

Schatten

Choreography and Stage Design: Marguerite Donlon

Music: Claas Willeke

Costume: Markus Maas

Premiere: October 26, 2006 at 1st N.O.W. dance Saar Festival, Saarbrücken

Six dancers explore with the interaction of their bodies, voices and movements how to approach artistically the dark times of a human's life, without engendering bare consternation and hopelessness in the public. „Schatten“ avows itself to the beauty of sadness without completely forgetting the hope.

Marguerite Donlon obtained fundamental inspiration for the piece from texts of the british dramatist Sarah Kane, who committed suicide in 1999 in consequence of a mental disease at the age of 28. Kane's texts oscillate between soberness, aggression, sexual directness and death wish. They explore the wondrous frontier between conscious, half-conscious and unconscious talking and thought process.

The texts in their moderate significative and phonetic condition are an impulse to a self-contained structure, in which the musical continuation and perspectivation of the composer Claas Willeke play a decisive role. It is particularly clear at the point, where words and sentences in the mother tongues of the dancers (among others Portuguese, Catalan, Corean, Japanese, Chinese) intensify to a veritable babylonian entanglement which in its musical composure still keeps its inherent clarity and expressivity.



Meritzell Aumedes Molinero and Takayuki Shiraishi in „Schatten“, Photo: Björn Hickmann

„Donlon is known for the humour in her choreographies, but in her (...) piece „Schatten“ she provides an insight into the dark, oppressive world of despair, madness and death. The dancers try to escape from this world in vain, and their body language is intensified by text scraps inspired by the dark poetic universe of British playwright Sarah Kane. Definitely no slight fare, but rapturous applause nevertheless.“

Dietlinde Conrad, Luxemburger Wort, November 2, 2006

„These dancers! In „Schatten“ (...) their bodies shoot up like jack-knives. It is as if string-puppets were chained onto the „rhythm of madness“.“

Cathrin Elss-Seringhaus, Saarbrücker Zeitung, October 28/29, 2006