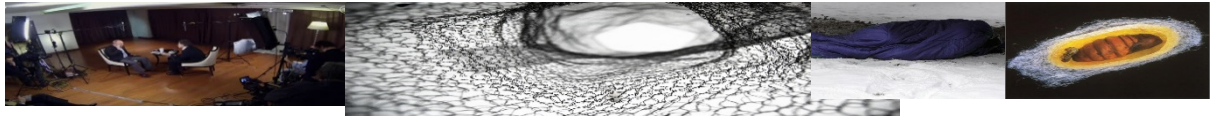


Press Release

Sabine Glenz

Der Abstand der Dinge

A choreographic series in three parts



1. Replication

world premiere:
september 25, 2015, 8.30 pm

further performances:
september 26 & 27, 8.30 pm

schwere reiter
tanz | theater | musik

„To take possession of space is the first gesture of the living; men and beasts, plants and clouds the fundamental manifestation of equilibrium and permanence.
The first proof of existence is to occupy space.“
Le Corbusier

Sabine Glenz researches aloofness and intimacy, exaggeration or disharmony, and continually develops new narrative forms in them. Beginning with the contemporary phenomenon of constant access to all information and the associated potential for becoming fragmented into many presences and absences, the choreographer investigates the question of how we deal with replication. Does our relationship to things change and on what basis does interpretation occur?

“Der Abstand der Dinge” [“The Distance of Things”] is subdivided into three different motifs which derive their tension from the spatial design and the choreographic language. “**Replication**” is the first part of this trilogy of walk-in installations. It will be followed by “**Isolation**” and “**Order.**”

“Replication” is distinguished by the free movement of the visitors in the space, where they are confronted by ambiguous images and situations that are also communicated via projections. The actions do not follow a time track nor is there a predefined sequence in which the visitors are supposed to find their way. The visitor’s movements between the choreographed scenes and *tableaux vivants* are part of a choreographic axis, a spatially related story about proportionality.

Artistic Director / Choreography: Sabine Glenz

Artistic Advisor: Mia Lawrence

Performance: Joris Camelin, Sebastian Eilers, Judith Hummel, Clarissa Omiecienski,
Loana Hautz, Elena Ludwig, Janes Stockhammer

Music: Klaus Janek

Installations: Manuela Müller

Videotechnique: Chris Konieczny

Costumes: Johanna Leitner

Lightdesign: Rainer Ludwig

World premiere: september 25, 2015, 8.30 pm

Further performances: september 26. & 27, 2015

Tickets: 15,- / 10,- red.

schwere reiter

tanz theater musik

Dachauer Str. 114 / Leonrodplatz

80636 München

Reservierungen: 089.721 10 15

reservierung@schwerereiter.de

Public Relations: Beate Zeller: 089.123 91 64 7 _ 0176.26 57 70 15 _ kontakt@beatezeller.de

Supported by the Bureau for Cultural Affairs of the State Capital City of Munich and the Bavarian State Association for Contemporary Dance (BLZT) with funding from the Bavarian State Ministry for Science, Research and Art. Sabine Glenz is member of Tanztendenz München.

SABINE GLENZ

starts her choreographic career in 2004 with evening-length solos danced by herself and presented throughout Germany and internationally.

The contents of her choreographies include the occurrence or absence of physical presence and the attempt to position oneself in spaces, situations or groups. She encounters these contents with the language of the body, which is sometimes radically minimalistic, and she relies here on the formulation of ambiguity and arbitrariness.

Right from the beginning S.G. confronts her choreographic work with the visual art forms of photography, film, and painting. The power of the pictorial, the influence of a visual language on choreographic methods and their texture fascinate her. During many years of close cooperation with the visual artist Manuela Hartel she creates diverse and poignant images of physical manifestations for solos, duets, and group pieces. Photo animations, video installations on stage or in adjoining spaces become essential components of her artistic expression and have an immediate connection with her choreographic work.

2004/2006

After her first solo "I Saw What I Thought I Should See" (2004), "a body within" in 2006 was her second piece which she performed at Kampnagel in Hamburg, the Orangerie in Cologne, and at Tanzspeicher in Würzburg among other venues.

2007/2008/2009

S.G. develops her trilogy „Liquefy“: The duet „study for two figures“ (part 1) focuses on the boundary between two bodies and their mirroring or doubling. The second part "TRANCE" (2008) is dedicated to the liquefaction or dissolution of the individual in the crowd. "SOFT CUT – Solos for Movement and Photography" (2009) – the third and last part and the core of the trilogy – puts the presence and absence of the body in its surrounding space at the center of the work. "SOFT CUT" is presented at the festivals "Les Repérages" (in March 2010 in Lille and Charleroi), RODEO MÜNCHEN (in June 2010), and at the festival Rencontres Essonne Danse (in April 2011) near Paris.

