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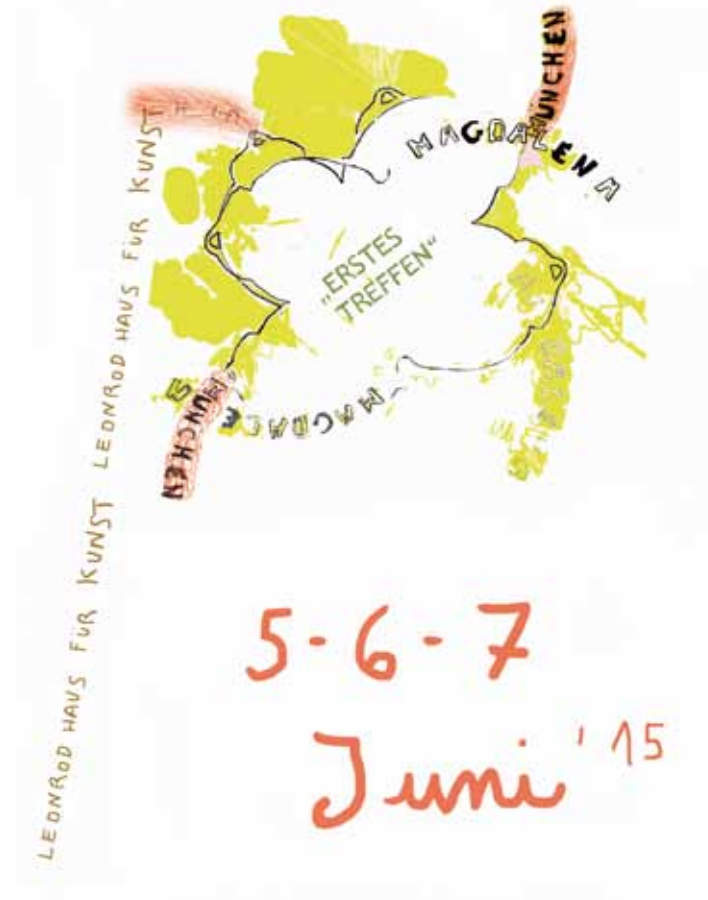
Bezirksausschuss 9
Neuhausen/Nymphenburg



Institut für Glücksfindung



“Magdalena München - Erstes Treffen” is organised by Helen Varley Jamieson, Dorothea Seror, Maria Berauer, Camelia Hernandez and Yamile Lanchas; technical support for the performances by Christina Maria Pfeifer; with financial support from the Kulturreferat, Landeshaupt München, and Bezirksausschuß 9 Neuhausen/Nymphenburg.



MAGDALENA MÜNCHEN - ERSTES TREFFEN

Evening Programme
Samstag 6 Juni 18:30-22:00

Innenhof, Leonrod-Haus für Kunst
und Gelände Dachauer/Schwere-Reiter-Str. am Leonrodplatz.



Licence to Scream No. 2

Roni Weiser (Singer, Israel)
Sora Elisabeth Lee (Piano, South Korea)

1. R. Schumann: *Widmung* (from *Myrthen*) op.25 No1.
2. R. Schumann: *Wehmut* (from *Liederkreis*) op.39
3. A. Copland: *Why do they shut me out of Heaven?*
4. J. Heggie: Final monologue from *Master Class*.
5. M. Flanders and D. Swann: *A word on my ear*.

Licence to sing (or *Sängerin Liebe und Leben*) is a programme of five songs that describe moments in a singer's life. Love from the first singing lesson (R.Schumann - *Widmung* Op.25 no1); moments of despair and melancholy (R.Schumann - *Wehmut* Op. 39); disappointments and rejections in auditions (A.Copland - *Why do they shut me out of Heaven?*); teaching and 'the meaning of singing' (J. Heggie - final monologue from *Master Class*); and last but not least - always have a good 'encore', thank your pianist and leave the stage with a smile!

Karmic Connection II

Dimple B. Shah (Performance artist, India)

"I want to establish connection with my audience through an act of KARMA (doing).

We as humans constantly perform our everyday activity and meet many people in everyday life; some relations end being close and some at distance. This performance highlights the hidden connections. For me it is matter of personal importance, whom I meet and how my relation is established with people whom I meet in my life. This performance explores how we connect our self to others (audiences) and attempts to build bonds through the process of interaction one to one in time and space; during the performance we are going to experience a moment of time and space together. We will recollect our memories of past and remember in the future."



Imprinting the Dark Period, Dimple B. Shah

The thousand and one nights of Natacha

Natacha Rimer (Performance artist, Israel/France)



Since ancient times, dance is part of the sacrificial rites. "La petite mort" repeats itself inexorably and in between, punctuation made of sighing, tremors and even falls. Natacha Rimer is introducing herself as a plaything of fate. Her own fate. She exults then retires. She tells a universal story of woman's blindness, facing her destiny, and it is only at the edge of exhaustion that she recovers her sight and hides her fright.

First Sorrow

Jana Korb (Aerialist, Germany)
after a story by Franz Kafka

A trapeze artist had so arranged her life that she never came down from the trapeze by night or day. This way of living caused no particular inconvenience to the public. But one day she realized that one trapeze was not enough: "Only one bar in my hands—how can I live?!"

With images of every day life and love of detail, Jana Korb performs very personal, lyrical or humorous stories: in the air - on the trapeze, rope and silks. Grotesque movements of daily life become dance elements, acrobatic tricks melt into a body language, exploring deep emotions - making the audience smile. Thus Jana creates stories about the beauty of daily live, about flying dreams, or about ancient memories. Her performances range from short gala acts to entire open air theater productions - all in the air!



Boden

Raquel RO (Performance artist, Spain/Germany)

The ground is our sustenance, the first link with our world.

When we are still in the belly of our mother over the pelvic floor. After, we will look at the sky for months, the reflection of the ground stretched horizontally on top of it. In the cultural space where we are now, deconstruction and construction of new walls is planned, continuing the paradigm of hierarchy and exclusion.

After my cesarean section I read the the words of María-Milagros Rivera Garretas, Adrienne Rich and Emily Dickinson, and I realized that the ground is something that nobody can take from us, accompanying us from before birth and which we can always use, return to, remaining conscious, walking through this inexhaustible source of creation.



- * Intro
- * The black dance of sexual equality
- * Octopus
- * Welding depths with air (from Emily Dickinson's Poem)
- * The encounter of my own Ground and the Milk Path

With: Lucie Drahorad: voice and performance; Gerald Drahorad: overtone singing and performance
Jasmin Gunderman: saxophone; Rocco Marvasso: overtone singing and performance; Becky Panell: singing and performance and with Darija Milicevic, Martina Marini Misterioso and Laia Marti Puig.

Mahlzeit- Instituts für Glücksfindung (Germany)

The Laborküche is a think tank that addresses the utopian potential of the creative laboratory. Where better can you meditate on the big questions of living together, than where they are briefly manifest in concrete architecture?

