

dear elizabeth



dance performance and interactive installation by Aphasía Dance Company, Brussels(B)
Ted Stoffer (USA/B) with Chris Ziegler (D) and Johan Van Kreij (NL)



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interactive installation / dance performance

concept and choreography: Ted Stoffer (USA/B)

installation sound: Johan Van Kreij (NL)

installation visuals: Chris Ziegler (D)

movement advice by Ko Murobshi (JAP)

technician: Christian François (B)

video production:

camera: N!03 and Chris Ziegler

director: Ted Stoffer

editing & postproduction: Ted Stoffer, Chris Ziegler

supported by: Charleroi-Danses, Grand Theater Groningen, Movingeast, Dance City Newcastle and the Arts Council of England, ZKM Karlsruhe

Dear Elizabeth employs six bodies that have a unique and combined importance in the realization of this event. They are: performer, projected bodies, the body of music, the individual bodies making up the audience, the body of audience as a whole and the suggested bodies from the installation.

The performer's role is to remind us of our mortality and connection to mankind via his body's ability to demonstrate birth, love, fear and death.

synopsis

dear elizabeth



The projected body's ephemeral essence and dreamlike quality arouses our awareness of time and space stimulating a feeling of synchronicity to mankind past and present. I call it a sentiment of immortality but Edgar de Bruyne (1898-1959) perhaps said it clearer when he said, „the exercise of knowledge creates relationships, continuity and emotional attachments and allows us to live longer, because we don't just remember our own life but also those of others.”

When the physical and projected bodies merge, they suggest to me, what Jung referred to as the psychoid, which is neither matter nor mind and both. A psychoid is a bridge between two worlds.

The first, an inner world of love, loss and spirituality which contains our dreams, thoughts and memories. The second, an outer world of matter and energy is the domain of: body and structure, physics, atoms, chemistry, the manmade and natural environment.

Jung believed discovering synchronicities between the material and immaterial bodies created movement towards wholeness in an individual who sought to reconcile the inner and outer worlds.

If there is movement Dear Elizabeth asks, who or what moves and how?

In this performance sound has its own birth, life and death like any other body. It has been created in an environment respecting spatialization, meaning it may move throughout space surrounding and deserting you like an unseen presence from another dimension. Its communicative nature supports, controls and reacts to the



dear elizabeth

images, performer and audience creating a multidimensional experience.

Audiences are encouraged to walk around interacting with the performer, installation and each other to discover, for themselves, the symbology that connects each element of this performance.

By sharing the space with the audience we encourage a palpable sense of group dynamics. We hope to provide an opportunity of experiencing how and when we may influence or be influenced by, the compelling nature of a crowd. If the body of audience is seen like that of society, we may hopefully witness the important and contributing role the individual plays.

Finally, the installation is a group of skeletal "tents" suggesting a camp. Each tent metaphorically represents one of four aspects of humanity and therefore society. Dating back 26,000 years and still used today camps mark mankind's civilization. As a universal icon of humanity they stand for love, fear, extinction and creation as we consider: holidays, prison, refugees, war, death, work, peace, etc.

It was not the task to explain what happens in this performance, just how we view the importance and use of the body. I hope I succeeded. I would like to conclude, what has been for me an excruciating exercise of words with quotes from two writers that have inspired me and this performance.



dear elizabeth

*...there is another self more really us than I...
and knowing that, you know you will never die.*

Alan Watts (1915-1973)