2011/2012

Together with Stephan Herwig she co-directed the studio series of Tanztendenz München „Immer am Ersten“ and invites presenters, promoters, and dance critics as well as dance scholars and artists to discuss among other things funding and working structures of the independent dance scene, the verbalization of dance, choreographic signatures and methods of established and emerging artists in dialogue with the audience.

In her group piece "LAYERS" premiered in the frame of the Munich festival DANCE 2010 the choreographer delves deeper into the exploration of the characteristics of different energies and dynamics in the movement of the individual and in the group; in June 2011 she revives a reworked version of the piece.

Inspired by two contrasting approaches and styles of expression of two female dancers of the twentieth century, Rosalia Chladek and Valeska Gert, she creates „L.O.V.E. – Anordnungen für zwei Tänzer“ in cooperation with Zufit Simon and Karen Piewig. The piece is premiered in January 2012.

In cooperation with the Tanzwerkstatt Europa 2012 she developed „WUCHT- choreografische Metaphern“. The piece is distinguished by the interaction among various choreographic styles in relation to physical objects. The results are dynamic choreographic and performative modules. S.G. was chosen to receive the Grant for Dance of the State Capital City of Munich (Förderpreis Tanz).

As one of the participants in the festival “Les Repérages” she is invited to take part in the Artistic Exchange Residency in Rio de Janeiro.

In her solo evening “Double Bill” (premiered in December 2012) she specifies her main topic of “perceiving oneself and being perceived by others” together with Zufit Simon, who had already participated in earlier productions by Sabine Glenz. Simon took over this theme with awareness of the choreographic design, but reinterpreted it in her personal style. The results are an intersection of each artist’s inner and outer viewpoints, as well as dialogues between the dancer and the choreographer and between the theme and its interpretation.

2013

Alongside additional performances of „Double Bill“ at the Tanzwerkstatt Europa 2013 and at Tanzquartier Vienna (Festival „SOLO? On bodies and their doubles in contemporary dance“), she is invited to the accompanying symposium “MISSING LINKS” at the TWE, dealing with current issues of cooperation and collectivity in contemporary dance.

2014

As part of the Access To Dance performance series her piece „Very Natural Adaption“ is presented at Muffathalle München – in a dialogue between film and live performance S.G.-draws the momentary gaze to the alienation from and the glorification of a nature that long ago ceased to exist: a subjective story about the location of the self and about the loss and (re)discovery of identity.

She works as a dancer in Rosemary Butcher’s “test pieces,” which is premiered in Kunstbau of Lenbachhaus in August, followed by a guest performance in Nottingham, UK in March 2015 as part of the Nottdance Festival. “Hands and Days,” another choreographic installation, is premiered in schwere reiter on November 21st. The interplay between subject and object creates a disconcerting tension as boundaries between representation and reality seem to dissolve. Together with Judith Hummel and Markus Kunas, visual processes are translated into the physical, moving praxis.

2015

Collaboration with the Bode Schule and the Galerie der Künstler led to the creation of “Here We Go?”. This installative performance explores the dynamics of communal movement and individual action within a group. The artist encounters the question of our self-image and our belonging in this interdisciplinary project from the viewpoint of daily attitude and gesture. (Premiere May 21, 2015.)

“My choreographies investigate the possibilities and impossibilities in our relations to the Other and the foreign. In this I understand for instance our relationship to the group, our connection-to the community, but also to surrounding space(s), artificial objects, or to nature – and ultimately also the relationship to ourselves.”

Video Links:

Sampler: projects 2010 – 2014

<https://vimeo.com/101235643>

Here We Go? 05/2015

<https://vimeo.com/128725786>

Galerie der Künstler (München)

Hands and Days 11/2014

<https://vimeo.com/114536063>

schwere reiter

Rehearsal Verrocchio Art Center 10/2014

<https://vimeo.com/115845991>

Very Natural Adaption 01/2014

<https://vimeo.com/100046072>

Muffathalle

Double Bill 12/2012

<https://vimeo.com/66504662>

i-camp

WUCHT 08/2012

<https://vimeo.com/66516146>

i-camp

Filme WUCHT

<https://vimeo.com/79596830>

<https://vimeo.com/79466738>

<https://vimeo.com/78661376>

L.O.V.E. – Anordnungen für zwei Tänzer 12/2012

<https://vimeo.com/67054800>

schwere reiter

Fotoanimation: L.O.V.E – Anordnungen für zwei Tänzer

<https://vimeo.com/68938761>

LAYERS 11/2010

<https://vimeo.com/67055595>

schwere reiter

TRANCE 10/2008

<https://vimeo.com/67496216>

i-camp

Or via [www.tanztendenz.de/members/Sabine Glenz](http://www.tanztendenz.de/members/Sabine%20Glenz)