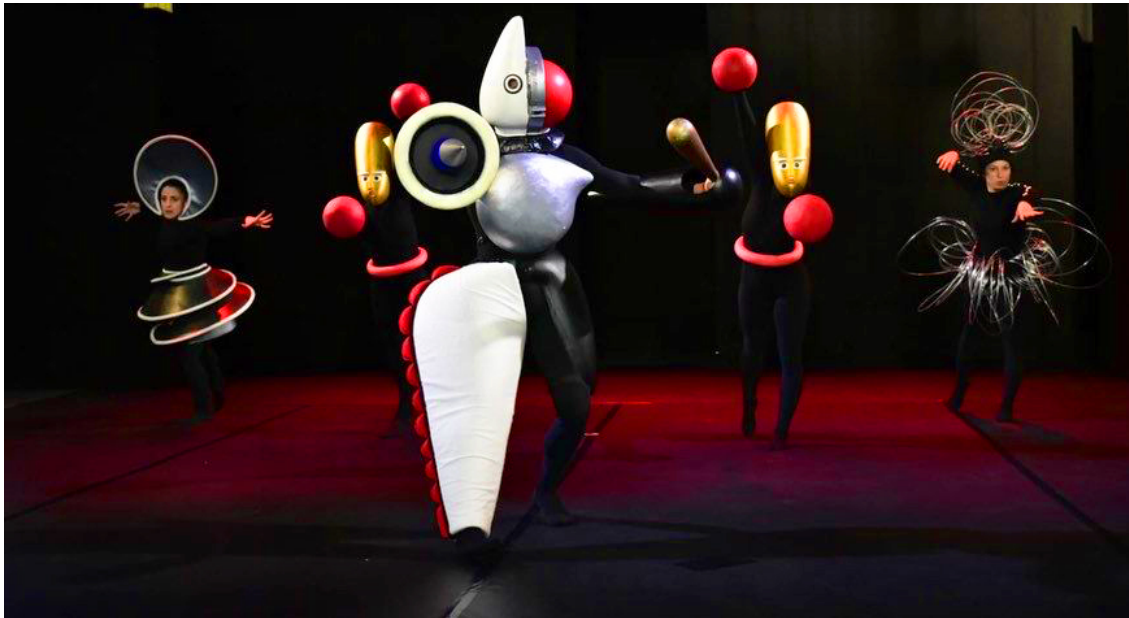


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Review by Christel Sperlich



Beats like jackhammers resound on the small stage of the Dessau Bauhaus Museum. Insistent. Loud. Annoying. In addition, the typical movements of the dancers, as they were performed in the 20s. Angular. Angular. Abrupt. Mechanized machine dancers. In the familiar more or less rigid costumes of the Triadic Ballet, designed a hundred years ago by Oskar Schlemmer, the artistic figures perform here in replicated costumes and props, but with a new intention. The abstract. The wire figure. The ball hands.

Their dance is replaced by new, grotesquely abstracted figures. The transformation of the human being into an artificial figure, not apparatus-technical as once in the classical triadic ballet, but as insectoid, spiny, colorful creatures, wrapped in fine wire antennae. Clownish costumes might be called disc dresses or round skirts. The puppets move gracefully. They spiral, they smoothly interlock with each other, one above the other, as if they wanted to make something blossom. Soon after, colorful figures with thickly padded muscles in arms and legs appear. Schlemmer called these figures, which look like Michelin men, the "Geringelten". They appear like hip-hoppers. Powerful. Dynamic. Wearing hats like dervishes. Improvising contact with each other. Networking. No one stands alone. Are they some kind of transitional figures? The puppets take off their props, cone, ball, mask. They exchange limbs. They put on black net gloves and stockings over their faces and hands. Black creatures in turn accompany other seemingly transformed beings in pantomime. Are they amoebas, jellyfish or perhaps water lilies? A buzzing whisper of insects. Chirping and bustling. In pastel-colored, expansive robes, they glide along the floor, peeking out of their neck-open costumes. Spreading out, narrowing in. Then the thunderclap and downpour. A tremor. Vibrating. Giving birth? Fantasy figures that now pupate?

This year, the Bauhaus celebrates 100 years of Triadic Ballet. At the center of this year's Bauhaus Festival are Oskar Schlemmer's costume figures. "META | MOR | PHOS", is the name of the dance performance developed in co-production with the company Hedwig Dances from Chicago under the direction of Jan Bartoszek with the Bauhaus Dessau Foundation and in collaboration with the Chicago Puppet Studio. A fictional continuation of the Triadic Ballet. In three acts.

Continued.

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A monster-like figure suddenly poses on stage. An octopus-like organism or giant bacterium? A silver spherical head, the neck a disc to which tubes reaching down to the feet are attached all around. The tube skirt gives liveliness to the supposedly rigid creature. Thus the monster turns continuously, sways, loses its balance, rears up and at the same time appears fragile, vulnerable. It does not come to rest, circles constantly before itself. Is it a struggle, an assertion against other living beings that are becoming visible?

Beetles with scaly ruff, a soft, sensitive bullet belly, crawl along the ground with bent arms and legs. At the knee and elbow joints funnel-shaped, bright red long spines that not only lengthen their limbs, but also allow them to move in other directions. They seem to be in a hurry, looking around in all directions. Who are they? Where are they going, where do they come from? How long can they stay? .

The current idea of transformation refers to the necessary socially explosive change of our epoch. Energy crisis. Turn of the times. Climate change. The gigantic insect extinction. ...

The interpretation of the fantasy creatures is left to the viewer, and with it the journey of existence of the insects from the larva, the small caterpillar with many feet, to the figures pupated in absorbent cotton to the imagos, the adult, sexually mature insects. "We cannot, of course, presume through the dance to believe that we now know how bees, hornets, mosquitoes or flies, beetles, butterflies, dragonflies or ants tick, how they feel, what connects them. We can only approach them. And imitation is a form of approach. By slipping into the facial expressions, locomotion and behavior of my planetary co-inhabitants, by putting on spikes, wire frames or puffer bellies, I am not yet an insect, but it changes my being in the world," explains Torsten Blume. A Triadic Fiction. The transformation takes place in a surreal way, in a choreographically dreamlike logic. "We are not interested in celebrating Triadic Ballet as something finished, which historically it has never been."

Never being closed is a good template for new points of contact. META | MOR | PHOS is an experimental arrangement and practice model of human transformation. The aim is to explore, as insectoid "imagos," the existential connectedness of humans with other species. "We want to create an awareness of the relationship between the human creature and creaturely nature," says Torsten Blume. A coming together of man and animal. Without drama. Without accusation. With an open heart.

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