



DOSSIER 2017
Anna Weißenfels

NAVIGATION

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Solo works

COSMIC EGG

concept and performance: Anna Weißenfels

costume: Lea Søvsø

make-up: Lena Hille

camera: Christiane Schniebel

COSMIC EGG is an ongoing project with a series of installation performances.

COSMIC EGG looks at the journey of the soul. It is a research on the relation of microcosm and universe, ephemeral presence and materialization. Within different formats, it shows the potential and the mutability of the yet unborn.

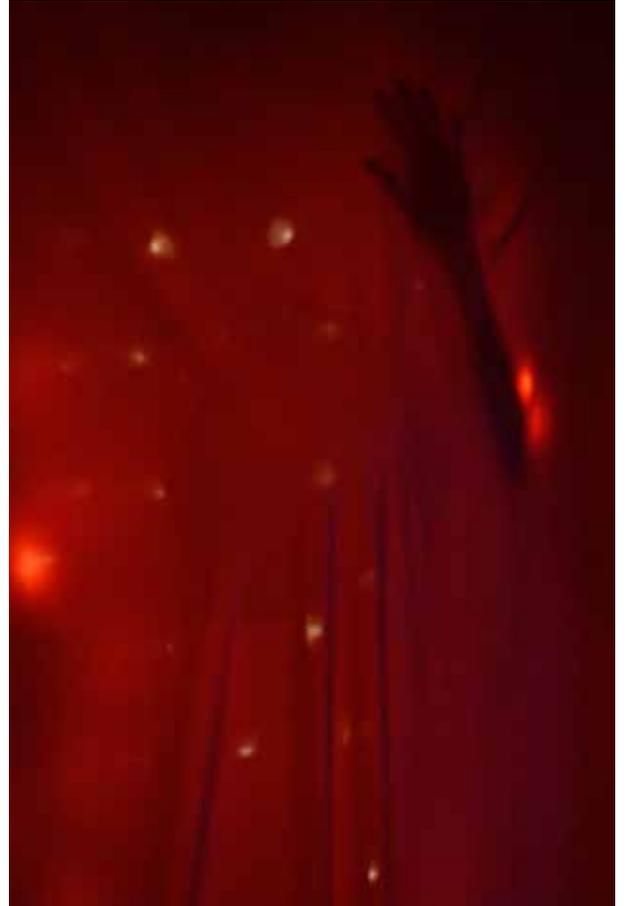
Fragile balloons become charged with meaning and may transform into organic, insect-like beings which can communicate in various tones with each other. Then they undulate between a foamy cloud, a protective cap, and threatening parasites, which seem to re-produce infinitely. The different installation performances explore the phenomena of how through voice and movement, following a process of circulation, organization and reorganization within a spatial installation, emerging patterns are reflected within body and space and give shape to potential participation.

COSMIC EGG

installation performance im Kulturraum Mainzer 7, Berlin 2015:

„(...) Such a gift is rare to man. The artist Anna Weißenfels gives away ... a whole universe! In the beginning there was nothing. In the beginning was the sound. As clear as a bell and bright he receives the handful of people who today are witness of something wonderful: a universe is born. (...) The earth opens, swallows the woman. Follow me, say their eyes. Follow me, call her fingers. Follow me, the silence cries. And we will follow. And be astonished. The caterpillar has turned out: the woman in gray glows, carries light all over her body. Chickenpox light. Light smallpox. Welcome, its protons and neutrons, welcome to the world. Fiat Lux! Let there be light! There are stars! There will be mass. And then, finally, finally, there will be life! (...)“ critic by Jens Wiesner - translated from german





