



# ***Khalal***

. A SPECTACLE :: A PERFORMANCE ....

. EXPOSITION :

MACHINE À EAU..

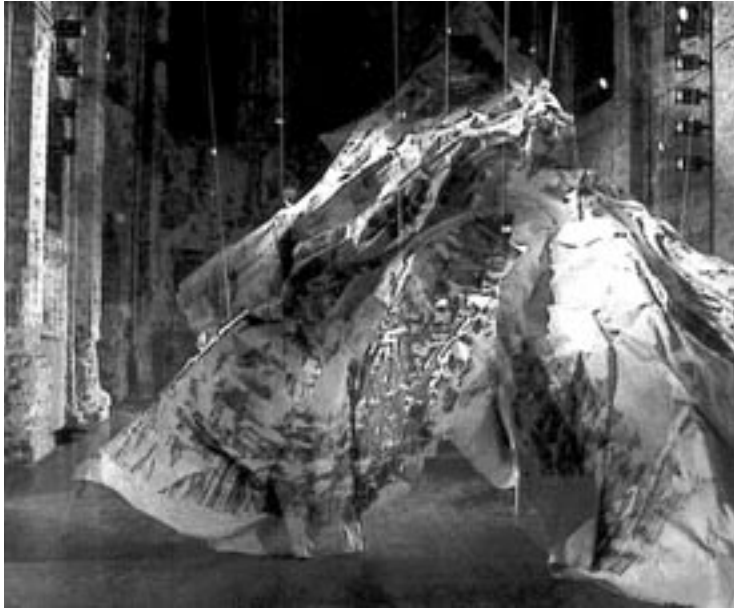
***treibgut*** <sup>2a</sup>

MONS . BELGIUM

.MOBILE SCULPTURE :: CHINESE INK DRAWINGS

# Dietlind Bertelsmann

A SPECTACLE :: A PERFORMANCE ::.....::



***treibgut***<sup>1</sup>

■ CHAPELLE DES BRIGITTINES ■ BRUSSELS ■ BELGIUM

VIDEO

■ I came from stage space. And now I was entering a phase of work on silence, in silence – impelled by the desire to move deeper into my intimate personal spaces and thence to open up to inner spaces vaster and ever more vast.

A solitary travail, with a fine pen and Chinese ink on paper.

The movement which unfolded spontaneously on my blank pages – often withdrawing infinitely far – one day returned to me, leaving the world of the imagination and becoming embodied.

The damp drawing paper rose in folds under my fingers. Dried and suspended from wires, there was the mobile sculpture.

Expanded to 8m x 16m – suspended – it ripped apart the visual space of the *Chapelle des Brigittines* (Brussels) creating a reality both surprising and liberating, yet awesome in relation to man, whom it dwarfed. This space attracted me, with its charge of history.

And into it I projected the mobile sculpture, which took on protean forms.

▪  
▪ **TREIBGUT** – adrift – drawn, swept, blown, driven... carrying, dragging.....

The theme unfolded into a dramaturgy of space, it reached out for meaning: more than a mere exhibition (Chinese ink drawings, sculpture-structure) – a happening.

The sculpture was set in motion, entered into union with music and with dance ::

Confronting matter – the mobile sculpture, now a protagonist – with man the dancer and with music, inscribed in space, in light, in time.

▪  
▪ **TREIBGUT** grew into a project :: *work in progress*.

The very special space of the *Chapelle des Brigittines* may be considered as the matrix of this project, which does not, of course, exclude the possibility of drifting, as the title suggests, towards other shores, other places of inspiration or of provocation.

The project has been enriched, the movement enhanced, by exchanges with various collaborators – choreographer-dancer, musician, technicians ::

Not just “playing” at Treibgut,” being” it, “living” it out.



VIDEO

***treibgut***<sup>1</sup>

▪ CHAPELLE DES BRIGITTINES. BRUSSELS. BELGIUM

DANCE . CAROL VANNI



**treibgut**<sup>1</sup>

▪ CHAPELLE DES BRIGITTINES ▪

BRUSSELS · BELGIUM

# *Khalal*



• CONCEPT :: DIRECTOR

• CHOREOGRAPHY :: INTERPRETATION

• MUSIC • CELLO SOLO

DIETLIND BERTELSMANN

CLAUDIO BERNARDO

FRIEDRICH GAUWERKY





***Khalal***

***treibgut*** <sup>2a</sup>

⋮  
A spectacle, a performance, with ::

*dance*

*sculpture*

*music*

Man – The Dancer and “La Chose”  
 (“Matter”, mobile sculpture, installation)  
become partners, relate ::

face to face, interpenetration, separation....