Und so lang du das nicht hast,

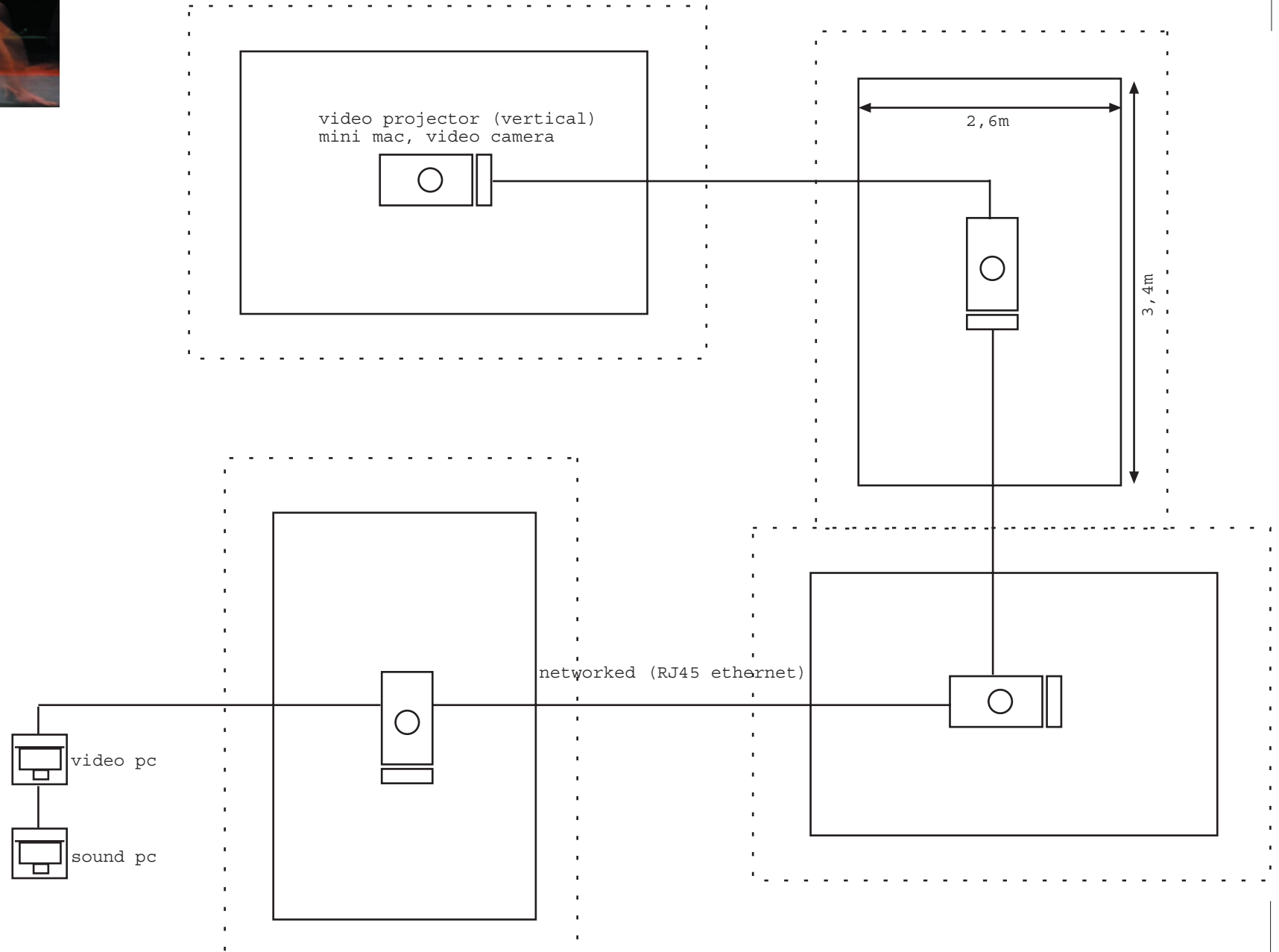
*Dieses: stirb und werde
Bist du nur ein trüber Gast
Auf der dunkeln Erde.*

Johann Wolfgang Goethe (1749-1832)



