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– Gia Kourlas, New York Times 2013

*“Noworol’s witty ?Culture meshes scrupulous designs with brashness, virtuosity, colloquial manners, outrage, and satiric political incorrectness.... Loud or silent, those performers are electrifying.”*

– Deborah Jowitt, Arts Journal, NYC 2013

*“Patrica Noworol tore the civic picture of art and cultural funding!”*

-- Emily Jeuckens; LABKULTUR, Germany 2012

*“That Noworol hit the nerve of the audience with her art criticism was shown once again after the performance: with a standing ovation and thunderous applause, ending the evening....*

*Patricia Noworol is acidic. She does not want to add to the traditional, standardized traditions of art. She wants to break free!”*

-- Eva Hieber; WAZ, Germany 2012

*“What’s most gratifying about ?Culture is the skillful way Noworol structures the men’s moves... You might call her a postmodern dancer--choreographer”*

-- Deborah Jowitt, Arts Journal, NYC 2013

# The New York Times

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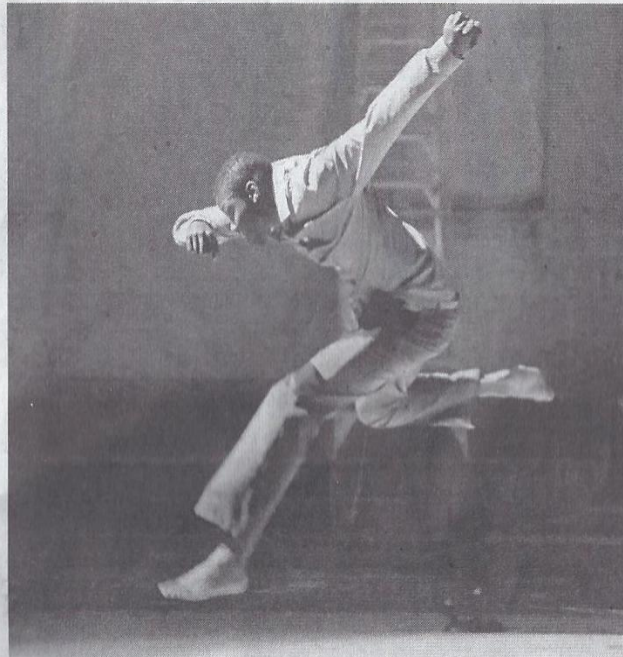
## The Meaning Of Daring

The choreographer Patricia Noworol, who grew up in Poland and moved to Germany as a teenager, is fond of emotional and physical extremes. In the United States premiere of “?Culture,” performed at Danspace Project on Thursday, she is the queen bee. She perches on a high ladder wearing a hot pink robe while shrieking into a microphone, dances topless under strobe lights and lectures the audience about arts financing.

**GIA  
KOURLAS**  
**DANCE  
REVIEW**

As dance-theater, this collaboration with the German hip-hop company Renegade is purposely garish, yet not a bit daring. “Theater is only interesting to me if I am taking risks that challenge the whole system,” she tells us at the start of “?Culture,” and adds

*Patricia Noworol Dance Theater continues through Saturday at Danspace Project at St. Mark’s Church, 131 East 10th Street, East Village; (866) 811-4111, danspaceproject.org.*



ANDREA MOHIN/THE NEW YORK TIMES

that if she doesn’t, her work becomes weaker and weaker.

But for all its attempts to be risky, it already seems weak. Ms. Noworol, who lives in New York, is hardly the next Pina Bausch or Ann Liv Young, the provocative

performance artist. Yet “?Culture” signals that she is aiming in that direction.

Four male hip-hop dancers join Ms. Noworol, who, in the work, talks about how she had originally hoped to make a piece address-

ing homosexuality in hip-hop culture. The moments between her pontifications, when dancing actually occurs among the men, are the most compelling.

The dancers have skill. Shawn-drick D. Hallman performs head spins without using his hands, but power moves aside, his mastery and control are marvelous. The acrobatic Sefa Erdik instills his tricks with a silky fluidity, and Patrick Williams Seebacher lends his popping a rubbery resilience. We eventually learn that the fourth dancer, Dodzi Doughan, is deaf, which makes the stark, silent solo he performs near the start all the more haunting.

Toward the end, Ms. Noworol requests feedback from audience members, asking them questions. In the final segment she is at her most conventional and repetitive: dancers run circles around the stage, stomp their feet and pull their elbows into their chests with loud howls. After several laps, it peters out, and she kisses each dancer on the cheek. That gesture, tender and a bit awkward, is the most startling of the night.

# DanceBeat

Deborah Jowitt on bodies in motion

## Here and Now with Hip-Hop

June 16, 2013

*Patricia Noworol strategizes culture and arts politics via hip-hop.*

Patricia Noworol Dance Theater in Noworol's *?Culture*. On chair: Patrick Williams Seebacher. On ladder: Noworol. Photo: Aeric Meredith Goujon

Decades ago, some writers considered that ballet was on its way to becoming an international language, despite its obvious roots in western European courts, culture, and dance forms. Other people raised the issue of cultural imperialism. Hip-hop—emerging from American city streets, its roots tangling back to Africa—has outdistanced ballet in its nearly world-wide migration. Battles, festivals, competitions, scholarly articles, classes in universities, choreographies appear in towns and cities miles from hip-hop's birthplace.

Damn! That's the wrong way to edge into talking about Patricia Noworol Dance Theater's performance at St. Mark's Church (as part of Danspace Project's DANCE:Access). Too tame, too let-me-set-the picture. Noworol's witty *?Culture* meshes scrupulous designs with brashness, virtuosity, colloquial manners, outrage, and satiric political incorrectness. The music is loud, and the performers, on at least one occasion, use microphones



like possible weapons, their voices amplified as if the church were a stadium. Loud or silent, those performers are electrifying.



