

NOEMA DANCE WORKS

MAPPING THE WIND

TIME 20:30

Wind is not merely something that constantly surrounds us; it also flows into us as we breathe. Wind is capable of transcending our perceived boundaries, exploring them, even dissolving them. It shows us that the geographical areas we establish with things like coordinates are neither no more nor no less than defined signposts for orientation. Yet maps cannot combat the transience of the wind. The French philosophers Gilles Deleuze and Félix Guattari described cartography as a process originating in a two-sided exchange with reality; maps offer a multitude of ways to access reality while constituting reality in and of themselves.

"A map is open, it can be connected, dismantled and rearranged in every dimension, always absorbing new changes. They can be ripped apart or reversed, they adapt within montages. They can be created by an individual, a group, a societal organisation. They can be drawn on a wall, conceived as art or understood as a political act or meditation." (Gilles Deleuze and Félix Guattari: *Thousand Plateaus: Capitalism and Schizophrenia*, Merve Verlag, 2010). Cartography is a process of continual transformation, it is constantly in the throes of becoming. The wind is also in eternal movement, transforming itself and other things. Wind moves itself and other things. As a unified entity, wind is simultaneously multifaceted in its manifestation. The wind can appear in different places at the same time in different ways, as a light breeze or a stormy squall, and remarkably transform its surrounding space. The power of change, of beauty, of destruction and the power to threaten lie abreast of one another in wind.

As the term "natural philosopher" transformed into the designation "natural scientist" at the turn of the 18th century, Francis Beaufort was commissioned by the British Admiralty to draft nautical maps. In the process, he developed a scale later to be named after him that divided in the wind into thirteen different categories of strength.

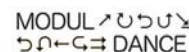
"The wind seemed to lend itself to a description relating to effect. I asked myself why, and I believe that the answer lies in the fact that the wind is invisible. It cannot be described because it cannot be seen. One can only describe how it affects the things that can be seen: sails, waves, trees, shingles. When one describes clouds, trees or whatever else, one concentrates on that given thing and disregards everything else. When one describes the wind, precisely the opposite occurs. Everything else is observed. It expands the scope of perception" (Scott Huler: *The language of the wind*, Marve Verlag, 2009).

MONDAY SEPTEMBER 26
STROVOLOS MUNICIPAL THEATRE

THURSDAY SEPTEMBER 29
RIALTO THEATRE
LIMASSOL

TICKETS: €15 / €10

SPONSORS:



KUNSTSTIFTUNG + NRW



Landeshauptstadt
Düsseldorf

PROGRAMME:

CONCEPT / CHOREOGRAPHY / TEXT:

Alexandra Waierstall

PERFORMERS / CONTRIBUTORS:

Evangelia Randou, Jonathan Prnlas,
Harry Koushos, Scott Jennings, Kiriakos
Hadjjiioannou

CHOREOGRAPHER'S ASSISTANCE:

Evangelia Randou

VISUAL CONCEPT:

Marianna Christofides

SOUND COMPOSITION:

Marios Takoushis

COSTUMES:

Kyriaki Costa, Alexandra Waierstall

PRODUCTION ASSISTANCE:

Ina Zentner

LIGHT DESIGN:

Ansgar Kluge

PHOTOGRAPHY / ARTISTIC CONTRIBUTION:

Alexandros Niagos

A production of Noema Dance Works,
Co - produced with the Tanzhaus NRW,
Düsseldorf, Dance Ireland, Dublin,
Isadora & Raymond Duncan Dance
Research Center, Athens, in context of
MODUL DANCE. Supported by the
Kulturamt der Landeshauptstadt Düs-
seldorf, the Kunststiftung NRW, the Fonds
darstellende Künste e.V. and the Ministry
of Education and Culture of Cyprus.

