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Choreography

craft and vision

Developing and Structuring Dance
for Solo, Duet and Groups

Choreography.

80% of a choreographer's work is knowing your craft!

Most choreographic techniques work regardless of the choreographer's own dance skills.

Dance.

Like music, dance permits us to participate in the sensations and moods of the soul. Dancers do not perform like a musicians – they inhabit existence in the moment of movement. Like music, musicians capable of throwing light into the gaps between emotional states, which would otherwise remain hidden within human beings. Dance can comprehend things of the soul and magnify them until they become visible – it is capable of expressing heaven on earth. Its substance is an intermingling of knowledge and the non-verbal that no academic treatise can define. There lies an unfathomable mystery in dance which we may musicians approach at a moment of movement. Within the essence of dance, there is a core which exudes a fascination we can locate emotionally as we encircle it. Dance is the seeking after this inner core, in order to come closer to the mystery – within movement.

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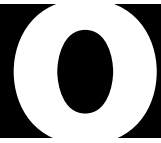
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Introduction





A great number of choreographers are self-taught. Many arrive at dance by a round-about route, bypassing dance training and entering the dance world directly as choreographers. In dance training, on the other hand, dance students are rarely taught any sound choreographic techniques. At best, those who are interested in choreography will have the opportunity of putting their work up for discussion, but they are hardly ever given insight into different methods of how to develop a piece of dance, simply because many teachers do not follow a specific method themselves. The examination of what makes a piece a success or a failure is rarely included in dance training.

Many of the themes discussed in this book are addressed in practice and theory as part of choreography courses offered at some universities. These educational institutes differ in terms of how they divide up the individual elements that comprise the subject of choreography, sometimes considerably, and they differ as to where the focus will lie in their particular course.

This is a book for dancers, choreographers, directors, performers and teachers. It offers comprehensive insight into a variety of approaches that can be applied in the development of contemporary choreography, providing choreographic tools with which dance pieces can be adapted and analysed. It is, so to speak, an overview of the methods you can use to transform an idea into its realisation, the stageproduction.

Further, I will address the process of structuring a dance piece and the theme-related development of movements, as well as elementary components of dance pieces such as composition, movement qualities and spatial laws. Some of the individual chapters, such as those discussing set design, film and lighting go beyond the subject of choreography, examining these fields of expertise so close and important to the staging of dance.

If you are not a dancer, reading this book will give you an insight into the choreographic process and thus offer you the opportunity of developing a closer understanding of the world of dance.

Each chapter contains field-tested exercises that are useful for dancers as well as actors or other performative artists whose main focus isn't dance.

Becoming a choreographer

From dancer to choreographer

Most dancers who have been dancing all their lives, always focused on their own bodies, will at some point begin to choreograph. The step from dancing to choreographing presents a radical change in a dancer's working methods. Whereas before they were busy checking their shoulder placement, their turnout and their pointe, now as choreographers they are confronted with things outside of the body. From one day to the next, they have to shift their attention from their internal space to what is around them. They have to see things from different points of view, develop a vision, research a theme, and withstand the pressures of production.

The change of focus from inside to outside alone requires an immense amount of strength. As a choreographer, you are the decision-making authority in the piece. As a dancer, you are told what is right and what is wrong. Jumping in at the deep end as a young choreographer, it usually doesn't take long until you find yourself overwhelmed, and even if you are outrageously talented, you may find that no-one is born a master choreographer.

Career changers

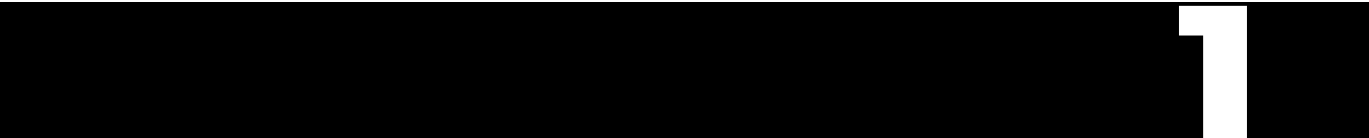
In the experimental theatre scene (whose techniques often also inspire the more established theatres), you will find directors who do not have the slightest idea of the nature of dance, let alone about how to harness the potential of dancers in the staging of a multidisciplinary performance.

They will have an idea, a mental image of their dance scene; what they lack, however, is a methodical approach towards developing that scene. Visualising a scene takes place in the mind's eye, it is made up of intertwining emotions and abstract sensations that are hard to unravel, and has nothing to do whatsoever with real people treading the real boards in a real theatre.

It doesn't matter how well you describe your vision to your dancers - they will never see what you see. They will always see their own mental images. Flesh out your ideas as you may, what your listeners visualise will always be something different; it is always their own image. Rehearsals are usually swarming with different mental images, and there is an infinite number of ways how to translate an idea into a scene – every dance troupe has to approach this in their own way.

Sub-text and spirit





When we watch a dance piece, we see more than just human bodies. We perceive energy, spirit, soul in a dance performance – or the lack thereof. It is, therefore, worth asking how we, the choreographers, can fill a mere set of steps with a deeper meaning, a subtext that touches the audience. Without this subtext, the performance will seem disappointingly empty, no matter how sophisticated the choreography or how excellent the dancers. Spectators will walk out feeling unsatisfied, but unable to put their finger on what they were lacking, and the critics' reviews will be along the lines of 'Pretty, but predictable'.

It takes more than dance steps to provoke an emotional response in an audience. It takes more than dancers who play their part in the piece. What makes dance come alive is when we witness dancers feeling their movement. In a group piece, we will notice how each dancer experiences their steps differently, sometimes opposing another dancer's feeling, sometimes harmonising with it. Many choreographers expect their dancers to innately know the secret behind the dance steps and be able to share it with the audience through their 'expression'. Unfortunately, this hardly ever works. The dancers don't know what kind of expression is expected of them. I recently overheard two dancers talking about how they often didn't know what they were supposed to represent, and how difficult it was to dance expressively when they didn't really know what the dance was about. They worried about making mistakes, and they solved this problem by holding back their own emotion and just moving with 'general expression'. Is this what a choreographer really wants? 'General expression'? If that is not what you want, you will need to inspire your dancers. Let them feel. Encourage them to nurture and show emotion in their dance.

Drawing on internal resources

For many people, art is the expression of an inner conflict or tension. They draw from this tension when creating their art. Imagine, for instance, a man moving from Greenland to New York. He cannot get used to the confined spaces. Before his mind's eye, the houses are constantly overlaid by visions of wide-open spaces. His sense of constriction and his longing for open space create tension within him. From this tension emerges the desire to produce a dance piece expressing these thoughts, and to share his experience with other people living in New York.

If you want to use material from an internal conflict in a dance piece, you need to find a connection, an open channel between your inner reality and the outside world. Merely seeing images of wide, open spaces between skyscrapers doesn't make our Greenlander's experience a piece of art. He needs to be able to translate his sentiment into movement, and then check whether his translation truly expresses his experience. So our channel has to work in both directions – inside to outside, and outside to inside. Developing and refining this channel is key to any artistic work, because it is only with open, fine-tuned channels that we can connect to both our inner selves and the outside world, feel how we react to the world, and feel how it prompts us to create dance pieces.

Naturally, going through everyday life with our channel wide open also makes us vulnerable – without walls around our soul, unprotected, out in the open. You will feel when you are open, allowing the world inside, and when you are keeping it out. When you completely shut out all external impulses, you may notice that you keep choosing the same topics for your pieces, or you may feel as if you were running out of ideas altogether. In the end, it is our choice: either we can be satisfied living between constant repetition and total lack of material, or we decide to work on the connection between ourselves and the world, inside and outside.

Choreographers are always training their dancers. On one hand because better dancers means better dance pieces, and on the other because choreographers improve their own practice while training their dancers. So if you work with your dancers on developing their internal resources, you will benefit from it as well.

If you use one of the following approaches to your material, your dancers will need to be familiar with the theme you want to develop:

Guided composition	The dancers improvise and react to directions from outside.
Visualisation	Basing movement on imagery.
Identification	Moving according to a previously outlined character sketch.
Emotion	Developing movements from a set emotion.

