



Chamber pieces

Under pandemic conditions: „Zerbrechlichkeit und andere Geschichten“/„Brittleness and other stories” by Cie LaPerformance

KulturJoker, June 2021 by Annette Hoffmann



Photos: M. Korbelt

The colors have changed. The first part of the trilogy “Out of order” was determined by the anthracite and mud-colored costumes of the dancers and the omnipresent earth, which was a prop for the performance and also part of the stage design. And now brightly colored clothes and pants as well as tights. It's not that the new piece by Julie Jaffrennou, “Zerbrechlichkeit und andere Geschichten”/“Brittleness and other stories”, has been relieved of the heaviness, it's more that the reds and blues give the atmosphere something backward-looking and slightly nostalgic. Because the fragility that the title refers to, has something to do with memories. And these are organized in chambers in the performance of Cie LaPerformance.

You can lock chambers, close the door behind you, lock yourself up or leave it open. The pandemic and the related requirements have had a major impact on “Brittleness and other

stories". What was designed as a walkable course had to be shown as a stream. Instead of spending a generous amount of time in the individual rooms, the audience had to entrust themselves to the image direction and the time economy of the video. What was intended to be sequential now becomes simultaneous through cuts, which presumably create completely different combinations than what one would see if one could move freely in space. This is due to the circumstances, but it means that the film of "Brittleness and other stories" is more compact and guides interpretations more strongly.

A chair, a sleeping bag with a floral pattern, Olivia Maridjan-Koop sucks on her thumb. Moments of loneliness are followed by fun children's games in the next room, but after a moment discomfort creeps in and you wonder what else you could do with the skipping rope. Another change of scene: Alice Gartenschläger sits on a chair with her legs apart, her handbag next to her, into which she will cram her red tights a little later, which she has just taken off. Later she will also take off her bra and panties. Reach around the nape of her neck and reach into her long hair. Salim Ben Mammar, Tjadke Biallowons, Alice Gartenschläger as well as Olivia Maridjan-koop and Michael Schmitter develop intimate scenes and movement patterns with high recognition value from their own memories and general family constellations. Sometimes this seems familiar and trusting, then again restricting, as dependencies and regressive moments shine through. In fact, one would like to take a breath of fresh air to take the momentum out of the pathos. But that was not possible under the current circumstances.