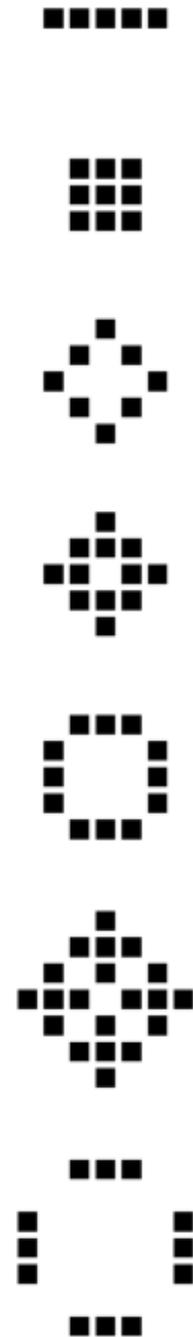
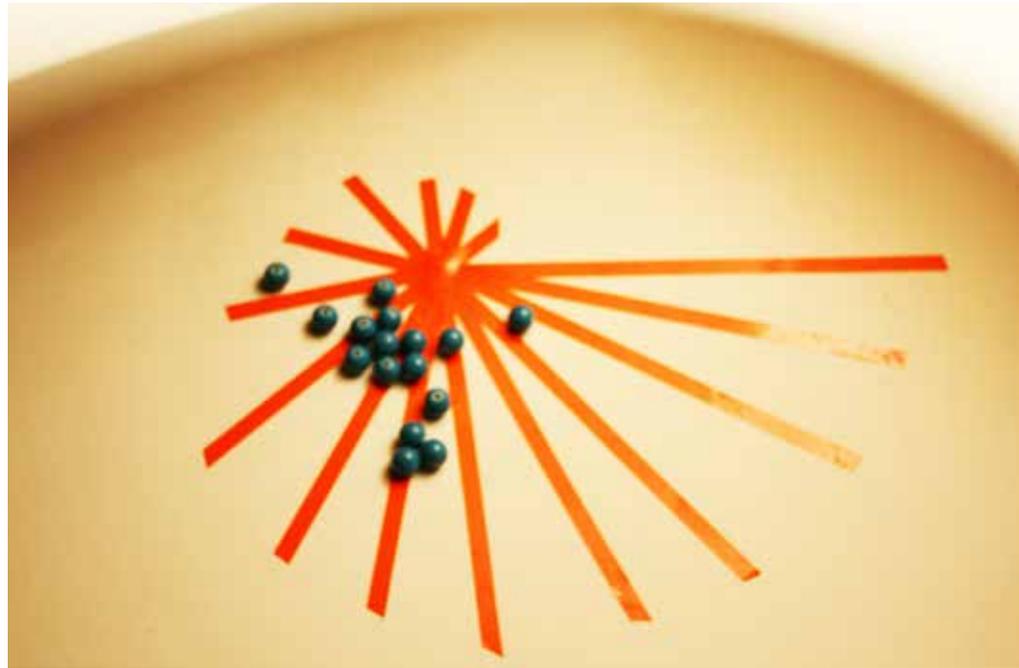
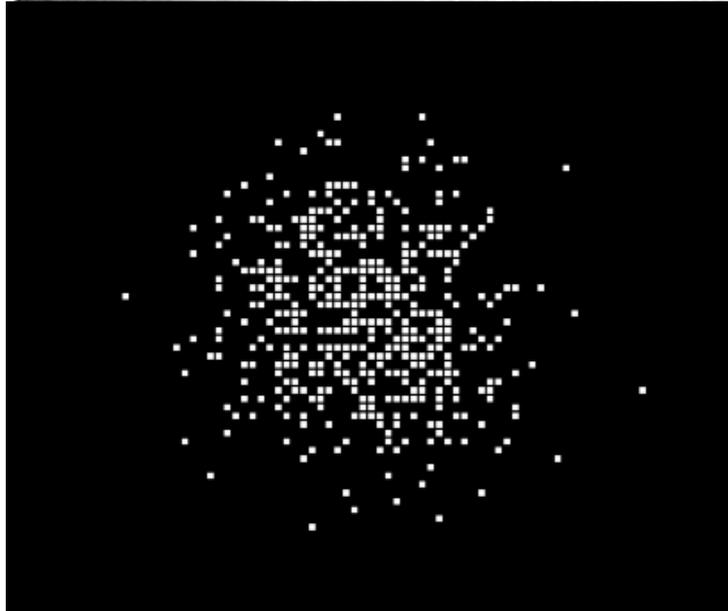
COSMIC EGG_THE RIVER IS EVERYWHERE

installation performance in the frame of 60_minutes at Mime centrum, Kunstquartier Bethanienl Berlin 2015
60_minutes is a research platform and performance series curated by Jagna Anderson

„(...) With some balloons filled with water, she bounces up and down the room and lets go, whereupon they splash with a loud sound on the ground, where they remain as magnetically attracted. When balloons fall from the sky to the earth in this way, like jellyfish, it is a deep bow to the power of gravity. Anna Weißenfels is singing, whispering, drumming and pounding unceasingly at her actions. She knotted herself into the ladder, which she then slides through the room while singing. She drifts to the piano, runs out of the room and returns through all the doors. In front of the window is a staircase on which is a red carpet. She climbs this and sits in the open window. Actually one would not be particularly astonished if she would drop backwards from the second floor, like a diver from the boat into the ocean. As a leap into the unknown and a kind of further genuflection to gravity. Instead, she stands up and jumps up and down the staircase as if to stomp the stairs into the earth. Somehow she disappears as she has appeared. (...) Deeply trusting in the potential of movement, Anna Weißenfels creates a strangeness and energy that does not depend on back-translation processes (...) She works as a dancing witch to conjure the non-communicable, so that the next day the audience wakes up with an egg in their bed which is so big that they can not even lift their heads.(...)“
critic by Daniel Wittkopp - translated from german







research for solo performances 2015/2016:
developing scores and spatial parcours,
concepts for stage design as well as potential
interaction with audience.

