

Artistic  
Statement

Choreographic &  
Visual World

Sound,  
Encounter &  
Improvisation

Installation &  
Exhibition  
Format

Technical  
Information, Bio  
& Contact

# |Pi| solo piece

-THE CORNERSTONE-

*First part of the Piel Ensemble's trilogy*

*Choreography &  
Performance:  
Laura Gary*

*Music  
composition:  
Jan Wanzelius*



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# Artistic Statement

|Pi| Solo Piece is an embodied solo created from the question:

***What does the body reveal about one's humanity when it dances, uninterrupted, over time?***

The work began with a long-term practice: filming solitary improvisations between 2018 and 2021, accumulating over 25 hours of movement. These sessions became a space for checking in with emotional states, meditation practices, and physical rhythms. Over time, recurring gestures and loops appeared—intensities that didn't ask to be choreographed, but remembered. The solo gathers this archive into a live performance. Movement arises through somatic listening and improvisation. The structure invites tension between instinct, memory, resistance, and clarity. The path of the piece is not linear. It curves, stumbles, returns. There is no fixed story, but there is a clear orientation: toward light, breath, release.

At the center of the work is a desire to meet the unknown—inside the body, and in the space between bodies.



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# Choreographic & Visual World

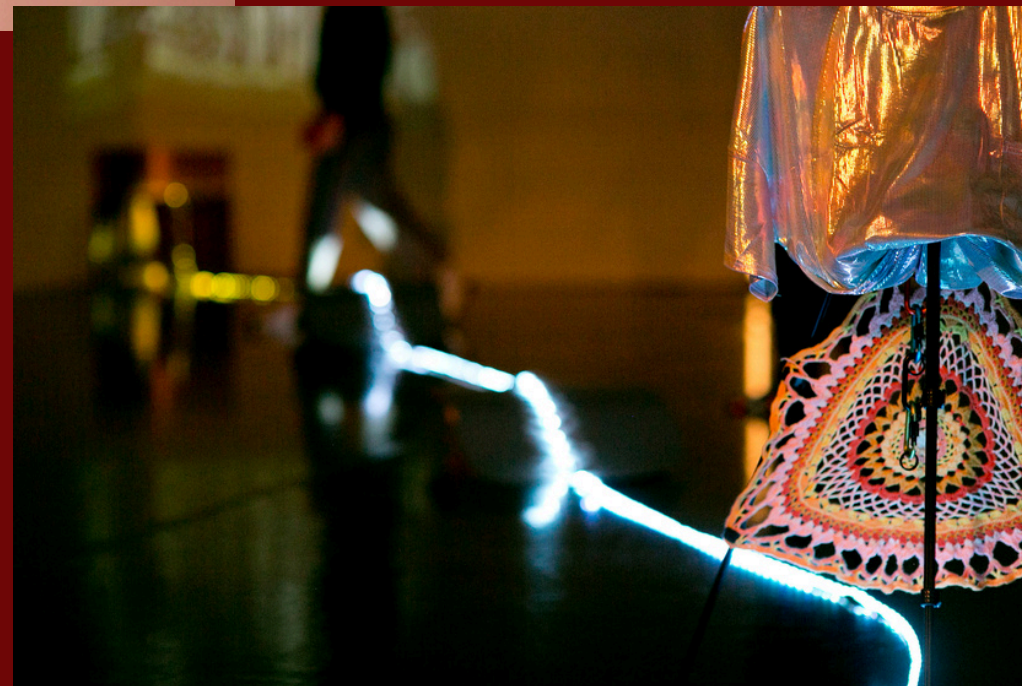


The performance unfolds across three symbolic stations: BODY, SPEECH, and MIND. These are present both in space and in state. The scenography draws from a futuristic, elemental vocabulary: light, thread, bone-like sculpture. The dancer moves between these states as if crossing thresholds.

At the beginning, a woolen head rests like an ancestral presence. A bench holds books that have travelled through generations. Yarn and carabiners create boundaries, offer protection, shape the path. A mirror and a small bowl of water mark transformation. The dancer applies makeup in the opening, washes it away near the end.

Fabrics and objects are central. The performer knits onstage—a gesture inherited from her mother and grandmother. The repetitive sound becomes rhythm, meditation, emotional pulse. Later, she wears a rigid, constraining dress. This clothing speaks of roles, expectations, and discomfort woven into form. These materials set the tone and shift the weight of the space.

***A spine and light sculpture defines the path through the piece. Each station—BODY, SPEECH, MIND—emerges from this journey, and alters it.***



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# Sound, Encounter & Improvisation

The audience enters into a low, immersive hum—a layered soundscape that evokes a space before speech, like an in utero atmosphere. The first section is accompanied by a composed electronic score that holds the solo in a contained, pulsing environment.

Midway through the piece, a musician appears. In the current version, Jan Wanzelius plays electric guitar in a 15-minute live improvisation. His arrival signals the SPEECH station: the moment where another person enters the world of the dancer. This meeting shifts the atmosphere. The body listens and responds. Sound and movement co-create. The encounter opens a dialogue that affects what follows.

