as Günter Grass.

Sommer's discography comprises over 90 records. As a professor at the Hochschule für Musik Dresden he has an influence on the professional imparting of the contemporary jazz to the next generations.

Gunter Baby Sommer belongs to what I will call the club of the great masters. Together with Peter Kowald, Barre Phillips, Peter Brötzmann, Hans Reichel, Joelle Léandre, just to name only the one that I know, Those fantastic musicians and artist spent all their life exploring the multitude possibilities of sound and music expression and communication to one another. Just listening to one of their concert is a big lesson about what music and improvisation is about. They cumulated so much experience that to be on stage with them is like having a protective angel beside yourself, it is wonderful to notice with which great pleasure they enjoy each opportunity to perform their instrument and tell about life and gods.

My first stage meeting with Gunter was also the first improvisation performance that I did. Peter Kowald organised an evening in the Forum in Wuppertal in 1994 with, Evan Parker, Joelle Léandre and Gunter Baby Sommer for the musicians side, and Gerlinde Lambeck, and myself for the dancers side. I was very shy and inspired by the novel form Abe Kobo, «the box man», I decided to hide myself in a large carton box and watch what was going on through a hole, till Evan Parker who could not take it anymore pull me out of the box and that caused such a tremendous giggle to Baby Sommer that it took him a long while before he could be able to keep on playing.



veccia mit  
Gunter Baby Sommer



Tanz und Trommel, heute können beide Partner in der Sprache der Improvisation größte Freiheit und größte Nähe zueinander finden. Es ist eine Liebe, die Raum, Zeit, Bewegung und Klang wechselweise zu immer neuen Erlebnissen vereint.

Baby Sommer



(foto Ronny Wertelaers)

# Dancing with Peter Jacquemyn (Double Bass)

in:

Hasselt (Belgium, 2006)

Bruxelles (Belgium, 2009)



Jean Laurent Sasportes & Peter Jacquemyn,  
Kunstencentrum zaal België Hasselt (Belgium)  
Mars 2006



(foto Ronny Wertelaers)



with:

Gunda Gottschalk----- violin, bratsch  
Siegrid -----live painting  
Le Quann Nyn-----percussion  
Peter Jacquemyn-----doublebass  
Jean Laurent Sasportes-----dance



Jean Laurent Sasportes & Peter Jaquemyn,  
St Lukas University, Brussels  
March 2009

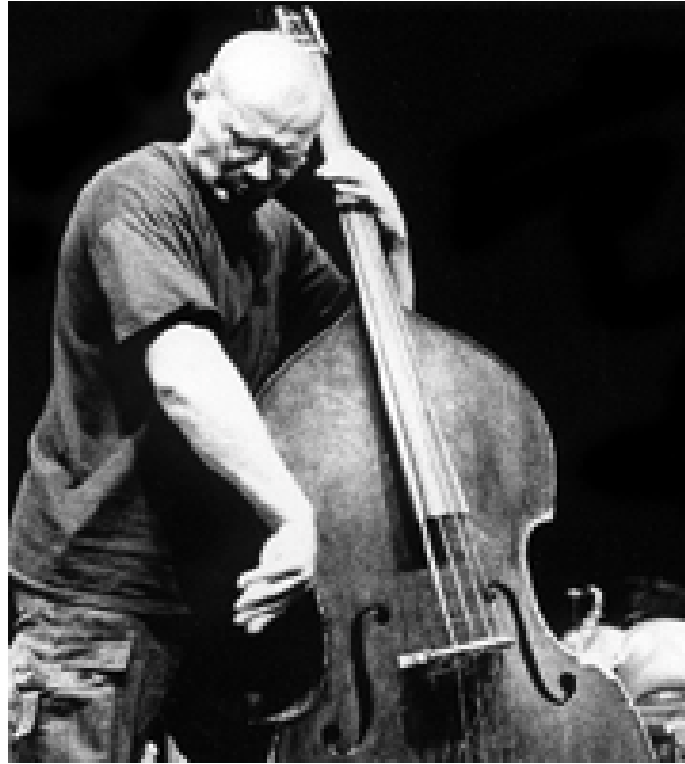


with guest artist:  
Geraldo Sri Lou-----dance

(foto Ronny Wertelaers)



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----- (tel/fax: 0049 202 313436 (Email: jean@jsasportes.com)



La raison est toujours trop tard, fais confiance à ton intuition,  
ton corps en sait plus que ne l'imagine ton cerveau.  
The brain is always too late, trust your intuition, your body  
knows more than your brain can imagine.

Peter





Dancing with  
Gunda Gottschalk  
(violin, Bratsch)

in:

Burgos (Spain, 2005)

Genova (Italy, 2005)

Wuppertal (Germany, 2006)

Hasselt (Belgium, 2006)

Wuppertal (Germany, 2013)

# Jean Laurent Sasportes & Gunda Gottschalk (violin, bratsch) Burgos (Spain) Festival Escenas abiertas" January 2005

Gunda Gottschalk  
violin / viola

Gunda Gottschalk plays improvised and contemporary music and combines her musical work with other art forms such as dance, theater, film, composition, visual art and literature.

Born in 1969. Lives in Wuppertal, Germany.

Classical violin studies with Johannes Prelle and Susanne Imhof at the State Hochschule for Music in the Rhineland. Further master classes and private studies with Stefan Picard, Antje Weithaas, Sascha Bron and Angelika Budde.

Since 1991, Gunda Gottschalk has been a member of Partita Radicale, a quintet for new and improvised music. Besides developing original improvisation cycles, Partita Radicale became known to a broader audience through their silent movie programs with live music, music theater productions and collaborations with composers.

In 1998 the French pianist Christine Wodrascka founded the Trio "KRIZDA" with Isabelle Duthuit and Gunda Gottschalk.

Together with Thomas Beimel, Gunda Gottschalk received a work and production stipend in 2001 from the Film Foundation of North Rhine - Westphalia which was used to realize the radio play "Das Paradies" (Paradise)

Solo tours in 2002 and 2003 took the musician all over the USA. There she played with William Parker, Susie Ibarra, Assif Tsahar, Michael Zerang, Oliver Lake and Fred Frith among many others.

Gunda Gottschalk has been well represented on festivals of contemporary and improvised music all over Europe and is a regular guest at the avant-garde festival "visions" in New York.



improvisation with Malou Airaud, Gunda Gottschalk, at AdaOben, Wuppertal

Bailarín solista de la compañía Pina Baush, Sasportes lleva casi 15 años representando *Short Pieces* por todo el mundo. «Es un trabajo que tiene sus bases sobre una improvisación estructurada en la que el carácter de un personaje va a definir la energía de mis movimientos y de la música», describe su creador, que estará acompañado por la violinista Gunda Gottschalk.

A pesar del tiempo que lleva en cartel este espectáculo, el artista alemán considera que «siempre está cambiando porque la improvisación deja muchas posibilidades de desarrollo». Las

emociones que guían al ser humano en su camino vital dominan la obra de Sasportes. «Piezas cortas de vida», como él mismo las define, que hoy y mañana se adueñarán del Principal (20.30 horas).

Y de las emociones del bailarín a la reflexión teatral de la compañía argentina La Caja. Es la primera vez que Omar Fantini, Alejan-

dro Catalán y Luis Machín (al que muchos conocerán por su trabajo en publicidad) traen a España *Cercano Oriente*, obra que llevan subiendo a los escenarios 9 años.

