
Tanzhalle Wiesenburg / Wiesen55 e.V.

Archive 2022

Wiesenstrasse 55, 13357 Berlin

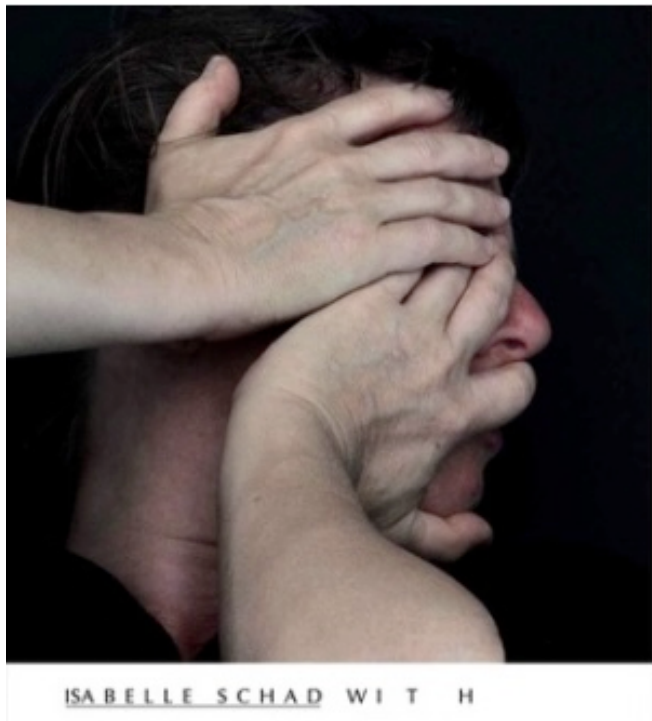
December 2022
Premiere



Mirroring

Mirroring (working title) is planned as a new solo piece, a portrait of the dancer and choreographer, Josephine Findeisen, who has been working with Isabelle since 2016 – both in her group pieces as well as in solo works. What effects do poverty and class structures have on movement? How does class-based discrimination manifest itself in the dancing body? Based on questions from Josephine's own research and Isabelle's long-term process on sculpting movement and portraiture, this work aims to bring together a sensual-bodily experience and a socio-political study.

Concept and choreography: Isabelle Schad | Co-choreography and dance: Josephine Findeisen | Lighting: Emma Juliard | Sound: Arnaud Lesage | Production Management: Heiko Schramm



Isabelle Schad WITH

Isabelle Schad WITH is a book which compiles the last ten years of artistic work by the choreographer Isabelle Schad. The idea, time and resources for this undertaking arose in the exceptional condition of suspension dictated by the pandemic: at a time when theatres and rehearsal space became suddenly inaccessible, when it wasn't possible to work as usual, we decided to explore new possibilities and modes of operating, to delve into a 'new space' inhabited by language, images and new and long-term collaborators.

Edited by Elena Basteri, Annette Lux and Isabelle Schad | Editorial collaboration by Heiko Schramm | Designed by HIT | Texts by Elena Basteri, Saša Božić, Susanne Foellmer, Laurent Goldring, Przemek Kamiński, Andrej Mirčev, Bruno Pocheron, Isabelle Schad, Annemie Vanackere, Gerhard Walter, Gabriele Wittmann | Copy-editing and translation by Michael Turnbull (English), Rike Nölting (German) | Printing and production: Druckerei Rüss, Potsdam | Supported by Bureau Ritter/ TANZPAKT RECONNECT, which is funded by the German Federal Government Commissioner for Culture and the Media as part of the NEUSTART KULTUR initiative

Archive 2022



And the tapestry was the world

A performance by and with: Bruno Pocheron, Lina Gómez, Angela Hicks, Julek Kreutzer, Nadia Ratsimandresy, Linda Samaraweerová, Aaron Snyder

„In Mexico City they somehow wandered into an exhibition of paintings by the beautiful Spanish exile Remedios Varo: in the central paintings of a triptych, titled ‘Bordando el Manto Terrestre’, were a number of frail girls with heart-shaped faces, huge eyes, spun-gold hair, prisoners in the top room of a circular tower, embroidering a kind of tapestry which spilled out the slit windows and into a void, seeking hopelessly to fill the void: for all the other buildings and creatures, all the waves, ships and forests of the earth were contained in this tapestry, and the tapestry was the world.”

