

## **Text Saša Božić**

Published 9 October 2016

At the beginning of *Solo for Lea*, performer Lea Moro enters the rectangular black space that seemingly floats above the ground. She performs series of simple, repeating gestures with her arms above and around herself, as if describing invisible lines and shapes in this space around her body. Soon those lines become visible, inscribed on her body, reshaping it, drawing it anew; the body itself will be reclaimed, reconstituted. Insisting on this reshaping/reconstitution as a prime choreographic principle connects the experience of being in the theatre with that of witnessing a work of fine art. It is an accentuation of the drawing characteristic of the body image: the body itself becomes blurred in our eyes and we enter into some imaginary space which includes the soloist, space around her, and audience as well. During the performance we witness the creation of shapes, contours and gestures, revealing themselves, tending towards figuration and appearances, reaching to the final image. In their perpetual quality the movements remain extremely precise, minimalistic and sharp throughout their reiterations, creating an image of a constantly vivid body, organ-like, which breathes, convulses, just doesn't want to stop creating new ambiguities. The performer's body as an organ, perceived as a space, is a continuous subject in the work of Isabelle Schäd. This time the performer's body appears as a stage: but for whose theatre? Which drama? One may say that drama occurs between the spectator and soloist, in the space where subjectivity appears as imaginary, ever-changing construct of what has been seen and what has been imagined. Taken from the aesthetical point *Solo for Lea* can be compared to some aspects of Picasso's portraiture work, who wanted to question the ocular monism of perspective painting. We cannot fix the schema of this newly organised body. It is always durational in that it moves, works, trembles, resonates, and never ceases to produce a flow of associations. The viewers' experience of this could be described as being in the terrain of semiotic ambiguities. Limbs, breasts, face, hair and skin turn on differences in signification, and movements are organised around plans incorporating inner states as processes to effect changes in meaning. These changes in meaning structure our experience. To externalise the internal in *Solo for Lea*, the invisible first has to be equated with the visual. We find this here by following the overall trajectory from the inside to the outside, from private and inaccessible states to external, choreographically generated visual forms.