Noworol currently bases her company in New York (and she received an MFA from NYU in 2008), but she was born and raised in Poland, and a great deal of her recent work has been done in Germany. You might call her a postmodern dancer-choreographer; hip-hop isn't her forte as a performer. But for *?Culture* she has set herself into a small community of men who excel at bboying, popping, you name it. Dodzi Dougban, Sefa Erdik ("Sefa Break"), Shawndrick D. Hallman ("Iron Monkey"), and Patrick Williams Seebacher ("Twoface") have worked extensively in Germany. Hallman, who mentions that he comes from Alabama, is, I believe, the only American. All have in one way or another expanded their artistry beyond the competitions that have given them prizes.

It's a provocative mix. Noworol has a mane of blonde hair, strongly accented English, and a killer arabesque (which, fortunately she displays—rarely—as if it were the tail of a comet). Sometimes

she speaks as the choreographer-teacher, putting three of the men through their places in what might be a get-in-tune-with-your-body class, as they walk around the church ("Feel the space"). Pretty soon, though, she tells them to "get small" and has them crawling (I think she mentioned cats). In another episode, the men lure her, as if she were a dog they all loved, or a valued token in a game. "Come on!" they gesture and/or call out coaxingly, "come to me." She runs to each one, jumping into his arms or bracing a hand on his shoulder. Over and over.

*?Culture* (originally commissioned by Pottporus e.V./Renegade in Herne, Germany) makes no bones about the differences between Noworol and the other performers in terms of gender, heritage, or dance style. Noworol speaks sometime as herself, sometimes as a biased interrogator. At one point, she questions Hallman. "Do you know Pina Bausch?" "No." "Trisha Brown?" "No." Neither, supposedly, has he heard of William Forsythe or Robert Wilson. When she mentions Ouspensky,

Seebacher, resting on the sidelines, says he's familiar with that name. Now it's Hallman's turn to ask the questions: "You know Crazy Legs?" "No." "Malcolm X?" No, Noworol says, she doesn't. Then she asks him to read from a crumpled paper, which he does. It's a decades-old tract on "the Negro."



Sefa Erdik (foreground) and Shawndrick D. Hallman. Photo: Aeric Meredith Goujon

During the questioning, Erdik is dancing alone. He's remarkable. Over the course of the piece, he will launch himself into a kind of barrel turn—body facing the floor and parallel to it—or a leap from one hand to the other; he'll drop into a head spin, whip off a super-rapid back flip (maybe a double, I caught it out of the corner of my eye). None of these are isolated as show-off feats to draw applause; they merge into the choreographic pattern. While Hallman is reading from the cringe-inducing paper, Erdik and Seebacher tangle slowly in intricate ways—part fight, part affectionate merging.

At the end of the work's second section, Norowol squats on the floor and asks questions of the audience. One of these is "How many of you know what this piece is about?" We seem to be stymied, although a few people behind me may have raised their hands. And what *is* it about, beside facing down taboos and crossing artistic-cultural boundaries? If this audience seems slow to decide, it may be because when Noworol delivers an important concern into the mike, the resonant acoustics of the church and her foreign accent sometimes make it hard to decipher every word.

Also, although her anger involves lack of funding for risk-taking choreographers, her examples are drawn mostly from her recent experiences in Germany. (She was denied funding, she later explains, by six of the agencies she applied to; she reads a rejection letter.

Her proposal involved homosexuality among hip-hop performers.) Conformist, establishment-approved art organizations get the most money, and she extends her rage to corporate greed, citing Coca Cola's miserable actions in India that damage both humans and the environment.

The funding situation for dance here differs somewhat from that in Europe. It's been many years since the National Endowment for the Arts gave grants to individual choreographers (including some for bold up-and-comers), and, at a time when Congress was—yet again—questioning the existence of the NEA and gearing up to slash funding, it was pointed out that the city of Frankfurt spent more money on the arts than the U.S. government. As Noworol may have discovered, kickstarter campaigns abound here these days. So we feel her pain without fully understanding the details.



Noworol talks. Seebacher dances. Photo: Aeric Meredith Goujon

Luckily, she keeps outright lecturing to a minimum, turning her grievances into a virtuosic vocal performance. Wearing flip-flops and a deep pink, chenille bathrobe, she climbs a ladder and yells and chants and growls words like “th-e-ah-ter” and “money,” railing against the situation of artists like herself and the evils of a particular German theater's financial power structure. Noworol adds enough wit and self-deprecating asides to make complaints go down smoothly.

What's remarkable is that all the time she is ranting, Seebacher is dancing. He has emerged from a place in the audience and, taking his chair with him, tried restlessly to position it successfully and stay seated. When she gets her steam up, he abandons the chair and responds with uncanny aptness to her vocal rhythms. This artist goes beyond popping and electric boogie; he's a marvel of sinuosity, of tiny sharp articulations of, say, shoulders or hands against a rolling, undulating action in another body part; his feet move as if the floor were oiled.



As soon as this first bit ends, Brian Jones's excellent lighting turns everything red, and Hallman does a multiple pirouette on his head. Some of the amped-up hip-hop music that accompanies parts of *?Culture* kicks in. The music for the piece is uncredited (I thought I heard "Work It!"); that also goes for a section of deep, melodic, electronic fuzz. And the performers grunt and yell (Dougban, who is deaf, does some eloquent gesturing from time to time).

