DANCING ABOUT

DANCING ABOUT
PRESS PACK

PHOTO: DAVID BALTZER

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About the group

"This feels like one of the most impossible, beautiful, courageous and epic theatrical experiences you can imagine" The Guardian

Gob Squad is a seven headed monster, an **arts collective** with seven bosses. Gob Squad has a schizophrenic identity and a multiple split personality: hermaphrodite, binational and bilingual, both a patchwork family and a social utopia. Gob Squad have been devising, directing and performing together **since 1994**, working where **theatre meets art, media and real life**.

For over 20 years, Gob Squad have been searching for **new ways to combine media and performance**, producing stage shows, video installations, radio plays, interactive live films and urban interventions. The use of audio and video technology plays a prominent role in their work, with the result that **alienated forms of intimacy** have become a central theme. They try to scratch beneath the shiny, pixelated surface of the 21st century, seeking out the dark corners and hidden desires of contemporary culture.

Always on the hunt for beauty amidst the mundane, they place their work at the heart of **urban life**: in houses, shops, underground stations, car parks, hotels or directly on the street, as well as in theatres and galleries. **Everyday life and magic, banality and idealism, reality and entertainment** are all set on a collision course and the unpredictable results are captured on video.

Motivated by a desire to elevate the everyday and empower audience members to step beyond their traditional role as passive spectators, Gob Squad set up often absurdly **utopian scenarios** where meaningful collective experience and genuine **encounters involving passers-by and audience members** are suddenly possible. Audiences seem to like the feeling that anything might happen during an evening with Gob Squad. They might be asked to dance, sing or even kiss one of the performers. They might play guitar in a band, play the part of a lover or liberator in a semi-improvised film, or be asked to explain the complexities of the world to an unknown future. Or they might just simply be asked to sit and bear witness to the organised chaos unfolding on stage before them.

Gob Squad was founded in **1994**, whilst its members were still at Nottingham Trent and Giessen universities. **Berlin** has been the group's creative home since 1999. **Core members** are Johanna Freiburg, Sean Patten, Sharon Smith, Berit Stumpf, Sarah Thom, Bastian Trost and Simon Will. Other artists are invited to collaborate on particular projects. The group is managed by Eva Hartmann.

Gob Squad's international reputation has grown steadily since coming to prominence at documenta X in 1997. Their productions have been shown on all the continents apart from Antarctica where projects such as SUPER NIGHT SHOT (2003), GOB SQUAD'S KITCHEN (2007, winner of New York's Drama Desk Award), SAVING THE WORLD (2008, winner of the Goethe Preis at the Impulse Festival), BEFORE YOUR VERY EYES (2011, selected for Germany's Theatertreffen) and WESTERN SOCIETY (2013) have received wide acclaim.

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PHOTO: GARRETT DAVIS/CAPTURE IMAGING

DANCING ABOUT

About the show

We like to dance.
We like to dance and we like to drink.
We like to drink and need to drink in order to cope better with our lives.
We like to drink mint tea.
At least one of our parents is an alcoholic and that's a fact.
We worry about our parents.
We are afraid of getting old and frail.
We have been in therapy before.
We don't believe in therapy.

In our first dance piece in almost 20 years of performing together, Gob Squad have invented a new form of dance floor, part nightclub, part ritual worship, part expressive dance therapy. Dance itself is both form and content of **Dancing About.**

Over the ages people have congregated in various forms of popular dance rituals to express their intentions and emotions. Gob Squad seeks to harness the euphoria generated through dancing and use it to show where we are today, as individuals and as a group. In Dancing About, the dancers give it their all to turn a personal weakness, a secret passion or a shameful stigma into the most impressive dance possible.

The paradox of the cult of the individual and our need for community becomes the central drama of the piece. The dancers form temporary teams, shifting the individual to a potential 'we'. One dances for many, many dance for one. The performers temporarily represent such diverse groups as 'atheists', 'optimists' or 'children of alcoholics', forming constantly shifting Venn diagrams of belonging, standing up to be counted as a proud minority, sometimes a minority of one...

