

AMI GARMON  
'WHAT THE BIRD HEARD'

Ami Garmon's project 'The Lack Of North' is a metaphor for the complete lack of orientation. The first part, 'What The Bird Heard,' evokes migratory birds and their unerring sense of direction. The Berlin-based American keeps her legs as straight as a compass needle in the dark space, which has countless parallel worlds at its disposal, acoustic spaces, imaginary spaces, memory spaces. 'Sensorial Souvenirs' is the subtitle of her conceptually structured orientation tour, which suggests a revolt against the space. In a fish-eye take, two people go around in a circle, and on the stage, Ami Garmon doesn't leave the circle either. She is a prisoner of voices and images, of phenomena that no longer have anything to do with the old itineraries, with "Go West" or Orientalism, with the conquering of space. The space has long since turned into a prison, filled to the brim with orientation, but for all that, empty and full of vision.

LACK OF NORTH, SITUATION 2.  
PHOTO: HANNA LIPPMANN

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... A house is a projection. A projection is a desire. A desire is a quest. A quest leads to others. A quest knows not its own geography beforehand. Memories are maps. Once inside the house your imagination is left entirely up to your perception. There are naturally physical balances and boundaries to support the receiving structure in which you find yourself. But that's it, we all make odd choices. Faith is an act. Act is movement. Movement is motion. Motion is an emotional response. We all make odd choices. Why is desire a weakness?

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If within the American tradition, the acculturated, socialised body produces a movement abstracted from the subject's psychic states and physical potential, in the German tradition, this body undergoes experiences that refer it back to its unconscious, its fears and yearnings, or to nature. But these separate lines of development intersect in a variety of ways due to patterns of emigration and return. Mary Wigman's influence on American (post-)modernism has come to be as undeniable as the recognition that the dance-theatre of Pina Bausch has been permeated by the scenic fragmentations of Trisha Brown.

In the wake of the American liberation of movement from the corset of traditional conceptions of dance, the body in the '80s was thoroughly unbound and accelerated in the virtuostic choreographies of the Canadian group *La La La Human Steps* or those of the Belgian Wim Vandekeybus – which can certainly be understood as an affirmation of our over-achievement society, with its beautiful bodies of steel.

The techniques of contact improvisation and of body mind centering as methods of generating movement out of the imaginary bodies of the other – despite being as indispensable to the work of dance