Intention

Whether you are putting together a show dance repertoire or developing artistically authentic material as an expression of your innermost self, each movement, each set and each piece has an intention and an associated stylistic form.

Connection between intention as a whole and movement



Overriding form



Intention for the set

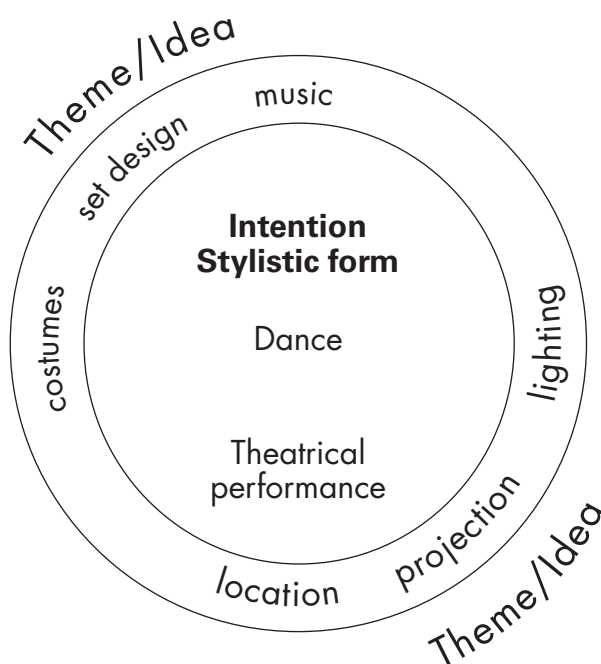


Movement intention

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Theme – Structure – Dramaturgy

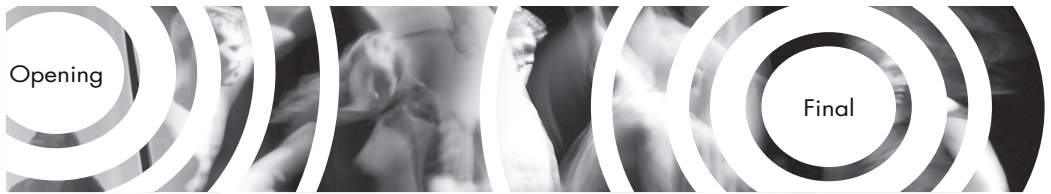




Even before a piece is created and staged, its energy is already there. It translates into the choreographer's impetus, seeking its expression. The form of the energetic expression is made up of different elements gathered around a central theme or idea.

You can choose any theme or idea: movement for movement's sake, the occupation of the Central African states, simple dancing to music, or experimentation, but you must have one, otherwise you have nothing to develop. Everything you bring together to create your performance, the dancers, the lighting, all the elements that are external to the choreographer, none of it exists unless you can develop an intention from an impetus.

The structure of a dance piece



The structure of a piece extends from its opening right through to the finale.

Imagine that you are sitting inside a bubble of acrylic glass that is flying through a landscape. The bubble ducks and dives through a narrow thicket, branches whipping its sides, then plunges into a strange, sinister mass that silently oozes past. Your vehicle picks up speed, the mass through which you were struggling disappears, and you are shooting through wide open space towards to a funnel. Inside, you come upon a road and start to travel down it. But the bubble starts to skid, hurtling along out of control, until it bursts, and you land on soft, pillow-like ground.

The spectator is the traveller in the bubble; the piece you are choreographing is the landscape, and it is up to you how long the action stays in which part of your landscape. If you look at the whole journey, it is the shifting between environments that makes up the structure of the piece. If, several minutes into the piece, the audience get the impression that they are on an never-ending road, stretching into the distance, they will lose interest in that road, because they don't have to engage with what you are doing. They can engage if you structured the landscape accordingly so that they are caught up, effortlessly, in what is happening. To achieve this, you need to develop a sense for when your bubble has spent long enough in each respective environment, and what kind of environment you next need to plunge into. You design the landscape within your theme according to the journey you want to undertake with your audience, and you choose when to stop and where.

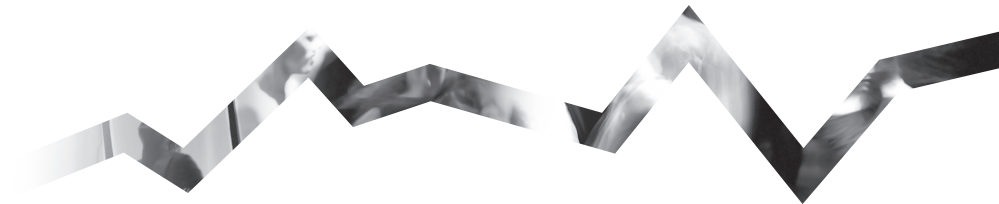
Example

If you want to stage a piece about war, this does not mean that you have to have 15 dancers running about and fighting like madmen. You could show a child walking along a road, or a lone figure sitting motionless. Perhaps you do want to go for the option with the 15 dancers. But will it capture your audience? The different faces of war are different parts of your landscape, and it is up to you to arrange them in a way that keeps your audience interested.

Subtext – Theme



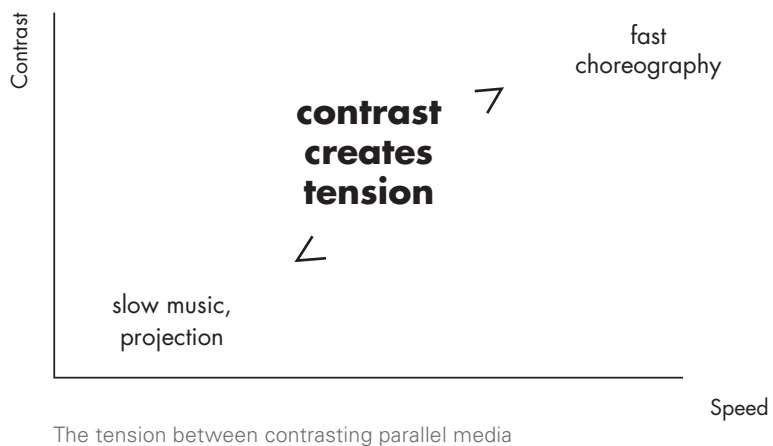
in relation to



the emotional journey
and the dramatic arc

The emotional intensity of a dance piece and its development over time

Do not insist on what you want to see on stage when you are working on a scene. Instead, focus on how you feel when you watch it for the first time in context, without any additional explanation. If it doesn't have the effect you are looking for, change the structure. The same scene might work really well somewhere else in the piece. If you are bound to a particular sequence of scenes, then you will have to consider altering the scene altogether.



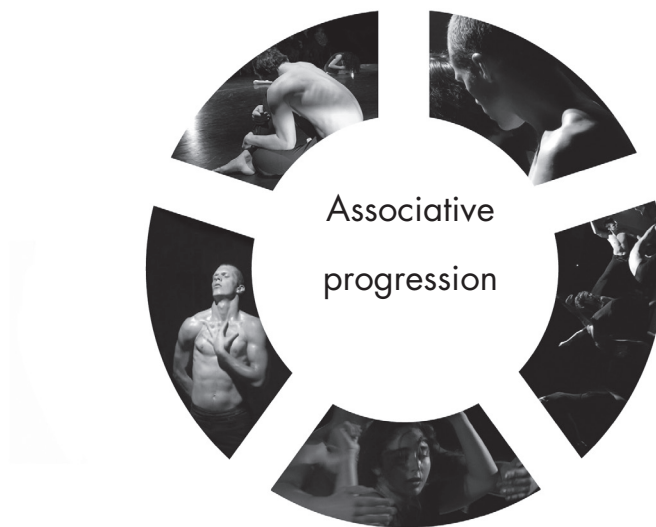
Progression

How you fashion the dramatic arc for your show depends on how the theme is introduced within the piece. Some themes ask for a clear progression towards a finale, others will make you want to embed them in a mosaic of associative images.

Thematic progression



In a thematic progression, the development of the theme from scene to scene creates the arc of suspense.