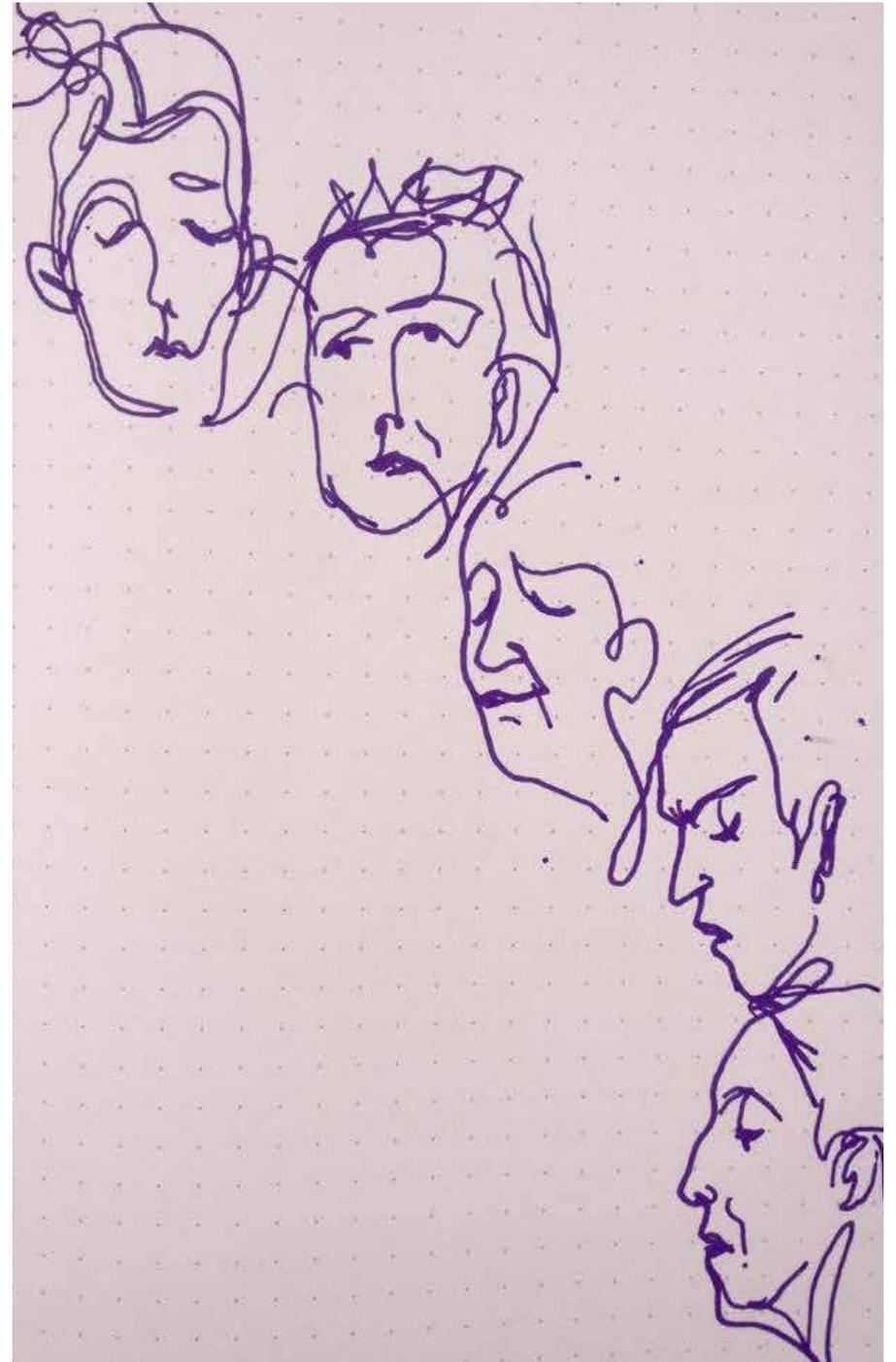
Collaborations

MEDULLA - vocal ensemble

vocal improvisation on the analog storage of voice

direction: Ulrike Sowodniok

members: Jagna Anderson, Dodi Heltschinger, Lea Sovso,
Ulrike Sowodniok, Anna Weißenfels; presented at Liebig 12, Berlin;
Studio bLAU, Berlin; open choral improvisation at exploratorium Berlin
website: <https://ensemblemedulla.wordpress.com>



WHEN GRAVITY FALLS

artistic residency in Tidaholm, Sweden with the friendly support of Goethe institute; facilitated by Anna Weißenfels
collaborative artists: Youness Atbane, Lea Sovso, Ixchel Mendoza Hernandez, Anna Weißenfels
research about gravity, utopian scenarios and collective dynamics