Credits

Concept
Gob Squad

Devised and performed by
Johanna Freiburg
Sean Patten
Tina Pfurr
Sharon Smith
Berit Stumpf
Sarah Thom
Laura Tonke
Bastian Trost
Simon Will

Sound design
Sebastian Bark
(Jeff McGrory)

Video
Miles Chalcraft

Costume
Marie Perglerova

Costume sculptures
Josa David Marx

Dramaturgy and Production Management
Christina Runge

Production Assistant
Lena Mody

Intern
Valeria Germain

Gob Squad Management
Eva Hartmann

Coproducers
Gob Squad
Volksbühne am Rosa-Luxemburg-Platz
Schauspiel Köln

With financial support from
Kulturverwaltung Berlin

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PHOTO: DAVID BALTZER

Press

PRESS QUOTES

ON GOB SQUAD:

Gob Squad has always felt similar to a gang – and watching it, you want to sign up and join in.
THE STAGE

This feels like one of the most impossible, beautiful, courageous and epic theatrical experiences you can imagine.
THE GUARDIAN

Gob Squad virgins, please stop reading now, and go get your tickets!
TIME OUT NEW YORK (on WESTERN SOCIETY)

ON DANCING ABOUT:

They dance about what they can not talk about. But they are not silent. Never. And that's what Gob Squad says and dances so wonderfully eloquently in this piece.
DER STANDARD, VIENNA

"The spectators are sure to be in for a sensuous ride into bizarre and intimate territory... Experimental and vauable"
Cologne InSight TV

"Dancing About is an appealing, playful attempt at locating one's self; charming and wonderfully imperfect."
Zitty, Berlin

PHOTO: DAVID BALTZER

DANCING ABOUT

Gob Squad: The unruly Anglo-German theatre collective still evolving after 25 years

THE STAGE
Jul 3, 2018

The Anglo-German theatre collective considers itself 'a bit like a blob' – 'morphing' to meet its members' needs. Founder member Sarah Thom tells Matt Trueman how the company has grown together over 25 years

The Japanese art of flower arranging, ikebana, features heavily in Gob Squad's latest show. Throughout *Creation (Pictures for Dorian)*, flowers are serenely slotted into place under a heat lamp. As an art form, ikebana elevates the act of arranging over the final arrangement, and it celebrates the plant's life cycle – growth and decay – over the pristine beauty of blooms at their peak. As the performance plays out, petals wrinkle and wilt.

Gob Squad's seven members have grown up together, over 25 years, but age has hardly withered them. The iconoclastic Anglo-German collective has built up a body of rambunctious performances unlike anyone else's – and is still going strong.

Creation, a careful meditation on ageing, art and visibility, which premiered at Brighton Festival, felt like Gob Squad's most mature work to date, but it still showed the silly side that has set the collective apart. En route, it has sent signals into outer space with *Calling Laika*, incited insurrection from the Institute of Contemporary Arts in *Revolution Now* and taken to the streets with camcorders and superhero capes to capture every single thing in existence for *Saving the World*.

Gob Squad has always felt similar to a gang – and watching it, you want to sign up and join in. But behind the buccaneering playfulness, there's always insight and purpose. From its early site-specific shows to its own brand of real-time films, splicing the best bits of theatre and live TV, Gob Squad's work has consistently pushed performance. Its shows stretch their limits and expand horizons, whether riffing off classics, such as *War and Peace* or *The Picture of Dorian Gray,* or teaching robots to talk, such as in *My Square Lady*. But, for founder member Sarah Thom, it all adds up to something bigger: **"Just being Gob Squad, that's our greatest work. Some have come, some have gone, but we've managed 25 years. It's a piece in itself."**

Like ikebana, Gob Squad is an ongoing act: unfolding, evolving, undergoing growth and decay. It's more than its shows – more, even, than its members. Gob Squad is a process – perhaps a way of life. **It functions as a collective, completely and utterly. It doesn't just create work collaboratively, the team members run their lives and their company in the same way**. Touring dates, pay packets, funding applications – all of it comes from communal decisions.

