

Crisp & Wiget

dance / choreography
Rosalind Crisp

cello
Bo Wiget

lights
Ben Cobham / Bluebottle
Alex Nguyen

stage design
Ben Cobham / Bluebottle

assistant
Andrew Morrish

duration 45 minutes



photos Edita Sentic, Culture of Change Zagreb

premier Ganz New Festival, Culture of Change Zagreb, Croatia 2016

In *Crisp & Wiget*, Australian choreographer/dancer Rosalind Crisp and Berlin-based Swiss composer/musician Bo Wiget invite the audience into an intimate communion of two fundamental forms of expression - dance and music. Drawing on the commonalities and dissonances in their practices, they delve into and slide between playing their entire instrument (cello or body) and unraveling it into separate and minute pieces. The dialogue between them stretches and skews as their visceral responses to our collapsing planet saturate their playing.

<https://vimeo.com/192437162>

production

Rosalind Crisp / Omeo Dance as part of Platform East – Berlin & Eastern Europe. Assisted by the Australian government through the Ministry for Communications and the Arts' Catalyst—*Australian Arts and Culture Fund*
Management - Auspicious Arts Projects (Australia)

co-production

Culture of Change, Zagreb, Croatia / Art Stations Foundation, Poznan, Poland / Elisabeth Kirche Berlin-Mitte / Sing-Akademie Berlin. With the support of Tanzfabrik Berlin, ImproXchange Berlin, Australia Now program of the Australian Embassy Berlin, DFAT

presented at

Ganz New Festival, Culture of Change, Zagreb, Croatia 2016 / Elisabeth Church Berlin-Mitte, Easter festival Sing-Akademie / Sary Browar's Słodownia, Art Stations Foundation, Poznan, Poland 2017



Rosalind Crisp is one of Australia's most established dance artists. From her first solo show in 1995 with director Nigel Jamieson, she has created a substantial body of original work. In 1996 she established the Omeo Dance studio - a home for contemporary choreographers in Sydney

for ten years, developing local and international exchanges there, often in partnership with Performance Space, receiving a NSW Women & Arts Fellowship, a MO Award for best Australian female dancer, a Masters by Research from the University of Western Sydney, and a choreographic fellowship from the Australia Council. Rosalind is an honorary fellow of the University of Melbourne-VCA and in 2016 was awarded a Chevalier de l'Ordre des Arts et Lettres (Dame of the Arts) by France.

Rosalind was the choreographic associate of Carolyn Carlson's Atelier in Paris 2004 - 2012. Between 2001 and 2016 Rosalind Crisp/Omeo Dance created 17 new works, toured to over 100 festivals in Australia and internationally (UK, Switzerland, France, Germany, Poland, Norway, Finland, Sweden, Croatia, Estonia, Luxembourg, Taiwan & USA) with the support of Catalyst, Australia Council, Creative Victoria, Arts NSW, DRAC Ile de France, Choreographic Centres of France, Germany & UK. Rosalind has been commissioned by numerous companies and universities and is sought after nationally and internationally for her choreographic thought and dance method.

The foundation of Rosalind's work is her consistent studio research practice and her long-term collaborations (Helen Herbertson, Isabelle Ginot, Susan Leigh Foster, Céline Debyser, Max Fossati, Andrew Morrish, Marco Wehrspann...) She divides her time between Australia, Berlin and her production, touring and teaching in Europe. www.omeodance.com

Bo Wiget is a composer, cellist and performer. He composes for concerts, theatre and dance, including for the Sing-Akademie zu Berlin, the Berlin State Opera, Schauspielhaus Bochum, Schauspielhaus Zurich. He has worked with Meg Stuart / Damaged Goods, Stefan Kaegi / Rimini Protokoll, Wunderbaum, Christoph Frick and many others. Since 2008, he creates his own performance works, with performances in Berlin, Brussels, Paris and Zurich. Since 2007, performances with Beide Messies (Andreas Müller A & Bo Wiget) in Berlin, Tallinn, Zurich, Leipzig. His musical projects include collaborations with classical and jazz musicians such as: Tetuzi Akiyama, Iva Bittová, Dominik Blum (Eavesdropper), Hans -Joachim Irmeler (Faust), Jason Kahn, Lautten Compagnie Berlin, Simon Lenski, Koichi Makigami, Lucas Niggli, Zeena Parkins, Marino Pliakas, Hahn Rowe, Taku Sugimoto, Martin Schütz, Christian Weber, Michael Wertmüller and many others. Concerts and festivals with his various bands and duos lead him all over Europe and Japan. He has collaborated with Rosalind Crisp since 2012. www.bowiget.com

