

UNDERCURRENTS / Podziemny prąd



"You are there, like my skin. The fact that you live lets me know I am alive, so long as you are neither my counterpart nor my copy." Luce Irigaray

We meet here — in this place, at a crossing of different times:

Two women. One fabric. All of us.

Bits of buried, forgotten, unspoken stories begin to rise, broken memories slowly start to shape our bodies.

In Undercurrents, two dancers give these lost parts of us a physical form, creating an expressive, abstract and poetic movement whilst the fabric of life is pulsing within and between us.

This movement becomes our intimate bridge, a dance.

Undercurrents was created at and in resonance with the temporary exhibition "1945. Not The End. Not The Beginning." at Polin museum, Warsaw, Poland.

Choreography, performance, concept: Adi Weinberg

Performance: Adi Weinberg, Liwia Bargiel

Live Music: Sebastein Beliah

Dramaturg: Cat Gerrard

Special thanks: Ofir Shabtai Levin, Filipe Gomes, Kornelia Dzikowska-Demirska, fabrik Potsdam, Johanna Simon. Photo by Alicja Szulc / POLIN Museum.

Partner: POLIN Museum.

Organizer: Association of the Jewish Historical Institute in Poland.

Co-financed by the Ministry of Culture and National Heritage from the Culture Promotion Fund as part of the "Dance" program realized by the National Institute of Music and Dance.

Link to the full piece (40 min): [https://vimeo.com/1202423450?](https://vimeo.com/1202423450?share=copy&fl=sv&fe=ci)

[share=copy&fl=sv&fe=ci](https://vimeo.com/1202423450?share=copy&fl=sv&fe=ci)

Password: Connection1





How Do We Meet?

A collective choreographic action, the result of a workshop process with a group of participants from the local community.

Through a movement laboratory the group creates a safe, attentive space for connection. A space to open the question of "How do we meet?" How can we deepen the ability to listen, become more attuned to ourselves, our surroundings, and each other?

Using simple choreographic structures, we explore different ways we can meet, create a shared experience as a response to today's divided world, marked by aggression and violence. Give an expression to what could maybe be an alternative movement from polarization.



"How Do We Meet?" Was part of a series of anti-war, anti-violence events accompanying the closing of the exhibition **"1945. Not an End, Not a Beginning."** The action entered into a dialogue with the exhibition space of the POLIN Museum, reshaping and transforming it.

Choreography and facilitation: Adi Weinberg

Curator: Ewa Chomicka

Production: Alicja Kaczmarek-Poławska

Photos by Maciek Jaźwiecki / POLIN Museum

Creative participants:

Eliza Bilka, Oleksii Chepalov, Beata Chrudzimska, Magdalena Gorbacz, Ewelina Grzechnik, Agnieszka Jaglarska, Ania Kos, Kamila Margasińska, Bogusława Matulaniec, Piotr Pruszyński, Joanna Rycerz, Annamaria Schifano, Marta Smagowicz, Karolina Sobieszek, Iwona Stabeusz, Anna Szczera, Maria Uszyńska

White Horses

White Horses is a choreographic action created in correspondence with a selection of paintings by Max Liebermann and the temporary exhibition at the Barberini Museum.

In *White Horses*, the dancers embody the different layers of the paintings—the images, qualities, and atmosphere. We bring the paintings back into the living world, giving them a physical expression that moves through space and time. Like the painter's vivid brushstrokes, we create an impression—becoming a rider, a wave, a horse.

As we embody and shift between these layers, new points of view emerge, challenge perspectives and illuminate themes of domination, wildness, and power.

We take the performance outdoors, in the tradition of the painters who carried their canvases outside.

The open space becomes our canvas as we create a moving painting—a dance.

Choreographic direction: Adi Weinberg

Direction JugendTanzCompany: Giulia del Balzi

Dancers: Cosima Ruppert, Luna Renus, Anouk Otto, Emilia Engel, Nora Pfau, Valentina Vogel, Nelly Sakulowski, Adele Habermann, Bronwyn Oelmüller-Rasch

The project is in collaboration with fabrik Potsdam and the YouthDanceCompany, together with Barberini Museum, Potsdam.



If The Bull Won't Come



WOMAN. BEAST. MINOTAUR.

“If The Bull Won’t Come” is the story of a Woman in transformation. Like many, she faces the daily challenges and compromises of existing in a woman’s body. One day, she’s called out of her day-to-day life, out of the turbulence of her daily domesticity and is propelled into an encounter she did not expect: with herself. As she comes into contact with her multiple parts, she experiences the different elements that live harmoniously, destructively and chaotically inside her. She must go through her pain to find her way to pleasure. Through her weakness to find her way to strength. Some parts she has to shed and others to confront. From these sheddings she gives birth to herself in a new shape: one both vulnerable and resilient.