"There really is no boss," Thom stresses. "It's a struggle, but we believe in the politics of that. You're constantly in process, negotiating things, working everything out so it's completely fair and egalitarian. We're all one – a bit like a blob. We can't exist without each other, but each of us is absolutely replaceable. Gob Squad would go on without any one of us."

It's not easy being Gob Squad. In fact, Thom reckons theirs is "the most inefficient way of working ever", but the benefits outweigh the hassle. "Everything takes longer, but it does mean that, at the end, everybody owns it." And nobody gets left behind, either – the company "morphs" to meet its members' needs and fit their lives. It has shifted to accommodate relationships, babies and illnesses – people always come first. "There's no institution to defer or submit to. Everything's open to debate, everything's up for grabs. It's what has held us together all this time," she says.

Gob Squad grew out of Nottingham Trent University. Its founder members – four of which remain – met on its Creative Arts course, an inter-disciplinary programme rooted in collaborative practice that criss-crossed from video to visual arts. An exchange scheme with Giessen University gave the company its Anglo-German core: Berit Stumpf and Johanna Freiburg clicked with Thom and Sean Patten. They still do: "There was a kindred spirit. We just got on – that's the most important thing."

For the last 20 years, Gob Squad has been based in Berlin – the funding's much better, commissions matched by the state – but it has retained relationships with theatres in the UK. "The UK is so important to us, way more than people realise," says Thom. They still "feel very at home here", but homecomings are getting harder. "Funding's less available given the size we are now. Our shows practically have to fit into suitcases to tour."

Having begun making site-specific work, taking over houses, offices and a furniture shop floor to subvert everyday spaces, Gob Squad began taking "baby steps" towards theatres at the end of the 1990s. For its first foray on to the stage, *Close Enough to Kiss*, it built a mirrored box to block the audience out. "Theatre's about the act of looking," Thom explains, "not just telling stories. We wanted to ask questions about the stage as a space."

Effectively, it treated theatres the same as any other site, toying with their configurations and conventions. The show *Safe* likened theatregoing to travel: ticket checks, stewardess ushers, a pilot MC. *Creation (Pictures for Dorian)* is all about "frames within frames". Similar to Wilde's

novel, it examines the triangular relationship of art, artists and audience.

On stage, however, Gob Squad found itself constrained by the need to stick to the script. Since *Safe*, it has created structures, then improvised as it goes. **"Rules, risk, reality, rhythm" – that's the Gob Squad playbook**. "Without them, something's missing: the element of not quite knowing where you are. **We create a space where we're able to be alive and to be ourselves** – and that is fun. It's always at risk of being dropped and that makes it so much more exciting."

If Gob Squad shows are alive, they're also electric – literally as well as figuratively. Video is often at the heart of its work, the camera adding to and emphasising the quality of being live. *Room Service* plonks four lonely souls in separate hotel rooms for a night with only a camera for company. *Super Night Shot,* which it is doing for the National Theatre of Scotland this summer, sends four performers on to the streets to shoot a blockbuster film. One's the hero, another the villain; one casts extras, another scouts locations. Their four feeds are mixed live.

This, perhaps, has been Gob Squad's most pioneering front – not just in terms of performance, but in relation to society. Since the members of Gob Squad first picked up their VHS camcorders, cameras have become ubiquitous. Anyone can be a social media star. "When we first started using it, lots of people had home video cameras, so it felt quite universal, quite a DIY aesthetic," Thom says. It proved liberating, freeing Gob Squad from 'stageyness' and participants from inhibition. "As soon as you've got a camera, you're not crazy. You can ask people quite full-on questions in the street and they'll answer." In today's camera-centric world, it can go one of two ways: either people are cautious, wary of protecting their image online, or they're comfortable – too comfortable.