I'm not sure how to interpret two episodes. In one, Noworol appears in very short pants, high-heeled boots, and an open vest. Accompanied by loud music and glimpsed through the flashing of a strobe in dim light, she sheds the vest and, bare-breasted, hurls herself around. When the strobe cuts out, and the vest is put back on, she yells things like "conformist expectations" while furiously jumping on her knees. In the other scene, the five walk on in bizarre costumes and pose. Dougban wears outsized platform elf-shoes, a banana skirt, and a towering red wig. Hallman, bare-chested, is clad in what looks like the bottom

half of a Victorian ball gown. Erdik sports a helmet and breastplate. Seebacher is concealed by a gas mask and leather-strip trousers (he has forgotten his jeweled collar, and Noworol goes back to the dressing room to fetch it). She has on what looks like a puffy mouse suit, minus the sleeves and head, but with a train cum tail. They all try to hold difficult positions or balances. If they fall, they start over. When they dance, they're hobbled by their costumes.

I'm guessing what Noworol is suggesting in both these theatrical displays is that an artist has to cater to the public's taste for sexually provocative displays and overdressed opera to be successful. The two scenes could also exemplify—in a backhanded way—a form of risk-taking on her part, although neither is profoundly risky.

What's most gratifying about *?Culture* is the skillful way Noworol structures the men's moves, so that two dancing in unison can back up a soloist, or one slicing through space appears to comment on a textual consideration. For all its formal neatness and brain power, the piece is messy in its anger, its hitting out in several directions. But it packs a theatrical wallop even when it becomes almost incoherent. The five performers exude the electricity I mentioned through their skill, their discipline, and their camaraderie. You feel the jolt in your gut. Damn!

## The Patricia Noworol Dance Theater + Germany's Premier Hip-Hop Troupe, RENEGADE, Join Forces for the U.S. Premiere of ?Culture

*In ?Culture, Patricia Noworol is acidic. She does not want to add to the traditional, standardized traditions of art. She wants to break free!" – WAZ, 2012 (Germany)*



**What:** Patricia Noworol Dance Theater + RENEGADE Premiere ?Culture

**Where:** Danspace Project at St. Marks Church, 131 E. 10<sup>th</sup> Street, NYC, Train: 6 to Astor, R/W to 8<sup>th</sup> St, L to 3<sup>rd</sup> Ave, F to 2<sup>nd</sup> Ave 10003

**When:** Thursday 6/13 – Saturday 6/15 at 8:00pm

**Tickets:** \$18 General Admission | \$12 Students + Danspace members. To purchase, contact Danspace at 866.811.4111

[www.danspaceproject.org](http://www.danspaceproject.org)

**Media Contact:** April Thibeault, AMT PR, 212.861.0990, [april@amtpublicrelations.com](mailto:april@amtpublicrelations.com)

**NEW YORK, NY (For Immediate Release) ---** The Patricia Noworol Dance Theater (PNDT), a NYC-based company committed to the creation of unique dance and physical theater performances that demand life, passion, and physicality, presents the U.S. premiere of Patricia Noworol's latest work ?Culture over the course of three evenings June 13 – 15, 2013. Celebrating its five year anniversary, PNDT is joined by the award-winning Hip Hop troupe, **RENEGADE** (Herne, Germany), in this risk-taking, provocative piece that sharply criticizes institutionalized culture and business.

?Culture is an insightful, profoundly personal look into contemporary culture that tears the civic picture of art and cultural funding. It asks how much freedom, opportunity, and risk are left in an artistic work if an explanation is expected in every stage, and thus, together with her dancers, Noworol questions the condition of being an artist (and thereby oneself) in the 21st century. "I don't want to add to the stifling, standardized traditions of art. Instead, I want to express my frustration with the current art construct through dance," explains Noworol. "I hope this piece serves as a relevant contribution to the continued evolution of contemporary dance expression."

In ?Culture, five performers pull gritty, urban culture from the streets and blend it with renowned, educated dance, acting, and break dancing in order to push real human passions into the theater of today. Noworol's "character" is politically incorrect.

-more-



The curators and Board of Trustees rejected her project proposal that deals with homosexuality and Hip Hop. But, she refuses to give up and accept it.

She unabashedly shares her anger without being afraid of taboo and stylistic inconsistencies. From an oversized dinosaur costume to Noworol's screaming escapades while climbing down a fire escape in a pink robe to a beat boxer, *?Culture* is a theatrical exploration that blurs the line between theater and real life.

#### **About Patricia Noworol Dance Theater**

Originally formed as Patricia Noworol Dance (PND) in 2008, Patricia Noworol Dance Theater (PNDT) is led by award-winning choreographer and artistic director Patricia Noworol. With a keen eye for direction and a clear understanding of the ability of the human form to move in space, Noworol pulls on her company of international performers and designers to create original, raw displays of dance, theater, and multimedia that demand life, passion, and physicality. Though each new work and commission for PNDT is cast according to its content, many of PNDT's performers have worked with Patricia on more than one production. Thus, as a company, PNDT pushes the limits of the human psyche now and igniting the primal instincts.

