

# WILDCARDS 2016 – XPLATFORM PARTICIPATION

RESIDENCY AT WASP BUCHAREST 15.09-1.10.2016

Martyna Lorenc – *Phantom of paradise* project

## THE TEAM:

Name	Role	If present in Bucharest
Martyna Lorenc	Dance, choreography, production	Yes full time
Andrea Maria Handler	Dance, choreography, production help	Yes full time
Ludmiła Kaczmarek	Set design/installation	Yes 22-25.09
Karol Kensy	Sound	No (remote collaboration)
Gaja Karolczak	Choreographic assistance	No (remote collaboration)

**Duration** of the residency: 15.09 – 1.10.2016

The decision about being selected as WILDCARD recipient came on the 15<sup>th</sup> of August 2016. After about a week we began the communication with the president of WASP, Andreea Capitanescu about the dates of our residency, the team and the space for our rehearsals and performance. In the first week of September the flights were booked and the residency planned.

A day before our travel, we received all necessary information about the way from the airport to our accommodation, the addresses, phone numbers, etc. After arrival we met Roxana, the production assistant who gave us the keys and showed us the place where we stayed. Our accommodation, a lovely apartment that we shared with another Romanian dancer, was in walking distance to the studio and provided internet and a fully equipped kitchen. We have also received info guide about Bucharest, maps and places to visit, restaurants, etc.

The next day we began the residency, simply by coming to WASP, meeting other employees of WASP and going to the studio. We could get a key to WASP what enabled us to use the studio late in the evenings and on the weekend. All of these organizational aspects were very helpful, creating great conditions to rehearse intensely according to our own schedule, being independent from public transport or opening hours.

At the beginning of the residency we had however a stressful moment regarding the availability of the space. In the e-mail exchange before coming to Bucharest I repeatedly asked Andreea about the limitations of studio time. Although having already 3 weeks of rehearsals behind us, we knew that we still needed to work full time, 7,8h a day – plus the proposed project was interdisciplinary and included set design/installation – hanging objects (what was described in our application already). The arrival and departure dates of our set designer were clear beforehand as well. We only had 4 days so we had to use them fully – and the objects had to be present in space. However, soon we realized that the black box on which we agreed before was promised to another choreographer, from 14 o'clock on. Asking Andreea to help us finding a solution was not effective so we had to settle it between ourselves. The stress was – we would not be able to realize the installation in shorter time frame as it would not be possible to take down the objects every day, so we would not be able to realize the proposed project.

We were lucky that the other choreographer was extremely kind to compromise and resign from using the black box on those days. On other days and whenever we could, we exchanged and used the white box.

Besides that moment of confusion and conflict of interests, we were very lucky to be able to come and leave WASP whenever we needed so on those days (22-25) we could exhaust the days completely, working from 10/11 – 23/24.

On that weekend 22.09-25.09 we got in touch with the technician, Cristian and he has been supporting us technically since then. He's been a great help in preparing the technical side of the performance which was quite complex for the

time we had. He assisted us with all necessary technical tasks – hanging extra bars for the installation elements, setting lights and projector, experimenting together. He even accompanied me going to a construction warehouse to get more material for the objects.

I was also very grateful to be able to count on Roxana and other performers/choreographers working in the same time in WASP to attend our runthroughs on the last days before the performance and to receive their feedback. Unfortunately neither Andreea nor the curators Olivia Nitis and Ciprian Ciuclea could make it to see our work before the final presentation so we could not really benefit artistic support from their side. We met both of the curators in the last week, in a slightly unpleasant way because of being informed about their visit in the very last moment, while being on the way to the city center to find costumes for the performance. We had to turn around and come back to WASP cause it was not possible to re-schedule. However the meeting was kind and successful, we shared information about XPLATFORM and our work and discussed the format of the presentation.

Regarding the complexity of the final presentation and due to the fact that me and Andrea were both on stage, the preparation of the premiere was quite challenging. We unfortunately felt a bit abandoned as there were a lot of technical tasks – cleaning the dance floor, setting up the audience chairs, etc. that we had to either do ourselves or run after anyone who could help. Although we have asked the assistant, Roxana, to manage the sound for the performance, on the day of the performance she was assigned to do a different task and was not available. Besides the enormous challenge to complete all preparations before the premiere, the first performance of *Phantom of paradise* went well and was very well received. The curator Olivia Nitis was enraptured and granted us a handful of positive comments. I could also hear helpful feedback from a couple of audience members since the performance occurred within Night of Museums and audience was around for other happenings that evening. It's been very informative for further development of the project.

The last unfortunate issue was that Andreea, the president of WASP, was extremely busy and communication with her was limited. She has always been helpful and responsive in urgent situations. However we had actually no meeting or exchange with Andreea during the whole residency, not even before the performance. We also could not find time to sit down and sign the contract together although we said so. I'm quite unsettled about the fact that I have never received a signed copy of the contract. After my reminding e-mails a month after the residency I was send digital version to sign and asked for invoice. I send it unsigned and asked for a signed copy from WASP's side first (as I worried I'm not gonna receive it if I sign it first). I have never received it nor any more correspondence.

Besides a couple of difficult moments the residency has been a milestone in our professional work and in the creation of *Phantom of paradise*. I am extremely grateful to be given the opportunity to work in WASP and to be in Bucharest which was highly inspiring. We have enjoyed discovering the city and Romania in little things as learning language expressions, talks with people in WASP as well as in grocery store (especially one very friendly security guard), walks in parks, historical sites, concerts. For the time we had, we have experienced unbelievably a lot of new and fascinating moments.

Our residency was mostly the time of concentration and very intense work thanks to which we were able to realize *Phantom of paradise*. The presentation in Bucharest was the first performance, a pre-premiere. We continued to develop the work and had further showings: in December in Linz, Austria, in Leipzig, Germany where we applied a new version of the space installation and the latest, in wonderful collaboration with Memphis Artspace Linz where we upgraded that version and made it into a small exhibition. *Phantom of paradise* went through an evolution and is at the stage where more presentations could really help to review and contextualize it better. The last presentation in Memphis Artspace Linz and more information on what the project became is available at this website: [gardenofdesires.wordpress.com](http://gardenofdesires.wordpress.com).

I am convinced that without the support of DANCEWEB with the residency in XPLATFORM the work would not have the actual shape and volume. I have the feeling we used the opportunity to the maximum and I am extremely grateful for it.