

JO FABIAN  
'LIGHTHOUSE'

Jo Fabian, the Berlin choreographer and theatre-maker has always liked getting far away from everything in the theatre that is easy to name. And yet, or consequently, he's always longed for text and language. The movement of the body approaches meaning, but the body is no instrument of writing. And so, in one of his latest pieces, 'Blown Away,' he invented the 'Alpha System': sequences of movement correspond to letters, several sequences produce a word, a sentence, and so forth. The premiere of 'Lighthouse' is the continuation of the attempt to write movement with the body. Choreography isn't made any more decipherable through it, but it does demonstrate Fabian's fundamental questions: How does one read movement? Does movement follow a grammar? The point is not to bring order to dance; on the contrary: it is for the body to incorporate the order of language.

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“... All these years I've been working on a kind of optics of ideas, time, and movement (keeping in mind my view that this is the material of which all the world is made, and that it's necessary to contemplate it once in a while) in which they're not constantly making each other disappear. Then I find out that the disappearance of movement in time can represent a kind of zoom function for the gaze of the beholder, that the disappearance of our time in movement is life, and that the disappearing of the idea in theatre represents our history. Generally speaking, I'm working with the means available to me on a kind of perceptual conception for the stage that makes visible or palpable precisely the permanent disappearance of one thing or another. This is in the meantime a paradox of the worst kind. Now that, in the process of writing, the scales have fallen from my eyes, I could be reasonable for once and try something else.

REHEARSAL SHOT  
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