

In 'Eden' Kline and her colleagues created a touching as well as surprising 'quest for heaven' – but without flirting with promises of otherworldly salvation. Instead, they put at risk the here and now, the unity of body and voice, sound and movement, animal and spiritual. (I. Nerina, TANZ AKTUELL)

Ethereal, fragile and eclectic, the Slovenian artist propels us in our everyday Eden in which the force is confronted with the fragility the demand to be loved is to deal with the gaze of others. (V. Sardeli, Le molteplici metamorfosi di Danae, PAC)

Eden is a complex project that in one swipe lucidly explores raw aspects of the subconscious and collective dream images while expressing the exquisite originality of the author's ideas and their intriguing realization. (Z. Dobovsek, DELO, Z. Dobovsek, DELO eng)

(stage) was transformed into a paradise of images of the real and dream-like, conscious and unconscious, that at once with a touching bitterness and unthinkable humor shows the internal immanent processes of transformation of identity. (S. Zlobko, RADIO STUDENT)

The action appears refined and flexible while rooted in the intangible form of emotions, in a symbiosis of sounds and languages through which the interpretation of animalistic and primitive creatures defines the eclectic and virtuous nature of Slovene researcher. The word finally reaches curiously towards the audience and develops, with tenderness, an authentic and disruptive relationship with the audience, which assists amazed at the threshold of a primordial dark world and sound of creation, to the mythological transformation of light and the first and the last concrete vision of Mala Kline. (A. Greppi: EDEN)

It's been long since i've seen something so brave and radical. (J. Jez, PARADA PLESA)

In the teeth of fierce competition, Eden (Slovenia) , founded on the technology of dreams and the affective transformation of image/character represents a choreography written on the skin of the animal voice of movement, which isolates those powerful moments of creating one's own outer space, all the while looking like a tranquil green day in Paradise, so

much so that the spectator wants to get up and do an electronic waltz in it.
(I. Krešić, NIN, On Infant Festival)

Eden is a solo that is to be experienced on an intuitive level but communicates dreamlike associative series of appearances, sounds and texts. Nothing is literal or yielding to rational analysis. Structurally, the author combines the abstract movement, speech, performance, music, her own vocal performance and strong visuals in a rich theatrical expression. (I. Nerina, PLESNA SCENA)

EDEN is thus the last resort of truth, the oasis of escaping the illusion and prosecution of time. With her new and somewhat provocative performance Mala once again indisputably proves that the artistic freedom of expression is without limits. (D. Podboj, PARADA PLESA)

EDEN explores relation between outside and inside on different levels and works with the notion and thought of a paradise, not the biblical one, rather the one here and now. (N. Mrevlje, SIOL)

I wish to create a 3-D encounter in the here and now (N. Arhar, MMC RTV Slovenija)

Singing the world into existence (N. Mrevlje, SIOL)

kalender und kritik

dresden: Mala Kline: «Eden»

Nach Studienaufenthalten in Amsterdam und New York erforscht die slowenische Performerin, Choreografin und Autorin Mala Kline weiterhin das «performative Potenzial des Traumbewusstseins»: inzwischen als Doktorandin der Philosophie in Ljubljana. Erst kürzlich gründete die Ex-Tänzerin von Iztok Kovac und Wim Vandekeybus das DREAMLAB, «ein mobiles Labor für die Erforschung und Entwicklung von Bildersprache und Traumarbeit».

Klines 2012 uraufgeführtes Solo «Eden» ist eine Art interdisziplinäre Rock-Performance, ein Reigen bizarrer Figuren, die in einem vielfach geschichteten Raum koexistieren. Ihre Bühnenfigur ist von einer kräftigen, fast stämmigen Körperlichkeit und zeichnet sich durch eine raue Stimme aus. Traumartige Texte, ein ebenso gewagtes wie zartes Zusammenspiel mit dem Publikum erzeugen ein komplexes Spiel der Schwellenzustände.