PERFORMOMAT 4 - WHEN GRAVITY FALLS

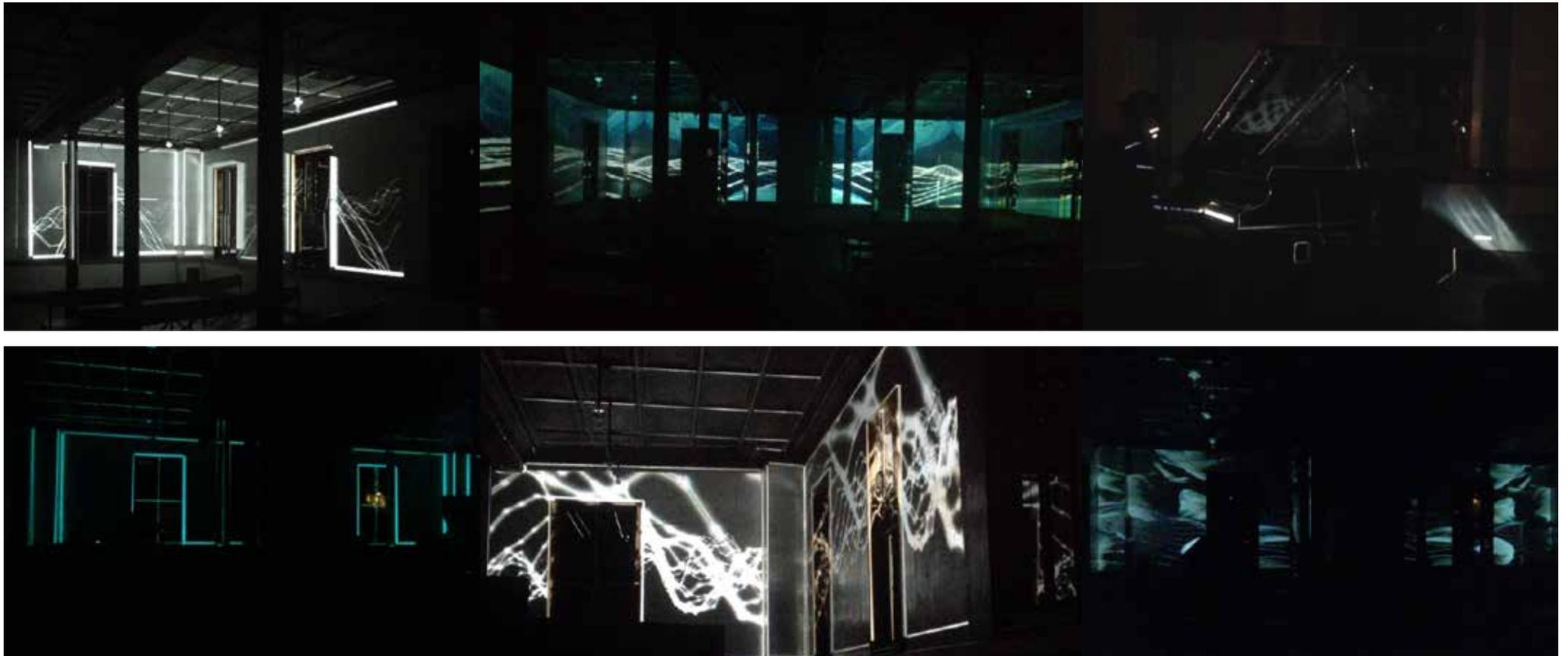
presented at Mime centrum Berlin; initiated by impro.per.arts; facilitated by Anna Weißenfels
performers: Jagna Anderson, Evan Foster, Maria Ferrara, Sarah Menger, Anja Weber, Anna Weißenfels
research about gravity, utopian scenarios and collective dynamics



PERPETUUM

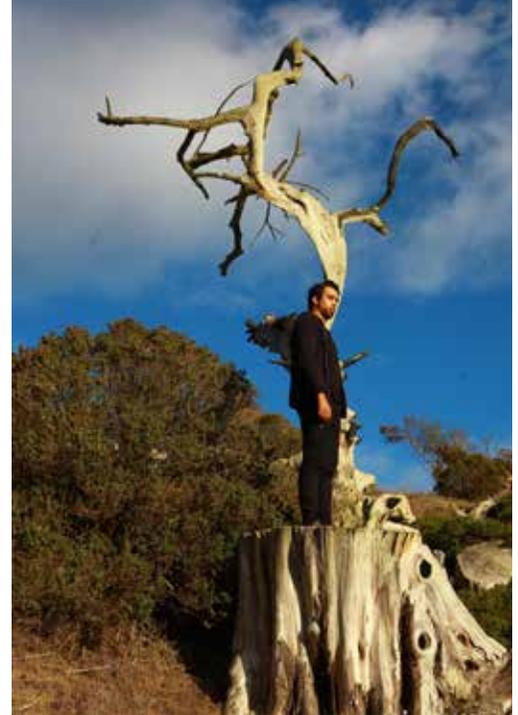
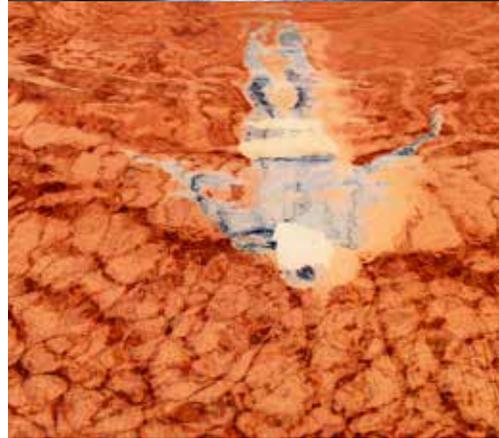
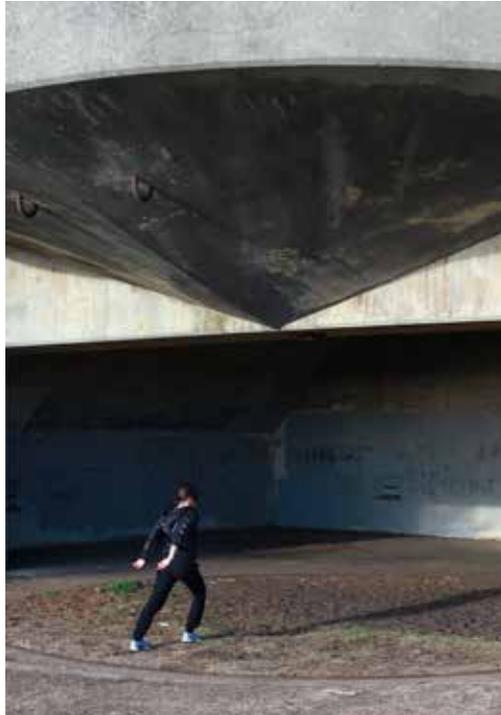
interactive concert at Headlands Center for the Arts, San Francisco 2015; collaborative artists: Youness Atbane (MAR), Lauren Strom-Berg (USA), Anna Weißenfels (DE)