Dirigida por Fantini e interpretada por Catalán y Machín, la actuación de los argentinos está creada a partir de improvisaciones. «Improvisar es construir teatralidad desde la ausencia de un tema y de un texto. Este trabajo permite la aparición de factores importantes a la hora de concebir una obra como son tiempo, espacio y tensión dramática», explica Fantini.

Una caja de cartón vacía donde cohabitan dos actores es el único elemento escénico de esta pieza. Fantini precisa que tanto la historia como la escenografía no exceden lo anecdótico. «Para nosotros lo importante es la actuación», añade.

Entre lo absurdo y lo lógico, *Cercano Oriente* reflexiona sobre



Sasportes estará acompañado por la violinista Gunda Gottschalk.

pensamientos de fracaso y renuncia. Los significados que ha encontrado el público de la obra son ajenos a sus creadores. «Se ha dicho que es una obra de ciencia ficción o que representa lo más miserable de nuestro país», precisa Fantini.

El público siempre ha respaldado este trabajo que se estrenó en Buenos Aires. No así la prensa

en sus comienzos, según revela el director. Tuvo que convertirse en un objeto de culto para lograr la aceptación de la crítica. La Caja actuará hoy y mañana a las 22.00, y el domingo a las 20.30. Este fin de semana se guardará un minuto de silencio en los espectáculos del festival en apoyo a las víctimas del suceso acaecido ayer en Burgos.



EL MUNDO  
**EL CORREO DE BURGOS**

O.J.D.  
Promedio de  
Fecha: 16/01/  
Sección: Cult  
Página: 31

**ESCENA ABIERTA/** La invención abrió el certamen con el montaje 'Las puertas del cielo' en el Vagón del Castillo / La invención y La Caja mostrarán hoy por última vez sus obras

# Tres ángulos de la modernidad en el montaje escénico abren el festival

BURGOS.- La jornada inaugural del Festival "Escenas Abiertas" de Burgos vivió ayer su jornada inaugural con tres montajes novedosos e innovadores. Autos de las representaciones en un minuto de silencio en recuerdo del accidente laboral sucedido en la ciudad el pasado jueves. La invención abrió el certamen con el montaje 'Las puertas del cielo' en el Vagón del Castillo. El espectáculo se desarrolló en un escenario de mercancías que escenifica el tempestuoso viaje que lleva al grupo de inmigrantes al que acompaña el público.

Detrás de la escena se escenifican diferentes temas de violencia: violencia, tortura, explotación o inmigración. El espectador permanece siempre ante tales situaciones y sufre en cómo vive la realidad la que tienen que enfrentarse un grupo de inmigrantes que quieren alcanzar 'Las puertas del cielo'. Al final, Josep Pons, Pons, director del montaje, consigue el propósito de que el público comprenda desde la escena y no desde la distancia el drama de la inmigración clandestina.

Por otro lado, una segunda obra a las 20:30 horas, pero sobre las tablas del Teatro Principal una obra totalmente diferente a cargo del alemán Jean Laurent Sasportes. Acompañado de una violinista, el bailarín se sumerge a partir de las notas que carga de las improvisaciones locales del instrumento. Sasportes plantea un tipo de ballet totalmente innovador y una coreografía basada en la improvisación.

El bailarín interpreta diferentes personajes llenos de emociones que se mezcla al son del violín. El teatro, la improvisación y el deseo son los argumentos que Sasportes plantea en este montaje que se desarrolló al público que acudió al Principal. A juzgar por la vista, no sorprende que el director alemán Pedro Almodóvar se fijara en el joven bailarín.



El festival se caracteriza por mostrar las últimas tendencias en expresión escénica y danza.

en sus películas. La elegancia y sus personajes extremos lo convierten en un artista único en el campo del teatro.

En el tercer vértice del triángulo inaugural que se desarrolló la jornada inaugural del Festival "Escenas Abiertas" aparece los argentinos 'La Caja' que presentarán en el Centro de Creación Artística 'La Parrula' el montaje 'Cien años de soledad'. Dos excelentes actores convierten el teatro en todo un espacio dramático y de reflexión. La obra, un texto de Alejandro Casona, Luis Marín y Ovídio Fariña que pone en juego dos

personajes y una gran caja de con-  
són como único dispositivo de esca-  
no. El montaje que ha sido premia-  
do en diferentes festivales de gran  
prestigio, tiene una gran acogida en  
el público que acudió al montaje.

## Últimos juicios

Hoy la invención como la Caja  
mostrarán hoy domingo por última  
vez en el certamen sus obras. 'Las  
puertas del cielo' en el Vagón de  
Castillo en tres pases de 19, 20 y  
21:30 horas y 'Cien años de soledad'  
de los argentinos La Caja a las 22:00

horas en el Centro de Creación Es-  
cénica 'La Parrula'.

Escenas Abiertas está organizado  
por el Instituto Municipal de Cultura  
y la Concejalía de Turismo y Es-  
tadística del Ayuntamiento de Burgos  
el Aula de Teatro de la Universidad  
de Burgos, Caja de Burgos y por el  
Centro de Arte Contemporáneo de  
Burgos. Los espacios donde ten-  
drán lugar los distintos montajes  
serán el Teatro Principal, Teatro  
Clásico, CAB (Centro de Arte Con-  
temporáneo de Burgos), Pasaje  
Tangente y el Centro de Creación  
Artística 'La Parrula'.



Jean Laurent Sasportes & Gunda Gottschalk (violin, bratsch)  
Wuppertal Backstübgalerie - June 2013





Improvisation ?  
Wach (awake)  
Beweglich (in motion)  
ohne Konzepte (without concept)

Gunda



Dancing with  
Hans Reichel  
(e-guitar and daxophon)

in:

Milano (Italy),

Festival Danza “Oppla” Milan, Italy -March 2006

Santiago de Compostella (Spain),

Festival “in Pe de Pedra) - June 2003

Bonn, Wuppertal (Germany),

“Lutherkiche Opus 1” - 2001



# Jean Laurent Sasportes & Hans Reichel (E-guitar, Daxophone)

Hans Reichel

Guitar and daxophone player · Composer



Inventor and luthier · Designer

Since almost 30 years Hans Reichel has been internationally recognized as one of the leading innovators of the acoustic and electric guitar. From the beginning he has found himself not only expanding the range of playing techniques, but also designing and making instruments with entirely new features. With the research and the musical output influencing each other, he has achieved a wide range of unique sound possibilities which set him apart from contemporary guitarists.

Since about fifteen years he also plays the stringless daxophone which is equally of his own invention and design. With a startling resemblance to human and animal voices, it is an array of oddly shaped wooden tongues being „animated“ by the stroke of a bow.

Apart from this he has, since the beginning of the seventies, committed himself to improvised music (instant composing) which he believes is one of the most stimulating and entertaining forms to display musical ideas, spontaneous group interaction, and fun to the public.

The design and function of his instruments have been frequently discussed at length in major American, Japanese and European periodicals, and his music can be listened to on dozens of LPs, CDs and compilation records. He has over the years worked with nearly all influential musicians of the international scene of improvised and avantgarde-Rock music, and toured more than 40 countries in Europe, North America, and Asia. Another facet of his activities were lectures and workshops, e.g. at the Musashino School of music in Tokyo, the Berkeley college (University of California), the Bandung university (Indonesia), and many other places. He has performed on countless festivals, like Biennale in Zagreb, New Music America Festival in Montreal, Biennale in Venezia, Festival d'Automne in Paris, Los Angeles 250th Anniversary Festival, Angelica Festival Bologna, Bunka Kaikan Festival in Kyoto, just to mention a few.

