

Dietlind Bertelsmann

A TEM [A:TM]

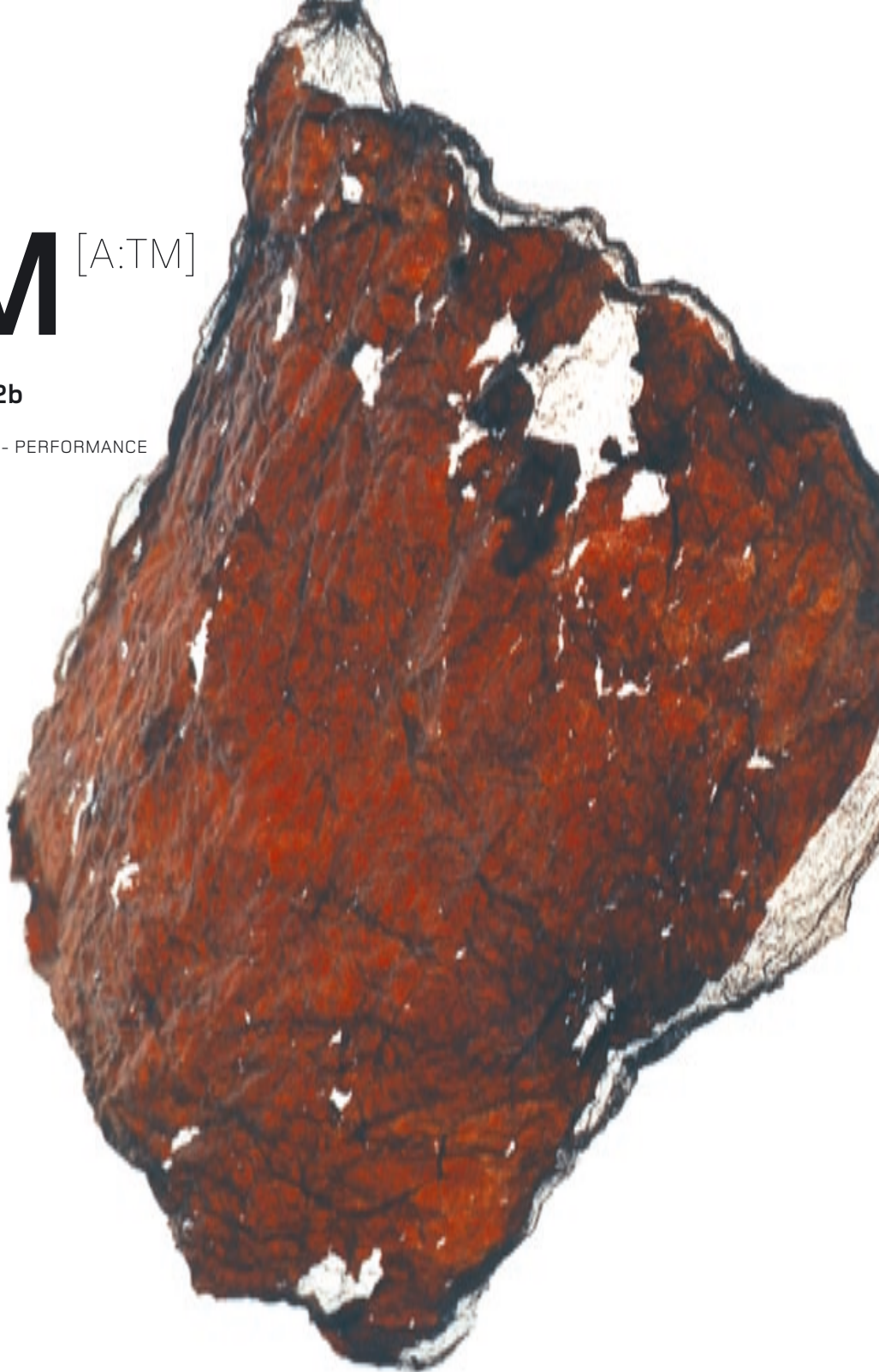
TREIBGUT 2b

INSTALLATION SPECTACLE - PERFORMANCE

MOBILE SCULPTURE

DANCE

MUSIC



[A] **ORIGINS**

While her background has been scenic space, the theatre, **Dietlind Bertelsmann** creates installations, but also performances whose peculiarity is to stage the mobile matter of her sculptures in contrast to man (a dancer) in symbiosis with contemporary music.

