

ARTEZ MASTER OF CHOREOGRAPHY DANCE UNLIMITED (ARNHEM, NL) AT HZT BERLIN UFERSTUDIOS / STUDIO 8 / JULY 14TH 20h / JULY 16TH 14H

As part of an ongoing exchange between the HZT MA SODA program and the ArtEZ Master of Choreography, Dance Unlimited (Arnhem, NL), Julian Barnett (USA), Emilie Gallier (FR), and Tomaz Simatovic (SI) shed light on their current choreographic research.

Taking shape as a platform for experimentation, they will share their current investigations, obsessions, and manifestations at the Uferstudios. Witness why the ArtEZ MA is a network for international professionals widening the global potential of dance and choreography.

ArtEZ Master of Choreography, Dance Unlimited, is a 2 year full-time (though partially residential) practice-led research master study in choreography.
>> www.artez.nl >> www.danceunlimited.wordpress.com



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HUMAN

physical experiment
by Julian Barnett, 10 min

HUMAN is a study of the amplified body. Arms are limitless and voice is eternal in an environment that is defined by continuous response. Sonic waves are created from bodies of thought and emotion, rippling back in to trigger a unique type of articulation, one filled with alertness and exploration.

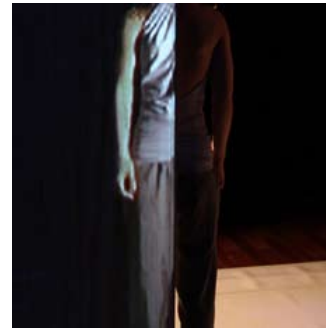
One third science fiction, and two third's acapella, *human* extends the limitations of the flesh and bones to touch layer after layer of sonic presence.

With the immeasurable help from technological aid, not unlike the microphone and loop machine used in this performance, amplification can become a type of extension and a way of becoming larger. How does this change the materiality of who we are and what it means to be *human*? If the machine extends our arms, how much machine have we become?

human is essentially a short physical experiment, extracted from a larger solo work Echologue, and is triggered by the resonance of my first year of choreographic research. Ultimately, *human* will be a fully independent work, utilizing the foundational element of acousmatic sound, as a way of opening up what French film sound theorist Michel Chion, calls 'visualised sound'. *human* embraces the clear association of a sound with a specific source from the onset, yet strives to open new worlds of perceiving the subject, the environment and the essence of being human.

Choreography and Performance by Julian Barnett
Support provided by ArtEZ (NL) and DanceHouse (IR)
Special thanks to Valasia Simeon, Tomaz Simatovic, Emilie Gallier and Joao da Silva

Julian Barnett creates dances about people. With a strong foundation as a musician, his works usually involve live music and currently investigate the spectrum of experience when the performer is both the source of the sound and the source of the movement. Born in Tokyo, Japan and raised in California where he grew up break dancing, Julian studied dance, music and film at New York University's Tisch School of the Arts. He currently navigates between New York and Europe as a choreographer, performer and teacher. Say hello at: julianbarnett.com



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DORSAL

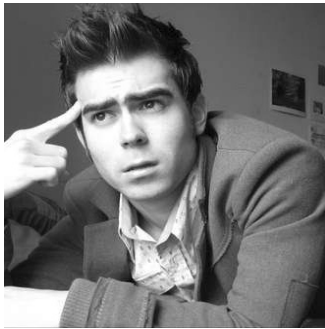
lecture/performance
by Emilie Gallier, 20 min

The **DORSAL** posture shifts the attention from the front to the back, the out of sight. Without erasing the front, but rather in relation to it, the back triggers double-concentration – like the rays of a lighthouse, attention is distributed to opposite directions. Double-concentration generates the turn, a dynamic for change. How would the approach from unforeseen angles inform our knowledge of performance? How to transform the matter of performance through the dorsal perspective?

Emilie Gallier will present a lecture/performance, during which she will unfold three scores and draw their prints. Her textual score will intermingle with the kinetic score of Tomaž Simatovič who probes the dance material of her choreographic experiment 'The dorsal chance', and with the video-projection. In a move to acknowledge what is already there, at the back, one slows down: take the time for a glimpse of double-concentration.

Emilie Gallier undertakes her research within the MA in Choreography of ArtEZ (Arnhem, NL). Choreographer, researcher, and director of the PØST Cie (www.post-cie.com), she confirmed her stance to look differently at performance ('from the back') as she took part in 'Transforme' in the PRCC (Program for Research and Creation in Choreography, Royaumont) directed by Myriam Gourfink. She studied Laban cinematography with Noëlle Simonet at the Conservatoire de Paris, and immediately probed the limits of the system, looking at it and using it differently.