Susan Leigh Foster writes:

Directly in front of us as we walk into the sun-filled dance studio is a make-shift white wall across which five dessicated fish are hanging. Their life's juices have evidently drained into five white enamel bowls lying on the floor several feet beneath them – the fluid a complex golden brown, not unlike the fish's skin. It's horrific. A scene of clinical dissection, ordered decay, withered life.

The dancer and the musician are sitting separately, she on the floor, he across the room on a chair with his cello. We each make a place to sit built from mountains of pillows piled in several different locations scattered throughout the space.

They begin: she by moving very slowly; he by attending to the space and its sounds, the creaking roof, her barely audible breathing. We watch her begin to sense the porousness of her skin, the varied surfaces of the body, its interface with the surroundings. It's a very hot day. Now she's on her feet, eyes bulging out with surprise; now she's trying to move, but every way is blocked. Each effort is met by a cement wall, a hampering of the body's capacity to extend fully in any direction. She tries to carve out a space, to strike out into space, and cannot. She counters this stuckness by slowly backing towards one group of seated viewers, giving them the double message of literally turning her back on them and moving to join them. She pauses. Almost ten minutes has passed. He starts to bow the strings making no tone, only the brushing sound of catgut on wire. Now they're joining their deliberations, and she morphs through the space, reaching out here, transiting through there, balancing precariously. Each of these emerging moments in motion seems to be reflecting/producing images, registered on her skin, in her muscles, and crossing her face as dismay, exasperation, futility, horror even. Possessed by scenes that inhabit her, bone-deep, she cyphers the world dying. It's about birds trying to fly; it's about land drying out; it's about trees losing their force; it's about... it's about... it's about dancing the end.

I know this because I have talked to her about her dismay over climate change, but any viewer could also intuit much of it, taking as a starting cue the fish.

She pauses in a crouch, her face ravaged, worn, desolate, monumental, as it surveys the landscape of what she has just danced. He launches into lyrical, poignant melody. Following the cello's outpouring, she hitches up her pants, shrugging her shoulders as if to say, "this is just what's coming up today; nothing to be done about it." And now the images keep coming, although quieter, more melancholy. Eventually, she comes into close proximity with him, both having returned to a more contemplative state as he delicately bows the side of the cello. Suddenly the cello's front is facing him, and it's as if a third body has joined the two. They agree the piece is over with a mutual nod of heads.

It's not a happy dance; not a fun dance; but instead a dismaying, depressing channeling of conditions in our present moment. This is not what improvisation should be! And yet it happened. And now people are applauding, but also wasted. It is very hot.

Tomorrow it will be completely different, although the fish will still be there as you walk in....

You see, the fish are dried and salted, purchased that morning at the Russian market near the musician's house. The fish were his idea, along with the coffee-infused water in the bowls that so resembles their life's fluids. He is from Switzerland and has been thinking a lot about climate change. She is from Australia and can't stop thinking about it. They have collaborated before, but not like this. They are content with their communion, although it could have been a little longer... perhaps... but then again, the ending was so clearly presenting itself.

We are having a beer and reviewing what happened. "Take it on the road," I say, grinning. They laughingly agree, noting that the tech list would consist of a request for five dried fish. (They would supply the enamel bowls.) But what could they take on the road? Their ability to tune to one another, and to their environment; their willingness to show honestly what they are feeling in the moment of performance; their articulateness at dancing and playing; their ability to improvise a performance.

They decide that tomorrow, he will sit somewhere different, and perhaps, she will begin standing.....

* Showing of research for *Crisp and Wiget* performed by Rosalind Crisp and Bo Wiget, Tanzfabrik, Uferstudios Berlin, July 2015.



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