

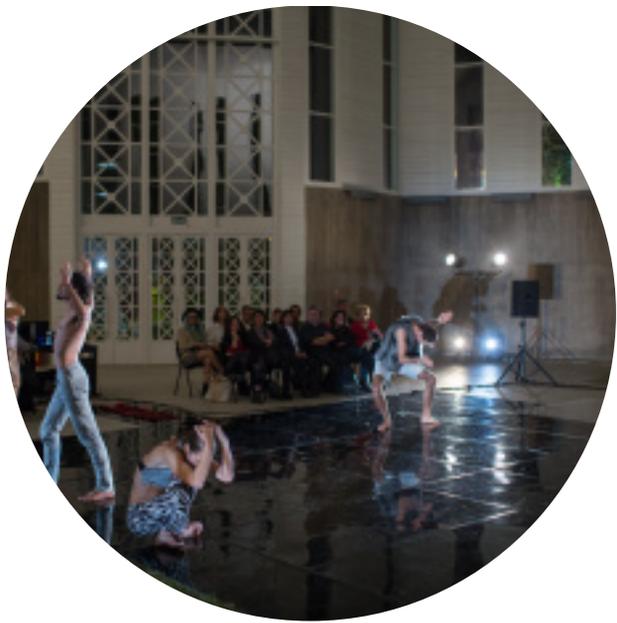
# pavleheidler, poet

writings about dance, choreography, art, poetry and other people's practices

## Genesis by Mala Kline

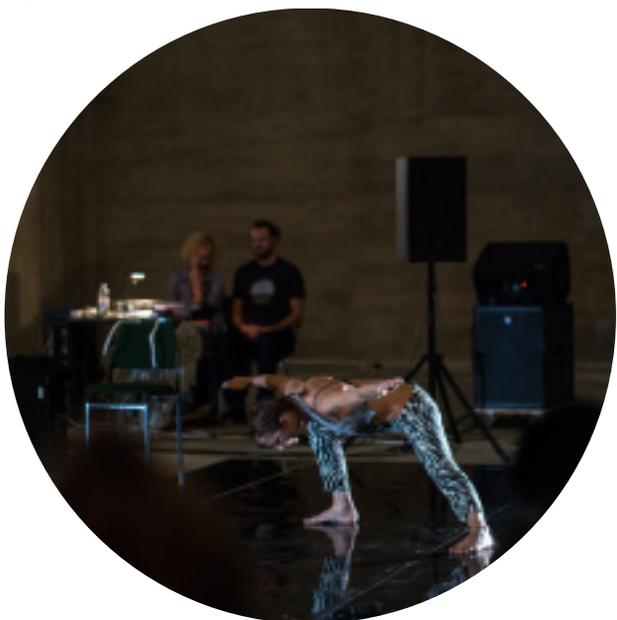
October 20, 2015 · by PavleHeidler · in reviews ·

*Genesis* premiered on September 21st, 2015 in the freshly renovated French Pavilion (or at least I think it is – freshly renovated) at the 5th edition of Zagreb's Ganz Novi Festival. The work is worked in different ways by Loup Abramovici, Tomislav Feller, Mala Kline, Jasmina Križaj, Andrius Mulokas, Petra Veber, Gideon Kiers, and Florence Augendre.



(<https://pavleheidler.wordpress.com/2015/10/20/genesis->

[by-mala-kline/mg\\_5383/#main](#))



(<https://pavleheidler.wordpress.com/2015/10/20/genesis->

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[\\_https://pavleheidler.files.wordpress.com/2015/09/mg\\_5389.jpg](https://pavleheidler.files.wordpress.com/2015/09/mg_5389.jpg)

*Genesis* is an exemplary specimen of work that is conscious of its background, but is only conscious of it – it is not *dependent* on it. It establishes itself categorically, as a work of dance and choreography – periodically, and always for barely long enough to become recognised as such by those who are looking for it; by those who need that type of categorical conformation in order to feel addressed / safe / whatnot. That is to say that others will not even think in those terms whilst watching *Genesis*, but will observe the work, delight in the transformational temper of its peculiar character whilst (obviously) enjoying themselves.

From what I observed, it is in this work's "nature" to – upon any kind of establishment – disintegrate established identity within a pool of principles, and do so quickly. This seems to be what is allowing the work to behave, or *live* if you will, as a body / organism would in "real life" – which I think is in line with the work's intended purpose. At the end of its time, the work resonates in the memory of its witnesses (at least it does in mine) as something that is a result of performer's will, skill and vision, as much as it is something almost simply, but magnificently: a product of circumstance.

\*

I use the word principle because I recognise that what is stable in the moved environment is not, in fact, a visual cue – such would be movement vocabulary, for example. It is rather a recognisable stability in the performer's ways of moving about – that is their decision making materialised – in which their thinking is reflected. It is the continual referral to the driving principles that are thought – that enables them (the performers, who are also and only people) to not get lost in the continual becoming of the unstable and visually contingent environment their movement is establishing in communication with the spectator.

This is exciting to the spectator, one could say, because every once in a while s/he gets an insight into what thinking – looks like. At other times s/he gets to witness enticing dancing, cunning choreography, even well versed acting.

I would probably be pushing it too far if I were to imply that the work actually fails at becoming representative of any recognisable category for long enough to be labeled accordingly. The visual signature is strong, after all; and the soundtrack almost filmic at times. The movement, too, is well crafted, and precise; concerned and attentive – which is why, I imagine, some would readily describe the work [at least] as choreographed (given that the notion of choreography in that case should have to be taken as expanded). I joyfully restrain myself from labelling the work as choreography, or: at all. What is clear to me, and what excites me is that the work is obviously made by someone who knows of choreography, refers to choreography for readability (communication purposes) – but is definitely, primarily and courageously thinking from and with the experience of a dancer.

\*

So attentive, at times, is the movement aka performer's focus that it seems to become utterly consumed by itself. At other times, however, the performer seems to be almost painfully aware of the spectator's gaze, seems worried and distracted from the work. I am conscious of the fact

that I am watching a premiere, but am enjoying it. Because this too is a part of life. Denying it would be unnecessarily regressive.



([https://pavleheidler.wordpress.com/2015/10/20/genesis-by-mal-kline/12122871\\_939454409435928\\_3839511557186539761\\_n/#main](https://pavleheidler.wordpress.com/2015/10/20/genesis-by-mal-kline/12122871_939454409435928_3839511557186539761_n/#main))

For more information on Mala Kline and her work please, incl. upcoming dates go to <http://www.malakline.com> (<http://www.malakline.com>)

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