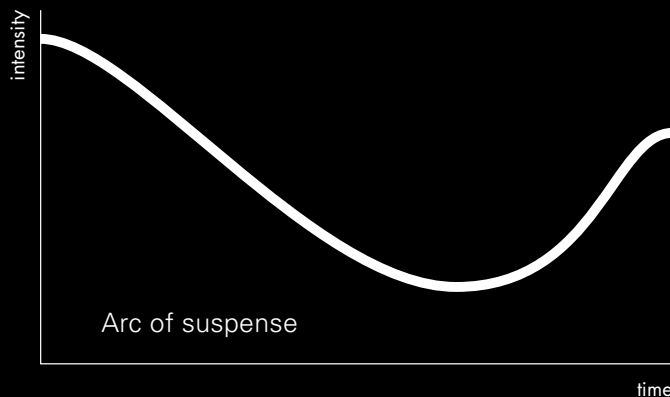


Scenes without a fixed order surrounding a theme in a so-called associative progression.

If you base your piece on source material such as images, biographies or stories, they often suggest a certain dramaturgical progression. By developing your own perspective on this progression, you create a relationship between the source material and your perspective.

How do the individual parameters influence the intensity of a movement?

Parameters of intensity within a movement:



I Study

A draws an 'intensity diagram' that shows different levels of intensity on a time axis and an intensity level axis.

B translates A's diagram into movement, experimenting with parameters of movement that create tension or a sense of ease.

Which elements does B choose to increase and decrease tension?

B arranges movement sequences.

B transfers these sequences to a group of dancers and develops the material.

What possibilities for modification emerge from the group work?

How does B's solo material need to be modified so it can be danced by a group and yet retain the same dramatic arc as the solo dance?

C, who has not seen the diagram, watches the dance and draws a diagram from what she has seen.

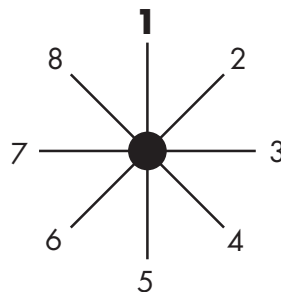
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Design principles



Direction

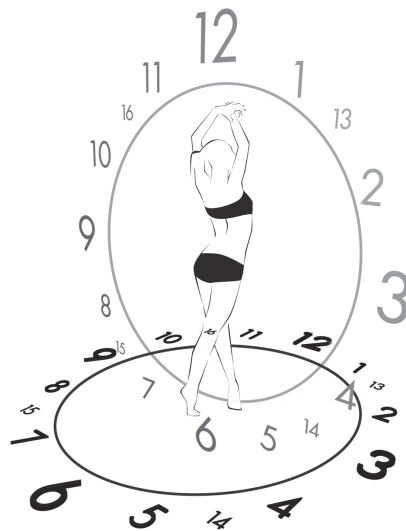
There are choreographers who limit their use of directional movement to forwards, sideways, and backwards. If we add diagonal movements into the mix, we double the options, arriving at eight directions.



8 directions on horizontal level in bisectors and diagonals

This numbering system has the advantage that each dancer immediately knows which direction is called for in the choreography. Each dancer forms the central point of all directional movement wherever they are standing. It does not matter which direction they are facing; direction 1 is always upstage. Regardless of where they stand at any given moment, they can move in direction 5 or direction 2, and so on.

You can also imagine two clock faces, one on the horizontal plane, one in the vertical plane. The vertical clock face can now rotate on the horizontal clock face from 12 to 5 to produce different directions (once you hit 6, the directions will repeat)

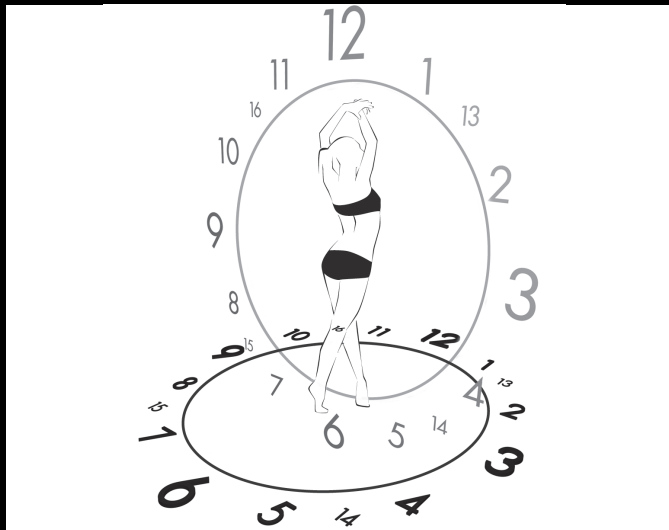


Directions using a system in the form of clock faces in two planes

This system offers 128 directions in space. Whichever system you choose to divide up the dancer's kinesphere into diagonals and straight lines – 114 directions, 128 directions, or a different system altogether – what is crucial is that you develop an understanding of, and sensibility for, the entire range of choreographical expression available to you, using spatial directions within the dancer's kinesphere.

20 different directions

Devise a movement exercise with the aim of working with at least a quarter of the directions from the systems outlined above. Look for organic and unusual links between them. Work with as many body parts as possible.



Dancer standing in clock face system featuring two planes

14-7

7-1

4-2

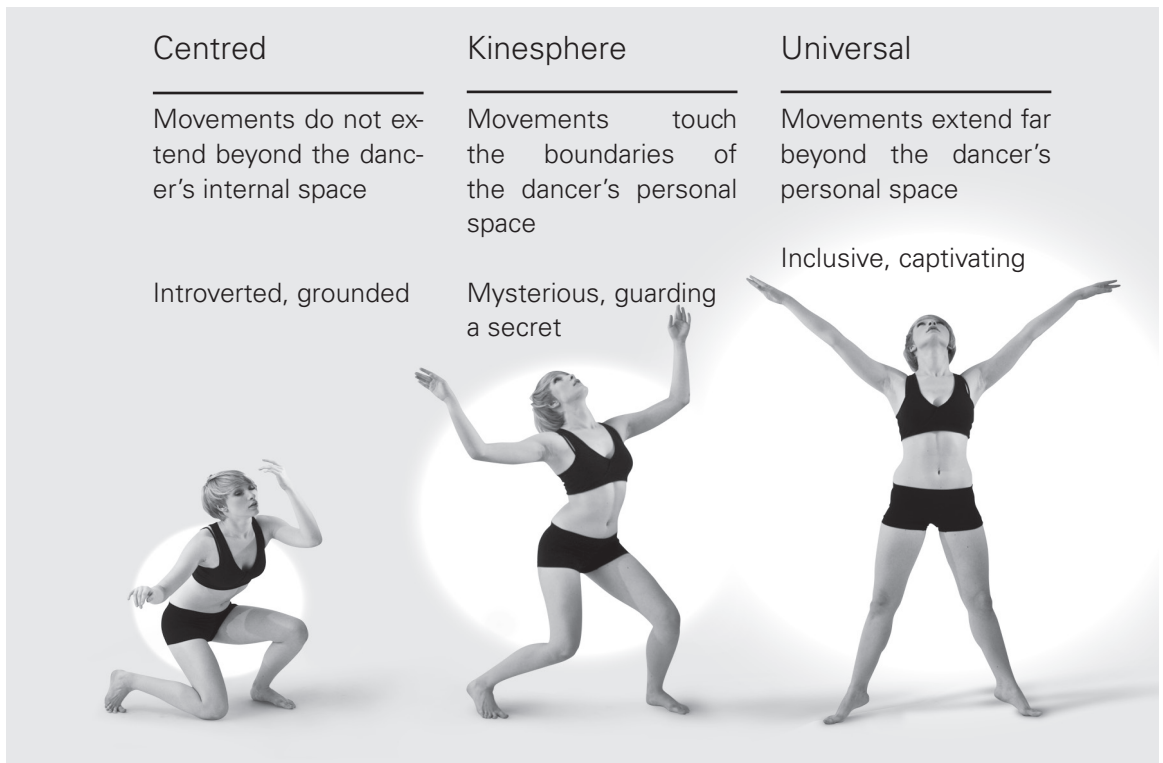
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The limits of internal and external space