Ein leerer Nachtclub bildet die Bühne von «Eden»: Die Band hat Feierabend, nur noch Mikrofone, Gitarren, Barhocker und Kisten stehen herum. Die Zuschauer werden von der Figur eines «erhabenen Engels» begrüßt; die Solistin bewegt sich wie frei schwebend durch den Raum, dabei laufen ihr Tränen übers Gesicht; mit schwarzer Lockenperücke und getigertem Top ist dieser Engel auch eine Clownsfigur. Gleich zu Beginn markiert er den Raum mit rotem Spray und benennt schreibend dessen Bewohner: Adam, Tiger, Eva, Ex-Liebhaber, Band, sich selbst; einige der so bezeichneten Figuren bleiben abwesend, andere werden mit Zuschauern besetzt.

Nachdem Mala Kline ihr Traum-Land «ingerichtet» hat, beginnt sie, sich zu den so avantgardistischen wie geheimnisvollen Sounds von Alen und Nenad Sinkauc zu bewegen. Zwischendurch greift sie selbst zur Gitarre, singt eigene Texte, verwandelt sich dann in die nächste Bühnenfigur, um schließlich zum Zentrum von «Eden» – einer Kampfszene zwischen Adam und dem Tiger – vorzudringen. Später emanzipiert sich Kline jedoch von jeder dramatischen Figurendarstellung und betritt zunehmend irrationaleres Traumterrain, indem sie sich gleichsam selbst in die Quintessenz ihrer Symbolwelt verwandelt, ihren nackten Torso mit grüner Farbe besprüht und in Butoh-Manier mit dem ebenso atemberaubenden wie schockierenden Tanz «Crying Eden» die Katharsis des Stückes herbeiführt. Mit dem Bild eines drolligen Engels, der zwischen Wolken aus Seifenblasen schwebt, klingt ihre umfassende Transformation sanft aus.

Kline und ihre Mitstreiter haben mit «Eden» eine so berührende wie überraschende «Suche nach dem Himmel» geschaffen – allerdings ohne mit jenseitigen Seligkeitsversprechen zu liebäugeln. Stattdessen setzen sie aufs Hier und Jetzt, auf die Einheit von Körper und Stimme, Klang und Bewegung, Animalischem und Spirituellem. Nicht zufällig bedeutet das slowenische Wort «eden» sowohl «Himmel» als auch «eins».

Wieder in Dresden, Deutsches Hygiene-Museum, 10., 11. Mai; Maribor, Modul Dance Festival, Plesna Izba, 23. Mai
malakline.com



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EDEN: Paradise, here and now**DELO, Zala Dobovšek, 23.11.2012**

A complex project that in one swipe lucidly explores raw aspects of the subconscious and collective dream images

As part of the Modul Dance international project - its goal is introducing optimal production conditions for artists, choreographers and dancers and supporting the mobility of their work - Mala Kline performed a slimmed-down version of her multi-year research opus (the initial phase of Eden was shown about a year ago).

The title of Eden shows that the artist is interested in the phenomenology of paradise or the heavenly. She however clearly states that the paradise in question is not of the Christian variety (the heaven beyond), but rather the Jewish, which can be comprehended directly here and now.

And therein lies the performer and observer's central receptive twist: the presented material and content premises of materialization do not push the concept of paradise towards a fantastic idea or hallucinations of a vivid imagination but rather embody it in pure present time - the time of the performance and its atmosphere.

The deep philosophical grounding of Mala Kline left unusual and original vestiges in her prior projects (Début, Bliss...). The author applies mythology, archetypes, the subconscious and dream capacities carefully, accurately and deliberately and, most of all, with a cunning structural approach (in the best sense of the word) that ambivalently lures the observer into an unknown trance without disregarding the presence of reason.

The totality of Mala Kline's performance is not appropriate merely for the pedantic and elaborate content, but predominantly for her distinct sense of creating an invisible but firm connection with the auditorium, in which the unhindered flow of energy conditions the main purpose - sensing a common mental and emotional engagement.

In visual terms (space, costume and lighting were designed by Petra Veber), the performer's paradise is deliberately desolate, perfunctory, vacant and denoted humorously rather than heavenly (as could be expected). It functions as a constant impulse for the fulfillment of a void; a task which the performer takes on with all her creative versatility.

She travels through the stage (heavenly) landscape with a fluid interplay of identities and spirally strolls through images of a seductive Eve and animal figures (predominantly their sonic nuances) while expressing her personal specifics mostly in musical intervals of her own lyrics, bound to the avant-rock group East Rodeo.

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