PNDT has been presented in NYC at The Ailey Citigroup Theatre, 92nd Street Y, Manhattan Movement Arts Center, Robert Moss Theater, Duo Theater, NYU Tisch School of the Arts, Atlas Theater, Dance Now Festival, American Dance Guild Festival, The Gala Benefit & Festival Performances at Dumbo Dance Festival, La MaMa Moves Dance Festival, HATCH, Fete de L'Hurricane, White Wave Dance Festival, The Association of Performing Arts Presenters (APAP) Conference, and NYC Fringe Festival, where Patricia's work, *Circuits*, was awarded with the EXCELLENCE AWARD for Outstanding Choreography in 2009. Noworol also is a recipient of the 2002 The Young Artist Award of the Ministry of Arts and Culture in North Rhine - Westphalia / Germany. The RUHR 2010 European Capital of Culture invited PNDT to perform *Circuits* in many significant venues in Germany -- including Schauspielhaus Bochum, Pumpenhaus Munster, Kulturzentrum Herne, as well as at the 6.Urban Street Art Pottporus Festival in North Rhine - Westphalia. PNDT has obtained residencies at The Bessie Alumni Workshop and The DMAC Duo Theater in NYC.

[www.PNDance.com](http://www.PNDance.com)

Before establishing PNDT, Noworol graduated from the Folkwang University of Essen, Germany with a BFA in Dance Performance on Stage and an MFA in Dance Education. She also attended the New York University Tisch School of the Arts on scholarship before graduating with her second MFA in Dance and Choreography in 2008. As a dancer herself, Noworol has collaborated with some of the world's most important dance personalities -- including Pina Bausch, William Forsythe, Dominique Mercy, Malou Airaud, Jean L. Sasportes, Alfredo Corvino, Gus Solomons, Jr. and Jean Cébron.

Indeed, since completing her studies as a dancer, Noworol has performed as soloist for Leonard Cruz, Alberto Alarcon, Brigitta M. Merki, and members of the Tanztheater Wuppertal/Pina Bausch. Additionally, in the United States, she has worked with Deborah Jowitt, Noemie Lafrance, Kay Cummings, Curt Haworth, and NYC's Second Avenue Dance Company.

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### **About RENEGADE**

RENEGADE (under the umbrella of the Pottporus Association) realizes free dance theater productions with national and international partners, dancers, choreographers and cultural institutions - with a focus on street art. The hallmark of Renegade Productions is the equal combination of different dance styles and the influence of the artistic elements of street art (graffiti, breakdancing) and takes this principle nationally and internationally acclaimed. Renegade was awarded the main prize at the theater forced NRW 2004, the Herald Angel 2004, the Guardian's Best Physical Theatre and the Fringe First Award 2004. Recently, Renegade was invited to the Germany Dance Platform 2012 in Dresden, presenting one of the 10 best dance German productions.

Founded in Herne in 2003, Renegade immediately managed to gain a place in the European off-theater scene with its first project, "Rumble," a Hip Hop interpretation of Shakespeare's classic "Romeo and Juliet". After much acclaimed victories at NRW Theaterzwang 2004, Germany and the international Fringe Festival 2004 in Edinburgh, Scotland, the crew started touring through Europe, India and the Middle East and joined the Harare Festival in Simbabwe, Africa. As far as directing and choreography are concerned, Renegade regularly works together with young and praised freelance choreographers like Samir Akika, Patricia Noworol, Julio Cesar Iglesias Ungo, Lorca Renoux, and or Malou Airaud. [www.Pottporus.de](http://www.Pottporus.de)

### **?Culture**

**Premiered:** The 8<sup>th</sup> Pottporus Festival in Germany (2012)

**Concept, Direction, Choreography:** Patricia Noworol

**Performers:** Dodzi Dougan, Shawndrick D. Hallman ("Iron Monkey"), Patrick Williams Seebacher ("Twoface"), Sefa Erdik ("Sefa Break"), and Patricia Noworol

**Dramaturgy:** Martina Gimplinger

**Costume Designers:** Patricia Noworol and Martina Gimplinger with special thanks to Schauspielhaus Bochum

**Lighting Designer:** Brian Jones

###

*DANCE: Access is a self-production series administered by Danspace Project that serves independent choreographers and dance companies.*



## **BWW Interviews: A Conversation with Zekai Fenerci of RENEGADE, Germany's Premier Hip Hop Dance Company**

Wednesday, Jun, 12, 2013 by Barnett Serchuk



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Broadwayworld sat down recently to discuss Renegade with its artistic director, Zekai Fenerci.

Q. What prompted you to found Renegade in 2003?

A. Before 2003, I was engaged with the Hip Hop Scene on several projects. Then a theater from Herne gave me a DVD of some French group and asked me to give my opinion. This was the first time I saw break dancers performing in dance concerts. I was fully aware that the dancers from that French Group were not very good, but it planted an idea in my mind: "Why can' we do that here on our own?" It seemed simple enough. Then In 2003 I met Markus Michalowski and Lorca Renoux, both of them graduates from the renowned Folkwang University in Essen. They had contacts within the theater community, and we got together and discussed the idea of creating breakdancer theater pieces.

Q. When did hip-hop first catch on in Germany?

A. The first Hip Hop Movements appeared right at the end of the 1970s and the beginning of the 198s. It started gaining popularity and receiving attention in newspapers and television.

Q. Why was the company founded in Herne, not some major German city?

A. The Ruhr-region is Germany's most populated area, where many big cities are very close to each other. It's a working area with multicultural influences. So it's a welcoming environment.

Q. How would you define Hip Hop?

For me, Hip Hop is all about power. It's a very adaptable art form. I see Renegade's challenge in how we can give Hip Hop Culture a new element with dancing. In Germany, there is a very strong emphasis on the division between high culture and so-called sub-culture, so I am trying to promote an equal understanding of different dance styles. We open up to other institutions and organizations I always clearly say that Hip Hop is not a trendy decoration, but a serious component within a complex society.

Q. The company's first project, *Rumble*, an interpretation of the Shakespeare's *Romeo and Juliet*, was first produced in 2003. Why did you pick *Romeo and Juliet*? How did audiences respond to this in Germany and other countries?