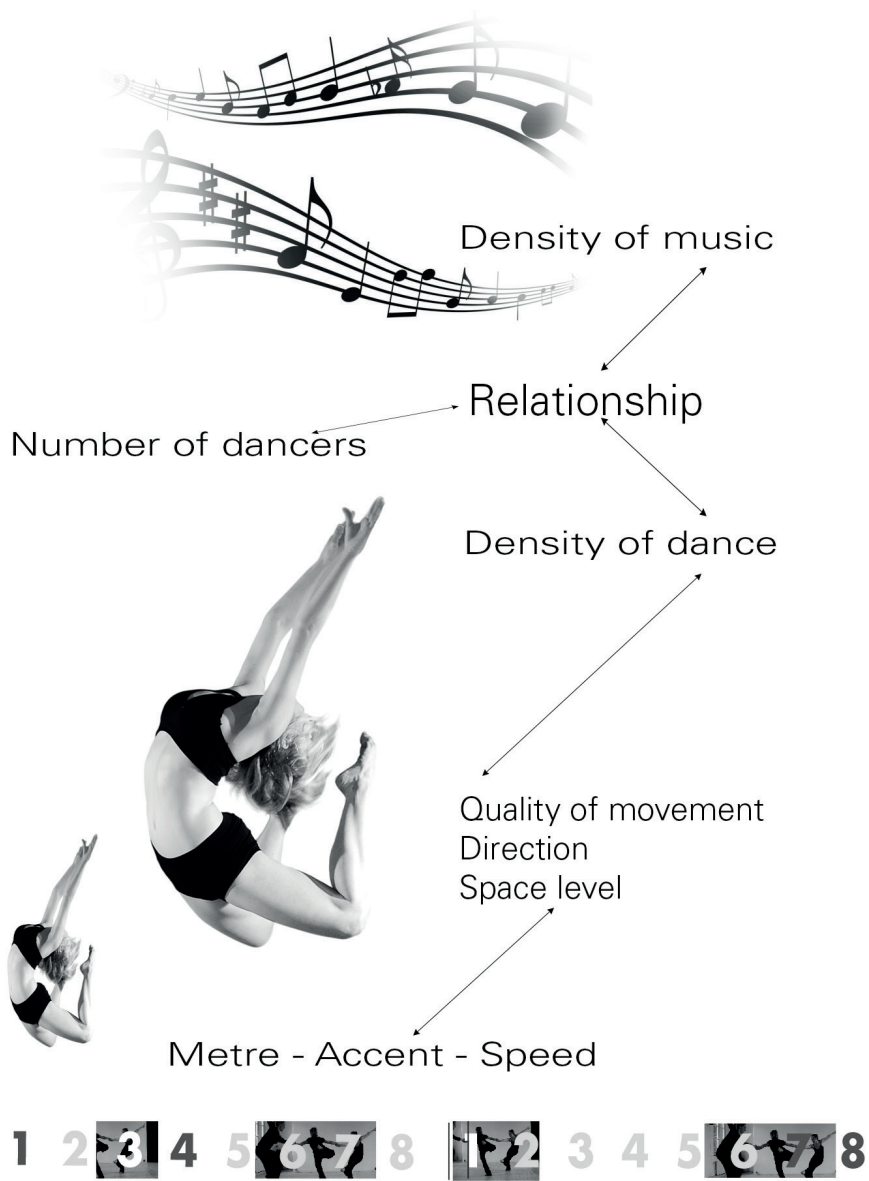
There are dancers whose movements fill the entire stage and project out into the auditorium, while other dancers barely seem to fill their own skin. Successful projection is not a question of dance technique or a well-trained body. It has to do with the degree to which dancers can extend their internal space and share it with the audience.



The boundaries of a dancer's space only seem to be limited.

If you know how to extend and diminish your personal space, you can influence and vary how you claim your space and how much attention you draw to yourself. A dancer who extends her awareness beyond her personal space will be much more visible than one whose intention never projects beyond her kinesphere.

As a choreographer, you have to connect with people all the time. You need to be sensitive and able to put yourself in someone else's shoes, so your own personal space must be thin and permeable. If the connection between your inner self

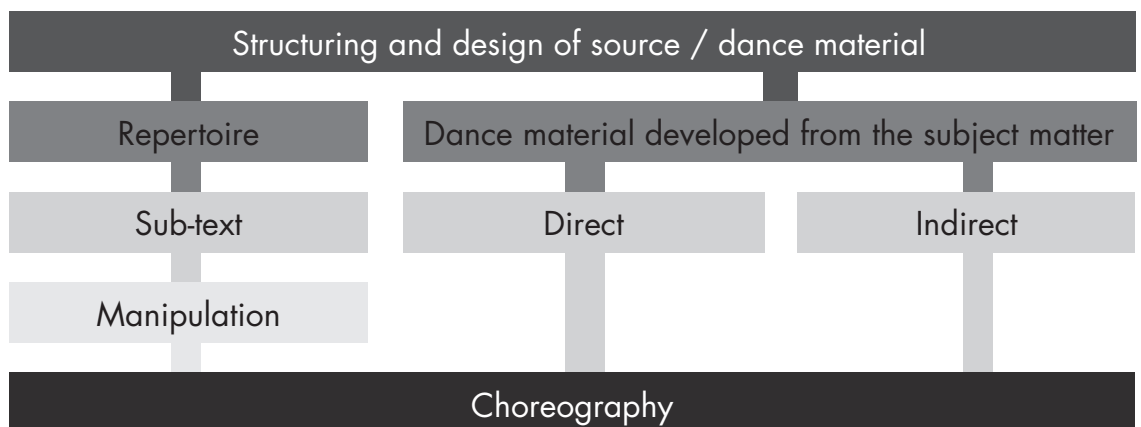


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Thematic development



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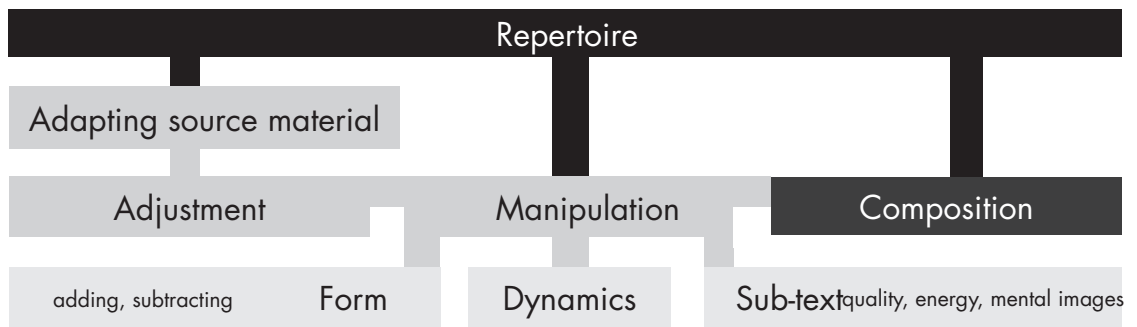
Connections between theme and dancer

When Vaslav Nijinsky choreographed the legendary *L'après-midi d'un faune* in 1912, he transcended the repertoire he had worked so hard to achieve. The great acrobatic movements of the classical ballet, drilled hour after hour at the barre, were free of thematic context. But Nijinsky let himself be guided into movement research by his theme, and from this research his dance emerged.

Taking a risk like this was incomprehensible to many of Nijinsky's contemporaries. Wasn't it the 'Ballets Russes' repertoire that had secured unimagined fame for the company, and for Nijinsky himself? Why did he take such a risk with the success of his dance piece and his reputation as a choreographer? He could just as easily have captivated audiences by merely showcasing his skill and talent in the classical repertoire. One can only conclude that, however well a choreographer masters his repertoire, it may not give him the depth of personal satisfaction that he desires. Depending on how skilful you are at implementing the repertoire in the particular context of your piece, how successful your dancers are at interpreting it individually, and how precise you wish to be with the material, you may not have to generate your own movement material. You don't have to exchange the safety of repertoire choreography for the slippery terrain of improvisation. All the movements one could possibly learn, drawn from any of the dance techniques in the world, can be increased exponentially by manipulating them and placing them within a specific context. With all of these riches at your disposal, you have enough material to create more more dance pieces than you can possibly stage within your lifetime.

