



INFINITA



In this way, to infinity.

The melody, like an endless thread, weaves through three dancing bodies, and although they keep distancing themselves from each other, they are entwined by the interdependence of their movements.

But is this really about three bodies?
Or is it about movement and melody, in the context of which the bodies are, at times, one body, at times two, at times three...?

Ita infinita, a collaboration between Elisabeth Schilling and the Ensemble United Instruments of Lucilin, allows the choreographer to draw on her earlier work and use Johann Sebastian Bach's "Partita for Violin n°1 in B minor" (BWV 1002) in order to explore how movements and textures, both musical and physical, overlap, merging again and again, in such a way that the body does more than illustrate the music, and the music does more than merely score the body. Out of the simultaneity of dance and music emerges a unique form which grows and flourishes, blurring the boundaries between nature and art - for the Baroque was always in search of infinity and found it here and there, in vastness as well as miniature. Elisabeth and her team embrace this idea, drawing inspiration not only from Baroque art but also from the shapes and textures of nature. For example, the winding patterns of the dances - notably the Allemande and the Sarabande - not only reflect popular architectural and landscaping styles of the time, but also the abundance of small infinities such as those found in plants, snail shells or whirlpools.

Inspired by the lavish robes and ornaments of the baroque era, the close collaboration with costume designer Agnes Hamvas also brings about a visual atmosphere that produces another aesthetic level that is interwoven with dance and music, by combining the pomp of the baroque era with a more modern simplicity in the costumes. A more understated infinity, which still glows in radiant colours.



Ita infinita can serve as a gentle introduction to the world of contemporary dance. On the one hand, it follows more classical listening habits, and on the other hand, thanks to its compact format - the Partita has a duration of approx. 25 minutes - it offers great flexibility in terms of presentation. It can stand alone, or be integrated in dance or music festivals, providing great touring potential with comparatively little effort and great adaptability. The piece will be developed over the course of several residencies at TRIFOLION Echternach and TROIS-CL (Centre de Création Chorégraphique Luxembourgeois) before its premiere at the Echter'Classic festival in October 2022.

Credits

Concept & Choreography
Elisabeth Schilling

Dance
Brian Ca, Piera Jovic, Malcolm Sutherland

All movements have been developed together with the dancers.

Music
Partita No 1 in B minor

Musical Accompaniment
United Instruments of Lucilin

Costume Design
Agnes Hamvas

Accompanying Holograms
Mad Trix

Graphic Design
Studio Polenta

Photography
Bohumil Kostohryz

Rehearsal Images
Ben Wagener

Documentary
Jerôme Reischl

Text
Moritz Gansen

Accompanying Poet
Florence Sunnen

Accompanying Musicologists
Jean-François Boukobza, Stephanie Schroedter

Research support
Christiane Sietzen

Produced by
Making Dances asbl

Co-producer
Trifolion Echternach

Creation supported by
TROIS C-L, Centre de Création Chorégraphique Luxembourgeois, Kultursommer RLP, Fondation Indépendance

Hologrammes supported by
Ministère de la Culture Luxembourg

Tour supported by
Fondation EME, Fondation Sommer, Stiftung für Kultur Wittlich, Mosel Musikfestival

Making Dances asbl receives 'Aide à la structuration' by Ministère de la Culture Luxembourg.

Framing PROGRAM

The performances are accompanied by a carefully designed framing program including workshops, publications, introductions and post-performance discussions in order to make contemporary dance accessible to a new public.

Mat lech EVENTS

Due to the great flexibility that Ita InFINITA offers, it is to tour to both theatres, festivals and alternative spaces. A specific focus for the October 2022 tour has been to tour the work in full or excerpts in or around senior homes, in so-called socially deprived areas, in hospitals, in rural areas with poor accessibility or also in kindergartens and schools. The tailor-made events are highly flexible and adapted to the specific needs of every institution and inhabitants and include a moderation, a post-show performance talk as well as a short movement workshop and the distribution of the free accompanying publication. These events are part of Elisabeth's Outreach Program called Mat lech.

Publication

The project is followed by a publication in three languages designed for all ages, with commissioned texts by musicologist Jean-François Boukobza and poet Florence Sunnen, as well as riddles, drawings, interviews with the creative team and photographs of the performance work.

Holograms:

As part of the stage work, the multi-media agency Mad Trix has been commissioned to create holograms that are to be placed in the heart of the city ahead of the premiere, in order to spark curiosity and interest within the wider population. Dance is thus given a place in the public space, happening in situ in a virtual form, which prolongs the ephemerality of this art form while bringing a consciousness of dance in the town centre and the mind of the population. The mysterious and magical shadow figures will fire the imagination and desire of passers-by, in order to inspire and intrigue them and potentially guide them into the theatre.





Elisabeth SCHILLING

Elisabeth Schilling is a dancer and choreographer. In close collaboration with an international team and across various collaborations, she develops transdisciplinary projects between movement, design, visual arts and music, making the disciplines dance among themselves and with each other. From 2021 until 2023, Elisabeth will be artist in residence at TRIFOLION Echternach.