Thomas Pynchon, The Crying of Lot 49

Concept, artistic direction, light and space: Bruno Pocheron / Choreography, performance: Lina Gómez, Julek Kreutzer, Linda Samaraweerová / Composition, performance: Nadia Ratsimandresy / Sound, live mixing: Aaron Snyder, Bruno Pocheron / Composition, voice: Angela Hicks / Costumes: Nancy Banfi, Bruno Pocheron / Artistic assistance: Nancy Banfi / Technical support: Ivan Bartsch, Marcello Silvio Busato, Brian Kiel, Lola Lustosa / Production management: Heiko Schramm / Web: Heather Allen / Photo: Bruno Pocheron / Production: Bruno Pocheron / Co-production: Wiesen55 e.V.

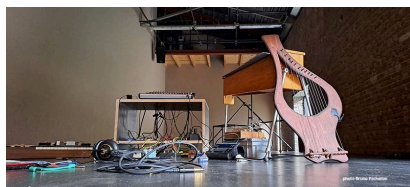
Supported by the NATIONAL PERFORMANCE NETWORK - STEPPING OUT, funded by the Minister of State for Culture and Media within the framework of the initiative NEUSTART KULTUR, Assistance Programme for Dance.

Tanzhalle Wiesenburg is supported by Produktionsortförderung of the Berlin Senate Department for Culture and Europe.

Review: *Nellie Nickel*

Tension-filled and discharged, well-tempered 90 minutes, separated by three to five blacks that hold surprises and releases. Tension both electro-mechanically and dramaturgically - entangled resonance spaces in which boundaries always remain blurred and dynamic. Spontaneous negotiation processes are the focus. The light and fluid play of the four actors, which creates dramaturgical tension with the simplest of means, above all through its temporality, stands in counterpoint to the complex stage design. Directly in front of the backdrop are platforms made of stacked tatami mats, which, at the beginning of the piece, form a skyscape for freezes of about 5 seconds, alternating between impulsive and leisurely movement. In front of this, a microphoned rack is enthroned, rack is enthroned,

August-Sept.
2022
Tanzhalle
Wiesenburg
Summer



Emma Juliard



And the tapestry was the world

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consisting essentially of a large X as well as a square with a gong suspended in it - the explicit non-striking of which creates an implicit tension. This, on the one hand through expectations in view of the visual impression, and on the other hand in the sense of an actual spatial vibration. Complemented and intensified by friction between the clothes on the bodies - an absurd, and German viewers would like to think Lorient-like, spectacle of putting on and taking off the uniformly cut but differently coloured and embroidered sports jackets. A spectrum from lunging to gymnastics, interspersed with a matrix of situation comedy that dances on the nose of the seriousness of the situation. Humour becomes an indispensable foodstuff, obscuring the fact that it is potentially a weapon of the mind.

Various overlapping social tensions are negotiated: polyamor and togetherness, separatisms - at one point in the first third, two actors strike a joint pose on the side wall, turning their backs to the audience and to each other - as well as isolation to the point of - temporary - isolation of the individual through separation. Female bodies and the "power of eroticism" (Lorde). Silence. Darkness. Screaming dualisms, wild crossings and mad confusion. Human speciesism, implied through animal imitation. And again human visions, emerging in collective interaction, symbolised by the wired and finally illuminated fourth wall in the most beautiful teamwork. The audience experiences - even without full dome architecture - the depth of space-time through all-touching micro- and nano-oscillations. Emergent interstices are created by two - or more - projections facing each other. More than (just) a dance piece, it is a multi-disciplinary light_sound_performance_installation for four to five performers - a brilliantly choreographed, tastily served cable salad.