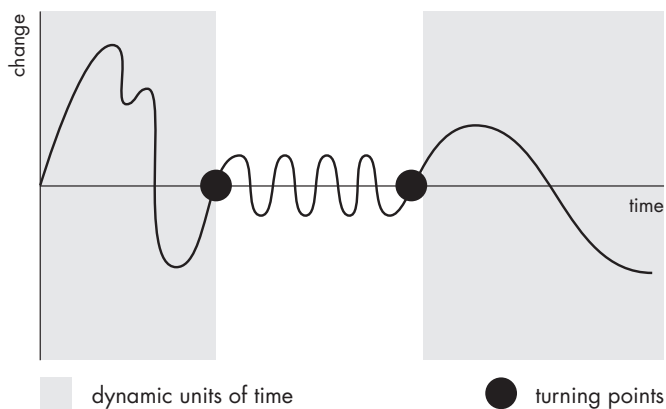
Repertoire

The wider the range of dance styles, forms and movement qualities, the more likely it is that you have access to the kind of movement you need in order to express your theme. The narrower your spectrum of available repertoire movements, the harder it will be to convey the depth of your ideas in the non-verbal language of dance. But even if you can draw on a large variety of styles and techniques, you are still approaching your theme from an intellectual perspective. When you leave the sphere of the tangible, you exchange intellectual reflection for the intangible. Since this is not to everybody's taste, and not everybody wants to approach choreography through thematic research, I would now like to discuss some technical and conceptual ways of working with existing material and steps, and scoring them within a dance piece.



Adapting source material

Once you start working with source material, be it a story or a piece of music, it won't be long before you are confronted with the question of how you can integrate it with your dance repertoire. On the one hand, you want to do justice to the material, but the other hand, you don't want to degrade your choreography to a mere illustration of a source. In order to build a relationship with the material, you will need to familiarise yourself with it. Get an overview of your source first, and then consider different options of how to bring the source and your repertoire into a dialogue with each other.



Example of source material analysis in relation to turning points

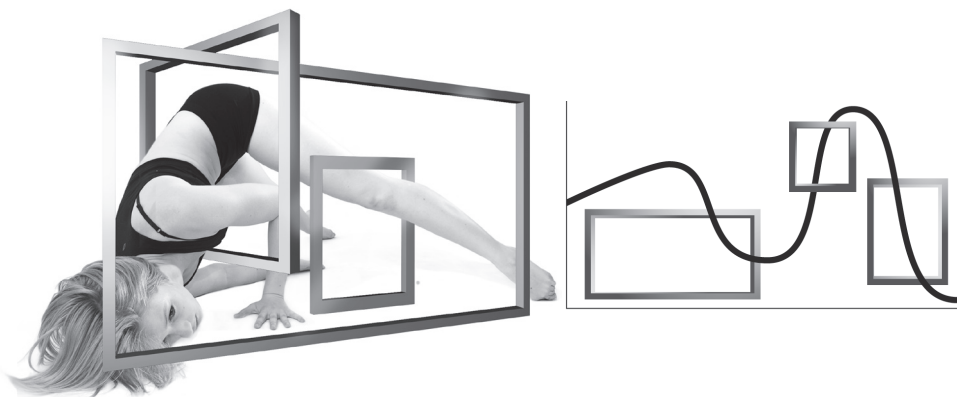
Manipulating available movements

When we work with repertoire movements in a piece, we face two major problems: endless repetition on the one hand and, on the other hand, the wish to be able to modify movement material, either to suit a particular theme or simply to expand our range of possible movements.

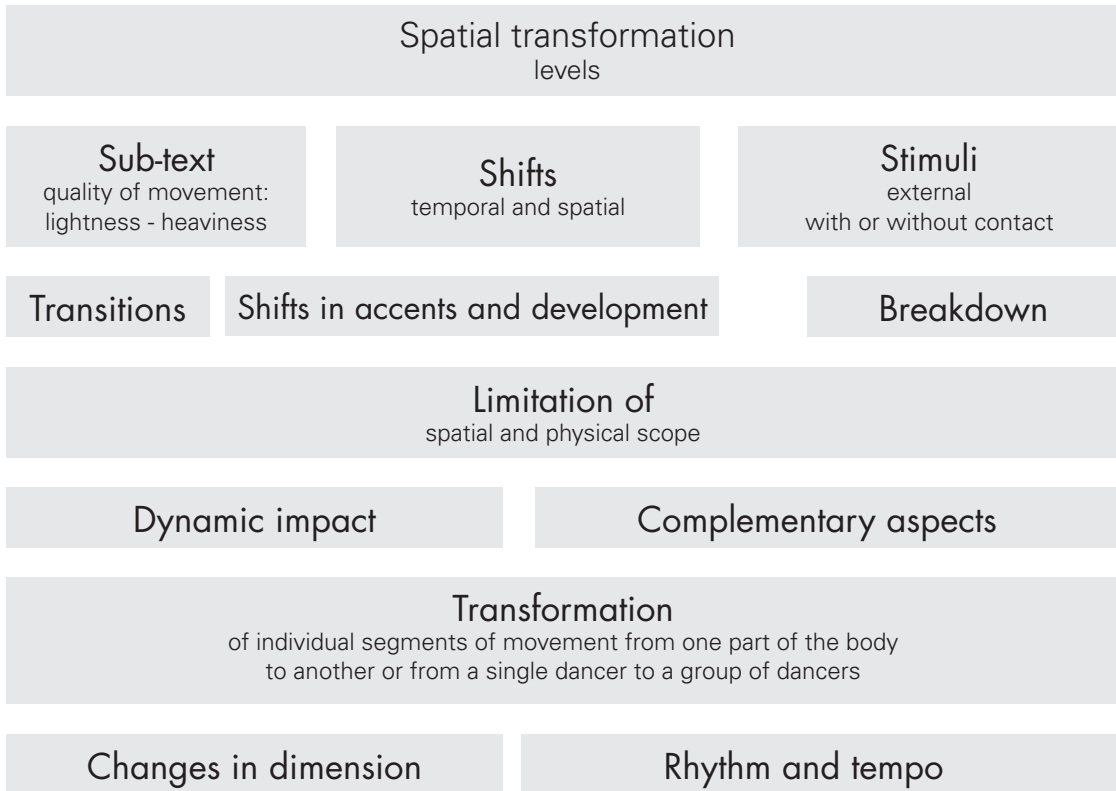
Framework

The results of your movement manipulations will vary depending on the framework you are using. You can choose a window of time, a so-called temporal frame, to be a whole movement sequence or just one single movement. Even if the manipulation parameters stay the same, the results of the two frames will be very different. For this reason, it can be of advantage to repeat the same parameter of manipulation within different windows of time. You could also use the principle of the frame to work with space, creating windows of space that define a section of the stage. You can vary this window of space by choosing between a format that fills the entire stage, or relates only to a small group of performers, a single dancer or a part of the body. You will thus achieve different results and create variety. In the following exercises, I will present options for manipulation that can be used within all the different types of framework to produce a variety of outcomes.