“La Chose”, matter in motion, from scenographic design transforms into  
protagonist.

Interaction between mobile structure, body in movement  
and music.

A cellist will be on stage.

In this “Universe”, Man – the Dancer is driven by a need  
and its sublimation ::

a paradoxical feeling of void and plenitude.

The dynamic starts here, the desire to open up

to *“the space of Becoming”*

to launch forth

into *“Inner Space”*.



In Arabic

means :: ***KHALAL***  
a brooch consisting of a ring and a pin  
for adjusting women's clothing.

Verb ***khalla*** :: this refers to the act of fixing the brooch, but even more to  
***"being oneself"***  
or "doing something special"  
or "penetrating"  
and this relates to "going in to look for something"  
or to an *inner dimension*.

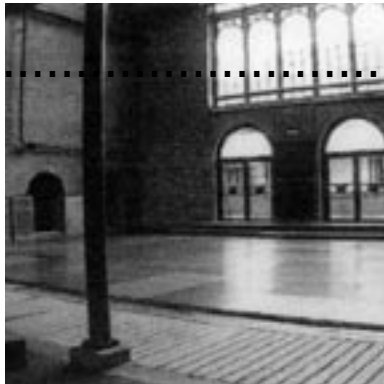
Khalal is the interface, the interval, the non-space that joins, a hiatus  
(or conflict) that unifies.

It is precisely in this non-space that there is something to be found,  
paradoxically, something coming from two opposite directions.

***KHEILA*** :: *like the waves or the secret.*

Like the sea whose waves break one after another on  
the shore, life unceasingly confronts us with new surprises,  
which we must surmount.

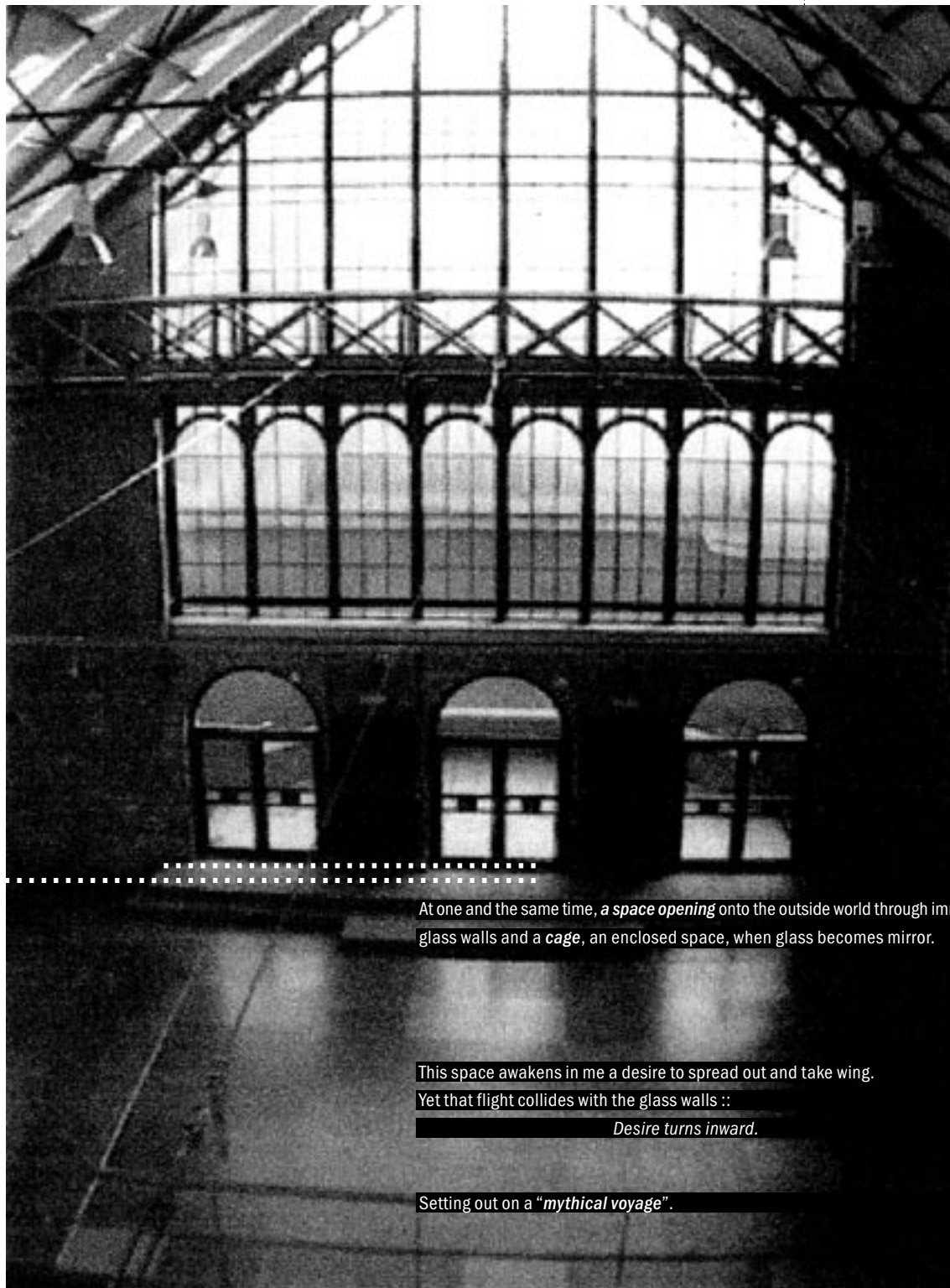
*Prepare for the assaults of the unknown.*