[B] **AIM**

A TEM [A:TM]

TO CREATE A UNITY — A WHOLE

By superimposing
landscapes of distinct perceptions

- visual plastic art
- auditory music
- human movement dance

perceptions which approach, move away from and complement one another.

TO CREATE AN EXPERIENTIAL SPACE

a complex, vital event
that acts directly on our senses



Dietlind Bertelsmann

Born into a family of painters at Worpswede (D).

Drawn to painting, literature and music, she began her studies of stage design at the Deutsches Schauspielhaus, Hamburg.

After a period at the Meisterschule für Graphik, she continued her studies of scenography at the Munich Kunstakademie.

She designed stage sets in Germany, Belgium, the Netherlands and the U.S.S.R.

At the same time, drawing on her theatrical experience, Dietlind Bertelsmann expressed herself through painting and graphics, reflections of an inner quest for a language born of silence. She held several exhibitions in Brussels and abroad.

For several years now, she has been working on a project that unites plastic art (mobile sculptures), dance and music.

In 1998, she created for the Chapelle des Brigittines in Brussels the exhibition-performance "**treibgut**¹ – **adrift**" the first phase of a vast four-part project (dance: Carol Vanni, clarinette: Dirk Descheemaeker).

"**treibgut**^{2a} – **khalal**" was created in 2002 and 2003 at the Machine à Eau in Mons (dance: Claudio Bernardo, cello: Friedrich Gauwerky).

"**treibgut**^{2b} – **Atem**" is currently in preparation, along with "**treibgut**³ – **shô**".





TREIBGUT¹ - 'adriфт'
CHAPELLE DES BRIGITTINES
BRUSSELS - BELGIUM

CAROL VANNI - DANCE



CLAUDIO BERNARDO - DANCE

TREIBGUT ^{2a} - 'Khalal'

LA MACHINE À EAU
MONS - BELGIUM

[0] DESCRIPTION

A TEM [A:TM]

= the breath uniting Heaven and Earth

The third project of the **treibgut** cycle, like its predecessor "Khalai", journeys inwards; descending, this time, into the darker zones of being.

The spectacle develops out of work with visual space.



- Creation and installation of a mobile sculpture consisting of several distinct elements (3 to 6 elements between 4 and 7 m high).

- Experimentation with movements: all that the materials of the sculptures and the conditions of the place will permit; in search of a dramatic meaning.

Each element moves independently, apparently by chance, yet the movements are so directed as to create spatial shifts and an interaction. E.g. like a gust of wind blowing through the grass.

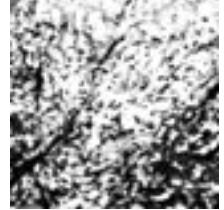
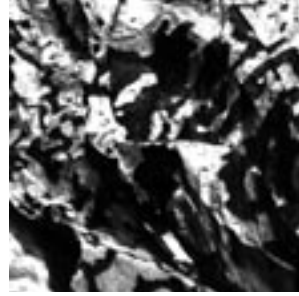
The objects turn, stop, block one another, turn back etc. at different speeds and heights; They tremble, contract, bend...

The objects are suspended, each by a wire, manipulated by the operators.

Lighting: emerging from total darkness – play of moving shadows – to great background luminosity, the lighting stresses the interplay of transparency and colour, returning at length to darkness.

[0] DESCRIPTION

A strange presence... some "thing"...
masses of matter transformed by movement
and thus transforming the place
into a weird, disquieting, fiery landscape,
leaving the spectator free to find or to lose himself...