A. The first production offered audiences easy access to a well known play. We received international and national attention from the theater world. So we started to gain recognition.

Q. Do you look at Hip Hop as something standing alone, or merging with other dance forms?

A. Our work doesn't understand Hip Hop as something that stands on its own, but a form that can borrow from modern, ballet and bring them together to find a new format, a new way of expression, where the individual keeps his unique style. It's also about the personalities, the characters, and also the people involved in the work. For instance, in *?Culture* a production was strongly developed as a process, where the personalities of the people on stage are very essential.

Q. Renegade works together with young talented artists such as Lorca Renoux, Samir Akika and Malou Airaud. How do you choose the artists you work with?

A. As the artistic director, I decide, and it has a lot to do with the ideas we create within the Renegade team. It's also a very intuitive decision. We are the only ensemble in the North-Rhine Westphalia area that doesn't work with a fixed ensemble structure. Most dance companies work like that, but we are very open and experimental. It's risky, but very interesting.

Q. How did the collaboration with Patricia Noworol start?

A. When I met with Patricia I knew right away that I would like to work with her. It was her personality, energy, and professional experiences. Ruhr 2012 in North-Rhine Westphalia was about to happen, so there was a lot of money for cultural projects at that time, and I asked her to be in charge of the youth productions, development and projects that we were planning to do. Patricia was here for almost the entire year, doing everything from educating the youth to presenting her work at many important events. She also directed two Youth Productions *Hömma!* and *Es geht um Sie*, that were met with rave reviews and considerable audience acclaim. *Es geht um Sie* was also invited to the Explosive! Youth Theater Festival in Bremen in 2011.

Q. How are you associated with Pottporus?

A. I am very connected with the Hip Hop Culture and with the ideas that I find and develop within this network. I always want to explore new ways and Pottporus offers the space to do that. It's like a house; we feel at home there and can create our ideas and think in new directions all the time. As the artistic director, it is my responsibility to always be in a process to reach the goals that we have set for ourselves.

Q. What are some of your current productions, and how many new productions do you produce every year?

A. Every year we produce two to three new works. At the moment we are performing *Out of Body*, by Julio Cesar Iglesias Ungo and *?Culture* by Patricia Noworol. We will produce two new productions at the end of this year. One will be collaboration with Susanne Linke, the grande dame of German Dance Theater. The

other will be a collaboration with Alexis Ferrera Fernandez, a young choreographer and dancer from Cuba who is currently based in Spain.

Q. Are there any differences / similarities between earlier Renegade productions and the recent one, Patricia Noworol's *?Culture*, that will be presented in NYC?

A. With *?Culture*, Renegade is really exploring a new way of presentation, thanks to Patricia's ideas on dance theater. She likes to break the wall, the connection that exists in performing arts between the performer and the audiences. The biggest difference to me is that *?Culture* doesn't fulfill the expectations that people who know Renegade might have. It is not easy accessible, and that's its power, not its weakness. Of course, you also get passion and beauty, it's all there, but you also get irritation, moments of conflict, contradiction and anger. That's a big difference compared to other pieces we've done before. The piece really challenges the dancers and the spectators alike. You can't watch and be neutral and go home afterwards. It brings you into another sphere that isn't about escape, but one where you confronting a new form of reality in an aesthetic and sensual way.

## Explosive eruption against the culture industry

The article was translated from German to English



Dancing for the freedom of an artistic expression: Sefa Erdik, Shawn Halman and Patrick Seebacher Photo: Lena Hedermann / Pottporus

### **Herne. Sharp criticism of institutionalized culture and business, practice choreographer Patricia Noworol with her dance piece "ickkultur, which now had the premiere at the Flottmann-Hallen.**

Patricia Noworol is sharp. She does not want to add to the traditional, standardized traditions of art. She wants to break free from the institutionalized art construct that she finds stifling. But in the search for her own style, and the expression of her identity, stones have been placed in her way—she gets rejected for funding from the Board of Trustees for her production of a dance-theater piece.

This impression arose from the dance piece "ickkultur" , which under the Pottporus Festival on Friday in Herne Flottmannhallen held its premiere. Choreographer, Director and Dancer Patricia Noworol expresses her anger without being afraid of taboo and stylistic inconsistencies. In a shrill voice she yells into the microphone at the start of the evening, to give her small revolution the necessary entry to oppose the traditional dance.

The Schauspielhaus Bochum was the first target of her rage: the theater's employee numbers, expenditures and funding, she recounted with an impressive vocal range. Throughout this, one of the four male dancers represented her words with his body: staccato-like spasms went through his body while Noworol, dressed in a pink robe and slippers, shouted into the microphone.

### **Between the extremes**

The first section is followed by a dance piece that is characterized by the constant alternation between shrill, loud and rude to quiet, sensible and sensual. A solo danced to no music is performed by one of the dancers moving barefoot on the stage to only the sounds of his steps and jumps echoing through the hall, creating a special effect through the physicality and the sensual expression of dance. Then, in contrast, Noworol jumps in front of the audience with bare breasts and moving into and out of a strobe light to rock music booming out of the speakers.

Noworol continued to push the envelope by speaking directly to the audience from on stage. Between the two approximately 30-minute halves of the dance piece, she stood before the audience and asked for feedback: "Which of you feel that you have enriched your cultural education?" Enthusiastic cheers greeted these words from the mostly young audience.

The next section varied with voice and dance elements, moving from silence into dance sections set to music. In garish costumes, Noworol and her four dancers performed hip-hop choreography, and then read Noworol's rejection letters from the Board.