PERPETUUM is an architectural mapping in combination with music improvisation. Both music and mapping follow a perpetual flow. The original project invites their participants to freely explore a surreal world that comes to life through the gestures of the pianists. It breaks through conventional concert formats in order to create unknown spaces of experience. Moreover, it is meant as an open format for the connection of sound and space. The architectural mapping functions as a visual translation of the musical improvisation. It attempts to enforce the lines of space to then deconstruct the space through moving lines and imagery. This transforms the architectural structure into a fluid texture which allows more freedom for musical expression and exploration. As the mapping reacts to the music it creates an instant visual score for the music. There is a vivid flow of this visual score being endlessly created for the sound. Vocal and piano sounds are perpetually unfolding, following the urgency of this flow. Like this, a strong draw into the space is created. The audience is invited to be inside of a sound and dive into it.



SPACE_TRAVELER

Artistic research about the connection of site-specificity and physicality, creating utopian scenarios; developed at Headlands Center for the Arts, San Francisco (USA); collaborative artists: Youness Atbane und Anna Weißenfels



LOOKING AT THE WORLD THROUGH LEGS

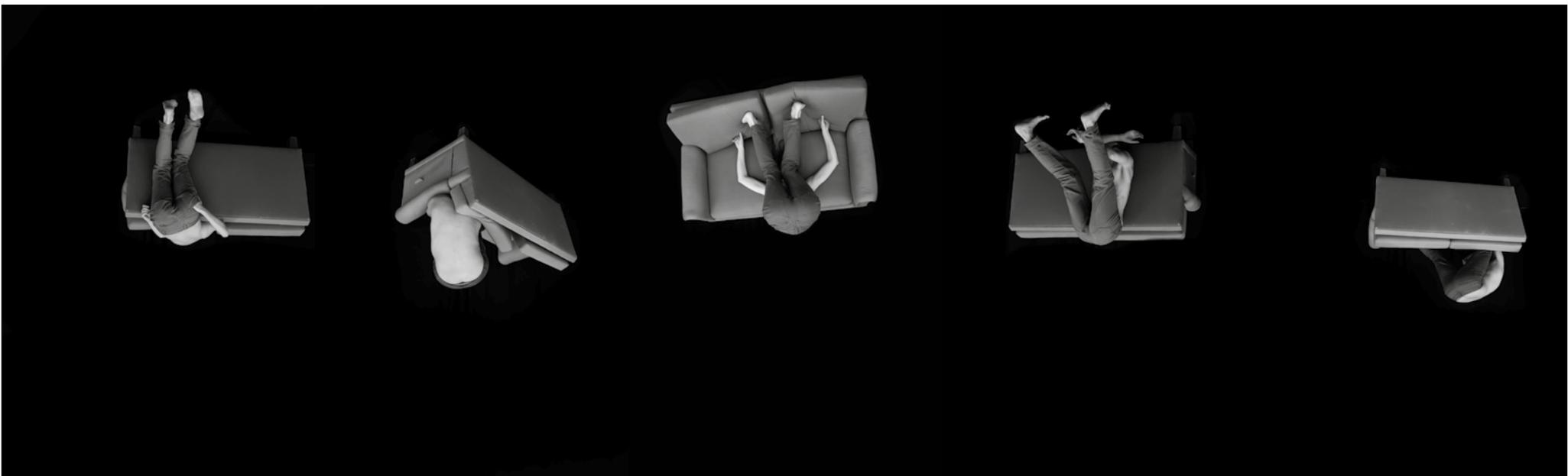
photo- and videoproject

Initiator: Youness Atbane; Collaborative artists: Youness Atbane und Anna Weißenfels; Berlin, 2014 / 15

selected for Marrakech Bienale '16; FLASH generation exhibition, Casablanca; international exhibition OISTRALE '15, Dresden;

How does our focus and orientation inside a space change by a simple reversal of the main spatial axis? And how does the physical law of gravity affect our perception of space? The starting point for this project was our fascination with a reversal of “Heaven and Earth” / “Up and Down” and its resulting phenomena. Once we drop the given law of standing upright, we begin to look at the world differently. We can easily perceive if the body is light or heavy within its environment. Also the relationship of space and body comes into focus: is the body attracted or repelled by the space? Does it merge with the structure of the space or does it stand out? Our “subject” of choice is the human body: a body without a face, however, whose identity is mainly based on body shape, body posture and current physical state. Within alternative approaches we are questioning the traditional roles of the photographer and their subject. From this we developed a kind of game, a permanent role change between the photographer and subject and their relative perspectives. (As a subject) we change our perception of space within the chosen body posture. This in turn inspires a new way of looking into the space through the camera. There is an approximation of the subject (body in the frame) to the observer (body outside of the frame).