Frames in space and time



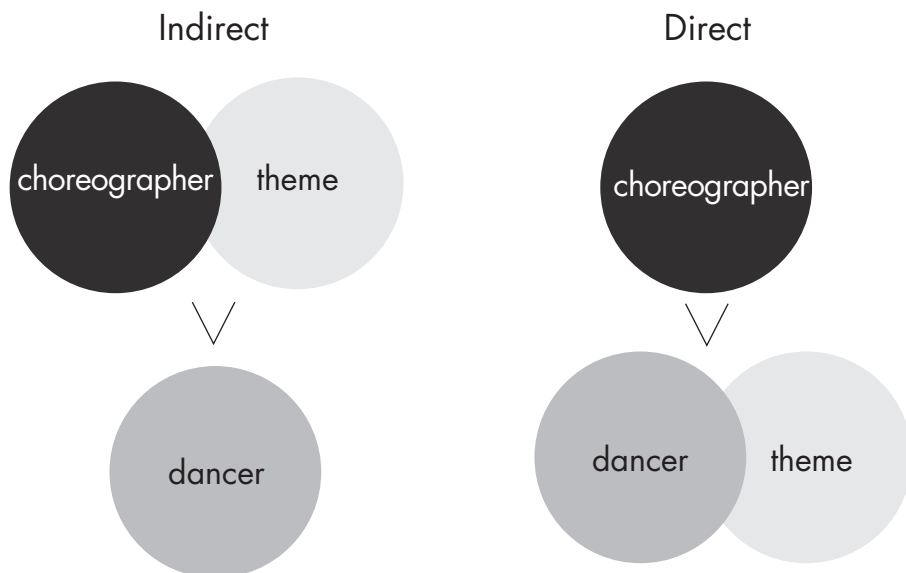
Manipulation parameters can be developed from:



When you apply the examples listed in the diagram above to temporal and spatial frames it is very likely that the interaction between parameters will spark ideas for new parameters or manipulation ideas. However, developing projects in this way requires practice and time to broaden your horizons and expand the scope of your work. So let us have a closer look at the different manipulation parameters with the following exercises and examples.

Developing movements for a theme

Although I have only briefly touched upon repertoire choreography on the last few pages, it is an aspect of dance that offers the choreographer a wide spectrum of options. Differentiated repertoire work proves a veritable treasure trove in which all our choreographic wishes come true, and so, at first glance, there does not seem to be any need for thematic research when it comes to developing moment. Whatever you want to express, you can express through the repertoire and its variations. But if you dare to leave behind all you have learned, if you dare to stray from the beaten path, you will step into entirely new worlds. If you decide to develop dances afresh by researching a theme, there are direct and indirect methods that will lead you from conception to dance piece:

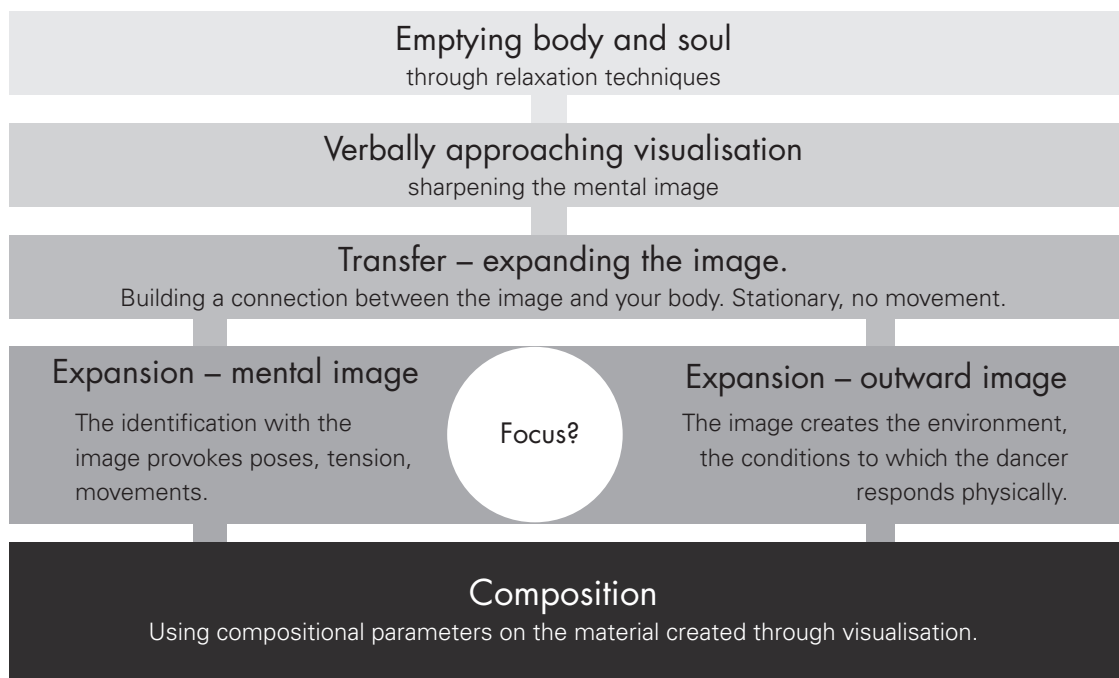


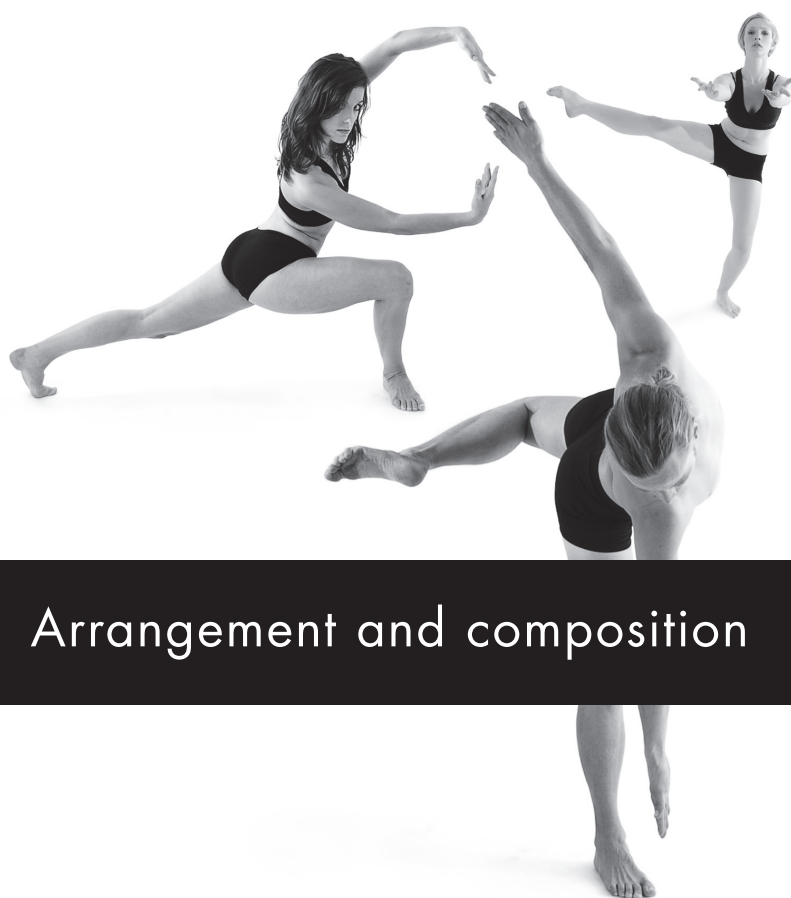
The theme inspires the choreographer to choose of specific movements and images. It is 'just' a matter of transferring them to the dancers.

The choreographer does not provide the dancers with prescribed movements, but simply encourages them to develop their own way of expressing the theme.

In principle, there are two ways to create a space for visualisation work:

- An inner, emotional image that elicits movement, such as the above example of lightness.
- An external image that determines the environment in which the dancer moves. The dancer creates the movement by reacting to the external image.





5 Arrangement and composition

Internal components

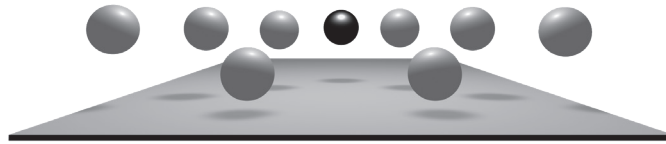
Seeking the whole and the sum of its parts

At first glance, it may seem overly analytic to break down choreographies and movements into their single parts. It feels almost like a dissection, taking apart a complex organism in an attempt at understanding what makes it tick. We can grasp – literally and metaphorically – what we see, and are able to link each single explanation logically to the next. In the end, we are convinced that this is the only way any organism can be understood. At the same time, however, we get this feeling that there must be something more, that the whole can't just be the sum of its parts. There is something that eludes us, something that can't be measured by our much vaunted analytic methods.