That might explain Gob Squad's retreat to the stage of late, and to those classic texts. Practically, it's useful. Thom says: "Source material brings us all back to one point, as we go off on our seven different tangents." But there's politics too: about looking back, about remaking, engaging with the past. "You're always standing on the shoulders of giants," adds Thom. History, like Gob Squad, art and ikebana, is a process.

Matt Trueman

Five Facts about Gob Squad

1. Gob Squad started in 1994. Its members wanted a way to get into Glastonbury for free.

2. Gob Squad has toured every continent but Antarctica.

3. Among the unusual spaces Gob Squad has performed in are the Steffi Graf tennis stadium in Berlin and a bingo hall in West Bromwich, UK.

4. Gob Squad's smallest production was To@ster, which involved two performers, 10 toasters and 1,000 slices of bread. The biggest, My Square Lady, involved a 40-piece orchestra, a choir of 35 children, 30 technicians, seven opera singers, seven scientists and a robot called Myon.

5. Performing Super Night Shot in Rio, Gob Squad faced arrest. The show ends with performers running through the streets in pants – illegal in Brazil. They bought bikinis and swimsuits, which are fine.

PHOTO: DAVID BALTZER

DANCING ABOUT

TAZ, BERLIN

November 14th, 2012

Only dancing can help

The announcement that it will be about dancing naturally struck fear and doubt into Gob Squad fans at first. Gob Squad making dance theatre? What a horrible idea. Gob Squad of course understands dance theatre in a very different way than professional dancers or the inheritors of Pina Bausch's tradition.

Five people in insect costumes and a praying mantis in a glass jar, techno music, old, slightly obscure tunes, that provide the requisite distinction; performance, dance therapy, personal problems that are raised in general and general problems that are raised in person – this is what the ensembles' new piece "Dancing About" is all about.

And so set pieces are danced, characters indicated and it is soon clear that 'dance' means something quite different in this piece. In the end, what Johanna Freiburg, Sean Patten, Tina Pfurr, Sharon Smith and Berit Stumpf perform, albeit charming, is simply too dilettante.

The subjects are the body, death, life, the question of children, a little about social connections but not too much. In other words, it's about the perceived phenomena of life from the mid-thirties on, when the body definitely seems over its first flush of youth and death, at least in the parents' house, is already raging.

And so it has of course something of the therapeutic about it. Performance theatre as therapy for performers on the verge of their mid-life crises. And why not?

On the main stage of the Volksbühne, the charming, always a little broken and dilettante concept of "Dancing About" probably wouldn't work: the dance into which everything dissolves at the end and which also explains our delight for dance, namely as a form of therapy, as escape from daily problems defects and worries – dance has to find other other forms on the main stage. The choreography would have to be sexier, the performance more conclusive, the dramaturgy denser.

But it is plenty for an amusing evening... and-perhaps we (sic!) are also in fact long past that point – we cannot simply think about the criticism of our problems ourselves. Our deficits are too strong, the body is failing too fast. Only dancing can help.

RENÉ HAMANN

DANCING ABOUT

DA HILFT NUR NOCH TANZEN

Der Körper, der Tod, die Frage nach Kindern – darum dreht sich „Dancing About“ im Roten Salon der Volksbühne

Die Ankündigung, es solle ums Tanzen gehen, löste natürlich zunächst einmal Angst und Verwirrungszustände aus bei den Fans von Gob Squad. Gob Squad machen Tanztheater? Schauerliche Vorstellung.Im Roten Salon bei der Premiere am Donnerstagabend zeigt sich aber schnell, dass Gob Squad, das wendige, fast seit zwanzig Jahren aktive Performance-Ensemble aus Nottingham, mittlerweile nahezu komplett in Berlin ansässig, natürlich etwas ganz anderes unter Tanztheater versteht als etwa professionelle Tänzer oder die Erben von Pina Bausch. Fünf Menschen in Insektenkostümen und eine Gottesanbeterin im Glas, Technomusik, alte, etwas abseitige Hits, die für den nötigen Distinktionsgewinn sorgen, Performance, Tanztherapie und persönliche Probleme, die ins Allgemeine gehoben werden und umgekehrt: Darum geht es in dem neuen Stück des Ensembles „Dancing About“ unter der Leitung von Christina Runge, ausgedacht wie immer vom Gob Squad selbst.