Space

# La *machine* à eau

MONS . BELGIUM



At one and the same time, a *space opening* onto the outside world through immense glass walls and a *cage*, an enclosed space, when glass becomes mirror.

This space awakens in me a desire to spread out and take wing.  
Yet that flight collides with the glass walls ::

*Desire turns inward.*

Setting out on a "*mythical voyage*".



. THE MATERIAL ::

mobile sculpture –  
installation

“THE THING”

of **Khalal**  
.....**treibgut**<sup>2a</sup>.....



∴

a gigantic sheet of paper,  
bearing traces of my drawings  
ravaged, screwed up, twisted  
by water, wind and movement.  
Traces of red (pomegranate blood), traces of ash.  
No attempt at representation, none at meaning,  
Just a leaf the wind might drive against my feet  
when I'm out walking.  
Just a leaf, but a leaf nine metres high.

Rolled up, tied up, heavy, dragging along the ground at first,  
it rises, swirls, spiralling open,  
spreads.

As though caught up and blown,  
drawn into a spin,  
drawn up at last to its full height,  
for an instant  
immobile...

“the thing” collapses  
sprawls in the dust and ashes on the ground...



# Khalal

## . STAGING CONCEPT ::

The man-dancer stands waiting  
In an "everyday" attitude.  
And then he tries to tame "the thing",  
that gigantic object,  
to pull it, to raise it.....

*Dull, slow, submissive.*

Imperceptibly, the relationship is transformed,  
from inert and heavy, "the thing"  
seems to change its nature, becoming light.  
And the man becomes heavy, holding back...  
A game begins, interplay, full of surprises, between

*heavy and light.*

The screens unfold and open, freed by the man  
"The thing" spreads out.  
Taken aback by the sheer amplitude of the movement  
Swept off his feet, the dancer leaves the ground,  
suspended now, like "the thing".  
In the whirlwind of joy and despair,  
falling now, then rising,  
he strives to penetrate "the thing",  
to possess it,  
caught up in a battle between

*holding on and letting go.*



A vision of bliss draws man and "thing"  
into one same whirlwind.  
All the elements in the performance unite  
in a shared breath, a shared pulsation.....  
The dancer flies,

*so high.*

Seized by vertigo, he falls.  
"The thing" stands over him, motionless,  
at once dark and luminous,

*void.*

Once again, the man is borne aloft.  
"The thing" collapses.  
All alone on high, the man is panic-stricken,  
Lets go, spreadeagled in the void.

The dancer resumes his original posture,

*listening.*



THEIR OWN

60mm

(6)



. DIETLIND BERTELSMANN ::

concept : : direction

**Khalal**  
treibgut<sup>2a</sup>.....



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

Attracted to painting, literature and music, she studied stage design at the Deutsches Schauspielhaus, Hamburg.

After studying at the Hamburg Meisterschule für Grafik, she became a pupil of Helmut Jürgens and Rudolf Heinrich at the Munich Kunstakademie. Stage designs in Germany, Belgium, the Netherlands and the U.S.S.R.

At the same time, enriched by her theatrical experience, Dietlind Bertelsmann expresses herself in painting and in drawing, the indispensable reflection of an inner life and quest: the search for a language of one's own, born of silence.

