

juschka weigel



## juschka weigel

She studied contemporary dance in Zurich and Berlin.

The last year of her education she gets a scholarship at 'Merce Cunningham School' of New York. After her residency in New York she receives a grant to study in the 'Academy of Art' in Solo, Indonesia.

Back in Germany she dances in the company 'Dance Butter', after known as 'Verwaltungsamt', with butoh choreographer Anzu Furukawa.

At the same time she starts her collaboration with Mikki Bleidner and Peter Laros, founders of 'Dharma Body Work'.

Since 1999 she studies and practises Indian classic music with master Pandit Shanka Chatterjee.

Between 1997 and 2002 she collaborates with different choreographers in Germany, Belgium, Switzerland and Spain.

She starts as well her collaboration with german film-maker Ebo Hill, as video-dance and multimedia productions.

In 2002 she performs her first choreography, in association with Josef Kiss: 'How is this for a start to your day?', first presented at the '5th Dance Festival' in Stuttgart, where she gained the 2nd Prize of Choreography and the Public Award. At 7MASDANZA Interantional Festival (Spain), this piece receives the 1st Prize of Solo Choreography.

The next year, her first group choreography, 'Ungemein', gets the 1st Prize of Choreography at 8MASDANZA International Festival.

Nowadays she combines her solo creations with collective projects as a choreographer and dancer.

Her new solo 'FREQUENCY' will be first performed in EN PÉ de PEDRA - International Dance Festival, next June.

The première of the group piece 'KING SALOMO or how to fry small fishes', with the berliner company 'CAP à PIE' will take place in late July at ITALICA - International Dance Festival, in Seville.

Simultaneously she continues the tour of her last solo piece, 'Life is too short to dance with an ugly man?', around Europe.



**Da wo es trocken bleibt**

1996, solo  
Berlin, Solo (Indonesia)

**Baba Ertas**

1997, solo  
In collaboration with DBW.  
Berlin.

**Nachmittags eines Faun**

1998, with choreographer Anzu Furukawa.  
Berlin.

**remix**

1999, from Kosmas Kosmopoulos.  
Berlin, Brussels, Zurich...

**Goya**

2000, with Anzu Furukawa.  
Berlin, San Francisco.

**zu eng zu lang**

2000, solo.  
Collaboration with musician Daniel Regenber.  
Berlin.

**How is this for a start to your day?**

2001, solo.  
In association with Josef Kiss.  
Berlin, Munich, Brussels, Barcelona,  
Rio de Janeiro, etc.  
2nd Prize of Choreography and Special Public  
Award - 5th International Dance Festival,  
Stuttgart.  
1st Prize of Solo Choreography - 7MASDANZA,  
International Dance Festival, Spain.

**on the peak of normal**

2001.  
Film-production with Ebo Hill.  
Berlin/Warsaw.

**we will see**

2001.  
With Kosmas Kosmopoulos.  
Antwerp.

**escalators today**

2002, solo.  
Collaboration with Josef Kiss.  
Berlin.

**hours of cockoo**

2002. Film-production with Josef Kiss.

**Im Imperfekt**

2002, solo.  
Co-production with DBW.  
Berlin, Munich, Seville, Rio de Janeiro,  
Barcelona...

**up close & personal**

2002, solo.  
Dance & Video production with Ebo Hill.  
Berlin, Lisbon, Santiago de Chile, etc.



**grace under pressure**  
2002, solo. Co-production with DBW  
Berlin, Munich, Barcelona,  
Rio de Janeiro, Santiago de Chile...

**Ophir Chasma**  
2002. With Virpi Pahkinen.  
Stockholm.

**It's spooky**  
2003, group choreography.  
Heidelberg.

**Ungemein**  
2003, group choreography.  
Berlin, Santiago de Compostela,  
Barcelona, Lisbon, etc.  
1st. Prize of Choreography at  
8MASDANZA International Festival, Spain.

**toff**  
2003, video-dance production with  
Ebo Hill.  
Berlin.

**Seilers Tochter**  
2003, film production with  
Gregor Blahak.  
Berlin.

**Life is too short to dance with an  
ugly man?**  
2004, solo.  
Santiago de Compostela, Berlin,  
Barcelona, Rio de Janeiro, London...

**Dos líneas blancas**  
2004, solo. Collaboration with musician  
Martin Hug.  
Barcelona.

**without me**  
2004, solo.  
Special production for International  
Dance Festival - DANÇA EM TRÂNSITO.  
Rio de Janeiro.

**Sobre el peso de la luz**  
2004, with choreographer Fernando Lima  
Seville, Bilbao, Lisbon, etc.

**King Salomo or how to fry small fishes**  
2005, group choreography.  
Co-production with LA ESPIRAL and  
ITÁLICA '05 - International Dance  
Festival, Seville.  
PREMIÈRE: Seville, 29th July 2005.

**FREQUENCY**  
2005, solo.  
With the support of PACT-ZOLLVEREIN  
NRW Choreografisches Zentrum.  
PREMIÈRE: EN PÉ de PEDRA -  
International Dance Festival,  
Santiago deCompostela.  
24th June 2005



new piece

## life is too short to dance with an ugly man?

In short, time will be just tightness, the most urgent, the most important.

Time gets entangled with itself, it tears off and starts again to find a direction.

in this meantime I glanced around as well...touch and be touched.

I can't see my forehead. What I can't see of myself is exposed outdoors. It is with somebody else, it is for somebody else.

SHORT VERSION PREMIÈRE:

22.02.2004

HAU3 . Berlin - Germany

FULL VERSION PREMIÈRE:

11.12.2004

TEATRO GALÁN.

Santiago de Compostela - Spain

CHOREOGRAPHY + DANCE

juschka weigel

MUSIC

Ludvig v. Beethoven

Amon Tobim

António C. Jobim

Terre Temnitz

MUSIC ARRANGEMENTS

daniel regenberg

LIGHT DESIGN

miguel muñoz



next première

# FREQUENCY

CHOREOGRAPHY + DANCE  
juschka weigel

COMPOSITION + MUSIC  
daniel regenberg

LIGHT DESIGN  
miguel muñoz

with the support of  
PACT-ZOLLVEREIN NRW Choreografisches Zentrum  
TEATRO GALÁN

Overload of the order. Is this the excess of a systematic automatic leader or is this overload pulling you into rebellion against that order, in being wrecked with its perfection?

The dance of FREQUENCY is a sacrifice of this order. The dance plays the game of the order, becoming a structure inside the pattern built up by the music.

This attempt must be wrecked, the order of the piece, anyway, continues simply and the composition goes through as if nothing had happened.

What to do with this accomplished ORDER, which nobody in fact is able to understand?

When it is impossible to live in it: would then be better to act fighting against?

Would then be better to ignore?

To imitate?

To resign?

FREQUENCY will be first performed  
on the 24.06.2005  
at EN PÉ de PEDRA  
International Dance Festival