Es werden also Formationen getanzt, Figuren angedeutet, und schnell wird klar, dass der Tanz hier für etwas anderes steht. Schließlich ist das auch einfach auf eine charmante Art zu dilettantisch, was Johanna Freiburg, Sean Patten, Tina Pfurr, Sharon Smith und Berit Stumpf da aufführen. Es geht mal wieder mehr um den Text. Und der Text, der hier in Sentenzen zwischen und in den Tänzen ins Mikrofon gesprochen wird, hält sich an ein „Wir“ und versucht, die Umrisse einer Generation und das Unbehagen der Körper zu zeigen.

Das reicht dann irgendwie von „Wir masturbieren, um uns zu entspannen“ über „Wir hassen Verwandte“ bis zu „Wir kauen unsere Fingernägel ab, weil wir das schick finden“. Immer wieder werden Aussagen dann hinterfragt, bloßgestellt, danach durch Einzeltext gerechtfertigt.

Es geht um die Körper, um den Tod, das Leben, die Frage nach Kindern, ein wenig um die sozialen Zusammenhänge, allerdings gar nicht so sehr. Das heißt also, es geht um die gefühlten Erscheinungen des Lebens ab Mitte dreißig, wenn die Blütezeit der Körper definitiv vorbei zu sein scheint und der Tod zumindest schon mal im Elternhaus wütet.

Das hat so natürlich etwas von Therapie. Performancetheater als Therapie für Schauspielende am Rande ihrer Lebenskrisen. Und warum auch nicht. Gob Squad verzichten diesmal zum großen Teil auf Humor, meiden aber auch das Pathos. Es ist auch nicht Diskurs in einem postmodernen Sinn, der hier stattfindet, es findet keinerlei Dialog statt, auch will der Text auf keine weiteren Ebenen hinaus. Der Text wird parallel auf die Videoleinwand im Hintergrund geschrieben – über das Bild zweier kleiner Kameras, die das Ensemble durch das Insektenglas hindurch oder von oben zeigen.

Wie bei Gob Squad üblich, ist der Text meist auf Englisch – und zwar in einem besonders schönen Englisch, vermutlich direkt aus Nottingham. Auf der Leinwand wird er synchron übersetzt, was nicht immer gleich gelungen ist: So wird aus dem „policeman“, mit dem wir es einmal getrieben haben, dann der „Polizeimann“ statt des Polizisten. Na, vielleicht auch Berufskrankheit meinerseits: Der Text muss immer besser werden.

Die Atmosphäre während dieser Premiere im Roten Salon war dem Ganzen sehr zuträglich. Es war gemütlich und familiär; die Koautoren wie Laura Tonke und der inzwischen ehemalige HAU-Intendant Matthias Lilienthal saßen direkt an der Bühne, das restliche Publikum war klein, aber fein.

Im großen Haus der Volksbühne würde das charmante, immer etwas kaputte und dilettantische Konzept von „Dancing About“ vermutlich nicht funktionieren: Der Tanz, in dem sich am Schluss auch alles auflöst, was auch unsere Begeisterung fürs Tanzen erklärt, nämlich eben als Therapieform, als Befreiung von den ganzen alltäglichen Problemen, Defekten und Grübeleien – der Tanz müsste im großen Haus zu anderen Formen finden. Die Choreografie geiler, die Performance schlüssiger, die Dramaturgie dichter werden.