[0] DESCRIPTION



- The material of the sculpture :

paper coloured using a dye from Japan, living colour extracted from a fruit, with the special characteristic of turning gradually red; lit frontally, it looks dark brown, and against the light it turns to flame.

The artist is particularly fascinated by **the tensions between fading and flaming, wilting and blooming, ashes and fire.**

The process of working on this material forms a continuum in the "**khalal**" project, striving in "**Atem**" towards greater transparency and lightness.

Le paper is glued onto gauze and supported by an aluminium armature.

[0] DESCRIPTION

Dance

In this universe, the human being (the dancer)
melts and grows distant,
beset by her fears, her inner tumults,
her unsatisfied desires and emotions.

Down, down to the obscure depths of the self.

The dancer **Hisako Horikawa** trained in Japan in the original
butô movement and will bring to this performance the maturity
of her art.

**Extreme rigour, containment,
intense expressiveness in the butô spirit:**

“BEING” BODY

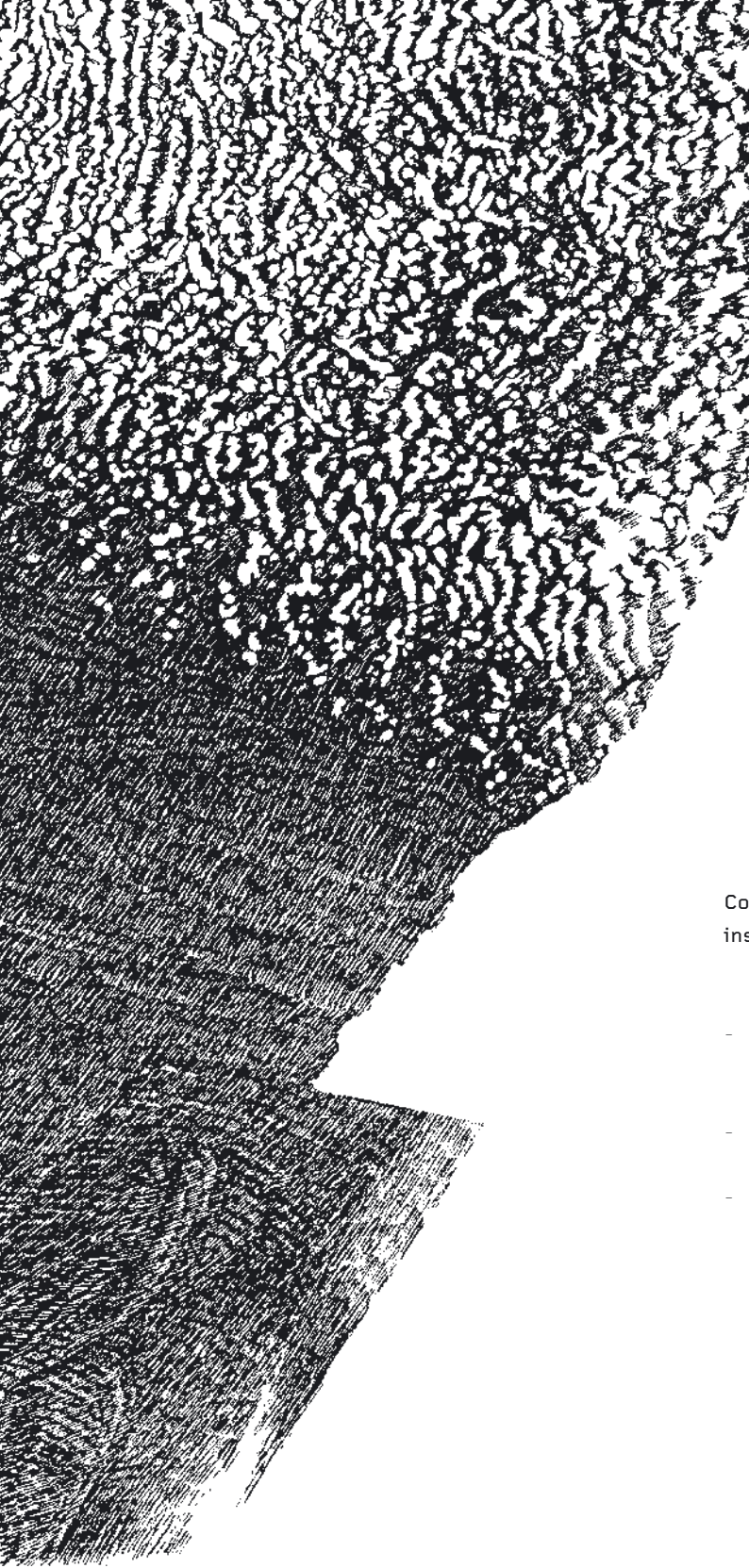


BUTÔ

Born in Japan of the social and political turbulence of the Sixties, this dance, which is the fruit of a rebellion, obliges the interpreter to rethink his bodily actions, his relation to the cosmos, his being-in-the-world. He touches the spectator's depths and offers him a philosophy of life. But he is impossible to grasp. Each artist invents "his" or "her" own butô.

Translation of an extract from "Butô" presented by Odette Aslan and Béatrice Picon-Vallin.





Music

In the sound space, **Sofia Gubaidulina's** highly sensitive and intense music will be interlaced with the chaotic noise of masses of paper in movement.

Three major interpreters will play on stage the compositions: "**Silencio**" for cello, violin and bayan and extracts from "**Rejoice**" for cello and violin.

The cellist **Friedrich Gauwerky** brings to the treibgut project the great intensity of his playing.

In the performance "**khalal**", he alone, by his interpretation and improvisation, created the universe of sound.

David Nunez (violin) and **Manu Comté** (bayan) are well-known both as soloists and as members of the Ensemble **Musiques Nouvelles** for their interpretations of contemporary music.

Confronting new sounds with the timelessness of traditional instruments.

- **The bayan**, an instrument used in Russian popular music, breathes life into a surprising, archaic universe of sound
