

Participation in a workshop led by
MARTINE PISANI and THEO KOOIJMAN

4.3. – 15.3.2019

A brief description about myself and my application to participate

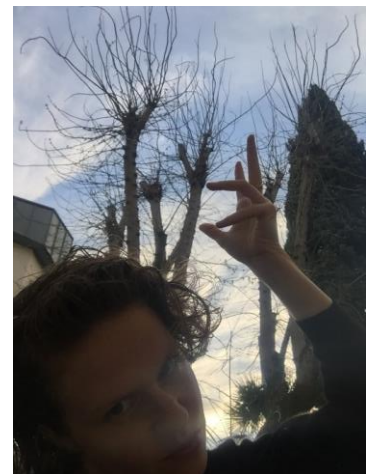
My name is Olivia Hild and I'm an artist from Austria, based in Tel Aviv and Austria. I work in the intersection of performing and fine arts, mainly dealing with an extended definition of choreography, tackling the medium from different points of view. Since I finished my MFA last year I'm in sort of a transition period, already making independent work, but still looking for input, formats of thinking-together, creating-together, learning-together. The call for participation in the workshop in ICI-CCN Montpellier, sent out by Lifelong Burning, immediately caught my eye. I thought it could fit perfectly into my current state and I was excited to be chosen to participate.

Summary

The workshop lasted 10 days, 8 with Martine Pisani and Theo Kooijman guiding a group process on composition with the students of the first year of the Master exercise program in ICI-CCN Montpellier and me as a guest. On the last two days Cathy Olive, a light artist, joined the process. I was welcomed really warmly by everyone from ICI-CCN and enjoyed a diverse, reflective and active exploration in the realms of composition, performance, light and discussion.

Travelling to Montpellier

On Sunday, 3.3.19 I traveled from Tel Aviv to Montpellier via Istanbul and Marseille. The travel was organized by kind Nolwen from ICI-CCN, who prepared everything for me perfectly. I arrived in the late afternoon in a cosy Airbnb in the center of Montpellier with a little garden and a sweet host, Elodie. We arrived at the same time in front of the door, Elodie and me, as if it was planned. I had a little time to land and adjust. In the picture you see me getting ready to grow..



ICI-CCN de Montpellier

On the next morning I made my way to ICI-CCN. When I arrived I entered the building at the same time as Marion, as if it was planned. Marion is part of the organizational team and gave me a tour through the impressive building of ICI-CCN, with its historical stone structure, modern glass fronts and beautiful, spacious studios. In the images you see the ICI sign, which is hanging on top of the stairs since Christian Rizzo became the director in 2015. It means ICI for Institut Choreographique International, but at the same time it means "right here". The students of the first year Master exercise program welcomed me kindly, I knew one of them previously, Lucia, from Vienna. In the picture you see her in one of the studio spaces just before a rehearsal.

Report by Olivia Hild
Two weeks at ICI – CCN de Montpellier
Thanks to Lifelong Burning and DanceWeb



In the two weeks I worked with the first year of the exercise students. They were seven people from six different countries and five different continents. Lisanne, Lucia, Daniel, Philip, Kido, Erik and Clarissa.

Lucia is watching..
Philip is watching..



The workshop

Led by Martine Pisani and Theo Kooijman we started a process on composition. On the first day we decided that the first hour of each day will be dedicated to warm-up, every day someone else will guide a warm-up session. During the ten days we encountered several approaches towards it, Klein technique as well as Zumba, traditional African dance as well as improvisation, some group scores, contemporary dance and others. Twice I led a Pilates morning class. In the picture you see Martine and Theo warming up in the sun, Clarissa is about to catch the moment.