So aber reichte es für einen gelungenen Abend. Im Sommer, als das Ensemble eine ganz eigene Interpretation des Tennisspiels in der Anlage am Grunewald im Zuge der unglaublichen, exzessiven „Unendlicher Spaß“-Inszenierung zeigte, war es natürlich unvergleichlich lustiger und schlüssiger gewesen. Identitätskritik wurde direkt mitgedacht, nicht nur wie hier schlicht dargelegt.

Aber vielleicht sind wir (sic!) ja auch tatsächlich längst über diesen Punkt hinaus – wir können die Kritik an unserer Problematik einfach nicht mehr mitdenken. Die Defizite sind zu stark, die Körper verfallen zu schnell. Da hilft nur noch tanzen. Kopf abschalten und tanzen. Die Musik, um mal FSK zu zitieren, findet schließlich immer nach Haus.

RENÉ HAMANN

DANCING ABOUT

ZITTY, BERLIN

13 January 2013

Did I ever take hard drugs? Do I enjoy gardening? Have I ever had to bury a loved one? Gob Squad ask themsleves all kinds of questions. It's a kind of game or ritual: the performers dance to a pulsating rhythm on the stage. When a statement is announced, only those who want to say 'yes' remain dancing. In their first ever dance piece, Gob Squad examine the conflict between the desire for belonging and the desire for individuality. With personal material at the conceptual heart of the piece, the performers operate eye to eye with the audience, but this could also exclude viewers from a different generation and lifestyle. And how does one escape the navel-gazing and self-appraisal? How do I free myself from the stultifying corset of daily self-definition? When do I finally begin to live? Gob Squad flirts with a real praying mantis, tries to dance, and leaves further questions unanswered. Dancing About is an appealing, playful attempt at locating one's self; charming and wonderfully imperfect.

REGINE BRUCKMANN

(4 stars)

PHOTO: DAVID BALTZER

DANCING ABOUT

Der Standard, Wien

Die deutsch-britische Performancegruppe Gob Squad führt mit dem Stück "Dancing About" und klingendem Spiel glaubwürdig vor, was die sogenannten wahren Geständnisse des Lebens sind.

Biblisch ist der Tanz um das Goldene Kalb bis heute. Als richtig zeitgemäß geht nun aber erst der Tanz um eine Gottesanbeterin durch. Solch ein Insekt sitzt seelenruhig im Zentrum des nicht ganz unaufgeregten Stücks Dancing About der deutsch-britischen Performancegruppe Gob Squad, das im Roten Salon der Berliner Volksbühne zu erleben ist. Mit Western Society war die renommierte Gruppe vor kurzem im Wiener Brut-Theater zu Gast.
Sehr westlich geht es auch in Dancing About zu. Da tanzen erst einmal fünf sympathische Personen, die sich mit jeder Menge grün bemalten Pappendeckeln als Gottesanbeterinnen verkleidet haben. Die Darsteller sind allesamt Mittdreißiger, wie wir alle dank des Gebots der ewigen Zeitgenossenschaft zu sein haben.
Das Quintett imitiert unter Betonung seiner Qualitäten als Nicht- wirklich-Profis eine Art modernen Tanz. Dabei wird sofort klar, dass sich die Zuschauer mit der begeisterten Bewegtheit der Darsteller, die sich über die körperliche Ausdruckskunst hier bitte nicht lustig machen wollen, identifizieren sollen.
Die Tänzer meditieren erst einmal so freimütig wie hingebungsvoll über das Abdriften weg von der nüchternen Realität: "Wir verlieren uns mithilfe des Internets - mit Alkohol", oder: "Wenn wir richtig gut scheißen." Die Gruppe Gob Squad liebt es auch hier ganz offensichtlich, ab und zu ein wahres Wort gelassen auszusprechen.

