

The Sacrifice of Kareth Schaffer

A Project Description by Kareth Schaffer

Introduction (Largo, tempo rubato)

The wish to be among the chosen is eternal. 100 years after the coming of the Sacre and the worship goes on, multiple times a year an up-and-coming choreographer throws his or herself onto that pyre, dances into eternity, becomes an ancestor themselves. Some of them have been my teachers (Thomas Plischke, Xavier Le Roy), others have been my idols (Yvonne Rainer, Jérôme Bel), I have heard the names of quite a few more, but many were inevitably consumed in the mists of time and the vagaries of fortune. Oh, let me be chosen, let me dance with ghosts, peel away old movements from long-forgotten dances, breathe new but finite life into Part 2, The Sacrifice. Unleash the music, and 186 choreographies sweep through the portal in 15 minutes: the abridged version, a collage, an homage. Le Sacre is not about innovation, it ensures that a pagan time, a circular time, is honored. The imperative of tradition marches on as surely as the return of the seasons, every year the same, never mind the physical integrity of those who dance in its parade.

Cercles mystérieux des adolescentes (Andante con moto)

I will work through the old to access the new. Where I cannot rely on documentation material I will raise spirits and conjure ghosts, reading the entrails...so to speak. I will find some fragment of every dance ever done until the death. I will dance through the score, each note a pebble on the spiral-shaped path out of the darkness that the 20th century promised to so many. Survival in the performing arts world demands sacrifice, kowtows to the invisible forces of life, death, dance, heritage, and funding. The audience itself is at once the circle of tributes and the circle of elders, they shall surround me on all sides so that there is no escape, they will ensure that the sacrifice is made.

Glorification de l'élue (Vivo)

I, Kareth Schaffer, have been preparing for sacrifice most of my life. A hybrid background (I come from the United States and the Netherlands, I've lived in Germany for seven years) encourages that I spend my time at the margins of society. My education as a dance artist (HZT Berlin) ensures it. I am no stranger to the haunted places of the contemporary stage: I have been a disembodied voice in the dark (*This Variation* by Tino Sehgal); a forgotten and vengeful little girl, raised from the dead (*fernsehensüchtig* by Justin Frances Kennedy). In my own work I walk a line between imperceptible change (my solo work, *Walking in Circles*) and the presence of absence (a quartet called *Closer to Us Than We Are to Ourselves*). I sing the forgotten music of dead musicians (in an all-girl country band, The Many Merry Marys). I am expendable and emerging, superfluous yet unique. I am worth sacrificing.

Evocation des ancêtres (A tempo; lento) et Action rituelle des ancêtres

So **hear me**, Vaslav Nijinsky. **Hear me**, Léonide Massine, Lester Horton, Agnes de Mille, Mary Wigman. **Hear me**, Maurice Béjart, Pina Bausch, Dietmar Seyffert, Saburo Teshigawara. **Hear me**, Lasar Galpern, Marion Herrmann, Boris Romanov, Aurel Milloss, Margaret Barr, Hettie Loman, Rudolf Kölling, Jaroslav Berger, Yvonne Georgi, Leonid Jacobson, J. Marks, Alfred Rodrigues, Kenneth MacMillan, Nicholas Beriozoff, Imre Eck, Patricio Bunster, Lubos Ogoun, Karol Tóth, Natalia Kasatkina and Vladimir Vasilyov. **Hear me** Oscar Araiz, Sophie Maslow, Flemming Flindt, Wazlaw Orlikowsky, Bernard Hourseau, Erich Walter, Nicolas Petrov, Ugo dell'Ara, Tom Adair, John Neumeier, John Taras, Joyce Trisler, Brian Macdonald, Glen Tetley, Hans van Manen, Vittorio Biagi, Joseph Holmes, Frances Smith Cohen, Constantin Patsalas, Valery Panov, John Pasqualetti, Valentin Elizarev, Joseph Rusillo, Juan Giuliano, Jean-Pierre Bonnefous, Ulf Gadd, Johannes

Kresnik, Norbert Vesak, John Grant, Gray Veredon, Helen Douglas, Jason Childers, Conrad Drzewiecki, Carlos Trincheiras, Martha Graham, Mats Ek, Lin Hwai-min, Jean-Christophe Maillot, Jorma Uotinen, Patrick Roger, James Kudelka, Martine Epoque, Linda Crockett, Marcello Parisi and Donatella Capraro, Harold Collins, Jane Hudson and Steve Sciscenti. **Hear me** Ismael Ivo, Kinematic, Irene Schneider, Molissa Fenley, Jorge Lefebre, Giovanotti Meccanici, Virgilio Sieni with Alessandro Certini, Royston Maldoom, Tomoko Ehara, Loyce Houlton, Horst Müller, William Anthony, Javier de Frutos, Hans Tuerlings, Stephen Petronio and Michael Clark, Johannes Bönig, Bernd Schindowski, Weiya Chen, Salvatore Aiello, Toshiko Takeuchi, Robert Steele, Emil Wesolowski, Sooho Kook, Marie Chouinard, Maryse Delente, Gloria Contreras, Mauricio Wainrot, Lise Eger, Paul Timothy Diaz. Jérôme Bel. **Hear me** Akiko Kitamura, Marie Fahlin, Matthew Wright, Tamás Juronics, Eric Languet, Sakiko Oshima, Laurence Rawlins, Birgit Scherzer, Mohamed Benaouisse with Helmut van den Meersschaut and Noel van Kelst. **Hear me** Renato Zanella, René Pegliasco, Ed Wubbe, Elsa Wolliaston, Xing Liang, Jerzy Graczyk, Arila Siegert, Jean-Jacques Vidal, Mark Godden, Yevgeni Panfilov, Stephen Page, Stefan Haufe, Mark Dendy, Heidrun Schwaarz, Min Tanaka, Thomas Plischke, Katarzyna Kozyra, Carlotta Ikeda, Roberto Galván, Anthony Taylor, Jiri Kyselak, Yvette Bozsik, Jörg Lensing, Mark Baldwin, Xin Peng Wang, Wayne Eagling, Bartabas, Johan Inger, Li Hangzhong and Ma Bo, Heinz Spoerli, Angelin Preljocaj, Claudio Bernardo, Sanna Kekalainen, Emil Wesolowski, Henning Paar, David Bolger, Richard Wherlock, Richard Alston, Antonio Gomes, Pavel Mikulastik, Youri Vamós, Tero Saarinen, Mike Salomon, Régis Obadia, Ileana Citaristi, Uwe Scholz, Pamela Walsh, Doug Varone, Raimund Hoghe, Julie Atlas Muz, Alonzo King, Emanuel Gat, Heddy Maalem, Martin Stiefermann, Georges Momboye, Marie-Claude Pietragalla, John Alleyne, Ross McKim, Konstantinos Rigos, Klaus Obermaier, Sharita, Xavier Le Roy, Yvonne Rainer, Andonis Foniadakis, Nils Christie, Philippe Egli, Romeo Castelluci, Laurent Chétouane, and Josep Caballero García, and Sascha Waltz.

Danse sacrée (L'Elue)

Hear me and I will come, unafraid and unadorned.