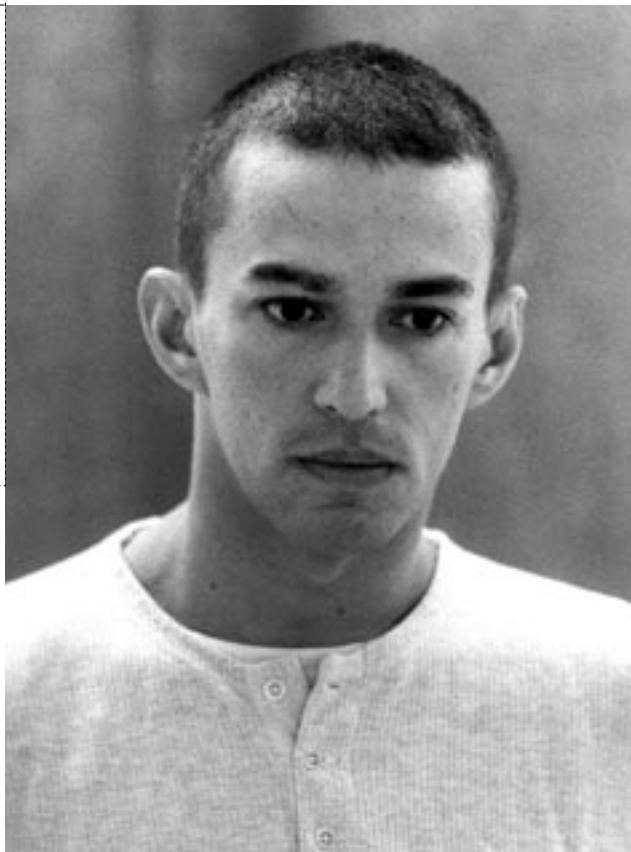
She has held several one-woman shows in Brussels and abroad and, for a number of years, she has been working on a project involving mobile sculpture, dance and music.

In 1998, she created for the *Chapelle des Brigittines* in Brussels the exhibition-performance *Treibgut*<sup>1</sup> - "Adrift" – the first phase in a broad four-part project. This was followed in 2002 and 2003 by *Treibgut*<sup>2a</sup> *Khalal*.

## . CLAUDIO BERNARDO ::

choreography : : interpretation

**Khalal**  
treibgut<sup>2a</sup>.....



Born in Fortaleza, Brazil, he studied dance from the age of 15 in Sao Paulo, where he learned both classical and modern techniques, after which he joined the *Victor Navarro company* in Rio de Janeiro.

In 1986, he chose Europe, entering *Maurice Béjart's Mudra school*, where he studied choreography.

A few years later, he danced in the *Compagnie du Plan K*, directed by Frédéric Flamand, while pursuing his own creative work. As resident at the *Atelier Sainte-Anne* in Brussels, he created "Histoire de Sel", "Serra", "Usdum", three studies for "Sodoma" and a performance entitled "La Cène" presented at the *Bellone-Brigittines Festival*.

Next, he began work on a triptych inspired by woman's relation to absent love: "Dilatatio", "La Voix humaine" and "Systole", the final part being created in the context of his new post as resident at the Cultural Centre of the Mons region, *La Machine à Eau*, in 1997.

Following the creation of "Les Villes Invisibles" and "Ilagik", As *Palavras Compagnie Claudio Bernardo* was founded in 1995. Next came "La Géométrie de l'Abîme" and "La Jeune Fille et la Mort".

Following the short piece, "Les Faunes", he created the study "Incandescência", prefiguring his new project "Le Sacre - O Sacrificio", to be presented in its final form in March 2003.

**. FRIEDRICH GAUWERKY ::**

music : : cello solo

***Khalal***  
treibgut<sup>2a</sup>.....



••

Born in Hamburg.

Laureate of several major competitions, he has become an important international soloist, with a repertory in which contemporary music in its most exploratory forms, including electro-acoustic music, enjoys pride of place. This is borne out by his many radio and television broadcasts in Europe, the United States, Asia and Australia and by his many recordings on LP and CD (for Deutsche Grammophon, Ricordi, Etcetera, Ed M.F. Bauer, AMP Records...).

He holds teaching posts in a number of renowned institutions (Cologne, London, California, Adelaide) and is regularly invited to give master classes throughout Europe and the United States...

# Khalal

## . MUSIC ::

Between silences, two distinct qualities of silence, the compositions of Volker Hein (Blues in B-flat), Tristram Cary (Messages) and Kaya Saariaho (Petals) are like pillars leaving a phase open in which the musician encounters the “white noise” of the mobile sculpture.

A field of tension between the wild sound of the paper masses and the music of the cello.

The free phase could be filled by a composition or improvisation developing out of a concept.

*Dietlind Bertelsmann*





**treibgut**<sup>2a</sup> – Khalal

▪ MACHINE À EAU ▪

MONS ▪ BELGIUM

DANCE ▪ CLAUDIO BERNARDO



. ACKNOWLEDGEMENT :: PETER BURNETT . TRANSLATION