

TANZRECHERCHE NRW #31

RECHERCHEORTE:
Essen und Herne

THEMA DER RECHERCHE:
N-Ra: Nomad Roaming Algorithm

STIPENDIATEN:
Freddy Houndekindo, geboren in Frankreich, lebt und arbeitet in Stockholm (Choreograf), und Théo Arnulf, Paris (Dramaturg)

RECHERCHEZEITRAUM
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Interview vor Beginn der Recherche

Can you explain to us the concept of your research project, please?

The research project focuses on how our nomad society generates movement. Between the eccentric aspiration to travel, step beyond ourselves, and the concentric withdrawal on identity. We develop circles, both repetitive and exponential, irrational and imaginative. We are entangled with loops and personal paths. My wish is to work on this abstract movement that pushes us in and out of these boundaries. With the nomadism, I'm interested in the gap between two places, should they be mental or real.

This idea was refreshed by reading Kandinsky and Laban who tried to seize an abstract portion of reality, such as rhythmic, lines, circles and void as part of free structures. Schaeffer's project to make music and notation out of objects, attentive to another state of the things drove me to a peculiar idea of substantial abstraction.

My artistic concept is about designing tools to generate and craft performativities. I imagined an "Algo-rhythm", between drawing, code and music sheet, able to give instructions and allow original material to appear.

With the help of the visual artist Badi Rezzak, the sound designer Nicolas Perrin and the light design of Théo Arnulf, my aim is to create a specific system of collaboration that can deepen, extend and rethink nomadism abstract movement through "Reified performative activity". This reified matter will be in his essence and plasticity mobile. His potential of migration will be constantly questioned and emphasize by his capacity of integration.

What do you aim to achieve in a long term perspective?

My desire is, in a way, to re-encode the "performance/choreography" software by offering a very specific conceptual approach, and a renewed relationship to installation and live music.

I'm obsessed with structures and combinations. As my personal reflexions led me to read art theoreticians, I found many similarities and analogies between the abstract art of Rudolf Laban, Wassily Kandinsky and Pierre Schaeffer, although they have different backgrounds.

I developed a practical and conceptual approach from their powerful theories.

On a movement based perspective, my approach is organized around two main points: The dramatic-performative potential of bodies/object by the prism of colors, with free and subjective association, and the musical plasticity of bodies/object, which on a more rational ground, focuses on elementary forms and their rhythmic.

A “performing state & space design” by the body, inspired by Kandinsky theory on elementary forms & color, and Laban’s theory of effort.

How does this apply on your making?

To contextualize, my perspective and expertise is that of practitioner: performer and audience. In the engineering of my work, space is about when, sound is about where, and choreography is about how: Space is designed with an attention to rhythm and features of rhythmicity in specific location of the given space, where as sound is designed with an attention to spatialization and features of the acoustic potential of activities. Bodies in the performance container (performer/audience) are designing the composition with an attention to structure.

I consider that a given space vibrates with a frequency. Any presence, neutral or not, becomes a tension, as a piece of paper is reconfigured by the point of a pen.

These masterpieces may seem achieved now, but they were about the process of art. How should art making and generating meet daily actions? What type of indistinguishable relationship can we trigger between art and life, by zooming, lowering, repeating a gesture?

One important hypothesis we wish to try and learn is the possibility of transposition: avoiding illustration, depriving translation from content, and working on the gaps and segments between the original and the transposed.

I have a formal approach, but drama always lurks behind contextual gestures. It is a matter of being sensitive to what suddenly appears as precariously meaningful, out of an abstract

gesture. In other words, how drama follows form.

How does it reflect and inhabit your work?

I am working on a solo, “#unstated_figure” directed by the primary colors and their relationship to forms: plan-dot-line; red-blue-yellow; square-circle-triangle. What perception effect do they trigger, such as the warning of a red sign in a construction site or the static focusing of the dot, in an infra-rational interpretation of our environment.

By the prism of a “choreography”, through a multiplicity of dance esthetic and technical performative registers, I intend to remain as an #unstated_figure.

This solo is a reflection on individual identity within a society; it exposed strategies to escape from pre-designed idea that a cultural legacy, chosen one, or unwillingly inherited can produce. It explores the infra-subjective-material perspective that one individual could be indeed composed of multiple being within one.

The use of concrete weight attached on my wrist and ankle (7kg) intend to enhance the performative potential that I have intuitively chosen, once I unleash myself from this concrete constraint it enables the appearance of a new form of musical plasticity, and by shifting of performative registers, it allows new images and meaning to arise. Costumes, items are considered for their functionality and dramatic potentiality. The space is use as mean of multiple micro-dramatic canevas. The overall composition intends to favorise the emergence of a rather abstract-poetic-statement which however will remain unstated.

This is also the great and inspiring paradox with abstraction: whereas it comes from and tends to ideas, abstract art makes a detour through raw materials.

The solo #unstated_figure will be perform in the frame of the 24th International Solo-dance-Theatre festival Stuttgart, and as Signatures at Let's Dance International Frontiers 2020, Leicester (UK).

You are going to work in the two NRW cities Essen and Herne, how does this environment influence your process?

These venues, PACT in Essen, Alter Wartesaal and Flottmann-Hallen in Herne, share in common to be located in three industrial areas rehabilitated for culture. Sites that witnessed relentless human activity, monuments that are now witnesses of history. My artistic approach does not state anything out loud, it scrutinizes a world, a society, an incident, and sets the spectator as a simple bystander. It is always through performative "activity" that a meaning can occur and be suggestive. Activities often handmade, that through repetition can get sharper, but also wear away. Metaphors of a precarious and constantly transforming organisation.

The Incubation time in PACT will focus on transdisciplinarity and technical input (sound and light), as well as on various human resources of this structure, its possibility of discussions, feedbacks with members and guests.

Alter Wartesaal is an old waiting room with an industrial atmosphere, recently renewed to become a gallery, a performance venue, or a concert stage, thanks to Pottporus e.V. The venue's unexpected location, in a

train hall between a bakery and a fast-food, will provide an original research frame and a very suitable environment for our "ephemera choreographic electroacoustic installations" to take place with an open rehearsal.

The whole research will begin and find an outcome in Flottmann-Hallen, a perfect venue to bring forth ideas, and to synthesize our materials.

Since 3 years I have been preparing this research in an informal and personal way. A major step in its development is the confrontation with a social and material context with various public sharing opportunities, hence such a diversity of actors and venues.