

Fast-Paced mirror scenes

The beginning is an original. We see Groucho Marx in the famous mirror scene from "Duck Soup", which is not actually a mirror at all of course but rather Groucho's attempts to expose his doppelgänger Harpo with all sorts of unusual movements and dance steps such as the Charleston. The Silke Z./resistance dancers take over the steps in the tanzhaus and move across the stage with minimal expressions. They imitate, they copy, just as the title suggests. "Sweded: das Leben als Kopie"

A movie as a master

It is based on the movie "Be Kind Rewind", in which a few video store owners make their own cheap remakes of Hollywood hits after having lost the originals. They then sell them as rare imports from Sweden. Andre Zimmermann and Dominik Siebel did something similar, remaking scenes from "Dirty Dancing", "Pulp Fiction" or "Fight Club" with dancers and thus blurring the boundaries between original and fake. And demonstrate the star qualities of their actors.

In the dance scenes, the themes are picked up on and varied, patterns are created in which Groucho Marx's "funny steps" keep on reappearing, with Francesco Pedone particularly losing himself in them to the extent that he isolates himself from the group, absent-mindedly swinging his arms and legs while the others watch movies. They are on in the background but are nevertheless always present.

It is a very well thought out concept which along with the reference to the popular myths also makes reference to the mimesis theories of French philosopher Renee Girard. After all, mimesis, that is to say imitation, is what dance is too. Where other contemporary dance performances struggle with their intellectuality, Silke Z. has here created a work which is as complex as it is understandable, a formidable task.

That has a lot to do with the ensemble that delivers a thoroughly energetic performance, and also with dancer and choreograph Morgan Nardi who mostly recently proved with his "A One M(org)an Show" that dance and humor can indeed be combined, as could also be seen in his "Dirty Dancing" reworking with Barbara Fuchs.

"Sweded" is pervaded by the humor that Groucho already demonstrated, another scene becomes a sexual parody, while "Fight Club" gives rise to less than surprising fight scenes. The ensemble's dancing becomes increasingly free over the hour, and the long applause showed that this crossover of film and dance is a success.

Thomas Hag