Jean Laurent Sasportes & Hans Reichel (E-guitar, Daxophone)  
Milano, Festival "OPPLA" March 2006



“...nella magia del movimento e del suono, i rapporti simbiotici tra Jean-Laurent Sasportes e Hans Reichel sono strabilianti...”

LA REPUBBLICA

“..è bastato un soffio di poesia per rompere il ghiaccio e Jean-Laurent Sasportes l'ha fuso dopo i primi secondi. Mette in scena personaggi ordinari dei quali ha scandagliato i comportamenti: l'artista riesce ad evocarli a brevi tocchi acidi ma pieni di compassione. Ironico non satirico, la sua grande presenza e i suoi gesti bruti ereditati da Pina Bausch vanno dritti allo stomaco, lasciando il pubblico pietrificato per una tale ricchezza inventiva...”



# Jean Laurent Sasportes & Hans Reichel (E-guitar, Daxophone)

## El "luthier" y los cuerpos diversos

Si ya en otras ediciones el Festival presentó algunos trabajos marcados por un espíritu jovial, festivo o irónico –por ejemplo, de compañías como El Ojo de la Faraona, El Bailadero, Las Malqueridas, Bassini Bruni, La vana Gloria, o la propia Matarile Teatro, organizadora del encuentro–, en esta ocasión coincidieron varios montajes tocados de esta gracia, desde distintos planteamientos. Sin duda, los más inesperados y sabrosos los aportó el dúo Short Pieces, afincado en Alemania, que integran el bailarín Jean-Laurent Sasportes y el músico Hans Reichel. El primero es un veterano artista que ha participado como solista y luego como invitado en la compañía Tanztheater Pina Bausch (aún interviene en giras de piezas que se estrenaron con él, como *Café Müller*, *Nelken*, *Palermo*, entre otras). El se-



gundo es guitarrista, compositor, inventor, luthier trotamundos y trotaculturas (igual toca con bailarines japoneses que con un cuarteto de San Francisco), veterano cultivador de la improvisación; en Santiago mostró todas estas virtudes con sus solos y acompañamientos ejecutados con guitarra acústica y otros instrumentos de su ingenio (el *daxophone*, por ejemplo, una guitarra con dos mástiles diferentes y de sonidos varadísimos, que van desde pisarle el rabo a un gato hasta sacar acordes líricos a un serrucho). Cuando se juntan son como un dúo sacado de una pieza de Beckett cruzada con una película de Jacques Tati. En total, por más que el respetable quería más, mostraron ocho piezas, repartidas en dos programas, en las Prazas das Praterías y da Quintana, respectivamente: *Security*, *Young girl*, *Diva*, *Electroshock*, *Tambura*, y la apoteosis de *The little old woman*, cada serie de tres precedida por una obertura del maestro luthier. En síntesis: una extrañísima galería de seres atravesados y travesti-

dos de sentimientos y vivencias intensas, contemporáneos nuestros, entrañables y reconocibles en sus espasmos y calmas, soledades y amores, paridos por el cuerpo de Sasportes, en contrapunto con los sonidos de Reichel, con una inteligente y fraternal ironía que culminaba en la risa de sí mismos: el hombre que no sabe qué hacer ni donde ponerse, la jovencita tímida que se baña en la fuente, la glamourosa, el urbanita vapuleado por su maletín, el contrapunto del bailarín lírico y la increíble abuela enana.

La segunda visita al Festival de El Punto! Danza Teatro (Sevilla), con su trabajo *Otra Metamorfosis*, en el Palco de Música de la Alameda deparó otra vertiente de su mezcla de hip-hop, capoeira y danza contemporánea, distinta del intimismo y la poesía de su *Jaula de grillos*, que disfrutamos en 2001. Alejandro Ramos, Daniel López, Mario Lobo y Salvador González, dirigidos por Fernando Lima, compusieron una ficción de corte más urbano y explícito, con apuntes de

Short Pieces I on 27th.  
Short Pieces II on 29th.



# Jean Laurent Sasportes & Hans Reichel (E-guitar, Daxophone) BONN, Lutherkirche, Opus 1 June 2001

## Short Pieces I

Lutherkirche Bonn  
Opus 1

Am Anfang war... Die Suche nach Ausdruck

Jean Sasportes / Hans Reichel: Short Pieces

Ausbrechen aus der Ausdrucklosigkeit, aus der Einsamkeit, der Verschllossenheit - zwischen Poesie, Witz und Verzweiflung bewegen sich die Tanzimprovisationen Jean Sasportes, die am 1. Juni, dem Freitag von Pfingsten, in der Lutherkirche zu sehen waren.

Zusammen mit dem Wuppertaler 2langkünstler und Instrumentbauer Hans Reichel, der fast 30 Jahren als einer der führenden Neuer der akustischen und elektrischen Gitarre gilt.



photo: Birgit Pardun







## Dancing with Peter Kowald (double bass)

- Leverkusen Jazztage (Germany) 1989
- Festival "Fiesta international in Pärnu (Estonia) 1989
  - Festival "Bewegung und Ton" in Düsseldorf
- „International dance Festival“ in Chania (Grèce) 1991
  - Phalandri -Theatre in Athen (1991)
  - Théâtre Dunois in Paris (1994)
- Festival Danse Musique in the Hippodrome de Douai - Fance (1995)
  - Festival of Carthago -Tunesien (1995)
  - Festival "Solo dances" in Budapest (1995)
  - Atelier volant in Lausanne (1996)
- Festival "ex Tempore" Nordrhein- Westfalen Tour  
(Düsseldorf, Münster, Wuppertal, Solingen) (1996)
- „Fest der Sinne“ St. Johann in trio with Jeanne Lee (1997)
  - Tanzfestival Hannover (1997)
- 1st. European Contemporary Dance Festival of Cyprus (1997)
  - Ottignies-L-N - Belgian (1998)
  - „ECCO 98“ Wuppertal (1998)
- Festival "Danza und Tanz" Rome (1999 and 2001)
- Danse du Monde Festival in the Nationaltheater Mannheim (2001)
- Toronto, Festival „Hommage to Pina Bausch“ (October 2001).
- New York, Festival «Visual Art» (June 2002)



# Peter Kowald

## Double-Bass

Peter Kowald

was born in 1944 in Thüringen, he lives in Wuppertal since 1945.  
Double-bass since 1960, also Tuba. With Peter Brötzmann since 1962. In  
1966 European tour with Carla Bley / Michael Mantler, member of the  
Globe Unity Orchestra from 1966 to 1978.

### Collaboration:

with Evan Parker since 1967, in different formations with Irène  
Schweizer and Pierre Favre 1968-69, with his own ensemble 1970 - 72,  
with Alexander von Schlippenbach 1973-78 and from 1979 to 1982 trio  
with the American trumpet player Leo Smith and Günter Baby Sommer,  
drummer from Dresden.