Elisabeth has received numerous choreographic commissions from institutions such as the Grand Théâtre de Luxembourg and the Philharmonie Luxembourg, the Tate Gallery of Modern Art (London), the Museum of Applied Art (Frankfurt/Main), Gauthier Dance (Stuttgart), the Scottish Dance Theatre (Dundee)...

Moreover, her work has been shown in many different venues and festivals including Saatchi Gallery, Whitechapel Gallery (London), MUDAM (Luxembourg), Kunstfest (Weimar), Dag van de Dans (Brussels), Hunterian Art Gallery (Glasgow) and The Place (London).



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As a performer, Elisabeth regularly dances in international productions across Europe, in the UK, Finland, Norway, Austria, Belgium, Luxembourg and Germany. She has worked with more than 35 choreographers of all styles and generations and performed work by Scottish Dance Theatre, Sasha Waltz, Trisha Brown, Koen Augustijn, Clod Ensemble London... As a speaker, she was invited to talk at TEDx Luxembourg City and the #CultureIsNotALuxury conference, part of the British Art Show. Most recently, she has been nominated for a Fellowship at the Centre for Ballet and the Arts at New York University. Elisabeth has received several awards from various institutions, including the Dance Award 2021 of the Grand-Duchy of Luxembourg, among other prizes: Dance Umbrella ('Young Spark'), Bolzano Danza and AWL Mainz. In 2016, she founded Making Dances asbl, her company in Luxembourg, and her work has been touring ever since, with almost 200 performances in 19 countries.

Piera JOVIC

Piera Jovic studied dance at the Conservatory of Luxembourg and in Spain as a student of the CobosMika Company. Since 2014, Piera has been dancing in pieces by companies from Luxembourg or France, often co-produced by the Choreographic Centre of Luxembourg (Trois C-L), but also in productions by independent associations. She is an active member of the multidisciplinary collective MASKÉNADA and works closely with the ROTONDES Luxembourg for educational projects. In 2020, she will support the Belgian director Gregory Caers for an international youth theatre project to assist. Piera recently joined the Via Verde Company for her new creation.

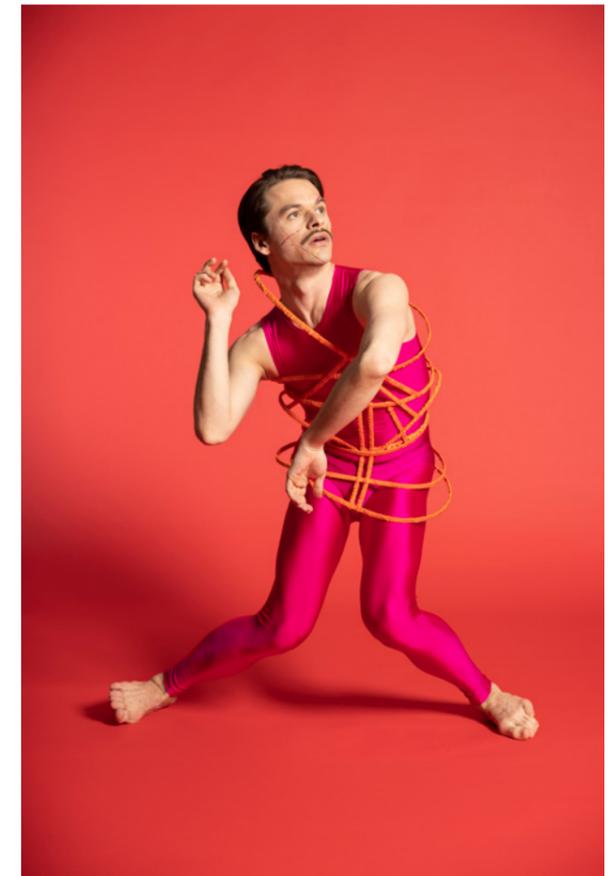


Malcom SUTHERLAND

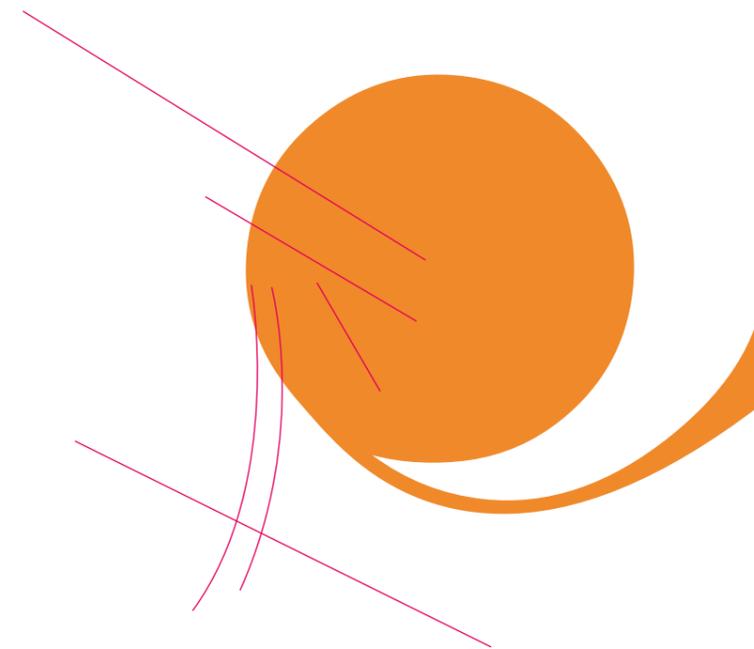
Born in Scotland, Malcolm completed his professional training at Central School of Ballet in London. After a year as an apprentice with Ballet Basel, Malcolm was hired as a member of Staatstheater Nürnberg Ballett. He spent seven years in Nürnberg, performing in works from choreographers such as: Jiri Kylian, Nacho Duato, Ohad Naharin, Mats Ek, Johan Inger and Crystal Pite among others. Since leaving the company to work as a freelance artist, Malcolm has performed in several projects including: Klever Dance