After the shared improvisation, the musician leaves. The dancer continues. The encounter has left its trace.

The performance welcomes other musicians. What matters is the shift—the space of response, friction, and presence.



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Encounter &  
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# Installation & Exhibition Format

The scenography of |Pi| solo piece extends beyond the stage. An installation may accompany the performance or be shown as a stand-alone format. It features:

- Three sculptural spines representing BODY, SPEECH, and MIND
- A tripod with fabrics, handmade crochet, and clothing
- Books, knitting needles, yarn, and carabiners
- A mirror, makeup, and a bowl of water used in the piece
- Projection of the final video: the performer in a forest, her image layered with the live body

This space is a container. The installation holds traces of the process—gestures, rituals, textures. It invites visitors into a world where time slows down, and attention deepens.

Audiences are encouraged to explore the installation after the performance.

The format can grow into a larger exhibition with videos, texts, and documentation from the improvisation archive. This space may also act as a bridge to the next work in the Piel Ensemble trilogy, allowing a seamless transition from one world to another.



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# Technical Information

Duration: ~45 minutes

Stage size: minimum 9m x 9m, with orientation to a corner

Floor: clean, even, barefoot-compatible

Lighting: warm/cool washes; side light; focused light on sculpture and path

Sound: stereo playback; 1 mic input for musician

Video: Beamer

Set elements: spine and light sculpture, wool, books, costume, makeup, water bowl

Audience format: facing one corner of the stage, in a L-shape

Languages: English, German, French

Available formats:

- Solo version (with auto-voice-looping)
- Duet with a live musician
- Installation + performance
- Workshop: Verkörperte Erkundungen
- Artist talk or public conversation

This piece travels well in both black box and unconventional spaces.

A reduced-tech version can be presented when necessary.

Minimum time for installing the scenography: 1 working day



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# Piel Ensemble

Laura founded Piel Ensemble in 2018, a project exploring how the body carries memory, ancestry, and transformation.

The trilogy includes :

|Pi| solo piece -THE CORNERSTONE-

|3L| trio piece -THE MIRRORING-

{ensemble} -THE ECHOES-,

each with its own format, audience relationship, and scale.

Her work on Piel Ensemble has received support from fabrik Potsdam, DiR Brandenburg, Ponderosa Dance, Tanz.Nord, T.A.N.Z. Braunschweig, Tanzwerksstatt Cottbus, ars Momento, Kunst & Kultur Förderung Cottbus, Tanz weit Draußen and Tanzinitiative Branbenburg and has been developed in residencies in France and Germany.



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# Artist Biography

is a contemporary dancer, choreographer, somatic movement educator (Body-Mind Centering®), and dance teacher based in Brandenburg, Germany. Her work combines improvisation, embodied research, and poetic expression through movement. She lives in a Buddhist community in Oberhavel and integrates her spiritual practice into her artistic process. Laura is active in the development of local and international dance initiatives, especially in rural Brandenburg, offering performances, workshops, and community-based projects that foster reflection, presence, and connection.

# Contact & Booking

Trailer: <https://vimeo.com/1057251215>

Full video: available on request

Press photos: available

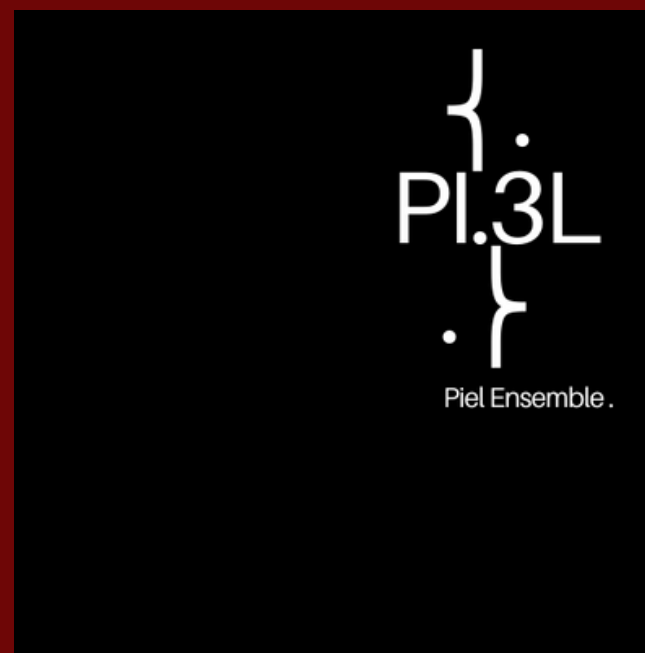
Tech rider & additional materials: upon request

Laura Gary:

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📺 Instagram: [@lauragaryjourney](https://www.instagram.com/lauragaryjourney)



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*All photos in this dossier were taken by Alexandra Grünbaum at Tanzwerstatt Cottbus, November 2024.*