Performed and / or recorded with Rashied Ali, Derek Bailey, Billy Bang,  
Konrad and Hannes Bauer, Marion Brown, Marilyn Crispell, Danny Davis,  
Bill Dixon, Charles Gayle, Barry Guy, Jeanne Lee, Robin Kenyatta,  
Toshinori Kondo, Takehisa Kosugi, Frank Lowe, Jimmy Lyons, Albert  
Mangelsdorff, Barre Phillips, Manfred Schoof, John Tchicai, Keith Tippett,  
Fred van Hove, Marten van Regteren Altena, David S. Ware Trio  
(together with Beaver Harris) and with most of the European improvising  
musicians.

Member of the London Jazz Composers Orchestra from 1980 to 1985.  
Founded and / or performed with a great number of ensembles like, for  
instance, with Peter Brötzmann and Andrew Cyrille, "Trio Tartini" with  
the dancer Anne Martin (formerly Pina Bausch Ensemble) and french



double-bass player Joëlle Léandre, "Music and Movement Improvisation" with American dancers Cheryl Banks (formerly Sun Ra  
Arkestra) and Arnette de Mille and cellist Muneer Abdul Fataah. Trios with Louis Moholo, drummer from South-Africa and  
American pianist Curtis Clark or Canadian saxophone player Yves Charuest. Quartett "Principle Life" with Jeanne Lee, Klaus  
Hovman and Marilyn Mazur, Trio "Pyrrichia" with Greek clarinetist Floros Floridis and Lyra - Player Ilias Papadopoulos, Duos  
(beside many others) with Julius Hemphill, Vincent Chancey, Jeanne Lee, Butch Morris (all from New York) and the sibirian  
singer Sainkho Namtchylak.

International Improvising Ensemble GLOBAL VILLAGE with musicians from different cultural regions of the world, like Japan,  
China, Sibiria, Near East, South Europe, America a.s.o.

Cooperation with writers and visual artists (A.R Penck, Nam June Paik), often with dancers like 90 years old creator of Butoh,  
Kazuo Ohno, and with Butoh Dancers of the second and third generation like Min Tanaka and Tadashi Endo, in the US with  
Maria Mitchell, Cheryl Banks, Arnette de Mille and Sally Silvers, also Sayonara Pereira (Brasil), Anastasia Lyra and Toulia  
Limnãos (Greece), Christine Brunel (France) and with Jean Sasportes (Pina Bausch Wuppertaler Tanztheater).

Performances at numerous festivals in Europe and America (Sound Unity, Kool Jazz, Ruhrworks New York, Toronto, Montreal,  
Vancouver, Victoriaville Canada), Panmusikfestival Tokyo, Olympic Games Han River Festival Seoul/ Korea, Concerts and tours  
in in Tunesia, West Afrika, India, New Zealand, Australia, Singapur, Indonesia, Korea, Japan, Georgia, Russia, Sibiria and nearly  
all european countries.

Film "Rising Tones Cross" by Ebba Jahn New York 1984, TV feature "Gegen den Strich" WDR Köln 1986, cooperation at Pina  
Bausch's film "Die Klage der Kaiserin" 1989, film music with double-bass "Die vergessene Stadt" 1992 and with Orchestra (Ort-  
Ensemble Wuppertal) "Herr W. und Herr W." 1995, both by Thomas Schadt, live-music to silent movie "Sidewalk Stories", New  
York 1990, authorised by the director Regisseur Charles Lane 1995; film music for "Prinz Yussuf" by Helma Sanders-Brahms  
1997.

Realisation of museum concerts Von der Heydt Museum Wuppertal 1972-75, Wuppertaler Free Jazz Workshop 1973-82, 360°  
- Spielraum für Ideen Wuppertal 1979-84, Festival "Grenzüberschreitungen" Wuppertal 1983 / 85 / 87 Sound Unity Festival and  
musicians cooperative New York 1984-87, "365 Tage am Ort" Wuppertal 1994/95, documentary book 1998 (Verlag der  
Buchhandlung Walter König, Köln)

Till September 2002 it was possible to see the Duo «Short Pieces alternatively with the musician Peter Kowald or with the musician Hans Reichel. Unfortunately my very dear friend and great artist Peter Kowald died in September 2002 from a heart failure in New-York.

Farewell to a visionary

by Ralf Dombrowski

Peter Kowald

photo: Detlev Schilke

They were wild times. At the beginning of the sixties young musicians made a frantic grab for their instruments and coaxed sounds from them hitherto unheard. In a mixture of social rebellion and artistic need for renewal, they smashed the acoustic standards that so far had shaped the world of sounds. Traditional harmony, melody, rhythm were regarded as old-fashioned, uncool and obsolete. Against this they set individuality carried to an extreme as the liberation of expression from the corset of form, from the straitjacket of the norm. Those actively involved saw this rebellion against the rules and regulations of the modern age as a necessary one. It enabled them to put into perspective the Afro-American monopoly on improvised music in favour of international, primarily European and African developments. The audience, however, sometimes had no end of trouble with this. Because the reverse side of the individual-personality coin was a



complicated encryption of the language of sound, which from then on was understood only by a few specialists. The "Free Jazz" label, which the musicians understood as a positive key concept of a new creative consciousness, turned into the concept of the enemy on the part of the audience and engendered a latent fear of the unfamiliar unbridled eruptions of sound on stage and audio carriers. Often the listeners did not see liberty as an opportunity for, but as a threat to, the aesthetic equilibrium.

It was because of musicians like Peter Kowald that a discursive dialogue evolved from these misunderstandings and secret fears on the one side and artistic visions on the other. With a combination of curiosity and respect, he not only mediated between the different attitudes but, through his art and personality, he played a major part in the Euro-American jazz industry.

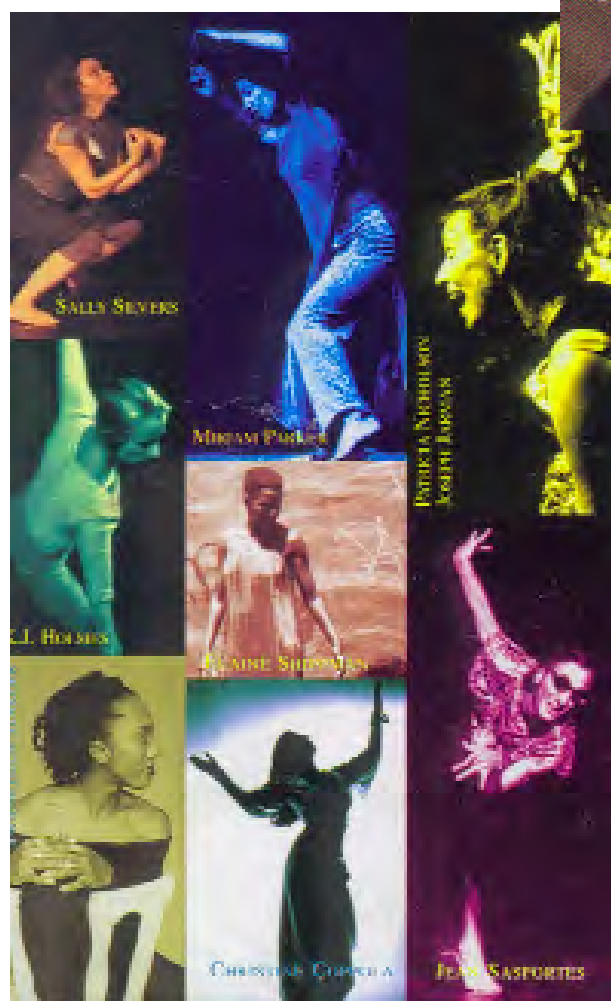
Kowald was born on April 21st, 1944 in Masserberg, Thuringia and grew up into the Wuppertal circle of iconoclasts who had gathered around the saxophone player Peter Brötzmann. Even after the would-be revolutionary phase of the free-thinking sixties, he decided to continue the experiments of his youth. He developed his own techniques of sound formation on the double-bass and was one of those who re-discovered the bow, which had gone out of fashion with the fast tempi of Bebop. Kowald worked together with like-minded people from the international scene and after his early beginnings in the Globe Unity Orchestra, which he had co-founded, played in new ensembles both large and small like the Reform Art Unit or the London Jazz Composers Orchestra.