Her work (presented in Norway, France, Luxembourg, and Netherlands) probes ways to expand boundaries by using scores, senses, audience participation, and collaboration. She creates minimalistic and intimate pieces, in a form that requires an active contemplation from the audience, an invitation to decipher, perceive, and receive.



AND THE NIGHT KEEPS US CALM

performance
by Tomaž Simatovič, 30 min

“What do you think about doing something together?” Julian proposed. After two months we initiated this vibe and created a space for common contemplation leading towards a possible unification of artistic interests. Now I still have no clue about what exactly has been done, but surely it resonates in the way we both are going to perceive the development of our research from now on.

Julian is a wonderful and thoughtful performer, open to explore deeper spaces that make him feel and be felt; spaces that make him see and be seen. He envelops realities that are close to fantasies and imagination, unfolding a world for sharp decisions that open an astute communication between the maker and the doer; between the source and the fragile outcome. Julian's generosity to provide images gives room to digest his offering and back it up with an inspiring mode, full of surprising details. Details are the elements that start articulating the position of this work, becoming an almost addictive fascination for actions that are deeply personal.

Both artistic perspectives, Julian's and mine, are the invisible protagonists here. We mutually share the same space and time, creating a piece of choreography, where confusion and discrepancy between work and emotion is a necessity. We went through a period of total isolation in order to embrace a higher force of unification with one's own mind and soul. We welcomed emotions to the rigid surface of social superficiality.

This piece of choreography touches bits of Johnny Cash's life. Cash was a unique artist who was torn between social appearance and his artistic source. He initiated a clear gap in the history of popular music, specifically by embracing the poetry of rock and roll, folk and country music with a directness of a subject. In the way poetry of the 'prohibited' turned out to have a rightful place in his lyrics, Cash created a way for the 'cursed' to pop out on the surface, and ushered a way for controversial language to sneak into popular music. He was a man, who in a fancy suit and a fashionable hairdo, willingly sang about murder, sin and booze in total contradiction to the world of the 'sweet' sixties, where perfection dealt with a diabetic-like pop-poetry of sugar, candy girls and honey. It was this world where rock and roll propagated love without scrutiny, whereas Cash portrayed a new-age gospel grit and tone. He was in many ways, a 'preacher' of reality.

Although fifty decades have passed since Cash's glory days, but I felt that my colleague Julian, was somehow connected to Cash himself. I know Julian well enough to trust my intuition that he could portray a personality and embody a performance that is sinking in the expression of the tragic, dramatic and comic. This is how I saw Johnny Cash and Julian magically shared the same feelings.

He is a man with a need to express himself widely. He needs challenges. Here, I could be talking about both of them; nevertheless I could hear only Julian while listening to records of Cash. Julian had expressed himself loudly in one of our evening meetings at his place, and then at my place while biting at a cheese snack and having a beer. We immersed ourselves in the music.

What you are about to see is an attempt to build a portrait of a man in his isolation, when the ephemerality of his researches, whether personal or artistic, ideally evokes hope and yearnings towards a better understanding of one self. And here I wonder further: does art have something to do with the personal? And if yes, how much of it becomes 'food' for the observer to digest, identify and feel? How much can he touch you and be touched by his own reality?

Choreography and Direction: Tomaž Simatovič

Performance: Julian Barnett

Music: Charlotte and the Co-Stars

Special Thanks to: Julian Barnett, Johnny Cash, Valasia Simeon, Emilie Gallier for their contribution and feedback

I, Tomaž Simatovič, was born in Slovenia and studied dance performance at SEAD Salzburg. Ten years ago I stepped into the field of the "performed". As a professional I danced with various international artists, performed for theaters and companies. As fantasies started to extend and ideas to mature, I began to give space and time for them to develop, and intuitively moved towards choreography. The work that I curiously created has performed in Austria, Germany, Slovenia, Italy and The Netherlands. With a specificity of precision my choreographic voice predominantly explores the physicality of imagination. Tensions between improvisation and composition, playfulness, the absurd with dips of the comic and dramatic, are fields of inquiry that as tools help to support the specificity of my art. I am professionally based in Salzburg as a tanz_house member, and as faculty for dance education at Carl-Orff-Institute. Currently I do my best at ArtEZ MA program in Choreography where I am developing methodological structures of image-work and inhibition of the inhabited.