The Woman’s journey echoes that of another. Pasiphae was cursed twice: first into falling in love with a bull and having to consummate that love and, second, cursed to live in isolation with her unnatural son, the Minotaur, in the labyrinth. But curses, like stories, have a second side. All carry a blessing, if only you can hold on long enough.

In the beginning of the process, I had a strong resonance with the work (above) of Nandipha Mntambo and her woman-minotaur and photo by Helena Almeida . I began exploring the tension between domestication and wildness, freedom and confinement. Then came the story of Pasiphae and a different experience of her story. Through these starting points and a process of fully entering the story, I discovered a Woman who goes through a series of sheddings, of skins both metaphorical and literal. Who gives birth to a different version of herself and a different, new version of the story. One that brings Pasiphae and the Woman back to the centre, breaking a telling of the story that until now had kept her peripheral and subordinated.

“raw, unbridled energy [...] intense and touching” - Astrid Priebs-Troeger

Link to the full piece (37-39 min): <https://vimeo.com/991070677?share=copy>

Password: Fallingstars4

I recommend wearing headphones for the best experience.



PORTFOLIO | ADI WEINBERG

Choreography and Performance: Adi Weinberg

Composition and Sound Design: Filipe Gomes

Dramaturgy, Sound Operating: Cat Gerrard

Costume Design: Angharad Matthews

Lighting Design: Matan Preminger

Lighting Consultant: Joanna Leśnierowska

Supported by DiR – Dance in Residence Brandenburg, a cooperation project of fabrik moves Potsdam and TanzWERKSTATT Cottbus.

Photos by Elma Riza



Babie lato / Indian Summer

„Indian Summer” is a tale of two worlds interfusing.

In the darkness, following her grandma’s voice, the artist is endeavoring to grasp and preserve grandmother’s visions, impressions from the past, the character and nature, intertwining her own experiences and threads connected with moving to Poland in the late summer of 2017.

Just like in the painting by Józef Chełmoński of the same title, the prevailing mood is of the end of a season, metaphorically associated with the process of life changes, of fading into the past. Realistic landscape evokes the memories of vivid, naturalistic stories of grandma Chaya, images of life in a Polish shtetl and its rural neighbourhood. Direct experience of nature has engaged the artist both during her first visit at the National Museum in Warsaw, as well as through long hours of conversations filled with memories and past images of Lubelskie Region.



Step by step, the body of the dancer becomes an agent and a tool of the voices of the past, moving between what was and what now is. Gradually we become witnesses of a metempsychosis, as if drawn from the Jewish folk tales, Kabbalah or Hasidic mysticism. Through sounds and movement the artist is trying to bring people, places, traditions, the no-longer-existing world back to life...

“The feast of glances (madness, mystery, gentleness, suffering), the gentle movement contrasted with the dynamic one, occupying the whole space of the stage, build a personal, engaging statement for the viewer, at times close to a daydream.” - Izabela Stańdo

Link to full length performance (15 min): <https://vimeo.com/495167058>

Password: InHearitance

*In the photo: 3 years old Chaya,
unknown photographer, Tomaszów Lubelski.*

PORTFOLIO | ADI WEINBERG

Choreography and Performance: Adi Weinberg

Sound Design and Music Editing: Daniel Sapir

Voice: Chaya Thorn

Music: Deru, SeeFeel, Jerry Bock, Jacob Jacobs, Alexander Olshanetsky

Costume Design: Julia Kornacka

Laser-Sound device used during the creation process: Michał Silski, Włodzimierz J. Zakrzewski

Supported by Mifal HaPais Council for the Culture and Arts.

Photos by Maciej Rukasz, Akpa



Living Leaving



Untitled. Oil on Masonite. 48"X48" (122cmX122cm)

The inspiration for the solo was taken from this painting by Miriam Cabessa. There is a silent scream, a sense of being helpless in front of a much bigger force: an ocean, or an inner world existing inside. A small insignificant human-being is struggling, surviving, giving up, being swallowed and defeated yet still experiences moments of joy and deep reflections.

Like the drowning person from Herbert Clyde Lewis's short novel "Gentleman Overboard" who is facing the water rising and yet accepts it, floats on those very waters, physically and emotionally.

Created during a residency program in Poland and premiered at MAAT Festival in Lublin 2014.

Trailer: <https://vimeo.com/110013886>

Link to full length recording (18-20 mins):

<https://www.youtube.com/watch?v=B7pp427NRKq>

Choreography and performance: Adi Weinberg

Sound design and original music: Daniel Sapir

Music: Mum, Sogar

Photos by Maciej Rukasz

Dedicated to Roman Thorn





