

Blick-Wechsel III: Residenz Darja Reznikova & Sade Mamedova am EinTanzHaus

April 2024

Darja Reznikova & Sade Mamedova sind freischaffende, in Mannheim wohnende Choreografinnen, die sich in Ihrer Blick-Wechsel Residenz an eine neue Art der gleichberechtigten Zusammenarbeit wagen: die Co-Choreografie.

Während ihrer Residenz diskutierten die Künstlerinnen die Rahmenbedingungen und Inhalte ihres bevorstehenden Projektes "SLAVA". Sie griffen ein aktuelles Thema auf, indem sie ihre ukrainischen und russischen Wurzeln in Beziehung zueinander setzten. Eine zentrale Fragen der Recherche war, was die Motive für Feindseligkeit gegenüber einem Mitmenschen sind, aber auch wie offenere, emphatischere und tiefere Begegnungen ohne Vorurteile geschaffen werden können.

Am Ende der Probenwoche tauschten wir uns mit den Künstler*innen in einem Interview über erste Erkenntnisse, Erlebnisse der Woche und was als nächstes passiert, aus. Die zweite Phase der Produktion fand im Rahmen einer dreiwöchigen Residenz im Mannheimer Festival "Schwindelfrei" (<https://schwindelfrei-festival.de/programm/produktionen/slava>) im Sommer 2024 statt. Mit der Premiere am von **М | Я** am 18.10.2024 beenden sie vorerst den Arbeitsprozess.

How did SLAVA come about and what are the potentials of co-choreography?

Darja

My dad's name is Slava and it means glory. After the war in the Ukraine had started, I kept hearing the slogan 'SLAVA UKRAINI!', which reminded me of him. So I wanted to do something personal about my heritage, a little bit of a

homage to my dad because in a lot of ways he's a stereotypical example of someone growing up in the Soviet Union, experiencing socialism and then moving to the democratic West (Germany).

He has always been very passionate about politics, history and religion - all the topics that one should not talk about, but he does. Those are the ones that can get one into conflicts.

I wanted to work with Sade for many artistic reasons and because we share that history of the Soviet Union (we were both born there and partly grew up there). It made sense to collaborate on this topic and explore two sides of a conflict.

We were wondering where these conflicts start? Where does war start? What does it mean to communicate, find compromises, share opinions or maybe have different views? Co-choreographing in this sense means also solving a conflict.

Sade

We discovered during this residency that there are a lot of similarities between us for this co-creation - a shared artistic vision. I think it's really like a collage of many ideas right now that have huge potential to be embodied, yet the topic is very delicate and personal. This is our first time co-creating and we want to see how that could work.

What are the challenges of co-choreographing that might have already arisen in these few days or that might potentially come?

Darja

Conflicts could start. I might have to give into something or leave an idea that I would like to do. It's kind of a balancing act. I want us to be equal.

Sade

Communication compromises systems. I'm excited to see how attached to certain ideas we are. This will also develop with the dancers because they will bring other dynamics in as well.

What would you want people to know about you in this context?

Darja

I'm very interested in the human being, not just the body but the person, their soul and everything that's connected to that.

SLAVA is sort of a statement for humanity, because it's not about the big global conflict, but actually more about the interpersonal relationships that we lead - a self-reflection. Everyone should be asking themselves: Where or with whom do I create wars in my life and how do I do that?"

It's very much based on everyday stuff we go through, who I meet and how I react to them: my neighbour, my family, my child, my mother, my friend, my lover – my behaviour.

So it's not just about 'them' or this particular war. I think that's what art is there for: to look at yourself. Maybe I create a micro-war in 'my' world and where can I contribute to more peace?

Sade

We are torn apart! My relatives are not really communicating with me and they have a completely different opinion on this conflict. They are not able to listen!

I come from being deeply connected to my roots to now having to carry this shame.

When people ask if I am from Russia and then how they react to it is disheartening, to say the least. I want to find out how to get rid of this shame because we are struggling with the same things.

What, in this context, can dance do?

Sade

It is an opportunity for the audience to see this conflict from different perspectives because the public here are isolated from certain information.

Dance gives the opportunity to show it on an abstract, yet very emotional, level.

Darja

– Art can also be that safe space to communicate all of which can't be put into words or solved through a dialogue.