- **the cello**, a warm voice close to that of man
- **the violin**, here, a distant purity, luminous in its elevation.

Counterpoint of danced movement, the quest for existential humility in the movement of sound will create acute tensions.

SOFIA GUBAIDULINA

Was born in 1931. Although she studied and lived in Russia, it is important to remember her Tatar origin, which does not mean she has anything to do with romantic nationalism. Her mastery of composition permits her to use contemporary techniques developed by the European and American avant-garde in her own completely personal way. Moreover, oriental philosophies have influenced certain aspects of her music. A striking characteristic of Gubaidulina's compositions is the almost total absence of "absolute" music. The great majority of her pieces have an extra-musical dimension.



THE BLAC

A vast, austere and secret place.

In this broad horizontal space, traversed by innumerable metal girders, i invent height.

Thus the elements of the mobile sculpture pierce the metal structure and reach out vertically.

Tirelessly, they strive to move despite the constraints of the place.



THE BLAC
BRUSSELS - BELGIUM



Hisako Horikawa

Dancer and choreographer born in Niigata, Japan in 1955. She began to study improvised music in 1976 with Takehisa Kosugi, musical director of the Merce Cunningham Company, and the successor of John Cage, after which she studied vocal performance for 5 years.

From 1978 onwards, she studied dance with Min Tanaka and began a collaboration as a dancer which was to last over 20 years. Deeply involved in Tanaka's "Majuku" company, she was in 1978 a co-founder of the "Body Weather Laboratory", of which she later became principal dancer and assistant choreographer.

In 1983 she met Tatsumi Hijikata, the founder of « Butô », who exerted a lasting influence on her.

In 1985 she began to create dance solos. With the Min Tanaka Company, she moved to a mountainous region in central Japan and worked on research into dance in relation to the involvement of the body and movement in rural life and farm work. Since the 1980's, she has danced with the "Majuku" company in both Western and Eastern Europe.

In 1998, she began to dance independently, developing her own activities and returning to live in her home town

In her personal projects, she works regularly in Holland, Spain, Italy, the former Yugoslavia, Bulgaria and Belgium, working with many musicians as well as with dancers, actors, and plastic artists...