On the first day Martine and Theo wanted to get to know our "personal material". We decided that the students of exercise will show they're 6 minute solo works, which they presented in the audition for exercise. I decided to show also 6 minutes of my work, divided into three sections of different works. After showing our soli each one defined themes that are running through his/her work. Martine introduced the working method of her last piece, which is called "UNDATED". In that work she used little paper notes that had scores written on them and were exchanged during the work. Martine wanted to introduce her method to us, without introducing her movement scores, but working with ours. We extracted together one movement from each solo, gave it a title and wrote it down on one of the paper notes. The title of each movement was meant to describe the score but simultaneously give the option to be interpreted in a more opened way. For example Philips movement was "sliding on the carpet", Lisannes movement was "Flesh arrow". Martine and Theo decided that every day during the workshop time we will do a "filage", a performance opened for the public at 16.00. They decided this format in order to strengthen our live-performance presence as well as our composition skills during performance. In the first filage we worked with the movement titles written on the papers. We exchanged the papers, chose the space, time, velocity, level, intention of the movement in relation to the group, the audience and perhaps more factors. These factors became the main theme of the next days. Basically we stayed with the same score and the same movement materials, changed choreographic factors

through which we composed differently and took the time to observe and discuss what changed through what, how and why. In the pictures below you can see some moments of the filages.



Lisanne on the left in a variation of the conference. Theo below on the left picturing a filage while the scores are ongoing.



On the right upper picture Daniel and Clarissa are in a variation of the score "Tongue". Below on the right we see from the audiences perspective.



On the first day only one guest came, Nolwen, the young woman from the administrative department of ICI-CCN. She became our fan and started to visit our performance nearly every day. From the second day on more people came to visit, watch and reflect also with us about what they experienced in the filage. In the picture you can see us sitting together, discussing, after one of the performances. The group aimed to find a language that is not judgmental or categorizing, rather focusing on observations, qualities and sensations.



The discussions were probably the most challenging element for me, since they took place in French, which I don't speak. The students were kind and generous and translated for me constantly. Until words are shaped through a second mind and formed into a different language it takes some time and some reduction, which was necessary in this frame and I could practice my patience meanwhile.

The different compositions

From day two on each one got once the role of the "director". Each one could choose how to shape factors in relation to the materials that we generated. For example Erik chose in his composition that the audience sits on the ceiling and we performed the scores in relation to that. In addition he formed a ritual for the earth that we did before we entered to perform. After we discussed how singular elements made a change in aesthetics, style, feeling, connection to the audience, connection between us, relation to space, timing and composition, amongst other factors. The compository propositions that were installed in space included: Giving restrictions in the space used, organizing the movements in a certain order, placing certain movements at certain places, emphasizing the "times in-between" the scores (how do we exchange the papers), amongst others. During the days we added some small scores from the warm-up, or suggestions of the "director". Martine introduced a score that was like a conference, where we reported verbally about the first day, when we watched each other's soli. We composed the conference in all kinds of different ways. I suggested for example a moving conference, in a tight pack, where everybody is constantly changing places, as well as a displacement moment, where the conference is being held from the audience space, speaking into the empty stage.

The light workshop

On the last two days Cathy Olive joined the workshop. She's a light artist and led us beautifully into working with the light as an active actor in the scores. In the upper image you see the light decision for one of the scores, below we discuss about light situations in our life that left an imprint.



The connection

I was very moved by the togetherness during the time that I had in ICI-CCN. I was welcomed so kindly and in general people were being outstandingly kind to each other. During a student party also the administrative staff of ICI came and celebrated with us. Anne Bautz, who's responsible for Lifelong Burning in ICI-CCN sat with me for a morning coffee and we chatted and exchanged. Also Anne made me feel very welcome, I appreciated it. On the weekend I did trips with Lucia in the city. The light in Montpellier was so soft, a humbling, gentle softness that laid on the buildings and structure.



On the way to the theatre in Nimes, to a show by Emmanuelle Huynh "Formations".

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Reflection

I am very grateful for having had the opportunity to be part in the workshop of Martine and Theo, learning, discussing and being with the students and staff of ICI-CCN. Looking back at the time there I feel I could dive into thinking about composition in a very concentrated way, having the conversation and discussion to reflect, look, feel, hear, consider deeply. On the right you see my shadow on the airport floor, leaving ephemeral shapes like memories.



Thank you!

I feel like I received a gift! Thanks for that to Lifelong Burning, DanceWeb, ICI-CCN, Martine and Theo and the students of exerce. Special thanks to Anne Bautz and Hanna Bauer for the communication and organization. Merci beaucoup!