Open studio, concerts and performances #1 – #5#

27.08.22 | Emma Juliard: end of residency concert – DIY analogue and electronic instruments.

30.08.22 | Open Studio / And the tapestry was the world

A multimedia performance by Lina Gómez, Angela Hicks, Bruno Pocheron, Nadia Ratsimandresy, Linda Samaraweeroa and Aaron Snyder

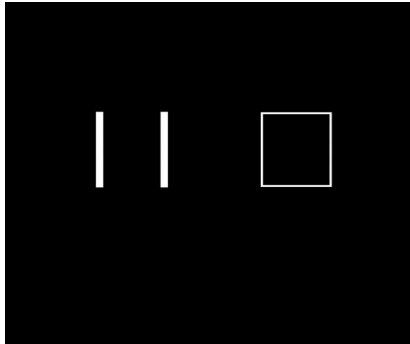
Work in progress / Presentation of Material / Public discussion

linapgomez.com/ | angelahickssoprano.com/ | gangplank.group/mediawiki

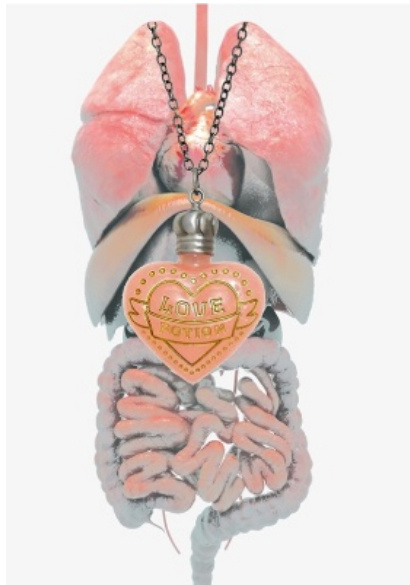
Supported by the NATIONAL PERFORMANCE NETWORK – STEPPING OUT, funded by the Minister of State for Culture and Media within the framework of the initiative NEUSTART KULTUR, Assistance Programme for Dance.



Urban Yawk / Ad Astra / Ubic



sun dance



Love Potion

Urban Yawk (2017/2019) – Nadia Ratsimandresy, 15'

Ad Astra II (2022) – Annabelle Playe, 23'

Ubic – Annabelle Playe & Nadia Ratsimandresy, 15'

sun dance110 (aka Dan Su) / W Flyming

W Flyming is a continuation of the composition E Flyming with the live set-up of electronics and voice. "Flyming" is the movement of the fishbird and this time it is closer to the waterside.

dancesu.com

31.08.22: Open Studio / And the tapestry was the world

+ Love Potion by Lyllie Rouvière

Love Potion by Lyllie Rouvière

'**Love Potion**' means magical care for an intimate relationship through visualisation and energetic perception – a unique mixture of drawing and fabulous juices, cooked by your own stories. The session is open to any kind of intimate relationship such as romantic, flirty, familial, friendly, ghostly or undefined. 'Love Potion' takes place in a cosy setting and co-exists within public events: a festival, a party or an opening.

Concept and facilitator: Lyllie Rouvière

ca. 15 min per session

lyllierouviere.atspace.eu/

31.08.22: Music, movement and light improvisation with **Lina Gómez, Angela Hicks, Bruno Pocheron, Nadia Ratsimandresy, Linda Samaraweeroa** and **Aaron Snyder**

Followed by a **DJ set** by **Mugglestone Hi-Fi** (USA): Berlin's favourite fetishist fashionista

10.09.22:

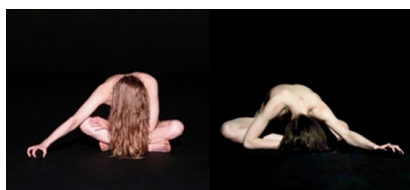
17.00 – Guided tour of the Wiesenburg with Heather Allen + **art market**

18.00 – Isabelle Schad: Performance Solo for Claudia and Josephine (premiere) with **Claudia Tomasi** and **Josephine Findeisen**

20.00 – Isabelle Schad: Solo for Claudia and Josephine with **Claudia Tomasi** and **Josephine Findeisen**



Musik, Bewegung und Lichtimprovisation



Solo for Claudia and Josephine

July 2022
Summer Festival



Archive 2022

Solo for Claudia and Josephine / Bodies of Light is a continuation of the portrait work made for Lea Moro in 2016.