5

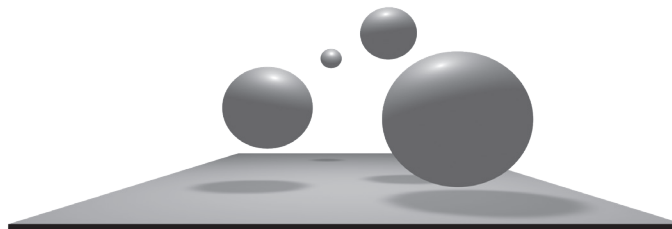
Of course it is tempting to limit oneself to trying to comprehend only that which offers itself to analysis. If you are trying to invent a really good bread dough recipe, you will say that the quality of your bread depends on the ingredients and how they are processed. You will work on perfecting your ingredients and the bread-making process, which is hard enough work. Chances are slim that you will consider the moon phases, the amount of love that went into the dough, or what kind of energetic environment your dough needs to rise.

When we yield to the temptation of simply measuring that which lends itself to being measured, we deny all the invisible, hidden dimensions, we lose the secret, the part we feel must be there but evades proof. We may claim to have unveiled it by running tests and analysing its single parts, but we are just deceiving ourselves. This does not necessarily have to be a bad thing, as long as we are happy deceiving ourselves. The problem, however, is that it is the secret, the mystery, that made us wonder in the first place. The secret is what sparked our interest, made us embark on our quest, and by denying that there is a secret, we belittle the very thing we so desperately sought. The naked explanation narrows our range of possibilities. In a way, it kills the mystery, even though we may realise that no explanation can throw light on every single factor of a given problem.



Switching the focus of attention from the front row to the back by dissolving the group at the front.

If you observe these focus points over a certain amount of time, they form a kind of 'focus line' in space. This line or curve will be more or less obvious at different focus points, depending on how much focus each point is getting. The spectators will follow this line with their attention, like a zooming camera, whether the dancers be entering or exiting, dancing a solo or in a group. The more aware you as a choreographer are of the dynamic of this focus line, the more possibilities you have to create contrasts, to draw an image on the empty canvas of your space.



Focus points in space

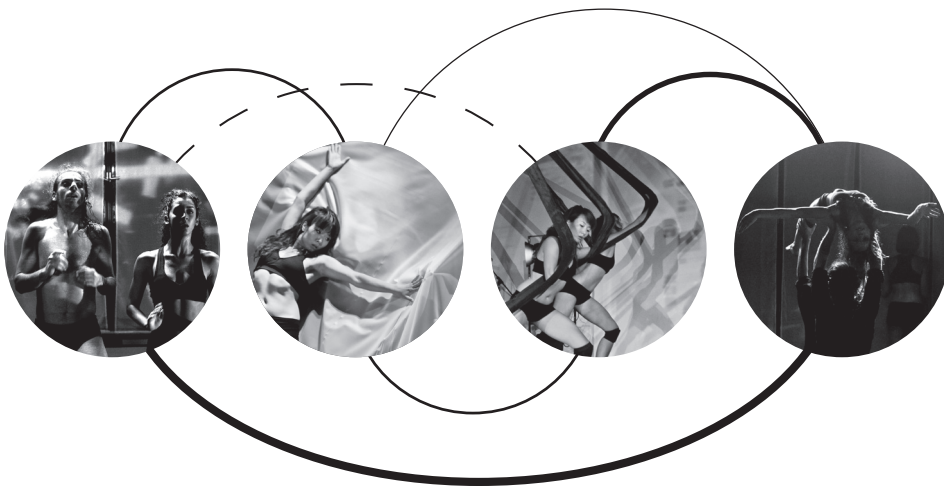
Anchors in space or stage design

You can use so-called 'anchors' to give your space a logical structure and make the spatial design more transparent for a spectator. If my stage looks like a scrapyard filled with random things, adding four columns will make them my anchors and the scrapyard landscape my 'carpet', because the columns all visibly belong to the same category. They give my space meaning. Were I to simply add four more random objects, my scrapyard would just grow larger and more untidy.

To bring order into chaos, such as in this scrapyard example, you can work with allocation. If the audience recognise an element on stage, they can allocate it. Looking at your stage like a landscape, you might think it more interesting to put in four very different columns instead of four exactly similar ones. While this may work well in a still-life, where you have time to take a minute to find all the columns, and another

Compositional cohesion between scenes

Apart from the relationships between the stage characters and the audience, there is also the relationship between the individual scenes of a piece. The arrangement of the scenes, the composition, creates compositional relations. The way the scenes relate to each other determines how the piece develops. It doesn't matter whether we are following a narrative plot or some more abstract arc of suspense; the scenes may well refer to each other on a more intuitive than logical level, but they will always react to each other in terms of intensity, rhythm and expression. This interplay between the scenes defines the dramaturgy, the flow of the piece that will either capture the audience or not. If your dramaturgy is faulty, the spectator will have difficulty following the performance, and will finally lose interest.



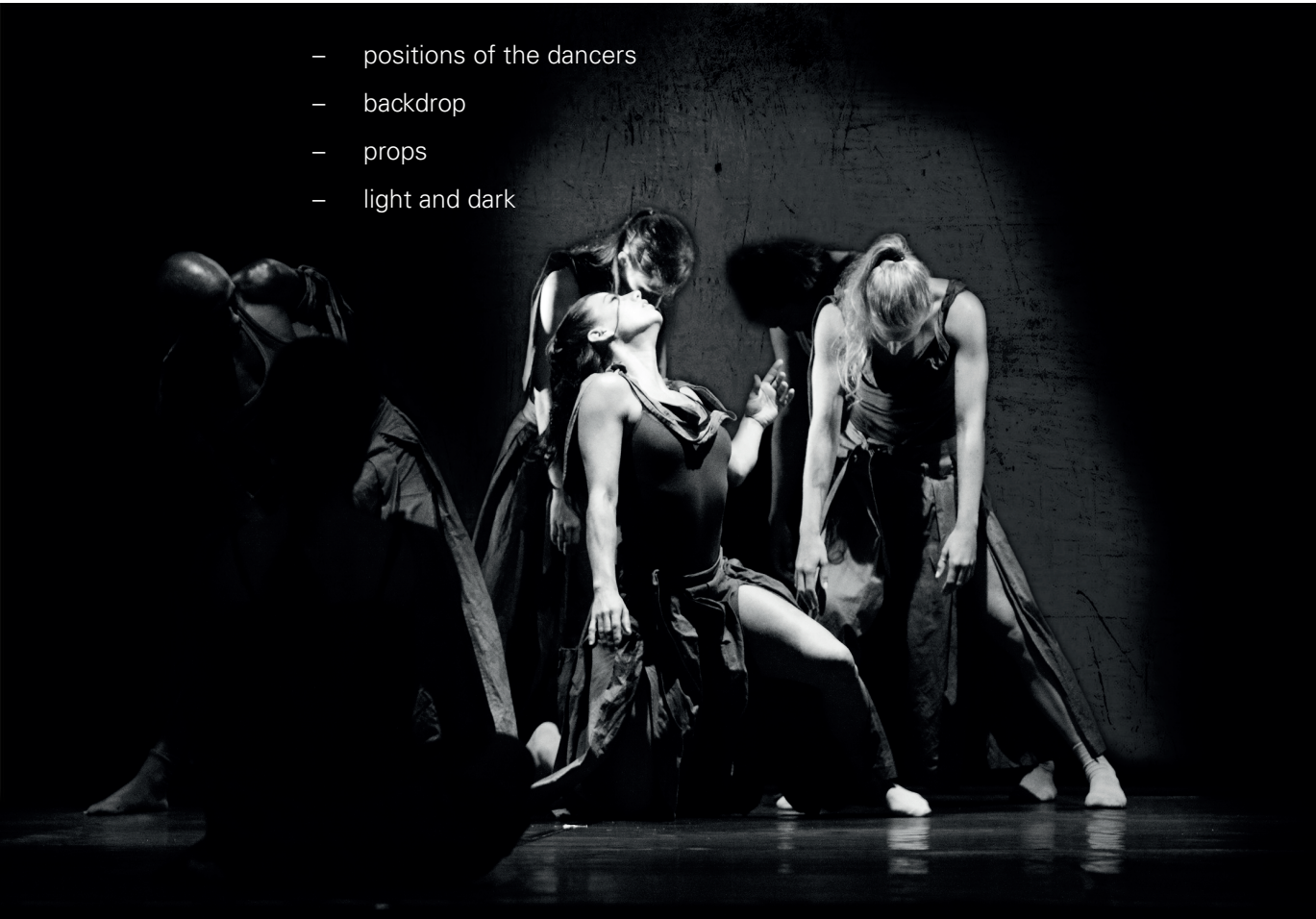
Just as relationships form between dancers, space, shadows, and music in a scene, the scenes relate to each other in terms of rhythm, density and expression throughout the piece, forming the arc of suspense.