And he was above all interested in stringently augmenting his experience with the formal openness that he had gathered from Free Jazz. For him, freedom did not mean anarchy, but the spontaneous creation of structures. He spoke of the "humanisation of technique", which meant tracing back the creative process to human forms of communication, to a complex, but experiential, language of sound. The boundary lines between this and contemporary improvised music and also ethnic structural patterns were fluid. Kowald sometimes collaborated with illustrious figures from the experimental scene, such as Anthony Braxton, Evan Parker or Han Bennink; at other times he could be heard with the Mongolian singer Sainkho Namtchylak or even in unaccompanied solo concerts. Tours took him from New York via Japan to Siberia and his striking expressiveness has been documented on more than 70 recordings in the course of the years. Kowald deliberately crossed the boundaries to neighbouring arts. Dance projects brought him together with the eminent authorities of that scene, like Pina Bausch, Kazuo Ohno and Jean Saspportes. Artists such as, for example, Nam June Paik invited him to work with them. The impetuous bass player of the avant-garde years became an ambassador of contemplative musical modernity.

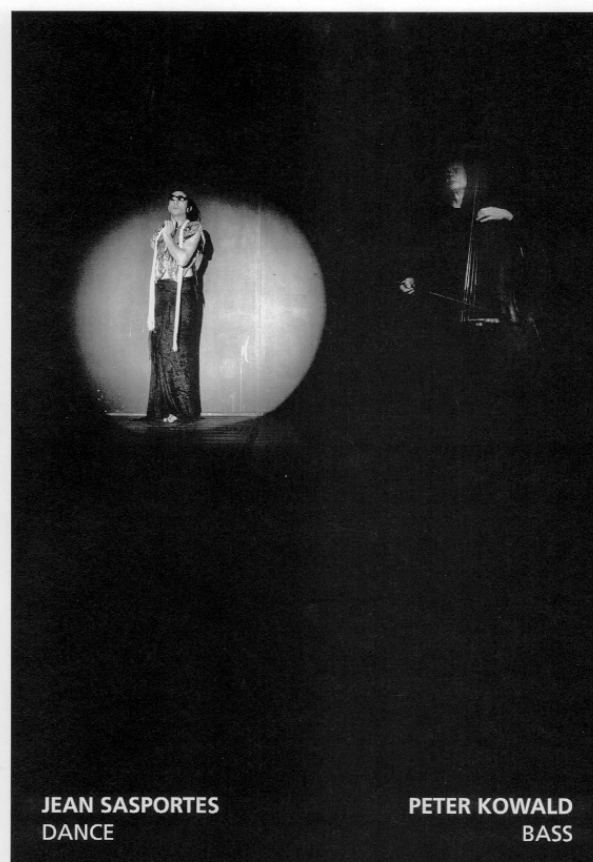
It was only logical therefore that in 1996 Peter Kowald was awarded the Albert Mangelsdorff Prize created by the GEMA Foundation together with the Union of German Jazz Musicians for his special services to the music culture of the 20th century. In the speech he gave on this occasion, he said: "I actually never dared to play jazz. Just as I never dared to play flamenco music or Greek rembetiko or any other music of this world. Because as [the drummer] Rashied Ali once said, I did not grow up with it. I have always had scruples, a kind of reticence, about what comes from others; and the wish to learn this with such sophistication and exactness that one can identify with it even at a deeper level; and at the same time there was this opening-up in the sixties where the aim was to depart from traditional (and thus in principle local) forms. For us, the proportion of the free in Free Jazz primarily meant being able to work without stipulated forms, similar to painters and sculptors or, if you like, poets. And it also meant being able to incorporate any music at all that exists in the world, which we now able to hear and know so much about, via a kind of filter, the filter of distance. Not a distance of the kind that means we are not prepared to get involved, by placing ourselves at a distance above it, but out of a respect for it, the respect that finally does not permit imitation because we did not grow up with something, because we cannot really live something. [...] Perhaps it is most correct to say that I have become a traveller. It is a wonderful privilege to have a reason to be somewhere else, to work with artists there via this open form where, to start with, everything is allowed, nothing prohibited. But this does not mean that we then do not have to fill it with commitment, with warmth, with our personal regard, however this may be formulated." The words of an idealist and visionary who succeeded in achieving so much in his life.

On 21st September 2002 Peter Kowald died unexpectedly in New York of heart failure. Only a few hours earlier he had given a concert.

Jean Laurent Sasportes & Peter Kowald (doublebass)  
 NEW YORK, The seventh Annual Vision Festival May 2002.



This year, the organizers decided to shun sympathetic rockers (past performers have included Yo La Tengo and Cat Power), group the dance programs at the end, and use CB's Lounge (host of its own biweekly jazz series), which had difficulty accommodating some of the larger ensembles and crowds. The song-and-dance combinations at the Center were an embarrassment of riches: Jean-Laurent Sasportes's lovely, pathetic characters emoting to master bassist-chef Peter Kowald, Miriam Parker's yearning gestures in response to Charles Gayle's saxophone, Christine Coppola and Mat Maneri's ambitious multimedia Greek mythology, and the comic psychodramas of K.J. Holmes with trumpeter Roy Campbell.





Jean Laurent Sasportes & Peter Kowald (doublebass)  
TORONTO „TRIBUT TO PINA BAUSCH“ 2001 October 1st.

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# The magic of movement and sound

## DANCE

**Jean Sasportes and Peter Kowald**  
At the du Maurier Theatre  
in Toronto on Monday

REVIEWED BY PAULA CITRON

Some of the marvellous byproducts of Harbourfront Centre's World Leaders: A Festival of Creative Genius, are the ancillary events.

Germany's greatest contemporary choreographer, Pina Bausch, will be honoured on Oct. 30, and in advance of her homage, Harbourfront and the Goethe-Institut brought Bausch dancer Jean Sasportes and composer/double bassist Peter Kowald to Toronto for a joint concert. The evening was nothing short of brilliant.

The revered Sasportes began performing with Bausch in 1979, and, since 1996, has been a guest artist with her acclaimed Wuppertal Tanztheater. He began his own choreographic explorations in 1989.

Kowald, his long-time collaborator, is considered the jazz improviser nonpareil among European cognoscenti. The man can make sounds jump out of the double bass that defy belief. When two artists of this magnitude come together, their combined imaginations produce magic.

The evening began with the duo performing *Short Pieces*, three winsome character studies in dance.

As Sasportes's various characters travelled their brief journey across the stage, Kowald accompanied the dancer with a series of reverberations from his bass fiddle that seemed to mirror their most intimate secrets. The symbiotic relationship between the two men was astonishing.