Based on the same score, the new work plays with the reflection of one another by transcribing the solo onto two persons who shadow, mirror, hide one another, amplify one another's contours, rhythms, colours and personal energies. Claudia Tomasi and Josephine Findeisen both worked on their own interpretation of the solo before now coming together, dancing it in the same time, melting materials and highlighting each other's specificities. The work is also a reflection on how we mirror one another's realities and how our energies can be considered made of light. The reflection on the skin of the bodies (of light) is only one of many more meanings that can emerge.

The work of Isabelle Schad is supported by the Berlin Senate Department for Culture and Europe – concept funding

11.09.22:

17.00 Uhr – Guided tour of the Wiesenburg with Heather Allen + **art market**

18.00 – Isabelle Schad: Performance Solo for Claudia and Josephine (premiere) with **Claudia Tomasi** and **Josephine Findeisen**

19.00 – Isabelle Schad: Solo for Claudia and Josephine with **Claudia Tomasi** and **Josephine Findeisen**

Tanzhalle & Werkhalle Wiesenburg Summer Festival 2022

Friday 1st July 2022:

meet me in the garden: A Guided Tasting with Daniel Salomon | GARTEN TANZHALLE

Isabelle Schad: **The Shift of Focus** | TANZHALLE

drinks and vegetarian buffet

Richard Arame Band (concert) | GARTEN TANZHALLE

Saturday 2nd July 2022:

meet me in the garden: A guided tasting with Daniel Salomon GARTEN TANZHALLE

Isabelle Schad: **The Shift of Focus** | TANZHALLE

Thomas Henriksson and Chatschatur Kanajan: **GELBBLAU** (Performance) | WERKHALLE

DJ Bleck-Panther & White Tiger | WERKHALLE

Sunday 3rd July:

meet me in the garden: Open Practice Session with Isabelle Schad | GARTEN TANZHALLE

Isabelle Schad: **The Shift of Focus** | TANZHALLE

Juni 2022
Screenings



Drinks and vegetarian buffet

Classical Sunday with Shasta Ellenbogen | WERKHALLE

Alexander Glazunov – **Suite for String Quartet Op. 35** (1887-91)

(dis)played! shows the result of the dance experiment **(dis)connect!** For the first time the participating artists will meet live! They will present their work and answer your questions about the project. As part of **(dis)connect!**, 12 dancers created a digital chain of communication across spatial distance and stylistic differences. Solo dancers or duos created a choreography, which was interpreted by the next dancer or group in the chain, who in turn created a new piece that influenced the next dancer/s work. This resulted in 8 short dance films, performed and filmed in public spaces in and around Berlin and other German cities. The work was open-ended and highly influenced by individual ideas, styles and ways of working. All participating artists were completely free in their creation process. This way unpredictable developments and new narratives emerged throughout the project. The artists claimed public spaces with their dance. All participating artists were dependent on the work of the previous artist/s, however, they could not communicate with each other during the process. Nevertheless, they dared to engage in this unpredictable and thus risky process. Each new choreography that emerged was highly directional for the entire creative process, and thus lay in the hands and feet and imaginations of the dancers. Experimental, free and processual work are the principles of **(dis)connect!**

Team: Konzept und Produktion: Carla Petzolt, Miriam Taschler, Emma Patrignani | Tanz: Cecilia Bartolino, Maarten Krielen & Wibke Storkan, Sofia Seta & Paula Caldirola, Camilla Fiumara, Lotta Sandborgh, Dario Wilmington & Selene Martello, Dmytro Grynov, Miriam Taschler & Carla Petzolt | Film: Nina Cavalcanti | Design und Social Media: Julia Hafner



HARVEST (3+)

Isabelle Schad & Offensive Dance for a Young Audience

How does a willow stick sound? How does it feel in the hand? What is the difference between the big and the small sticks? Between the brown and green ones? The old and the young ones? And how can they turn into a puppet, a whale's belly or a forest, into a monster or a ship?

