

## **Exposé** **„...von hier aus...“** **RaumKlangTanz**

1. Eva Weißmann, choreographer and dancer, developed for the composition „elements (acute)“ of Gerhard Stäbler visions of space, movement and silence together with three dancers.

The base: the four musical layers are elements of the composition

- I. Breathing – air (s. sound carrier)
- II. Blazing – fire
- III. Flowing – water
- IV. Grounded – earth (s. sound carrier)

These four elements serve as basis of live performances and will be redefined and restressed at every place and in every performance.

They are a kind of musically shaped expression of the four elements fire, water, earth and air. Thus they are counterpointed, completed and accompanied by pictures and movements:

- a) by acoustic acts of dance,
- b) by texts,
- c) by the specific sound of each performance.

What may happen?

A balancing between dialogue and hidden sense is emerging...it is all about trying, seeing, interfering!... saying it with Wladimir Majakowskij: „ich spann meine Seele überm Abgrund als Seil, jonglierend das Wort (den Klang, die Geste) auf gefährlicher Waage...“ out of „Wirbelsäulenflöte“.

The choreographer chooses artists at every site and works on a concept of arrangement, scores and improvisation. Thus the qualities encompass:

- breathing/easy, passing
- flaming/vertical, flickering
- flowing/gentle, requiring much space
- grounded/tight, heavy

one upon the other or against one another.

Movements are sharpening one another and the sounds. They are clustering into inequalities, into diversity: polyphones of sound, word and dance will arise. The spectators are especially requested to pay clear attention to sounds and texts in order to perceive „improper accompanying“.

2. Gerhard Stäbler's composition "elements (acute) 1 breathing 2 blazing 3 flowing 4 grounded" was created as a five-channel electrical composition at ZKM at Karlsruhe in 1999/2000. It was created on the basis of a sound installation not yet realized for a large sculpture of the artist Pit Kroke at "Bunker-Galerie" of Landschaftspark Duisburg. This composition does not only play a main role at the opera "Madame la Peste" which was edited at the Deutsche Oper Düsseldorf/Duisburg in spring 2002, it is also a passing to of different

chamber music and choreographies. Under the condition Kroke's sculpture will be realized they all will be performed in and around it.

### 3. Eva Weißmann

Since her solo "Eisentanz" which is a pas de deux between herself and an iron ladder weighing 30 kg Eva Weißmann dispenses completely with incidental musical. Instead of it she is working with the element of spoken language: with texts of Gertrude Stein. Therefore Eva Weißmann belongs to the international avant-garde dance scene.

In her choreographies she is oscillating between solo and company pieces and certain kinds of improvisation. Over years the pieces are worked out with an elaborated concept. In 1992/93 she developed a method called "recycling the slip" with her series of AIDS performances: spectators' comments and mistakes were integrated and used in the following performance. Her third focus are improvisations at art pieces. For example in 1994 she shoed an improvisation to the sculpture "Intersecton" of Richard Serra at the theatre place at Basel.

In 1998 she again reclaims soil with what she calls "theatre of scores". The scores composed during a long process at the desk will be spontaneously and without any preparation performed by the ensemble. In front of the spectators and on stage the dancers will receive notes on which is written what they have to do. No one knows his score in advance. Thus the choreographer does not have any simultaneous influence to what will come into being at the very performance.

Eva Weißmann's artists are from totally different genres: musicians, singers, drawers, actors, dancers. They join her because of their will to question the normal separation of branches. By this genre-crossing she translates the way of thinking and writing of the permanent avant-gardiste Gertrude Stein into stage.

Her last big production of Eva Weißmann and her company "we are we" "Doctor Faustus lights the lights", an opera from Gertrude Stein, was shown at the international avant-garde theatre "Divadlo Archa", Prag in 2001/2002.

Not least Eva Weißmann's cooperation with Gerhard Stäbler is motivated out of her interest of "Neuer Musik" and the consequent questioning of existing dance forms.

4. Gerhard Stäbler, studying at Detmold and Essen, was born in 1949. The "Cornelius Cardes Memorial Prize 1982" was one of the first prizes in a long succession of awards, orders of composition and scholarships in America, Asia and Europe which Gerhard Stäbler received up till today. From the beginning he wasn't yet active as a composer but he engaged himself politically and in organizational field. His third activity is an educational one, Gerhard Stäbler have already worked with many young musicians of various countries in workshops and seminars for composition. As a composer-in-residence and a guest professor he was periodically working in North and South America, Middle and Far East.

Gerhard Stäbler's music breaks often out of the conventional frame. Integrating unexpected elements into his compositions he breaks through the normal frame of performance and thus, the normal expectations of spectators. These elements may be gestures or movements through the space, creation of air and smell or even the integration of spectators themselves. It is all about inspiring imagination, stimulating ears and the other senses in order to find new and unexpected possibilities for perceiving and thinking.

After performance and dance projects at the Ultima Festival at Oslo and at the Folkwang Festival at Essen in autumn 2001 Gerhard Stäbler created music for the German-Polnish

Dance Theatre "Endstation ZASPA" of choreographer Avi Kaiser. During 2001/2002 he was composer-in-residence at the Deutsche Oper Düsseldorf/Duisburg. Besides the opera "Madame la Peste" there were some more premières during this season like "Die Reise" with the Ives-Ensemble, Amsterdam, and the percussion concert "Timescape" with the philharmonic orchestra Essen.