

Working with Anne Bautz

The experience of working closely with Anne Bautz is rewarding, precious, enriching. Anne's approach to this project is highly impressive and worth mentioning. Anne's presence is extremely meaningful thanks to our monthly meetings ; It simplifies the administrative part of production (but not just) , therefore makes it more accessible to cope with.

Throughout the year we had few working sessions in which we mapped the project's financial and technical needs. I feel that I can address her questions, thoughts, ideas and all will be elaborately answered . Having her professional eye and serious approach contributes immensely to my own understanding of the market itself, local and cross European.

The residencies

As for 2019 I've been residencing at STUK and ICI-CCN. In both centres I was warmly welcomed, always had someone to approach to if something was needed, from basic accommodation needs to technical desires. I found myself doing the research I wanted, feeling there's no pressure to present nor share publicly at any moment of my stay in both residencies. I think it is an important aspect to mention because knowing that I had time to play with materials in the studio as I wished, without an external deadline, freed me from the need to create an object, even if just a temporary one. Due to these conditions, the framework was perceived as more of laboratory and research oriented space than 'practical' and 'productive'.

* in this moment of writing, as 2020 knocking on our door, I realise that I would be interested to have another "reunion" meeting, in order to share where's the research is at, what has changed since then (November 2018) etc. Having this 'check in' modality of exchange and re-engagement ,could potentially allow new collaborations to take place , now that we all experienced one year of CC program. In addition, I'd be curious to hear the other's experiences, where they are at, how can we benefit from this network in the near and far future, what are the different needs that came up among the rest of the artist as well as among the partners. How can we truly integrate this idea of ' sustainability' within the social- artistic network along side the financial aspect, as this program proposes.

As for 2020, the next working sessions are less coherent.

One scheduled residency period set to be in September 2020 at ICI-CCN. Apart from that, I dont know yet where and when a second period will take place. As we approach 2020, I'd like to get to know what are the possibilities of future collaborations the program can propose. Knowing that the process of compatibility takes time, I'd like to be update within the upcoming months what can be considered and easily executed. To conclude, I am highly grateful for this opportunity. I am able to define and articulate better how do I work, things that stimulates my imagination and generate physical reaction- action- movement , what are the conditions I need in order to create, and how can I sustain and imagine my artistic path for the next years come.

Notes on DANCE HUB residency - Laura Kirshenbaum
24.3-2.4.2022 , Zagreb.

In the frame of dance hub residency ,I presented my solo piece No hard feelings and started to work on my new site specific project In the garden / faune.

NO HARD FEELINGS performance

The solo was presented in the museum of contemporary art, and was shown for its third time .

Having this opportunity to present the solo outside of the French dance scene and in a context of a museum, has nourished the solo with new physical materials and compositional tools and encouraged me to experiment with the notion of site specificity as well as to deepen the solo's physical and performative materials which were already in use. Presenting the solo in Zagreb has made possible new encounters with new people and various points of view on my work ; I believe that only by presenting and sharing the works with others, a process of growth as an artist can take place.

By practicing the practice of performing the solo i have gained not only visibility and a longer lifespan of it , thus from the ecological standpoint it's more sustainable, but also as a dancer- choreographer i was able to practice the crafting of choreographic processes , that's to say, to better understand and sense furthermore the actual and practical foundations of this field.

I watched several performances in the frame of the festival's program and outside of it therefore made it possible for me to get familiar with the Croatian dance scene, which I knew nothing about before. It opened up a space where a mutual exchange of physical and performative knowledge and artistic ideas took place in a formal and informal manner among people. In a situation where we were deprived of these practices of sharing which are crucial in the performing arts ,due to the two years (and still going) of pandemic, having the opportunity to physically be engage with the most basic foundations of this field was refreshing, and moreover informing in many different layers of doing, dancing and working.

Beginnings of new project —- the first research stage of *In the garden/ Faune* .