Not surprisingly, given the Bausch connection, Sasportes is drawn to portrayals of "sad sacks," but he treats these creations with compassion, dignity and melancholy humour. The diminutive dancer has a body of plastic, and his amazing physical control is such that he can bend and distort his shape at will until the transformations take on personalities of their own. There is not one move he makes that does not add detail to the created person's profile.



Dancer Jean Sasportes emerges from the primordial clay in Pina Bausch's work *From the Earth*.

*Security* portrayed a nebbish in a too-tight jacket, oversized spectacles and silly bow tie, who tries desperately to fit in at a social gathering, a portrait crafted by alternating tentative movements with

bursts of energy. *Young Girl*, in her ill-fitting dress and mousy hairdo, was rendered in a minimalist style — a series of delicate gestures and frozen poses. *Diva*, in her silver sequined top, long sarong skirt and sunglasses, was the saddest of all, as Sasportes's jerky, tottering, off-balance movement created a picture of a woman whose life is falling apart.

The program was completed by *From the Earth*, a "birth-to-life" exploration in the style of the Japanese dance form known as *butoh*.

The first image of Sasportes was an egg-like figure attempting to break through a cocoon of layers of sticky, cotton gauze. The rest of the dance followed this creature's torturous journey, from breaking free to standing erect, with the dancer dripping from head to foot in primordial clay. The most fascinating aspect of this piece is that Sasportes barely moved a muscle, yet each isolated gesture spoke volumes.

Once again, the great Kowald generated a score for the piece that was sensitive and intuitive.

For information on other Pina Bausch-related films, lectures and video presentations, call the Goethe-Institut at 416-593-5257, or go to [www.worldleadersfestival.com](http://www.worldleadersfestival.com)



# Jean Laurent Sasportes & Peter Kowald (doublebass) MANNHEIM, Stadtheater, Festival Danse du Monde, May 2001.

So knüpfte der letzte Abend im immer gut besuchten Stadthaus nahtlos an die vorangegangenen an, ja er setzte sogar mit der Uraufführung von «Zwischen zwei Türen» von Jean Laurent Sasportes einen weiteren Akzent.  
Manheimer Morgen.

«Zwischen zwei Türen» von Jean Laurent Sasportes: vielleicht haben die pantomimischen Elemente in seiner Arbeit deswegen eine besondere Qualität, die nie bei äußeren Effekten bleibt, sondern immer das Wesentliche trifft.  
RHEIN-NECKAR-ZEITUNG

## dancing with PETER KOWALD (doublebass) WUPPERTAL in der Rathaus-Galerie June 1997

### Das schale Glück im Konsumrausch

Duo Sasportes/Kowald in der Rathaus-Galerie

(sc). „Short Pieces“ nannte sich diese Tanzperformance von Jean-Laurent Sasportes und Peter Kowald auch schon zu früheren Anlässen. In der Rathaus-Galerie wurde jetzt eine besondere Fassung im Rahmen des 2. Wuppertaler Theatersommers aufgeführt, die Passanten und Konsumenten irritieren, das Zielpublikum des Duos jedoch begeistern konnte.

Doch waren der Konzentration der Zuschauer enge Grenzen gesetzt, hatten sie doch die Aktionen des Tänzers über den ganzen inneren Galeriebereich und mehrere Etagen zu verfolgen, was schier unmöglich war. Kontrabassist Kowald verlor sich als musikalisch-improvisatorischer Stimulator in den Dimensionen des Schauplatzes. Die Lautsprecherverstärkung kam oft kaum über die natürliche Geräuschkulisse hinweg, die wiederum doch in die Darstellung

integriert war. Auf der ganzen Skala seiner vielfältigen tänzerischen und mimischen Ausdrucksmittel sind die von Sasportes dargestellten Figuren Scheiternde.

Da entleert eine abgerissene Gestalt aus seinen Taschen Unmengen von Münzgeld auf den Stufen. Oder sie bewegt sich zwischen Caféhausbesuchern mit den affektierten Posen von Schaufensterpuppen. Konsumrausch scheint nur schale Glücksmomente zu vermitteln. Sasportes' Gestalten berichten meist von den neurotischen Seiten des Konsums: Kaufzwängen, Kleptomanie, Exhibitionismus. Transvestitentum. Manchmal sind sie von den Verlockungen auch völlig ausgeschlossen. Es ist sicher mutig von den Betreibern, sich ein solch kritisches Programm ins Haus zu holen,



Jean-Laurent Sasportes tanzte auf den Treppen der Rathaus-Galerie.  
Foto: Andreas Fischer

Jean Laurent Sasportes & Peter Kowald (doublebass)  
WUPPERTAL in the Arrenberger Forum March 1998.

SHORT PIECES 1

# Der Tanz und die Musik: Ein ganz besonderes Duo

Jean Sasportes und Peter Kowald zeigten  
im Arrenberger Forum die  
Früchte ihrer Zusammenarbeit.

Von Anne Kathrin Reif

„Jeder Mensch hat ein Gesicht“, sagt der französische Philosoph Emmanuel Levinas. Gewiß — aber Jean Sasportes hat ein besonderes Gesicht. In vielen Stücken des Wuppertaler Tanztheaters von Pina Bausch, dem der Tänzer seit 1979 angehört, trägt es zu deren unverwechselbarem Charakter bei. Das wesentliche Prinzip des Tanztheaters: den Zusammenhang sichtbar zu machen zwischen dem, wie ein Mensch sich bewegt und dem, was ihn bewegt, hat Sasportes auch für seine Arbeit als Solo-Tänzer übernommen. Ob der „inoffizielle Mitarbeiter“, das „Mädchen“ oder die „Diva“ — es sind unendlich traurig-komische, anrührende Figuren, die der

Tänzer in den gleichnamigen „short pieces“ entstehen läßt.

Anders, als das auf der großen Bühne möglich ist, erlaubt ihm die geringere Distanz zum Publikum, auch mit kleinsten Nuancen zu arbeiten. Wieviel die Art, einen Fuß aufzusetzen, einen Finger zu heben, ein Lächeln zu wagen, über einen Menschen und sein Leben erzählen können, führt Jean Sasportes eindrucksvoll vor: Das ist Tanz bis in die Gesichtsmuskeln.

Kongenialer Partner dieser Solo-Arbeit ist der Kontrabassist Peter Kowald, weit über Wuppertal hinaus bekannt als einer der Protagonisten des europäischen Free Jazz. Der Solist, der kürzlich mit dem hochdotierten Deutschen Jazzpreis ausgezeichnet wurde, erweist sich hier als überaus sensibler Duo-Partner.

Bei allem Spielraum für Improvisation und obwohl er wie sonst auch völlig in sich gekehrt mit seinem Instrument zu verschmelzen scheint, spielt Kowald nie am Geschehen vorbei, sondern trägt, unterstützt und ergänzt in jedem Augenblick die Bewegung des Tänzers.

Die „short pieces“ sind als „work in progress“ zu verstehen; sie verändern sich, neue kommen hinzu. Während in den früheren Stücken eine Figur Ausgangspunkt des Zusammenspiels zwischen Tänzer und Musiker ist, wird jetzt auch der umgekehrte Weg versucht: Die Musik eröffnet den Raum, in den hinein sich die Bewegung entwickelt. Als erstes Ergebnis war das Stück „When the troublers come...“ zu sehen, das als ebenso gelungen gelten kann, wie die davor.

Auf die weitere Entwicklung dieser fruchtbaren Zusammenarbeit darf man gespannt sein.