Tänzer tragen schwere Lasten
Sobald dieser aufheizende Maskentanz geschafft ist, wird eine echte, kopfüber in einem Glaszylinder verharrende Gottesanbeterin auf die Bühne gestellt. Das Tier ist von einer kleinen Kamera dauerüberwacht und groß auf einer Projektionsleinwand zu sehen. Dieses Insekten-Alien rufen die Darsteller an wie ein Orakel: "Wir haben das Recht, etwas von dir zu erwarten." Sie erwarten höheres Verständnis. Vielleicht sogar eine Art Absolution. Und sie beginnen zu beichten. Ein Mann nähert sich dem schimmernden Glaszylinder und bekennt vor dem Tier, dessen Weibchen den Ruf haben, ihre Männchen nach dem Akt als Nachtisch zu verspeisen, ein nicht allzu großes Geheimnis: "Wir denken zu oft daran, was andere über uns denken." Eine Frau fügt an: "Wir sind gut darin, anderen Schuldgefühle zu vermitteln."
Der Mensch trägt eine schwere Last mit sich. Gewalt und Alkohol kommen über das Geständnis genauso ins Spiel wie das Gespenst der Steuererklärung. Der Steuerberaterin wird sogar ein leidenschaftlicher Extratanz gewidmet: "Anja, ich liebe dich!", gellt es zum Playback des Popschlagers I Turn to You des ehemaligen Spice Girls Mel C. Mitreißend gibt einer der Darsteller auch die Geschichte der wirklich perfekten, überwältigenden zweiten Liebe einer nicht mehr ganz jungen Mutter zum Besten.
"Was wollt ihr von mir?", fragt die Gottesanbeterin nach einer Weile aus ihrem Gehäuse. Sie wollen, was sie notfalls auch im Fernsehen tun, wenn sie nur dürfen: Von sich reden und dabei etwas herauslassen, sie wollen über das tanzen, was das Menschsein des postmodernen Wesens ausmacht. Zum Beispiel sich in einen Filmstar verknallen oder gar verschämt den eigenen Namen googeln. Mann kann auch über das Aussehen eines Penis im Vergleich zu der Attraktivität seines Trägers sinnieren - und den daraus erwachsenden inneren Konflikt sinnlichst herauszutanzen. Man geniert sich nicht, zu einigen wenig ambitionierten Ballettfiguren zu eröffnen: "We enjoy having anal sex."

Freude des Geschlechtlichen
Über die zahlreichen Freuden und Leiden des Geschlechtlichen gibt es der äußerlich geduldigen Gottesanbeterin - und dem innerlich amüsierten Publikum - viel zu sagen und zu springen. Noch mehr geht dann nur noch beim Thema Tod. Ein Highlight: "Dieser Tanz nennt sich Der Begräbnisplaner!" Ein anderes Lied kommt als Geschichte über einen Großvater daher, der seiner Enkelin zeigte, wie ein Zungenkuss geht. Der Opa ist schon gestorben. Da wird die Musik laut, das Insekt in seinem Glasgefängnis beginnt langsam, sich aufzurichten. Auf dem Bühnenboden wird ein von oben gefilmtes Stillleben arrangiert und Voyage, Voyage, eine Schmonzette der Sängerin Desireless aus den 1980er-Jahren, dazu eingespielt. Eine Darstellerin flüstert der Gottesanbeterin zu: "Verstehst du, was ich meine?" Die aber antwortet nüchtern: "Uns fehlt eine gemeinsame Sprache."

Tanzen, nicht schweigen
Ja, so sind sie, unser Gottesanbeterinnen, sie tanzen nicht. Menschen tun das sehr wohl. Sie tanzen, worüber sie nicht sprechen können (Ludwig Wittgenstein hätte dieser Satz wahrscheinlich Würgreiz verursacht). Aber sie schweigen nicht. Nie. Und das ist es, was Gob Squad in diesem Stück wunderbar beredt sagen und tanzen. Hoffentlich kommt es dann bald auch einmal nach Wien.

Helmut Ploebst, 10.12.2013