



LEA MORO - LE SACRE DU PRINTEMPS

TANZTAGE
Jan 8-18

ANDRÉ UERRA

undoing normative desire, gaze, image, sensation. The queer club is a time and space for experiencing nomadic embodiments, counter futures and the reality of desire. Basically, queer fierceness. Fierceness is that quality of on-point fabulous edginess.

Who are you working with on this performance? I'm collaborating with three queens from the East London club scene. All of them are simultaneously artists, club mythic creatures and gender-fucking hosts. Imma Mess has a background in dance, fashion and performance, Ted Rogers has a project called ArtPornBlog, Mikey Woodbridge is a singer-songwriter.

You've used the phrase "counter-future" in reference to queer clubbing – what do you mean by that? Jack Halberstam writes about the queer club as a place to feel a future that isn't hetero-normative, the queer club is a place in which hybridisation and being alien are celebrated and idealised. Queers channel a counter-future. ■

"Classical ballet and heavy metal have a lot in common"

Swiss dancer and choreographer **LEA MORO** co-founded Berlin's Acker Festival and is dance curator for Schloss Bröllin's residency programme. She presents her solo version of the monumental *Le Sacre du Printemps* (Jan 11-12, 19:00).

Why did you choose Vaslav Nijinsky's version of *Le Sacre* as your main inspiration? I watched many different versions of *Le Sacre* to find out how I can position myself within this work that was made by so many "big names". I found Nijinsky's work to still feel so current,

because he didn't aestheticise the body – women and men look alike – and made a powerful use of the archaic's strength of movement, working a lot with bodily exhaustion. As I decided to base my solo on his work, I analysed for myself the strongest elements of each chapter.

And you decided to perform all the characters yourself. Do you feel like one among imaginary others, or like you're representing all of them? First of all, I asked myself: How many bodies can one body represent? And then at some moments I felt like one specific character within an imaginary larger group. I re-create some characters, like the old wise man or the witch, as solo figures, but it's still me performing all of them by myself, melting from one figure to another with bodily transformation.

How do you create such a big spectacle by yourself? To me it's something political to occupy this big stage all alone with such a powerful, famous piece. In contemporary dance, big forms versus small forms are questioned a lot, and trying to use my unique body at the range of exhaustion to produce this big spectacle with all those characters, I've asked myself: What are the elements that make the big spectacle? It also has to do with the contemporary phenomenon of increasing multitasking.

In the second part of the work you use some elements of heavy metal – how did you come to that? I found out that classical ballet and heavy metal have a lot in common, structurally – the use of this sort of archaic energy, this tendency toward exhaustion, the strong codes... Watching a lot of videos of heavy metal concerts, I observed how the audience behaved with very codified reactions to the musicians' gestures. This creates a sort of ritual that's very interesting related to *Le Sacre*. The heavy metal component allows me to break the fourth wall and involve the audience, calling out to them to witness how I come to the limit of exhaustion. ■

TANZTAGE January
8-18 | Sophiensaele,
Sophienstr. 18, Mitte,
U-Bhf Weinmeisterstr.,
full programme at www.sophiensaele.com



schaubühne

+++With English surtitles+++

Hamlet

by William Shakespeare
Direction: Thomas Ostermeier
23.1. > 7:30 p.m.

NEVER FOREVER

by Falk Richter and TOTAL BRUTAL
Direction: Falk Richter
26.1. > 8:00 p.m.

The Past

by Constanza Macras | DorkyPark and Oscar Bianchi
Direction/Choreography: Constanza Macras
29.+30.1. > 8:00 p.m.

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