



Sie starb und sie lebte.

A process.

Background information on the development  
of this performance by Rosalie Kubny

I got surprised by the process of this piece. I started with the concept of not having a theme for this piece, except to give my colleague Mareike and me a space to express ourselves as women in our world today. I didn't have a concept of content, but a methodological concept: to give space to what wants to show itself and to go along with what wants to be shown. That was my concept. No more and no less.

I started with the following questions as a kind of container for the process:

Womenhood

(female adulthood, women's group, femininity, the collective womanhood, becoming a woman):

A space where we as women can say what needs to be said.

How do I want to treat my body?

How do I want to love?

How do I want to treat mother earth?

How do I want to communicate?

What is my work ethic?

What are my values?

What is important to me?

How do I want to raise children?

How do I want to live community?

What does connectedness mean to me?

How do I want to feel?

Then I was surprised by the clarity, intensity and honesty of this piece. I was practically surprised by my own methods. I was surprised by the closeness to my own life. Yes, I was surprised by the connectedness of the piece to my inner process. The process of the piece being so close to my life without me having thought it out, chosen it beforehand. Of course my concept was to give us space, but that this then happened with such intensity and clarity left me partly speechless. Because what showed up in the process of the piece was a mirror for myself, even before I could fully understand it at the moment I saw it. Things showed up that after a while, showed up so clearly in my life in ways I never thought possible. The piece was faster than I was.

The character of the piece was so close to a journey I had started myself. That journey was told to me by the character of the piece. I didn't tell the character of the piece anything, she told me. She taught me. I learned from the character of the play and was inspired by her. Not the other way around. I didn't know. She knew. I perceived and put the pieces together. Even more remarkable was that my colleague Mareike felt the same way. The three of us had met, my colleague, the character of the piece, and I, and began this journey together. I am very grateful for the trust Mareike placed in me and this process.

During the rehearsal process, we worked with various methods that led us into relaxation, into being, into feeling good, into authenticity. As my colleague Mareike once stated, "tension takes you away from yourself." So we worked with relaxation to find a way back to ourselves, to be able to let ourselves be touched.

We practiced being still, listening, sensing. We practiced authenticity, honesty, softness. We have practiced trust, using our voice, ....

I realized that for long I had a vague wish within me to find a method to develop a piece that would connect me to myself in order to let myself be touched by what wants to show itself. This now became clear to me in the process and this vague wish became reality.

In my artistic work I have been searching for a long time for the state of touchability as a performer and artist. I know that art can remind me that I am a touchable being, but then how can I live this? I want to let myself be touched by my art, I want to be touchable. This is my demand on my art (and my life). I have found this in this process. I was touched by what was revealed and found the courage to let myself be touched. That was the greatest gift. This process does not end with this performance. The process of the piece only marks a beginning.

Another challenging process for me was to make myself visible with this process. I do this with the performances, but also with this text. Visibility has been a challenging topic for me for many years and again the character of the piece taught me to use my voice, to become visible, to have no more excuses, why not now. This was the greatest challenge and gift of this process: to say and act 'now'.

With this text, I shared some of our process and the background of the development of the piece. I would be very interested in hearing what the piece moved or triggered in you. If you want to give me feedback/impressions, feel free to email or talk to me. -> [rosalie.kubny@gmail.com](mailto:rosalie.kubny@gmail.com)

I am grateful for music.

Especially music that manages to support dance and the story.

Music credits in order of appearance in this piece:

Nils Frahm, Anne Müller - Let My Key Be C

Tanya Tagaq - Sivulivivut (snippet)

Estas Tonne, Zola Dubnikova - A Call to Prayer (snippet)

Deya Dova - The Jasmani Garden; Blood of Earth (snippet)

Mari Boine - Gula Gula

Nomine, Iustina - To The Sky (feat. Iustina)

Supporting literature:

Clarissa Pinkola Estés - Women who run with the wolves