She has also worked in opera, principally in Holland and Japan (De Nederlandse Opera, with Jan Ritsema, and with the conductor Seiji Ozawa in Japan). En 2000 she was invited to teach at a Bulgarian university.



Among her most recent personal work, she has developed a series of outdoor performances in relation to the urban environment (projects carried out in several countries), as well as improvising and collaborating regularly with musicians, especially vocalists.

Friedrich **Gauwerky**



Born in Hamburg, the cellist Friedrich Gauwerky made his first public appearance in concert at the age of twelve. His interpretations won him several distinctions and prizes, including that of the Philharmonisch Staatsorchester Hamburg and the Mendelssohn Competition.

He travels worldwide, giving solo recitals, chamber music concerts and playing as a soloist with orchestras.

Contemporary music in its most exploratory forms, including electro-acoustic music, enjoys pride of place in his repertory, alongside baroque, classical and romantic works.

Friedrich Gauwerky also broadcasts for international radio and television networks, as well as recording for Deutsche Gramophon, Ricordi, Etcetera, Ed. M.F. Bauer, AMP records.

He also teaches. (He has given classes at the Cologne Musikhochschule, the Royal Academy of Music, London, the University of California, the University of Adelaide, etc.) and regularly gives master classes in Europe and the United States.



Manu Comté

Manu Comté was born in 1973 in the south of Belgium, where he began learning music at the age of 7 with his father's accordion. He graduated with a degree in accordion from the Royal Conservatory of Music in Mons (Belgium), and was awarded first prize for chamber music. For both accomplishments he earned the highest honours ever achieved by an accordionist until then. He was then awarded first prize from the city of Paris with the highest honours at the "Lili et Nadia Boulanger" Conservatory (Paris IX).

He also graduated from the Institut supérieur de musique de Namur (Belgium) with a degree in music education.

In preparation for the many competitions he has won in Belgium and abroad (Young Soloists Competition in parts of Europe, World Accordion Trophy in Germany and Italy, etc), he has worked with teachers such as Jacques Mornet (Auvergne) and Frédéric Deschamps (Paris), as well as with Richard Galliano during the Master Classes in Cannes (France).

He has participated in many concerts and festivals as a chamber-music player and solo musician throughout the world (France, Holland, Switzerland, Germany, Italy, Spain, Portugal, Denmark, Finland, Scotland, Poland, Russia, Lithuania, Brazil, Japan, Taiwan, United States, Lebanon).

His passion for the work of Astor Piazzolla led him to create the Soledad ensemble in 1995 (accordion/bandoneon, violin, piano, guitar, bass), which now enjoys international renown.

In 2001, the members of Soledad were fortunate enough to make the acquaintance of Martha Argerich, she subsequently invited them for a series of chamber music concerts in Switzerland, Taiwan and Japan.

The release of Soledad's first CD with EMI/Virgin Classics (with signed commentaries by Martha Argerich and Richard Galliano in the booklet) was a huge success with the public and the media (live guest appearance at the Victoires de la musique classique 2002 on France 3, Choc d'or and Choc de l'année 2002 in the magazine Le Monde de la Musique, nominated for the Union de la Presse musicale Belge 2002 annual young musician award, etc.).

Del Diablo, Soledad's second album, was released in autumn 2003, also with the EMI/Virgin Classics label.

This year, Manu Comté will give several concerts, notably in Japan, Egypt, Canada, France, etc. Concertos, recitals and chamber music are on the agenda.



David Nuñez



A graduate of the Royal Conservatory of Brussels, Belgium, where he was conferred on the “First Award” and “Higher Diploma” - Major Distinction diplomas upon completion of his studies with Professor Katalyn Sebestien, the “Violin Master’s” - Major Distinction diploma, after completing his studies with Maestro Igor Oistrakh; and the “Chamber Music First Award” - Major Distinction and the “Chamber Music Higher Diploma” - Major Distinction diplomas. He also was awarded the “Master Composer” diploma by this prestigious institution.

