

A stage for half of Europe

About creating a stage for an outdoor performance

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Eventually everything connects - people, ideas, objects... the quality of the connections is the key to quality per se." Charles Eames.

(...)Sigrun told me about her ideas for the piece, which were still quite vague, I think that was at the beginning of January 2016, and now the real brainwork could start. From that moment on until just a few days before the premiere, a small portion of my mind was permanently occupied with this project. My thoughts revolved around the fact that it would be an open-air venue production, that the audience was to be on both sides of the stage, that there would be forty young people moving and dancing on the stage, hip-hop music, rap, visual effects, projections and so on. It was time to attack! Read, watch, observe, listen... collect ideas.

During this time the news in the media was very worrying. Thousands upon thousands of people fleeing who had lost their homes, who'd had everything taken from them, their possessions as well as their dignity.

(...)Meanwhile a name had been found for the main piece: CROSSING LINES. I liked it! It kindled a lot of ideas. The ensemble is made up of people from a very wide range of backgrounds. Which is also in keeping with current affairs. I liked the idea that good things must result from the interaction of cultures, of people, and that this would have to be enriching for all those involved, and even if it isn't always so, we would do everything to make it so in our case.

(...)For weeks I drew inspiration from countless pictures, from printed, digital and also from simple impressions at stations and squares, constantly sharing these with Sigrun. Suddenly a picture came to life that I had had as a screen saver on my computer for some time. So often viewed and now all of a sudden an idea sprang forth. It is a photograph of Tiananmen Square which was shown in the communication media. It's a picture of a large, square screen, which, in times of heavy pollution and days without sunshine, displays shots of the sun and cloudless skies, presumably to cheer people up a little. I liked the sense of proportion, the positioning and the contrast. A colourful picture in the middle of a grey and dirty atmosphere. A point of departure from which to spin further ideas. A very long stage construction with various levels and accesses, which was to divide the venue into two sections. A wall, a border to be crossed. But how? What splits things into two, stairs... doors. The doors are very inspiring, one can open them, close them, pass through them, enter, exit... I drafted a picture with all different kinds of doors from various countries. A picture which accompanied me over the course of many days. The figures were to somehow come up against this barrier, this border... How? The idea was clear that they should come from different directions. I proposed mobile objects, irregular, sloping, which could function independently or together and which could form other spaces away from the main stage.(...)

The full article you may find from June 2018 in the book:

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