CARAVAN

short film about identity and friendship in times of transformation and change
by Ixchel Mendoza Hernandez and Anna Weißenfels; camera: George Steffens; production 2016/2017
trailer: <https://vimeo.com/annaweissenfels/caravan>



FIGURE 8 - SKETCHES ON EMERGING PATTERNS

interaction with audience

concept and moderator: Anna Weißenfels

presented at tatwerk, Berlin 2014 and at project space Drahnisdorf, Spreewald 2014

Figure 8 designs a platform for simulation and creates a dynamic system for collective experience of universal patterns (spirals, explosion, branching et.al.). The audience is invited to become an active participant. Together they can give rise to specific figures, developing a strong interplay between collective body and individual impulses.



Initiative Volk Tanz Truppe

The Initiative VOLK TANZ TRUPPE, founded 2009 by the artist Frauke Gerhard (Cologne) and the choreographer Anna Weißenfels (Berlin), encourages the self-organization of groups and generates performances and interactions in public spaces.





explorativ 2
Intervention in rural areas in cooperation with PAErsche
Andernach, 2013

MOVING CHOIR

collective project by Anna Weißenfels | Initiative VOLK TANZ TRUPPE

Project development: Frauke Gerhard and Anna Weißenfels

participants: Selda Altin, Lea Dietschmann, Marialuisa Capurso, Louise Mochia, Anna Weißenfels, Hanna Funk, Carolin Schogs

Site-specific Performance, Tempelhofer Feld | Berlin, Mai 2013

Improvisation in the frame of “International Action Theater & Physical Improvisation Festivals” Kunstquartier Bethanien | April 2014

video works presented at keine Prosa - Exit Festival, Berlin; Fusion Festival März 2016

How can one contribute to the group action in a self-fulfilling way? The utopian ideal of the collective body inspires us to engage in self-organization. Within this project we dive into a collective research on the interplay of voice and movement.

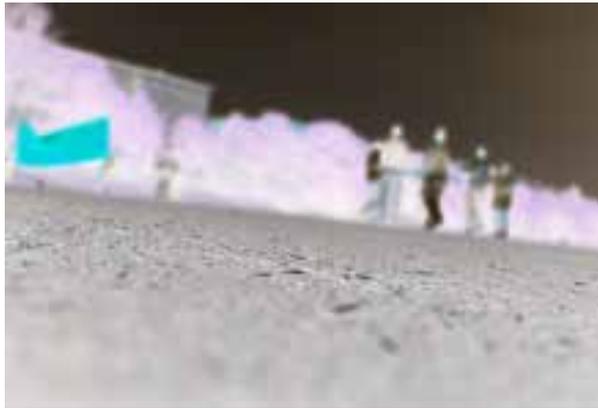
Basic exercises are used for collective vocal exploration combined with simple group formations and spatial patterns.

It is about the research on an integral and authentic use of voice in motion. Through the resonance we are building a complex nexus within and beyond the body. In this state we can create instant group compositions. Together we can develop polyphonic improvisation models and connect them with movement. As soon as we have developed an improvisation score we can take it into public space. Here we explore the environment with its specific sounding and moving fields (e.g. Tempelhofer Feld with its immense openness) and begin to give dynamic form to sounds and spaces. Each phase of the project will focus on a specific theme e.g.

“circular patterns and loops” or “forms of communication and echos”.

PHASE 1: circular patterns and loops





PHASE 2: communication and echos



PHASE 3: self organization

PRESS:

COSMIC EGG - presented at Kulturraum Mainzer 7, Berlin

„I've been waiting for you,“ says the disembodied voice. And: „I have something for you.“ Indeed! Such a gift is rare to man. The artist Anna Weißenfels gives away ... a whole universe! In the beginning there was nothing. In the beginning was the sound. As clear and bright as a bell it receives the handful of people who today are witnessing something wonderful: a universe is born. Here, right in the middle of Neukölln, in the middle of this small room on Mainzer Strasse 7.

What we see: a piano on the wall, a small chair in front, a higher one next to it. On the ceiling: a cluster of transparent balloons, cool, blue light reflections are reflected on their surface. A red curtain conceals a door. Behind it visible the shadow of a human. A woman. In gray. Just now she was standing before us. Held the large, round, milky white egg in her hands. Push it up and forward and up and back again. Pregnancy gymnastics for a universe. But it did not want to burst. No, a universe does not burst! It bounces on the floor, yes, it might be deformed for an instant. But the dent does not remain, jumps back, back up. „Do not tell the others about it, not yet,“ says the woman in gray behind the curtain. Do we know her secret? Do we decipher the universe code? Or do we have to feel it, sense it with skin and hair. The woman wants to feel. And dive in. Harvest the grape, pick it from the ceiling and become one with it. She is quite swallowed now. Only voice remains. And the sound tickles the membranes of the balloons. But the dress of air is not made for eternity. It does not fit anymore. Away with it! Away, just gone! Only: where?

