



Saturday 14 June 8.30 p.m.

DANCE AND MUSIC PERFORMANCE

In the shadow beneath branches and scars

Tanja Saban



In the setting of an audio/visual installation, the work of Tanja Saban explores visions of new ways of relating to the natural world and its ecosystems that are growing out of experiences and perceptions deeply rooted in the physical, sensory experience of being in a body.

The forest ecosystem holds stories of a tight-knit community of different species living with each other in various symbiotic relationships. As a whole living organism, the forest landscape archetypically reads as a holding space, a womb-like environment providing shelter, support and nourishment.

"In the shadow beneath branches and scars" maps an intricate, layered forest landscape shaped by a landslide. The dancing body, in its fluid, empathetic nature, becomes a medium to communicate with forms of being in the more-than-human world and establishes a presence of radical sensitivity. The sensory journey travels between the micro and macro cosmos of the forest, revealing the complex beauty created by elemental forces continuously transforming landscapes that speak to, through and of the observer.

From the realm of the multisensory/feeling body, narratives emerge that weave associative landscapes in which an individual self is experienced in its embeddedness in the continuum of the world/cosmos axis. The dancing body is physical and psychic landscapes mapping, diving deep into the perceptive realms of the sensuous, sensory and suprasensory. It is a study of reciprocity in ecology and perception, with landscapes as its sensitive interface.

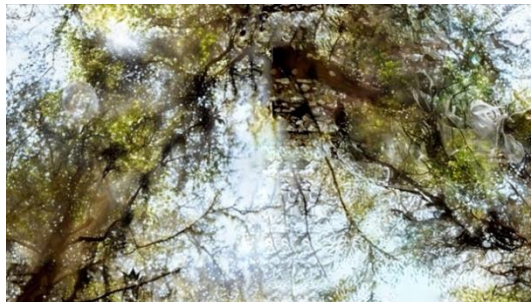
Performance created in collaboration with DOCKdigital (Berlin).

Listening sessions (with sound performance)

fr 10.- / 5.-

Thursday 12 June 7.30-8.30 p.m.

Friday 13 June 7.30-8.30 p.m.



The sound performances are an invitation to immerse in a spatialized sound installation that sonically maps physical and mythological dimensions of forest landscapes.

The space offers a physically immersive experience, where sounds move around or through the listener. The soundscape invites the listener to settle into a reflective state of intentional listening, while moving around or being still and to tune into nuances, layers and transitions of the composition. Listening can evoke emotional and bodily responses and invites the audience to sense and feel the work in ways that go beyond intellectual analysis. It is an opportunity to explore how deeply sound can engage our senses, emotions, and interpretations.

Hearing originates from vibration detection. As sound travels outward, in the form of vibrations from a source, it constitutes a passive, sensory experience that affects all the layers of our bodies. In contrast, listening is an active process where we engage intentionally with acoustic space, discerning and interpreting auditory signals as sensations, affective responses and emotional nuances. Listening is a deeply relational experience connecting us to the events, voices, and objects around and inside of us. The powerful nature of sound creates a unique way of knowing our surroundings, helping us connect with and understand our place in the world.

Concept, creation, performance: Tanja Saban
Sound, creation: Johanna Schuett

Tanja Saban

is a dancer, choreographer, certified Gaga teacher and somatic movement coach. Born and raised in Switzerland, she graduated from the SEAD training program in 2007. She is a recipient of the conveyor scholarship from the Tanzquartier in Vienna, where she started her career as a freelance dancer and teacher. She collaborates with artists from other disciplines on projects as well as creating her own work in Germany, Austria, Spain, Switzerland, Israel and New York City. The heart of her artistic solo practice *g e s c h o e p f* is an ongoing research of the moving body - a space of expression, expansion and radical imagination in the unfolding of sensory intelligence. She is a founding member of DFRAC, a platform for co-creative, immersive dance experiences that oscillate between clubculture, performance and somatics. She is part of DOCK11_Digital, conducting a collaborative research series on spatial sound and dance for Third Space Lab.

Her teaching practice spans over a decade, working with professional dancers and amateurs. She teaches classes, workshops and intensives for Tanzhaus Zurich, Buehnen Bern, Staatsballett Berlin, Marameo, Dock 11, among others. Since 2024 she has been offering her own somatic movement coaching, Sensory Soulbody, a process that lands and orients the practitioner in the vast terrain of one's inner self experience.

www.geschoepf.xyz

Johanna Schütt

Johanna Schütt is a Berlin-based artist, sound designer and performer whose work spans text, sound, experimental dramaturgy and their interactions. Johanna currently focuses on the transformation of sound through radical processing techniques, creating otherworldly and constantly evolving textures and structures, which deeply involve the senses and are presented in live musical contexts, installations, performances or other audiovisual formats.

Inspired by theories such as the new materialism, technological discourses and post-human infrastructures, her projects translate these ideas into immersive sound environments. These often integrate multi-channel sound design, algorithmic techniques and somatically inspired syntheses, creating experiences that are both sensual and disruptive, activating both spaces as well as bodies.

In recent years, Schütt has participated in numerous collaborative projects and has worked as a sound designer, sound technician, playwright and writer for theatres, museums and performances. She is currently active under the pseudonym ***Justin * **, a live music project that oscillates between noise, acoustic post-club and computer music. She is also part of the duo ***Init.Play * ** with Erika Myskovskaya, exploring interactive sound design and live sound processing techniques. Together with Tanja Saban, Schütt collaborates on the ***THIRD SPACE LAB*** project.

INFORMATIONS

Reservation +41 (0)79 646 16 14

Online: www.teatrosanmaterno.ch

Tickets

Fr. 20.– (Fr. 15.– students, AVS, member of Associazione e-venti culturali, Club Rete Due; free entry young people until 16 years old, journalists and with the AG Cultura). Teatro San Materno is accessible to wheelchairs (non-electric) and people with disabilities.