



MARC REES
PHOTO: ARNO DECLAIR

ANGELA GUERREIRO 'PERMANENT PRINTS'

The Hamburg-based native of Portugal seeks the authenticity and truth of the body. Her theme is uprootedness, homelessness between cultures. In her triptych, 'Permanent Prints,' she sketches out biographical self-portraits of the dancers Cristina Moura, Aloisio Avaz, and Marc Rees. Text and video documents lay tracks into the past. With Aloisio Avaz, an increasing amount of memorabilia fills the stage; the objects join to form a still life out of 'Permanent Prints.' Angela Guerreiro and Cristina Moura crack jokes about machos and blondes: black sisters, they fall to squabbling. "Go back to the jungle!" The comically cunning Welshman Marc Rees evokes pubescent nightmares and dreams in the coming out of a small-town queer. He deconstructs his teenage idol, the athletic muscleman after whom he pines. Looking back – without anger, lovingly, but with candour.

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“ ... Amália Rodrigues, the goddess of Fado who died on 6 October 1999, once said that it had been her dream to be a dancer, something she never became, but she danced like no other... It is said that this has been the century of the body. Still, I ask, what are we actually doing here. Things move. Pierce our bodies to the core. "But the one thing I am absolutely unable to find is myself." The encounter goes on.

→ → humour. In his autobiographically tinged presentation, which traces Le Roy's career as cancer researcher and dancer, both science and dance become discernible as the expression of the normalisation of the body. Anything that does not conform to the schema of a particular dance vocabulary, or does not serve the interests of the scientist, falls through the cracks.

In this respect, Le Roy's pieces are caesurae in our understanding of a functioning and functional body; caesurae in which the body is reconstructed and anatomically assembled into a completely different state. Something similar is attempted by Amanda Miller, who comes from neo-classical ballet and whose group *Pretty Ugly* is associated with the Freiburg Theatre. Just as the title of her choreography, 'iCamerA,' is an anagram of the word "America," so do her hyperesthetic, intricate movements form anagrams → →