SHORT PIECES 1



## Form ist Trumpf und Narziß tanzt

Kontraste bot am Wochenende die „Werkstatt“-Bühne: mit Robert Solomons Choreographie „Ringler“ und dem Duo Sasportes/Kowald.

Von Ute Christine Bakus

Gab es bei Solomon formstrenge Tanzkunst zu sehen, führten Jean-Laurent Sasportes (Tanz) und Peter Kowald (Kontrabaß) in der vom Kultursekretariat NRW initiierten Reihe „ex tempore“ ein expressives Duett vor.

Nach längerer Zeit stellte sich der in Düsseldorf lebende Solomon erstmals wieder mit einer abendfüllenden Choreographie dem Publikum. Gleichwohl knüpft „Ringler“ an frühere Arbeiten wie „Abstrakte Kunst I und II“ an, in denen er bereits Musik und Malerei dieses Jahrhunderts mit modernem Tanz zu einem Gesamtkunstwerk zu verbinden suchte.

Mit „Ringler“ begibt sich Solomon gemeinsam mit Timea Sziraky und Ma Pilar Alba zu Debussys Streichquartetten auf die Spuren des Impressionismus. Mittels Dia-Projektionen taucht er die Bühne in einen Farbrausch, in dem sich die Tänzer, fast durchgängig mit Objekten wie Fahnen oder Pyramiden ausgestattet, bewegen und so mal ins Bild versinken, mal aus ihm hervortreten. Stets gegenwärtig ist Solomons Bestreben nach reiner Ästhetik, die mit geradezu majestätischem Ernst zelebriert wird. Nur manchmal, dann aber mit Verve, zeigen sich ironische Passagen, etwa, wenn er die Musik im Vaudeville-Stil interpretiert.

Konzentriert sich Solomons Arbeit ganz auf die Form, so prä-sentierten Sasportes/Kowald mit

ihren „Short Pieces“ nahezu das vollkommene Gegenteil. Dabei bewiesen sich der langjährige Solotänzer Pina Bauschs und der Modern Jazz-Bassist von Weltklasse als eingespieltes Team, das in fünf improvisierten Szenen bis an die Grenzen des künstlerischen Ausdrucks wie körperlicher Machbarkeit geht. Was freilich vom Publikum zugleich höchste Anspannung und Konzentration erfordert.

Am besten bewies das Duo seine Kunst nach der Pause, als Kowald zunächst viertelstundenlang sein Instrument bearbeitete und traktierte, um ihm auch noch die absonderlichsten Geräusche zu entlocken. Erst nach langem Intro bewegt sich in der hinteren beleuchteten Ecke eine fremd anmutende Kreatur. Mit Lehm beschmiert, in einen nassen übergroßen Strickpullover gehüllt und in Zellstoff wie in einem Netz gefangen, sucht sich Sasportes unendlich langsam zu 'entpuppen' – sensibel gelockt von Kowalds Saitenklängen.

Im Vergleich dazu wirkten die Eingangsstücke fast wie Aufwärmübungen, derart leicht und wie aus reinem Spaß erdacht. So wenig Kowald die schrillen Töne scheut, so sehr erkundet Sasportes das komödiantische im Tanz. Spinnengleich krümmt er seine Glieder, um gleich darauf mit großer Gebärde zu tänzeln. Seine Figuren scheinen allesamt wie zufällig auf die Bühne geraten, die sie mal mit demütiger Scheu, mal in narzißtischem Überschwang 'helmsuchen'.

WA 15.10.96

Jean Laurent Sasportes & Peter Kowald (doublebass)  
MUNSTER, Festival „Ex Tempore“ October 1996

SHORT PIECES 1



**Münsterisches Feuilleton** Mittwo

## „Kurze Stücke“ mit Tiefgang

### Neue Veranstaltungsreihe fördert junge Bühnenkunstform

Im Rahmen von „ex tempore“, einer neuen Veranstaltungsreihe des Sekretariats für gemeinsame Kulturarbeit in Nordrhein-Westfalen, zeigen Peter Kowald, Kontrabaß, und Jean Laurent Sasportes ihre Produktion „Short Pieces“, am Freitag (18. Oktober) in der Kulturschiene, Berliner Platz 23, um 20 Uhr.

„Kurze Stücke“: Bauprinzip schon mehrerer Programme des Duos aus dem Wuppertaler Musiker und dem Solotänzer des Pina-Bausch-Ensembles. „Ur“, „Mädchen“ und „Stock“ hießen die ersten.

Jedes einzelne Stück folgt einem anderen formalen Gedanken, eine Figur oder ein Kostüm, ein Bewegungsablauf oder ein musikalisches Motiv legen den Charakter fest. Innerhalb des Rahmens bleibt Raum für das Improvisieren.

Immer dreht's sich dabei um Gelingen und Scheitern: Ist der Tanz überhaupt möglich? War er es je? Kann der Mensch sein, was er ist? Kann einer das, was er nicht kann? So stellt das künstlerische Streben sich selbst fortwährend in Frage.

Mit „ex tempore“ präsentiert das Sekretariat für gemeinsame Kulturarbeit in NRW von September bis Dezember 1996 eine neue Veranstaltungsreihe, die Improvisationsmusik und modernen Tanz gemeinsam auf die Bühne bringt. Zwei Großstädte beteiligen sich. Mit diesem Konzept wird eine noch junge Form der Bühnenkunst gefördert. Bislang gab es auch in Nordrhein-Westfalen, das als Land des modernen Tanzes gilt, nur wenige spartenübergreifende Aktivitäten.

Kartenvorbestellung: Tel. 02 51 / 54 892, cuba-cultur.

Jean Laurent Sasportes & Peter Kowald (doublebass)  
PARIS, THÉÂTRE DUNOIS Mai 1995

SHORT PIECES 1



THÉÂTRE DUNOIS

## De l'importance du musicien

**F**idèle à sa ligne de conduite, Cécile Louvel se produit à nouveau seule. Égale à elle-même, un tantinet précieuse. Sa dernière création, *Laisse-moi te dire en permanence*, parle de la femme, de son humeur changeante et fugitive, de ses angoisses, d'elle-même, petit oiseau triste et solitaire que sa comparse, la merveilleuse pianiste Catherine Cheyssial, malgré tout son entrain, ne parvient pas à déridier. Un mur la sépare de son public. Il aurait pourtant suffi d'un tout petit brin de poésie pour rompre la glace.

Cette glace, Jean-Laurent Sasportes l'a fait fondre dès les premières secondes. Ce n'est pas lui qu'il met en scène dans *Short pieces* mais d'autres personnages ordinaires dont il avait scannerisé le comportement : il les évoquait par petites touches acides mais pleines de justesse. Pince-sans-rire satirique, sa grande présence et ses gestes bruts hérités de Pina Bausch allaient droit au but, comme un direct à l'estomac, laissant le public médusé par une telle richesse inventive. S'il fallait le comparer à un danseur français,



Short pieces. Jean-Laurent Sasportes et le contrebassiste allemand Peter Kowald.

je mettrais en avant le nom d'Yvon Bayer, dans un registre un peu différent. Lui aussi s'était entouré d'un prodigieux musicien, le contrebassiste allemand Peter Kowald ; ses surprenantes improvisations, caractéristiques de l'école allemande, parvenaient parfois à détourner l'attention du danseur, pourtant fascinant.