David Nuñez is a Venezuelan who has resided in Brussels since 1991, where he has participated in different chamber music groups. His successful duo with Belgian guitar player Tom Pauwels is particularly worth highlighting as they have performed together several concerts and recording sessions for the radio, thereby encouraging different important composers to write music especially for them. In 1998, they baptized the Compact Disc “Concert Aujourd’hui”. In 1999, they participated in two major international contests: the famous

“Decouverte Classique 1999 de l’euroregion” organized by the Organization of European Soloists, where they were awarded the First Prize, and the “Third Osaka International Chamber Music Competition”, held in Osaka, Japan, where they obtained the Bronze Medal.

His orchestra career as a soloist includes presentations with the Philharmonic Orchestra of Mexico, the Symphony Orchestra of Bristol, England, and the most important Symphony Orchestras of Venezuela.

He has lectured on violin for the Venezuela’s Youth Orchestra Movement, in Santiago de Chile, and as an Assistant Professor at the International Music Course in Morges, Switzerland. Since 1996, he has participated as a composer and a performer in the Black Jacketts Company contemporary music ensemble, where he has presented some of his music works for the first time.

Musiques **Nouvelles**

is a centre of musical production, which has been based in Mons since 1998. Musiques Nouvelles is under the direction of the composer, cellist and conductor Jean-Paul Dessy.

Some of the aims of Musiques Nouvelles are :

- the diffusion of numerous concerts and artistic events in Belgium as well as abroad ;
- the residencies of world-known foreign composers ;
- the organisation of residencies and commissions from composers and video artists in the context of the European Programme Interreg III in partnership with Art Zoyd Studio ;
- the creation of a platform of exchange as well as the creation of events and publications about what music represents today ;
- the production of discographic recordings ;
- the development of new technological supports related to multimedia as an instrument of creation as well as a diffusion device.



Jörn-Aram Bihain

The architectural firm "Vers plus de bien-être"

(**V+**)

The technical and structural study of the construction, suspension and manipulation of the mobile sculpture has been carried out by the architectural firm "V+", under the direction of **Jörn-Aram Bihain**, architect-scenographer.

V+ has for a number of years specialised in architectural scenography and has participated in many and varied cultural projects including :



— the "*Jonction Nord-Midi*" exhibition in April 1998 ;

— prize-winning participant in the Competition for the ACF head-quarters (in assoc. with Cooparch), Brussels, November 2000 ;

— scenography for the Recyclart asbl Summer Festival, Brussels, August 2000 ;

— lighting installation for the Brussels/Chapelle quarter, a *Brigittines/Recyclart/Tanneur/Bruxelles* co-production in April 2000 ;

— Scenography in partnership :

Halles de Schaerbeek, Recyclart, Botanique, Brigittines ;

— Urban Scenography :

Ville de Bruxelles

— Architecture :

2000 Biennale of Architecture, Venice, Belgian Pavilion – Transformation of *Cinéma Nova*, March 2004 – *Maison Cortier*, March 2004 – Construction of the Cinema *La Grignoux - Liège*, end of 2006.

[F] **THE TEAM**

concept – direction

Dietlind Bertelsmann

choreography – interpretation

Hisako Horikawa

mobile sculpture

Dietlind Bertelsmann

cello

Friedrich Gauwerky

violin

David Nunez

bayan

Manu Comté

lighting

Christian Halkin

costume design

Dietlind Bertelsmann

manipulation of the mobile sculpture

Jörn Bihain + 6 operators (in negotiation)

construction of the mobile sculpture

Dietlind Bertelsmann . Cyril Bihain . H  l  ne Kufferath . Agnes Bever

general direction

Nixon Fernandez

production – communication

Julie Paraire

administration

Konstanze Weber



TREIBGUT A.S.B.L.

The aim of the Association is to undertake, promote and disseminate all forms of plastic and pedagogical activities, in relation to scenic art, music, dance, the plastic arts and cinema, provided that these activities are carried out in a spirit of research and renewal.



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