That Noworol hit the nerve of the audience with her art criticism was shown once again after the performance: with a standing ovation and thunderous applause, ending the evening.

Eva Hieber



## Explosiver Ausbruch gegen den Kulturbetrieb



Tanzen für die Freiheit des künstlerischen Ausdrucks: Sefa Erdik, Shawn Halman und Patrick Seebacher Foto: Lena Hedermann/Pottporus

### **Herne. Scharfe Kritik am institutionalisierten Kulturbetrieb übt die Choreografin Patricia Noworol mit ihrem Tanzstück „?ickkultur“, das jetzt in den Flottmann-Hallen Premiere hatte.**

Patricia Noworol ist sauer. Sie will sich nicht den althergebrachten, genormten Traditionen der Kunst fügen. Sie will ausbrechen aus dem institutionalisierten Konstrukt Kunst, das sie als beengend empfindet. Doch bei der Suche nach ihrem eigenen Stil, dem Ausdruck ihrer Identität, werden ihr Steine in den Weg gelegt - Absage auf Absage erhält sie von Kuratorien, die sie um Fördermittel für ihre Produktion eines Tanztheaterstücks gebeten hat.

Dieser Eindruck ergab sich aus dem Tanzstück „?ickkultur“, das im Rahmen des Pottporus-Festivals am Freitag in den Herner FlottmannHallen Premiere hatte. Choreografin, Regisseurin und Tänzerin Patricia Noworol macht ihrem Ärger Luft, ohne sich vor Tabu- und Stilbrüchen zu scheuen. Mit kreischender Stimme brüllt sie zum Auftakt ins Mikrofon, um ihrer kleinen Revolution gegen gängige Tanzkunst den nötigen Einstieg zu geben. Das Schauspielhaus Bochum war das erste Ziel ihrer Wut, deren Mitarbeiterzahlen, Ausgaben und Fördermittel sie mit imposantem Stimmvolumen aufzählte. Dazu stellte einer der vier männlichen Tänzer des Stücks ihre Worte mit seinem Körper nach: staccato-artige Zuckungen gingen durch seinen Körper, während Noworol, in einen pinken Bademantel und Badeschlappen gekleidet, ins Mikrofon schrie.

## Zwischen den Extremen

Der Exposition folgte ein Tanzstück, das sich durch den ständigen Wechsel zwischen schrill, laut und ungezogen zu still, besonnen und sinnlich auszeichnete. Im Einzeltanz völlig ohne Musik bewegte sich einer der Tänzer barfuß über die Tanzfläche; lediglich seine Schritte und Sprünge hallten dabei durch den Saal, so dass der Körperlichkeit und dem sinnlichen Ausdruck des Tanzes besondere Wirkung verliehen wurde. Dann wieder sprang Noworol selbst mit entblößten Brüsten zu Stroboskop-Licht und aus den Lautsprechern dröhnender Rockmusik vor das Publikum.

Ebenfalls aus der Reihe fiel Noworols direkter Dialog mit dem Publikum. Zwischen den beiden rund 30 Minuten dauernden Hälften des Tanzstückes trat sie vor den Zuschauerrang und bat um Rückmeldung: „Wer von ihnen hat das Gefühl, heute seine Kulturbildung bereichert zu haben?“ Begeisterter Jubel begrüßte diese Worte aus dem größtenteils jugendlichen Publikum.

Auch im zweiten Teil mischten sich Sprach- und Tanzelemente, stille und mit Musik unterlegte Tanzeinlagen. In schrillen Kostümen tanzten die vier Tänzer und Noworol eine Hip Hop-Choreografie, dann las Noworol die Absage-Briefe der Kuratorien vor.

Dass Noworol mit ihrem kunstkritischen Ärger genau den Nerv des Publikums getroffen hatte, zeigte sich nochmals nach der Vorstellung: mit Standing Ovationen und tosendem Applaus endete der Abend.

Eva Hieber

Posted: Wed, November 14. 2012

**review excerpts** - translated by google translator

**Pottporus inspire B-Boys, B-Girls and all other!**  
**"Dance school - street art - Wanne-Eickel?"**

In the eighth Pottporus Festival Hip-hop, the Protest and the spirit of Pina Bausch are meeting for a coffee.

When Patricia Noworol in horrible pink robe climb down the fire escape and as a beat boxer provides the rhythm to the first dancer; no one suspects what will the highly trained blonde girl an hour later, everything will be done to:

Scream escapades over crossed out funding, bare-breasted Stroboskopdance, and Freestyle insert in oversized dinosaur costume.. At the start of this year's Pottporus festival gave Noworol and her four dancers from Germany, the U.S. and Senegal in front of 200 spectators everything!

..... and Patricia Noworol tore the civic picture of art and cultural funding!

Her piece about the unwillingness, to accept the Culture offside the mainstreams and the museums; plays with extremes and the snotty statement: "We are invisible because because people refuse to see us." When she in a wall of sound the dance question-answer game with an American dancer drives: "Do you know Marc Chagall?" - "No! - Do you know B-Boys ", bursts of spontaneous cheers from the audience.....

# Pottporus begeistert B-Boys, B-Girls und alle anderen

„Tanzschule – Street-Art – Wanne-Eickel?“

**Beim achten Pottporus-Festival treffen sich Hip-Hop, Protest und der Geist Pina Bauschs auf einen Kaffee**

Als [Patricia Noworol](#) im schrecklich pinken Morgenmantel die Feuerleiter hinunter klettert und als Beatboxerin ihrem ersten Tänzer den Rhythmus liefert, ahnt noch niemand, was die durchtrainierte Blondine eine Stunde später alles mit sich angestellt haben wird:

Schrei-Eskapaden über gestrichene Fördermittel, barbusiger Stroboskopdance und Freestyle-Einlage im übergroßen Dinosaurier-Kostüm. Zum Auftakt des diesjährigen Pottporus-Festivals gaben Noworol und ihre vier Tänzer aus Deutschland, den USA und dem Senegal vor 200 Zuschauern alles.

