



Brahms – Faith Love  
Hope/ Eremites:  
My inside  
experience and  
translation

Elise de Heer, dancer at Ballet Theatre Pforzheim between 2020 and 2022, was part of the creation process of the contemporary ballet “Brahms – Faith Love Hope” by Guido Markowitz and the dance film “Eremites” by Mirko Ingraio. Her text gives rare insights into her experience of the projects from the inner perspective of a dancer

Everytime, I am enchanted by this place. The place with its dense lightness, with its thrilling calm. As if I’m surrounded by the grace of water and its glimmering refractions of light. Here, corals are steel pipes and seaweeds are light cables. However, the feeling of being a part of these two worlds, is the same. Sometimes a dancer enters my field of view. Welcoming the shimmering light on their skin, like the scales of a wonderful underwater creature. And then as sudden as they came, the dancer disappears. Surrendering to the

sounds coming from the land. I will soon follow as well. But before I go, I’m sending my attention for a last time in the direction of the observing ‘Silent in between Space’. The space that fills me, with comfort and strength. Now, I’m leaving the serene and entering the vivid. **Where I meet you. The audience. The Reason. Why I Do. What I Do.**

Because bringing my body into motion and setting my soul on fire, is worth it when you are there. When you can receive the warmth, radiating from me. When I can enable you to wander off for a moment, together. To a space which is neither land nor water. But only lies within our imagination. Our precious imagination. That gifts us another entry to our lives. A gift you unwrap in the magical theatre. A gift you can afterwards take home. In remembrance of, the spectacle on stage. **Where I met them. My colleagues. The Reason. Why I. Also. Do. What I Do.**

Establishing a connection on stage, is often not created by words, is also often not created by eye contact. But by the steaming motions of our bodies and the flowing intentions from one, to another. This entire search and find, which I’m always committing to, is exciting. But more important; the feeling of collectively building on a message together, is to me, one that’s, very dear. And clear, this connection is ever varying. From day to day. From person to person. In the piece “Brahms – Faith Love Hope” I found my colleague Yannis Brissot once cheeky, once serious and once angry on my lap. And in a next moment I was sharing a celebration dance with another colleague Dario Wilmington. However before, we had a big fight on stage. In which we offered the stable technical support to each other, to express the greatest rage. One thing however always stayed the same.

Every show. At a certain point in this duet of anger. The lights went out for a short moment. I couldn't see a single thing. Due to the intense motions against gravity. Due to all the force and energy that I was asking from my body.

**D**ancing a piece like “Brahms – Faith Love Hope” created by Guido Markowitz requires a lot of endurance from our bodies. Often the dance is aggressive and explosive. Often there is not even a break in between. A true energy spectacle. However, one you can only tackle, by managing your body and approach, wisely. That is, also the job of a dancer. That is, why a performance doesn't start on stage but already long before at home.

**And sometimes. This is hard to sustain. When your world. Or the world. Stands upside down.**

**B**ut here, at Theatre Pforzheim, the dance ensemble was the most warmhearted and supportive group of people. A group of humans, that sincerely appreciates each other. That sees each other's potential and each other's struggle. That is with each other and not without each other. Dancing “Brahms – Faith Love Hope” was then also a safe give and take. All we needed, to support each other in the search, for the meaning of these words. All we needed, to in the end, transport the piece to you.

**D**ay in day out, during the rehearsals I connected to the words Faith, Love and Hope. I searched, I found, I shared and I set. Translating the values of these words in your body and finding a way of outing, is a beautiful and valuable ongoing research. A research that sometimes makes me question. A research that sometimes makes me fulfilled. A research that brought a deep thought, a sentence within me, to

the surface: **Hope is there. Always is. If not. You know. I'm gone.**

**S**omething that was from there, picked up by my colleague, friend and director of the movie “Eremites”. Mirko Ingrao together with us, the dance ensemble, assembled: Our talents, visions and wishes. We created something extraordinary. A creation as a reflection of the young dancers living through that year. Living through the rehearsals, the shows. Living our lives. Being in this movie, created a lot of joy and shined in its own way, a new light on all that I experienced before.

**A**ll the movements in and around “Brahms – Faith Love Hope” have evolved. From rehearsals, to shows. From show to the movie. From me, to...me. They are saved, as a solid path in time. My path and their paths. Every rehearsal. Every show. And just like this counts for our show, it counts for all the shows in the house of Theatre Pforzheim. Many productions have come, many productions have gone. All witnessed by, ‘The Silent in between Space.’ And so it counts, for our minds and hearts. If we liked it or not, if it was light or heavy, it will always exist within us. It will move with, the rhythm of our hearts. With the soul from the theatre.

Written by: Elise de Heer

Season 2021/2020