Choreographer Isabelle Schad, three dancers and one musician play with the possibilities of willow cuttings, creating surprising, ever-changing landscapes. *HARVEST* deals with mindfulness, and with the question of how we humans can work with nature, make use of it and approach it with respect in the process. In exploring the material, layering, stacking and bending the switches, twigs and branches, and in listening to the sounds of crackling and snapping in the silence, a fantastical game arises between seemingly weightless magical creatures and other small wonders.

Direction / Choreography / Set: Isabelle Schad

Dance / Co-Choreography: Jan Lorys, Aya Toraiwa, Manuel Lindner

Music / Live Sound: Damir Simunovic

Lighting / Artistic Assistance: Emma Juliard, Arnaud Lesage

Dramaturgical Advice Young Audiences: Dagmar Domrös

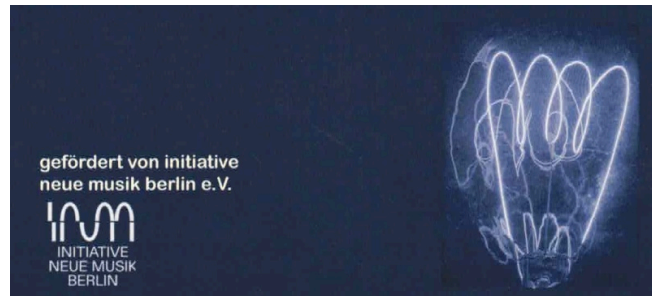
Willow Harvesting: Volker Hüdepohl

Organisational Assistance: Heiko Schramm

Photo: Dieter Hartwig

A commission by Theater o.N., produced by the Offensive Tanz für junges Publikum Berlin, supported by TANZPAKT Stadt-Land-Bund and the Senate Department for Culture and Europe Berlin. In cooperation with Wiesen 55 e.V.

May 2022
Presentation



May 2022
Exhibition /
Performance



Archive 2022

LICHT AN

Multimediale Performance by and with **Anna Clementi** und **Michael Vorfeld**

A multimedia performance in which the elements used, such as music, light, text and movement, are focused on the electric light bulb and approach the many levels of appearance and meaning of this light source from different perspectives.

MOUVEMENTS

ROBERT SCHAD & ISABELLE SCHAD (BERLIN)

14. – 15. MAI | POTSDAMER TANZTAGE 2022 | EXHIBITION / DURATIONAL PERFORMANCE

MOUVEMENTS is an encounter between Robert Schad and Isabelle Schad, their works around and with sculpture and dance, presence and material, as well as the two performers Przemek Kaminski and Nir Vidan. Robert Schad's sculptures meet Isabelle Schad's Double Portrait. They seem to want to lift off the ground despite constructive rigidity in motion, despite physical heaviness. The physical movement of the dancer

February 2022
Sound
Installation/
Performance



unfolds in contrast, dissolving the rigidity, reacting to impulses of movement in the sculptures, and passing them on to the space. In Double Portrait, the two dancers become extensions of each other.

In changing interdependencies, a common space emerges that unites self and strangeness, intimacy and care, colliding forces and sensuality. Fragments of this work will now resonate with Robert Schad's sculptures for the first time, reshaping them and making them tangible in a durational installation. Robert Schad's sculptures and the dancers are united by the development of their expression through the play of their limbs in space.

Ouroburos

Chris Heenan: Contrabass Clarinet

Michael Vorfeld: Percussion and String Instruments

Adam Pultz Melbye: Feedback and Signal Processing