[Pottporus](#) steht seit der Gründung für zelebrierte Street-Art vom Feinsten: Die Organisatoren schufen mit der Tanzschule in Herne nicht nur einen Treffpunkt für die kulturhungrige Jugend vor Ort, die sich jetzt über Poetry Slams Hip-Hop-Battles und viel, viel Street-Art freuen dürfen. Sondern auch eine Plattform für internationalen tänzerischen Dialog, der im Ruhrgebiet konkurrenzlos ist: „Wir sitzen schließlich mitten drin, zwischen Essen und Bochum, direkt im Herzen. Das macht uns einzigartig und lockt immer wieder Neugierige an, frei nach dem Motto: „Tanzschule – Street-Art – Wanne-Eickel?“, erklärt der künstlerische Leiter Zekai Fenerci.



Doch gerade beim dreitägigen Festival locken die Initiatoren Publikum aus der gesamten Region in die Flottmannhallen, ein zum Kulturzentrum umfunktioniertes Überbleibsel des Bergbaues. Hier treffen die großen Themen des Alltags (Familie, Kultur, Kunst) auf junge, mutige Choreografen, die mit ihrem kleinen Kompanien große Unterhaltung möglich machen: Im Bochumer Schauspielhaus analysiert Alexandra Morales mit vier Tänzern die Frage nach öffentlichem und privatem Leben („[The Kitchen](#)“, [Kammerspiele](#), [Bochum](#)), die Kollektive Nutrospektif stürzte sich auf das Thema der urbanen Kommunikation und Patricia Noworol zerpfückte das bürgerliche Bild von Kunst- und Kulturförderung.

Ihr Stück, über die Unwilligkeit, Kultur abseits des Mainstreams und des Museums zu akzeptieren spielt mit Extremen und der rotzigen Aussage: „Wir sind unsichtbar, weil ihr euch weigert uns zu sehen.“ Als sie in einem Klangteppich ein tänzerisches Frage-Antwort-Spiel mit einem amerikanischen Tänzer treibt: „Do you know Marc Chagall?“ - „No! - Do you know B-Boys?“, bricht spontaner Jubel aus dem Publikum aus.

## Das Festival

## **B-Boys und B-Girls**

Die hip-hop-affine Szene rund um die Tanzschule ist stark, Jungen und Mädchen liefern sich Breakdance-Wettbewerbe. Seit den 70er Jahren ist die Bewegung aus Amerika nach Europa geschwappt, bei Pottporus erlebt sie einen neuen Aufschwung. Die Tatsache, dass sich eine staatlich geförderte Tanzschule für die wirklichen Interessen der jungen Generation stark macht, begeistert die Schüler.

„Es wird immer gesagt, man wolle Jugendlichen eine Stimme geben. Aber wer hat die Stimme? Die Institutionen, die alten Männer. Bei Pottporus hat niemand eine Stimme. Hier wird getanzt. Das ist unsere Art zu sprechen“, stellt Zekai Fenerci klar.

Das jährliche Festival zeigt die Sahnestückchen der Arbeit, doch auch das Programm abseits des Events ist immer wieder sehenswert. Pottporus ist schließlich mehr als Breakdance, die Schule bietet Workshops über das ganze Jahr an, in Street-Art-Ausstellungen, freien Sprayerflächen, Poetry-Slams und für viele Jugendliche die Chance, den Alltag für ein paar Stunden hinter sich zu lassen: „Wer tanzt, vergisst alles andere“, erklärt Zekai Fenerci, „Egal, woher er kommt, egal, wie alt er ist. Tanzen ist frei von allen sozialen Zwängen.“

Emily Jeuckens: November 14<sup>th</sup> 2012

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*»IN ¿CULTURE, PATRICIA NOWOROL IS ACIDIC.  
SHE DOES NOT WANT TO ADD TO THE  
TRADITIONAL, STANDARDIZED TRADITIONS OF ART.  
SHE WANTS TO BREAK FREE!«*

WAZ, 2012 (Germany)

»IN P&CULTURE, PATRICIA NOWOROL IS ACIDIC.  
SHE DOES NOT WANT TO ADD TO THE  
TRADITIONAL, STANDARDIZED TRADITIONS OF ART.  
SHE WANTS TO BREAK FREE!«

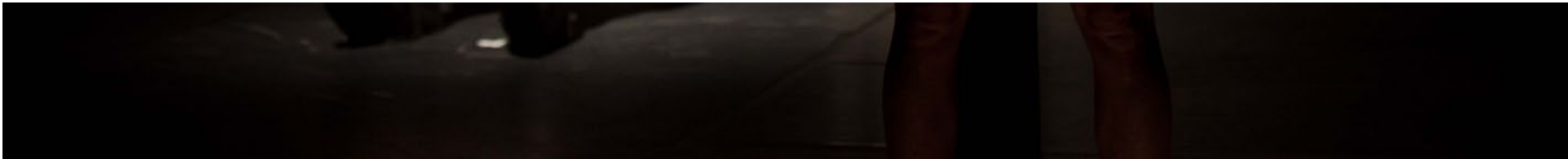
WAZ, 2012 (Germany)





**?icKultur**





## ?icKultur

by Patricia Noworol

A Pottporus e.V./  
Renegade Production  
supported by the  
Spitzenförderung  
NRW 2012-14  
awarded by the  
Ministry for Family,  
Children, Youth,  
Culture and Sport of  
the State of  
Nordrhein-Westfalen.