The earth opens, swallows the woman. Follow me, say their eyes. Follow me, call her fingers. Follow me, the silence cries. And we will follow. And be astonished. The caterpillar has turned out: the woman in gray glows, carries light all over her body. Chickenpox light. Light smallpox. Welcome, its protons and neutrons, welcome to the world. Fiat Lux! Let there be light! There are stars! There will be mass. And then, finally, finally, there will be life!

But we are not there yet. Nor does it mean its time yet to become conscious. Still, it is too young for the universe, very young, only a few minutes young. Man still needs time. And he gets it: There they are again, the balloons, they have hidden, but the woman from light knows where to look. White around the treasure in her heart, which gobbles happily, but also prevents them from flying away. Thus the light-mother patted and cuddled her children, felt her skin, sometimes more tenderly, sometimes coarser. And then they scream and scream under the hands of the mother - so loud at times that it hurts in the ears. We are there. I'm there. Cogito ergo sum.' JENS WIESNER (FREELANCE JOURNALIST), 15.03.2016 - translated from german published on <http://jenswiesner.com/performance-anna-katharina-weissenfels-cosmic-egg/>

COSMIC EGG_THE RIVER IS EVERYHWERE - presented at Mime Centrum, Berlin

„Even before I can see the building at all, a milky-transparent balloon staggers towards me. In Bethanien (the venue) I sneeze over the wooden floor through the silence of the empty corridors. In a corner I meet others, a railing balloon floating like ghost in the wind. On the floor of the studio, the spectators sit on markers between two floating grapes of just milky-transparent balloons. They are suspended from the ceiling and look like unknown trees or shrubs. The other objects installed in the room weigh more and are what they are: a piano, a ladder, two large boxes. Composed as a sort of gallery, there are two wooden staircases in front of the open windows, through which daylight and the noises of children play in the forecourt. A young woman appears in the room and sits with her back to the audience at the piano. She starts playing a piece of Debussy. It feels like I and the other viewers are invisible, hidden under beds and in cabinets. In the middle of the game she turns her head and looks at the guests. The change from the hidden observer to the participant of something that at that time is not yet known, what it will be, makes the feeling of being caught up. So it is now clear that we are in the room with her. Or, rather, with them, for the somewhat suspended, absorbed young woman with the Fourth Wall around her head, shortly afterwards an opposing figure protrudes out of her, which as a cultic person in direct contact with those present. Completely different from the floating balloon plants, this apparently feels more like the ground and the gravity. Stamping and singing in strange tones, she rages until you expect that the earth must now inevitably open. Instead, the figure swallows itself and again slides the absorbed. Like a ghost in the Japanese theater across the parquet. Helium balloons follow her through the silence, like gulls to the ship. In a constant alternation between these attitudes, she moves around and through the audience, who, in order to follow her with the glances, paint a choreography of circles on the ground. Some hold the air balloon, which was entrusted to them in a whisper. The pregnant woman with balloons dives. Beneath one of the floating grapes, draws them down and moves with the swarm frantically in strangely squeaking tones of communicating organic beings insect-like through the silence. The multi-stage transformation of the balloons is supported by the repetitive text distributed over the performance. The text remains cryptic, but the clear question arises to the viewers- how to lay an egg. With some balloons filled with water, she bounces up and down the room and lets go, whereupon they splash with a loud sound on the ground, where they remain as magnetically attracted. When balloons fall from the sky to the earth in this way, like jellyfish, it is a deep bow to the power of gravity. Anna Weißenfels is singing, whispering, drumming and pounding unceasingly at her actions. She knotted herself into the ladder, which she then slides through the room while singing. She drifts to the piano, runs out of the room and returns through all the doors. In front of the window is a staircase on which is a red carpet. She climbs this and sits in the open window. Actually one would not be particularly astonished if she would drop backwards from the second floor, like a diver from the boat into the ocean. As a leap into the unknown and a kind of further genuflection to gravity. Instead, she stands up and jumps up and down the staircase as if to stomp the stairs into the earth. Somehow she disappears as she has appeared. Anna Weißenfels has laid an egg today.

Deeply trusting in the potential of movement, Anna Weißenfels creates a strangeness and energy that does not depend on back-translation processes, but unfolds its significance through the spectator's ability to associate. She works as a dancing witch to conjure the non-communicable, so that the next day the audience wakes up with an egg in their bed which is so big that they can not even lift their heads.“ DANIEL WITTKOPP (DIRECTOR), 16.09.2015 - translated from german