Il n'est pas toujours possible pour un danseur de s'adjoindre un, voire plusieurs musiciens. Mais quand il le peut, son art se métamorphose acquérant une dimension insoupçonnable, qu'aucune bande magnétique, si parfaite soit-elle, ne permet d'obtenir. Une leçon à méditer.

**Jean-Marie GOURREAU**

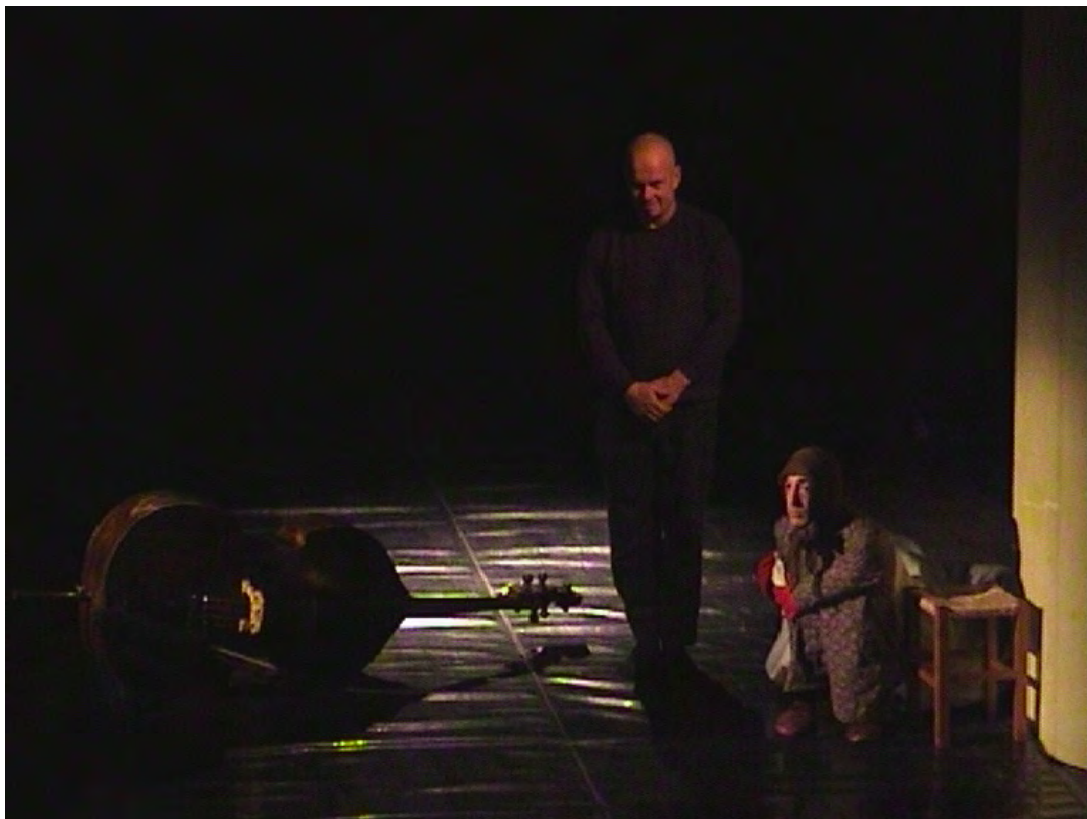


Un jour le ciel...

Once upon a time, many many years ago, the Sky fell in love with the Earth. He dressed himself in the most beautiful colours he could find in his wardrobe and came down to declare his intense feelings to the young and shy planet. The Earth, listening to the Sky's warm words, could not hide her own feelings and both of them understood that this moment could be the beginning of a beautiful love story. But as the Sky almost trembling wanted to touch the Earth's lovely face, he realized with horror, that having no arms and no hands, they had with exception of thoughts, no other way to express their feelings to one other. "Never mind" said the Sky, "true love has no need of more than feelings" and thinking about the sweet kiss he dedicated to his young love, he went back to his home, promising to come back soon. Indeed the Sky did visit the Earth as often as possible, but every time he was feeling more and more sad about the fact that they hadn't the possibility to make love to each other. One day he decided to talk to God about their problem. At first, as He listened to his son's complains, God found the situation quite amusing. However, after a time, God realized that the Sky was getting more and more depressed every day and getting steadily always more and more grey. So God decided to find a solution. One day, while watching the few human beings who were living on the Earth, he felt that there was maybe the key. God said to the Sky: "Tomorrow morning stand close to your fiancée and you will see what will happen."

So on the following morning the Sky came down close to the Earth and waited there. It was Saturday morning, market day in the village where the few human beings used to live. Like every Saturday morning, they were all in the village square talking to each other and exchanging goods they had. Everything was as usual, but suddenly the Sky felt a kind of electricity in the air.

The sky saw that the youngest human beings were carrying the drums which they usually used to summon everyone when something important was to be said. One, two and then ten of them started to hit the skins of their drums. Very soon the whole population was there in front of the drummers, waiting for the message. The drummers did not stop playing however, they kept instead on playing together, building a rhythm that the other villagers never heard before. Not understanding what was happening, the villagers were standing there listening to the music and very soon some of them started to move their bodies unconsciously as they didn't belong to them anymore. Their feet started to hit the ground rhythmically. After a while everybody on the market was dancing, enjoying themselves as never before. The sky who was watching this incredible scene almost forgot the reason why he was here. He could feel the strong and beautiful Energy of the human beings who for the first time of their existence were discovering the joy of dancing. He could feel the presence of his fiancée close to him and he very naturally felt the desire to take her in his arms; then the miracle happened: he realized that just expressing the desire of holding her, was enough to make it happen, and both of them, the Earth and the Sky, understood that every time a human being will dance, they will be able to love each other.





## Technical request

„Short pieces I and II“ can fit to many different kind of stage but request a minimum equipement for the lightning

### Lightning Technical request:

Certain pieces request some special lights, but for the general lighting we need at minimum about 10 PC (0.5 KW for a small scene, 1 KW for a big one).

For the special lights concerning certain pieces, we have to consider that the programme of the evening will be setted ba Jean Laurent Sasportes in regards to the stage and the environnement of the performing place, but it is still possible to give some technical information about certain pieces:

- a follower spotlight on support and a technician to control it. (for „Diva“)
- 3 profiler to be able to build a light corridor (for „Ur / Chikara“)

### Scenery technical request:

A dance carpet is necessary in any case where the floor could present some risk for the dancer's feet.

For „Ur / Chikara“ Jean will be covered with liquid clay and cross the scene on a diagonal line. So there will be a trace of clay on the scene and if there is any performance following, you have to consider how to protect the dance floor (with an extra piece of dance carpet). We'll also need a mat to protect the floor behind the box where Jean will be prepared. The clay is easy to remove with some hot water, so if there is no performance following, there will be no problem and you won't have to cover the stage with a second dance floor, there will be just the first dance floor to clean up.

Otherwise, the following objects will be needed:

- One plastic bucket (for „Ur / Chikara“).
- A wooden box (for „Ur / Chikara“)
- A wooden chair, a big blanket (for „the old woman“)
- A bag of small money (for „Money“). We can bring that ourself but if we travel by plane it is more convenient to get it on place.

### Rehearsals possibilities:

Lightning set up and rehearsals can be done during the performance day but we do need then the stage and technicians from morning 10.am.(incase of an evening performance).

One person will be travelling with us from Germany as stage assistant but we need one or two technicians for setting the lights and one for conducting the lights during the performance.