

"A wild Look, to which everything is strange: Eva Weißmann has it. A chair, a coat, a body, in empty space as if created anew. Actually nothing happens at all. Actually everything happens which is important in theatre."

(Christine Richard, MANTEL HAUT STUHL 1987)

"Eva Weißmann is anything other than a rat catcher of the dance. She leads the audience from on space to another, from picture to picture, but not by the nose. No stereo-bombast, no video-nut. The dancer works with that which she has, the space, the body – and the audience."

(Basler Zeitung 1988)

"The Sound frame of sentences and words is transformed to an acoustic atmosphere, expanding boundaries on all corners and ends. In reality it is not about a "dance". "Irondance" is dance – music – speech – theatre: Convincing: the intensity and precision with which Eva Weißmann carries out her movements."

(Dance Ballet Aktuell 1989)

" ... Play-To-Day, a funny, playful, wakeful, crystal clear approach and translation of Stein text. Everything is here and now, and nowhere else."

(Badische Zeitung to: Play-To-Day 1989)

"So what's it all about? Abstractly expressed, a discourse concerning that which is the essence of art itself."

(Culture Joker 1989: Eva Weißmann and her dance theatre)

Eva Weißmann takes the spiral-formed speaking rhythm of Gertude Stein so to speak, as a melody for her art of moving.

(Culture Joker to: Irondance 1991)

A body writhes, how should I know what is tormenting it
Do you really understand
I want to try
Truthfully: no
Only what but what
does it have to do with war

...Encounter with criticism of the times using very unusual aesthetic means.

(Badische Zeitung 1991)

"Eva Weißmann's dance, of it's kind, as inaccessible as Richard Serra's art work, was completely unpretentious, just there – and still arouses attention within this scope, the effect of art in public spaces becomes visible."

(BZ 1996)

"Stage-experienced Weißmann has created a funny Dada piece, charming and insightful."

(Basler Zeitung 1997)

"... the leader presents her group of seven with a score, each one different than the other. How they harmonise, or not, is unforeseeable. The work of movement and music develops spontaneously and directly, in purely (Stein presence)."

(Bettina Schulze 1998)

Peace and War Dance Performance "50 years with no end to war" with Eva Weißmann.

The year 1945 saw not only the end to a world war, but the unsolved problems created new potential conflict as well. Not lastly rests the building of Germany's peace and prosperity on the pillars of poor and tension – filled areas of this earth. How war often lies so closely to peace – and vice versa: This solo is an homage to a monument ...