WHEN I WILL COME TWICE AND GO ONCE - Diskurs Festival Gießen, tanztage Berlin

„The two disappear and reappear, like ghosts (...), in whose life something has remained unresolved and therefore they are forced to return again and again. The sounds become increasingly threatening, movements of the hands sound as if swords cut the air, glasses cause hissing sound and are quickly closed down. Unforeseen worlds, forests and halls hide behind the bodies and objects, which are brought to the sound and noise by the two. (...) It is a ritual that we see, whose rules we do not know, but whose perseverance persuades us because a rule is created through repetition. The repetition makes the individual sequences comparable. From erotic - to monstrous - monotonous short scenes play in this 11 minutes on a devastated table, whose still life is anything but draped. In „When I Will Come“, we observe a very precise and never arbitrary game of equality and yet differences. The viewer's eye, which is exactly on the invisible Axis between the two, is divided and compares the players who turned out to be comparable. Through this ordering look, we watch each other as we try to see each other while they try to see each other. Equalization of cover can never be achieved. This failure causes the constant repetition like a new attempt that must fail. The resulting imprints in our eye are supplemented by spaces created by the sound, dissipate sound and image, thus opening up the imagination rooms we are fond of. What we see is always the same, and yet never the same, shifts and meets. A gesture again. The repetition acts like a mantra which, despite all the eeriness, never really worries. The rhythmic balance in film editing and sound level (...) carries this short 11 minutes. (...)“ KATRIN HYLLA (DIRECTOR), BLOG DISKURS FESTIVAL 11.10.2012 - translated from german

“Strictly framed by the camera, the encounter of two women on the laid dining table appears surreal. „When I Will Come Twice and Go Once“ by Ixchel Mendoza Hernandez and Anna Katharina Weißenfels is a highly aesthetic tableau vivant.(...)”
DIE WELT (NEWSPAPER), 07.07.2012 - translated from german

DIE RIESIN - RELIKTE SELTSAMLICHER ILLUSIONEN - presented at ada Studio Berlin, PAD Mainz

“ (...) an unforgettable journey through the land of illusions - poetic, delicate and even strange. (...)“
GABI BEIER (ARTISTIC DIRECTOR), ADA (VENUE) NEWSLETTER, 03.06.2012 - translated from german

“ (...) In her new solo project, she undertakes a „journey into the realm of fantasy“ with her body. Her body develops a life of its own, against which the dancer sometimes struggles, but which sometimes also seems to enjoy it. Body and mind glide into different realities, move towards each other and drag away from each other. Dance does not mean that a body produces movements, but that movements bring forth bodies.” PAD MAINZ (VENUE), NEWSLETTER 20.03.2009 - translated from german

ALTNEUATLANTIS - presented at Ringlockschuppen Mühlheim, Pumpenhaus Münster

“Julia Dillmann, Randolph Herbst, Andreas Maier, Rasmus Nordholt, Mirjam Schmuck and Anna Weißenfels form the fantastic ensemble of „Altneuatlantis“. They dance, play instruments, sing polyphonic Bach chorals and the Dies irae from the Mozart's Requiem (...)” BRIGITTE NEEKE, WESTFÄLISCHE NACHRICHTEN (NEWSPAPER), 18.02.2011 - translated from german

“(...)The production lives from the six - headed ensemble, which consists exclusively of multitalents. They are not only acting as an individual or choir (...). They play the piano (...) and proof with Mozart's Requiem that they have splendid voices(...)” ANJA KATZKE, RHEINISCHE POST (NEWSPAPER) 18.01.2010 - translated from german

“(...)Wonderful also, how dancer Anna Weißenfels laboriously raises on the wall
Against which she is jumping - more of her dance would have liked to be seen (...)”
DENNIS VOLLMER, WAZ (NEWSPAPER), 15.12.2009 - translated from german

FRÄULEIN JULI - presented at Landestheater Neuss

“(…) The Mob who celebrates midsummer night, rushes into the kitchen in a threatening way and under the direction of Böhack transforms into a headless, hunchbacked troll, danced by the original Anna Weißenfels, the embodiment of an all-subversive, disabling external world. Colorful paper flowers and confetti seem to be superficially harmless props of this outside world and yet turn the kitchen into a battlefield.(…)” DAGMAR KANN-COOMANN, NGZ NEUSS (NEWSPAPER), 10.03.2008 - translated from german

NOCH NICHT - presented at tanzhaus nrw, Düsseldorf

“The“ tour de force „of the evening offered (...) Sophia Cleff and Anna Weißenfels (...) then they emit onomatopoeic scraps, a dada poetry, leaned back on a bench, only to return to this pattern of repetitions, danced displacement activity. Cleff and Weißenfels have created something extraordinary here, a highly artistic, yet sensuous piece, which in some places can escape the accusation of being pretentious with grotesque humor.” THOMAS HAG, NRZ DÜSSELDORF (NEWSPAPER), 22.10.07 - translated from german

“(…)Cleff and Weißenfels were shining: their step sequences, physical dialogues, mimic, almost pantomimic abilities are first class. In a chalk circle, as if imprisoned, their initially still restrained, danced outcries develop against the monotony. Neither does it develop a dramatic drama in all aesthetics. The artists, both with international experience at big young theaters, are seeking rest, don't found it, are driven (...) their body language shows fragmented ciphers of contemporary media life (...) they do not escape the distress. The only things left to them is a temporal leaning to each other; a brief flashing of human being and warmth in the dilemma of the time factory. (...)“ CEK, AZ MAINZ (NEWSPAPER), 11.03.2009 - translated from german

LINKS:

Web: www.annaweissenfels.org

Vimeo: <https://vimeo.com/annaweissenfels>

Soundcloud: <https://soundcloud.com/annweissenfels>

Ensemble Medulla: <https://ensemblemedulla.wordpress.com>