Brian CA

Brian Ca is a versatile dancer, trained in contemporary, classical and hip-hop dance. He began his professional training at the Conservatoire National Supérieur de Musique et Danse de Lyon before joining the Ballet Junior de Genève. Over the course of his career, he has performed 35 eclectic choreographic works, ranging from the explosive energies of Wayne Mac Gregor to the supple qualities of Hofesh Schechter. Mainly in the leading roles, he has danced in works by various companies including Richard Siegal, Andonis Foniadakis, Opéra du Rhin, Damien Jalet, Joëlle Bouvier, Angelin Prejlocaj, Scottish Dance Theater, Compagnie Grenade... In addition, Brian Ca developed his own artistic work, focusing on psychology, neurology and digital art.



Company, Dance Theatre Luxembourg, Elisabeth Schilling dance, Focus Dance, Company Shang-Chi Sun, Kollektiv 52°07, Shaper/Caper, Rob Heaslip, Gwynne Bilski, Interdancs festival, Choreolab Ulm and Dumfries & Galloway Dance. Malcolm has also choreographed numerous works for stage, including three full-length productions and completed his MA Choreography with distinction. Malcolm has been a choreographic assistant/rehearsal director on projects in Berlin, Malaga and Luxembourg.



Recent PRESS

ITA / FEMINITÀ



"In general, Elisabeth Schilling's dance language is the most sensitive fine drawing. (...) In a single gesture, an entire soul seems to be externalised."

-
Eva-Maria Reuther
Trierischer Volksfreund

"Elisabeth Schilling has developed a unique art that is open to other disciplines, (...) If we also count the choreographic commissions created for the prestigious Tate Modern (London), it is not surprising to see the rapid evolution of this young choreographer who sees dance as an artistic whole."

-
Gregory Cimatti
Le Quotidien

"Her impressive work moves along the tension between a vision and its coherent realisation via the body language of dance. (...) Emotional and spiritual power combine in Elisabeth Schilling's choreographies to create a fascinating language of signs."

-
OPUS Magazine

"Winner of the Lëtzebuenger Danzpräis, Elisabeth Schilling is the young star of the European contemporary dance."

-
Loïc Millot
culture.lu

Participant COMMENTS

'Elisabeth is not only a very talented dancer but also a very gifted communicator who manages to engage audience members who have had no prior exposure to contemporary dance, gaining their trust and using key questions to provide a safe and accessible structure to allow a dialogue between performer and audience.'

Tony Humbleyard, *The Studio at Shorestation*
Unst

'Elisabeth puts audience experience at the centre of her performances, her ability to gently and beautifully engage with her audiences is impressive and is incredibly helpful in breaking down the barriers normally associated with contemporary dance, which can only support audience growth and development for the artform. This is especially evident in her approach to post show conversation which creates a safe space for discourse.'

Jan McTaggart, *Interim Director*
The Byre Theatre

'Elizabeth's carefully considered interactions with her audience and her willingness to embrace a proactive exchange of views and perspectives as a central part of the process of the work, ensured an experience that was inherently open and responsive. Elizabeth is one of those rare performers who can take audiences, not necessarily versed in contemporary dance or performance, and move them toward a much deeper and enjoyable level of experience. FELT delivered a moment of magic in our theatre space, truly felt by all who were lucky enough to experience it.'

Lorraine Grant, *Director*
The Barn Theatre



Technical RIDER

Running Time

25 minutes, no interval

Touring Company

3 Dancers: 1 female, 2 male
1 Violinist (optional)
1 Artistic Director / Choreographer
1 Producer (negotiable)

Company Requirements

4 Dressing Rooms
We ask that the venue cleans and dries costumes after each performance and dress rehearsal.

Fee

The fee will vary depending on the factors above, particularly the dates of the performance in relation to the rest of the tour.

Stage requirements

The work can be performed in a variety of formal and informal spaces with maximal and minimal technical support.

Stage size: 10 x 10m

A clean, sprung floor or dance floor is ideal but negotiable.

Sound requirements

For live music, nothing is required
A version of the performance without live music is available. A PA System suitable for the audience size and foldback for the performers on stage is required.

Lighting requirements

The performance can take place with and without formal lighting.

Riders and Documents

Please refer to our technical documents on <https://www.elisabethschilling.com/professional/>
PW: Elisabeth