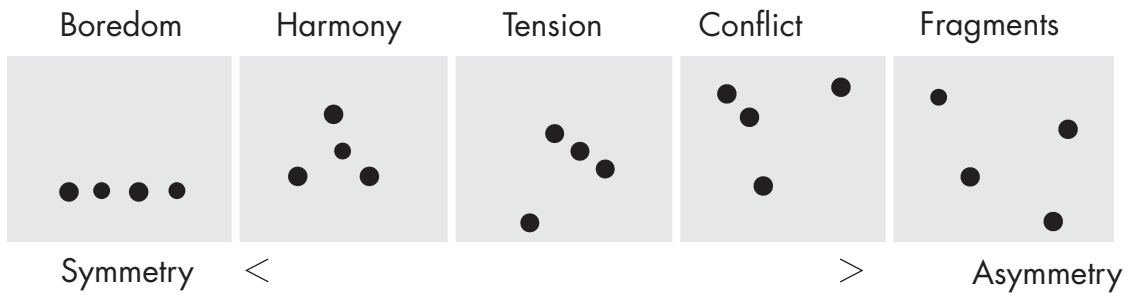
Spatial arrangement

The previous section dealt with the relationships between the individual dancers on stage. If they didn't move from their positions, we could say the dancers are set in an arrangement – but of course they are moving, so what we see is a composition in space. A composition is something colourful, almost fluid, that moves in a spatial arrangement.

The arrangement consists of

- positions of the dancers
- backdrop
- props
- light and dark





Different arrangements of four objects and their effect on the audience.

For our arrangement, this means that we can only destroy what we have built beforehand. If you want to disrupt an order, you first have to create it, and harmony will be felt more strongly if it is broken by moments of disharmony.

This contrast of build-up and destruction has a temporal component we shall ignore at this point, and shall come back to in chapter 2 ('Dramaturgy').

Space within the arrangement

Visualise the following spatial layouts:

opening scene:

a harmonious arrangement

first scene:

the harmony is disrupted repeatedly

second scene:

the layout has shattered into fragments that do not fit together any more

finale:

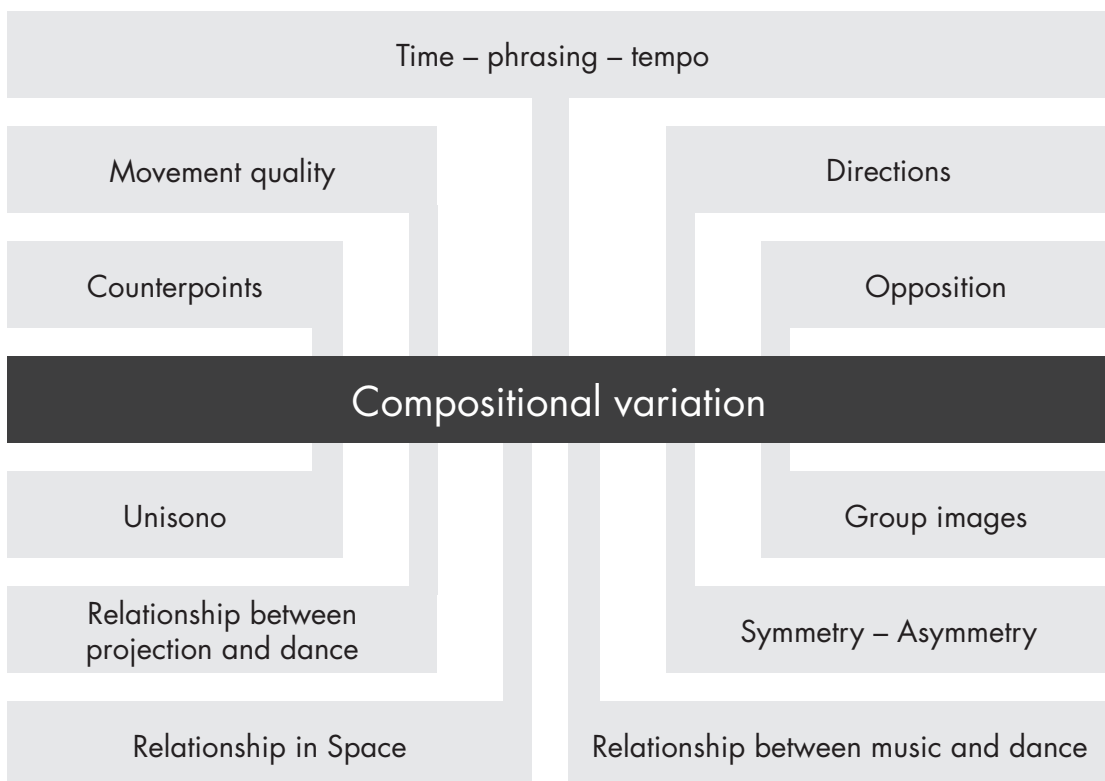
the fragments try to reconnect again, but they keep falling apart, unable to unite

Compositional variation

All compositional parameters can be used in contrast to each other. They make precision and in-depth work easier.

By focusing on compositional parameters you create tools with which you can develop variations.

The most important compositional parameters are:





Compositional variation



6

Solo



The solo in contemporary dance

Choreography and development

Character work

A solo is a personal involvement with your own dance, your values, but also your own limitations of which you will become aware once you start solo work. First, you might find yourself technically challenged, because how you move in your imagination may look very different in real life, and you will be forced to bring the two images together somehow.

Another limitation is of a dramaturgical nature: either I want my solo to be exciting and full of surprises, or I want to create a moment of intimate intensity without any 'special effects'.

Is that what it is about? Publicly sharing an intimate moment?



Or do I want to offer good entertainment?

Maybe I want to touch or inspire my audience with my skills, or make them laugh, or maybe I just want to share my experience of the music with them for some time.

There are different approaches to a solo, different lenses through which we can look at our dance. We need to be clear about the starting point of our work.

Where do I start?

How do I create movements?

How can I develop contrasts and opposition?

Starting from the outside: I could first choose the music or a thematic source such as a poem or a story. Or I might choose 'contrasts' as my focus, when designing movement sequences. All these are approaches that start from the outside.



7

Pedagogical aspects

A dance company is just like a big, complex organism that depends on the cooperation of its individual parts. Each of these parts in turn consists of many facets with different kinds of energy.

The most important groups are:

Creativity	Technique	Constructiveness
Need to communicate		Need to express oneself
Interest	Concentration	Musicality



The energy levels will never be the same in two dancers, and nobody can be at a 100% all the time. Everybody has different strengths and weaknesses at different times in their lives, seasons, or times of day, and the company as a whole goes through different phases as well.

About the author

Konstantin Tsakalidis, born 1966, studied acting, dance, and choreography in Stuttgart, Konstanz, Zürich and London.

He has worked as a choreographer, director, actor, and teacher for various theatres, film, TV and other events. He has taken part in productions with the Staatsschauspiel in Dresden, Berlin, London and Zürich, but has also choreographed for free ensembles and created solo performances. Since 1992, he has been presenting his work to audiences all over Europe.

Konstantin has been teaching choreography in various danceeducations for more than 20 years.



When I was about five years old, I heard the word 'choreography' for the first time. I asked my father what it means, and he said it was a Greek term which contained a word for 'circle'. The choreographer, he said, was the one who recorded and determined the circles of dance in a theatre. I knew straight away that this had to be a kind of magic. From that moment, this profession held a mystery for me, a profession which drew circles around things that were elusive and inexplicable. A lot of time has passed since then, and I have learnt how to draw different circles, how to let go of them, and always find them anew.