I started working on my upcoming in situ project *In the garden/ Faune* , in which the botanical garden is perceived as a multifaceted arena where notions such as time - space entanglements , the sensorial and living archive are explored by the performers' bodies. The final performative object will be a duet, however during my stay in Zagreb, I was by myself in order to dive into the subject matter and to the conceptualisation of potential working methods.

During the week I spent time in the garden, working there somatically and simply observing the happenings and the visitors, plants , architecture, as well as the implicit content of the gardens' apparatus. I took the time to get acquainted with some of the most

advanced scientific and sentient research in the field nowadays , and subsequently made progress with the physical aspect of the project.

Taking the time for processes of learning, moving and researching, while listening to my own phase of how I'd like to proceed with the project matters , has enabled me to keep concentration and focus, and thus the project has leveled up and has now a solid ground to evolve from in the next working periods.

These several elements have made the dance hub residency to be a productive week where I was able to dive in quietly to my ongoing practice as an artist. My stay got the support needed from both the residency structure and the great team that took care of my staying , and provided the optimal conditions for this to happen.

In the garden / Faune in situ project - 19-27 of September 2022
Supported by ICI-CCN de Montpellier in the frame of Life long burning.
A project by Laura Kirshenbaum

The residency in the botanical garden of Montpellier was the first in series of several residencies to take place throughout 2023, and will finally be presented in few festivals in France next summer. This project, on which I have been working in the past year, is an ode to the uncanny configuration and phenomenon a garden is. I intend as well to question and address the problematic time-space entanglements implicated within the archival dispositive the botanical garden is.

From theory to practice :

One of the project's departure points is the practice of spending time/ lingering/ hanging out in gardens as a choreographic approach. This task invites the project participants to find ways in which mutual encounters - between them and the diverse components of the garden- can take place in a landscape as such.

Spending time somewhere allows a deeper understanding of a place, a reciprocal learning process where horizontality is a guiding key. This invitation to become part of a place (as opposition to the act of imposing) suggest a practice of listening to what's there that is vibrating and thus creating a unique situated language. Spending time in the garden over almost ten days have made us become, even if for a temporary period , part of the garden's routine ; we got a closer look on both the gardeners and the plants' daily activities. These physical and gestural qualities and sensorial souvenirs we traversed , will continue to be present in the next gardens we will visit in as part of the project.

The residency enabled us , the dancers - Lisanne Goodhue and Laura Kirshenbaum , together with the musician Myriam Pruvot, to gather all for the first time and to start experimenting with different choreographic scores inspired by and thought for the rich environment of the botanical garden de Montpellier. We collected different sounds (and soundscapes), recorded them and learnt the diverse rhythmic qualities and dynamics the garden / the plants propose. We worked with methods like field recordings and listening scores based on the work of the groundbreaking musician Pauline Oliveros. Throughout our stay we met few gardeners and had the opportunity to interview them and get closer to the garden living systems through their eyes, through their own experience as caretakers.

The physical research at this early stage was focused on the process of memorisation and embodiment of the plants shapes, energies, colours , and other visual and sensorial information we registered by practicing different somatic and physical exercises. This piste of archiving and learning the garden in using different mediums (body/ movement , sound, storytelling, history/ factual elements, perception/ the sensory realm) is an artistic piste I am interested to continue exploring further on.

In the frame of the residency we shared first glimpses of the joint work we have done ,with a group of spectators. We used as a base the format of guided tour to walk them around different spots we decided on in advance. Throughout the "guided tour" we shared our poetic perspective on that is happening in the garden. The choreographic score included movement sequences, sensorial experiences (visual and sonic) and a composed storytelling. The open rehearsal was highly

informing because it invited the gaze and participation of the audience members and therefore we were able to test people's responses to the proposed format.

The working week has given me the possibility to deepen the research interests and "problems" at stake as well as created the conditions for us, the artistic team, to spend time together and observe how we can collaborate. In addition, due to the daily visits in the garden, I was able to start imagining a possible pathway toward what can finally become a cohesive and concrete artistic object.