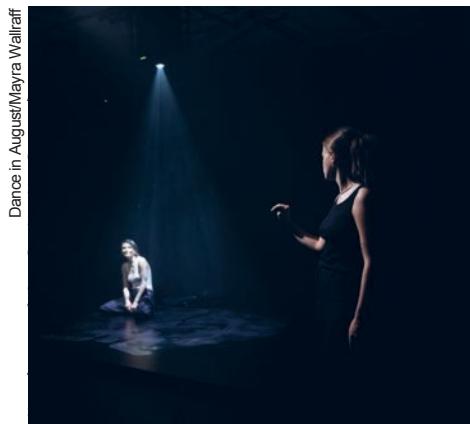




A play of light, shadow and sound: Mazza made her exploration of the theme "Voice" can be experienced in many different ways

in DGS. The audio description is shown in German and English on two screens and, if required, via headphones. The audience learns about various reasons why deaf people consider learning or improving their spoken language in adulthood. These include the desire for better interpersonal contact with hearing people. This is similar to the wishes of parents who think that their children should learn spoken language first and foremost. But here it is not the shared collective trauma of a community that was more or less robbed of its childhood. Rather, it is the individual considerations that adult deaf people may have. And as an aside, many of the questions can also be applied to cochlear implants. However, the fact that this is not exactly the point, but rather a look into the inner thought processes, is what makes it so appealing and thought-provoking. The fact that many things are only hinted at and not thought through to the end, and that there is a lack of focus, is something we can get over. The courage to leave gaps is actually good for the play.



Otherwise it is always just about linguistic deprivation (= language deprivation) and the intellectual and cultural consequences. The fact that there are also adults who have to deal with this is forgotten. Thematically, Mazza is breaking new ground. But overall, the performance remains an experiment. Much is touched on, many topics are dealt with, but little is thought through to the end.

Mazza is accompanied by performer Aurelia Schäfer, who is responsible

# To get you in the mood: *The Voice*

As part of the Berlin "Making a Difference" program, Rita Mazza explores the topic of "voice". The result is the bravest thing yet: *The Voice* at the Sophiensæle in Berlin. A report from the premiere

From Wille Felix Zante

to do with speech or language.

**T**he Voice is the last great taboo in the art of sign language. Hardly a tau nyone on stage uses it, but plays and festivals are regularly interpreted into spoken language. So there is a need or a desire to make *Hamlet* in sign language or the DeGeTh in Munich accessible to a hearing audience. In terms of content, however, the voice is not an issue these days. Rita Mazza promises to do things differently. Her work at the Sophiensælen in Berlin, among others, has always been very experimental. She explored the Milan Congress with *Space 1880* and the interplay of light and gesture with *Matters of Rhythm*. So it is hardly surprising that with *The Voice* it is now the turn of the elephant in the room: spoken language, or rather the voice. Because what you see here has little

Dance in August/Mayra Wallraff

Dance in August/Mayra Wallraff

**Sign language performer Aurelia Schäfer (right) mostly stayed in the background, but was involved in the play**

The video projected onto the floor looks like a stylized skull overshadowing the entire center with Mazza in it. Only later does it become clear that the video is supposed to be vocal cords. The breath of life rising from the bubbling water at the beginning becomes a symbol of death. And so the circle closes. ■