**Patricia Noworol is pissed off. The curators and the Board of Trustees rejected her project proposal that deals with homosexuality & Hip Hop. But Patricia Noworol refuses to give up and accept it. Together with the dancers, she questions the condition of being an artist and therefore, of being herself. How much freedom, opportunity and risk are left in an artistic work process if an explanation for everything – with a backup, a good reason, and a plan - is expected at every stage?**

**In the end, everyone is exhausted and then this beauty, this love and lightness of dancing gradually emerges. Belonging. Going on. Fitting in and always smiling. What sells and what doesn't? What is this all actually about? Because she was turned down, the choreographer is not obligated to any house or institution and her piece is not obligated to any safe ending. The negative reply unleashes a peculiar power. The artists are striving and struggling, longing and dreaming. And in the end, you still don't know where exactly to place this performance and how to describe it. What remains is a desire and hope that everything could also be different. Even though you don't know how.**

Concept, direction  
and choreography:  
Patricia Noworol

Performance:  
Shawndrick D. Hallman  
Patrick Williams  
Seebacher  
Sefa Erdik  
Ibrahimia Biaye  
Patricia Noworol

Assistance:  
Deborah Sophia Leist

Dramaturgy:  
Martina Gimplinger

Light:  
Jens Piske

Video:  
Oscar Loeser

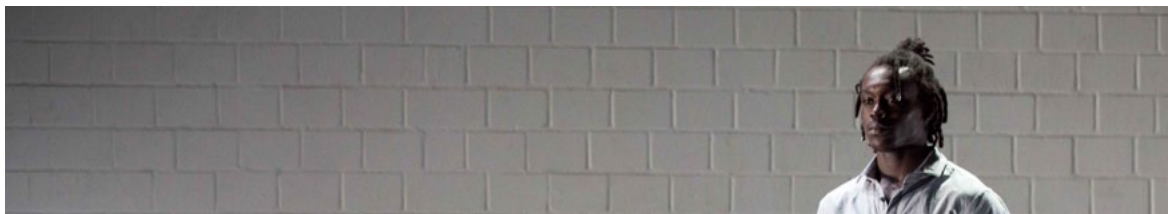
Costumes:  
Patricia Noworol and  
Martina Gimplinger with  
special thanks  
to Schauspielhaus  
Bochum

Text:  
Ralph Ellison  
Heiner Müller  
Dirk Baecker  
Showcase Beat le Mot  
and the ?icKultur team

Music:  
Missy Elliott »Work It«  
Alva Noto »For John Cage«  
Lyric Quartet, Michael  
Riesman & Nick Ingman  
»The Poet Acts«  
Murcof »Reflejo«  
Red Hot Chili Peppers  
»Get on Top«  
The equals »Black Skin  
Blue-eyed Boys«

Technical management:  
Peter Rachel

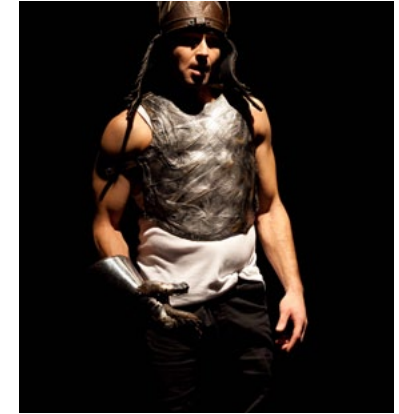
Production management:  
Zekai Fenerci



# ?icKultur

by Patricia Noworol

Dance/performance  
Premiere: 2012  
Duration: 60 min  
Persons on tour: 7-8



Photos:  
Lena Hedermann

Design:  
Raffael Stüken



Booking contact:  
Pottporus / Renegade  
Tanja Engel  
Company management  
t.engel@pottporus.de  
tel +49 (0) 2325 / 467 01 83



A / ? I C K K U L T U R  
( E R M Ä S S I G T )

F Ü R 2  
M Ä S S I G T )

gen für die  
hallen@herne.de  
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## ? I C K K U L T U R

F L O T T M A N N - H A L L E N / H E R N E

V O N P A T R I C I A N O W O R O L / P R E M I E R E / A B 1 6 J A H R E N

Ist man in der Kunst frei? Was ist erlaubt? Unter welchen Bedingungen ist Kunst überhaupt möglich? In welche Abhängigkeiten begibt sich ein Künstler? In der neuen Renegade Produktion wird die Choreografin Patricia Noworol zusammen mit ihren Tänzern den Status als Kunstschaffende befragen und damit auch sich selbst – ohne Grenzen und ohne Tabus. Die Identität steht auf dem Prüfstand. Spielt sie überhaupt eine Rolle? Ist es wichtig woher man kommt, welche sexuelle Orientierung man hat und was man sich wünscht zu sein? Wie viel „Ich“ steckt in einem Tanzstück und wie viel ist es wert?

R E G I E / C H O R E O G R A F I E : P A T R I C I A N O W O R O L

M I T : P A T R I C I A N O W O R O L , S E F A E R D I K , S H A W N H A L L M A N ,  
P A T R I C K S E E B A C H E R

Eine Pottporus e.V. / Renegade Produktion gefördert durch die Spitzenförderung NRW 2012–14  
vergeben vom Ministerium für Familie, Kinder, Jugend, Kultur und Sport des Landes Nordrhein-Westfalen