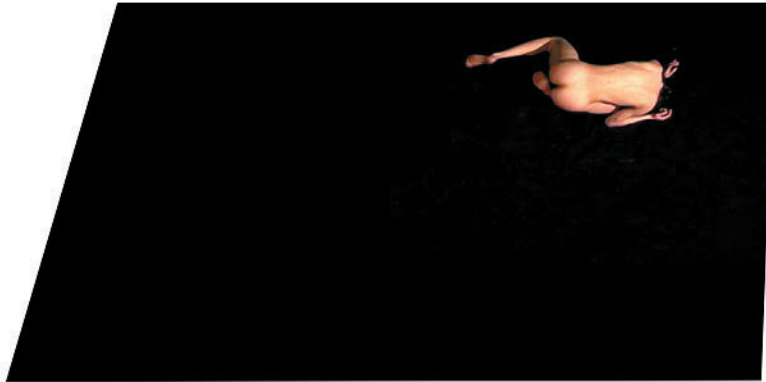
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4 projection areas on stage
(distance between fields varied)



stage

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4 projections (excerpt)

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stage
8

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Ted Stoffer (B/USA) american born dancer and choreographer Ted Stoffer came into contemporary dance via gymnastics, jazz and classical ballet. For the last 15 years he has been working throughout Europe as a dancer, choreographer and teacher. As a dancer Ted Stoffer was involved in projects by - amongst others - Scapino Ballet Rotterdam (1991-1993), Itzik Galilli (1993), Rambert Dance Company, London (1994-1995), Sasha Waltz (2003), and more recently "Bache" by the Belgian choreographer Koen Augustijnen / Les Ballets C. de la B.

His work as a choreographic assistant at Itzik Galilli's Ballets in Groningen, at Ballets du Grand Maghreb and at the Ballets C. de la B. in Brussels. In 1997 he founded his own working structure Aphasia Dance Company. "Sometimes he seems an enemy..." (1996-7 produced by DWA), "Strings Attached" (1997), "In the Emptiness" (1998 - co-produced by Essexdance, DWA and Korzo), "I Enigma" (2002 - co-produced by Tramway and Grand Theater Groningen) and "We be Armoured Desire" (2004 - a video creation; co-produced by Grand Theater Groningen).

Since 2000, Ted Stoffer has regularly taught for - amongst others - Sasha Waltz and guests, Charleroi-Danses, Ultima Vez, Rosas, The Loft Dance Studio, P.A.R.T.S., Independent Dance UK, DV8, Cie. Michelle-Anne De Mey and at ImpulsTanz Vienna.

CV

dear elizabeth



Chris Ziegler (D) new media artist at ZKM Karlsruhe (Center for Art and Media) since 1994. Designing award winning CD-ROMs, interactive installations and DVDs for ZKM, Ballett Frankfurt, Goethe Institut, National Gallery of Canada, and other institutions.



He is presently „artist in residence“ at ZKM Karlsruhe. several international theater and media art productions, presented at festivals in France, Japan, India, and Germany. Teaching workshops and academic summer courses in USA, Ukraine, Singapore, Japan.



„scanned“, interactive dance performance (2001) was awarded the grant prize „young arts and new media“ (Junge Kunst und Neue Medien) in Munich. „turned“, interactive dance performance (2004) was supported by the Munich Culture Department (Kulturreferat der Stadt München), the Bavarian association for contemporary dance (BLZT) and German endowment fund for performing arts (Fonds Darstellende Künste Bonn e.v.).

CV

dear elizabeth



Johan Van Kreij (NL) Johan van Kreij studied Sonology at the Royal Conservatory in the Hague where he devoted to the composition of electronic music as well as performance and development in the same field. The achievements upon graduation in 1998 owed him a Nicolai Foundation prize. Since finishing his education, Johan has developed activities in a variety of fields. Playing and improvising electronic music in cooperation with instrumentalists, composing music to dance performances, developing customized software for performance situations, to mention a few. Recently, in conjunction with the recorder player Cesar Villavicencio, he established duo Blam, which aims towards playing and developing improvised music. Furthermore, by developing tools for the performance of their music, he has been the support for a number of prize winning composers, national and international, such as Dick Raaijmakers, Michel van de Aa and Peter Eötvös. In the field of theatre and dance he contributed to the work and composed for, among others, ZT-Hollandia and Ted Stoffer. Since 2001 he teaches at Sonology.

CV



dear elizabeth

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