

Artist Residency in K3 Centrum für Choreographie - Hamburg

| 3L | trio piece

with and by Lola Atger, Joséphine Auffray, Claire Crescini
concept and choreography Laura Gary

episode #1: Hamburg
3rd to 9th of July 2023
in residence with Claire



Credits photo: Filippo Michelangelo Ceredi



Dieses Projekt wird gefördert von der Beauftragten der Bundesregierung für Kultur und Medien über das Programm „Verbindungen fördern“ des Bundesverbands Freie Darstellende Künste e.V.

Initial description of the artistic project during the residency

This residency is a research for the 2nd part of the trilogy **Piel Ensemble**.

|Pi| solo piece is the first part, a pixel, **|3L| trio piece** is the second part, a trio with Lola Atger, Joséphine Auffray and Clara Crescini. Lola is based in la Drôme in France, she will perform outdoor in a video performance. Lola and Joséphine weren't part of this residency.

The working process is based on improvisation work with somatic guidelines in order to find spontaneous choreographies of each performer, to highlight their potential meaning from a somatic, genealogical and spiritual point of view and finally make a poetic piece out of it. During this initial research we started the process following Barbara Dilley's practical manual called "Solo Scores" and I accompanied Claire daily with somatic and bodily explorations.

Motivation for participating in a residency of the alliance **Tanz weit Draußen**

I intend to develop most of my projects in Brandenburg, which is the epicentre of my artistic inspirations and fulfils my organic needs, family and spiritual interests.

Having the opportunity of getting a residence with Tanz weit Draußen, and especially for this call for residences in Hamburg, will allow me to develop my artistic network and connexions, for sustainability. My wish is to develop my projects even closer to my area, Oberhavel landkreis, and ease access to contemporary dance to grow there. I am as well fully implicated in the TanzInitiative Brandenburg core group and contribute to topics around Communication and Education. I wish for the research in this project to be able to present it in my area, and to extend with participative projects around somatic and improvisation practices.

Course of the residency week ([please see our daily reels on my Instagram channel](#))

- Monday 3.07.: LANDING & ORGANISATION
- Tuesday 4.07.: OPENING DAY
- Wednesday 5.07.: FOLLOWING DAY
- Thursday 6.07.: BODY DAY
- Friday 7.07.: SPEECH DAY

- Saturday 8.07.: MIND DAY
- Sunday 9.08.: CLOSING DAY

Structure of each days (from 4.07. until 8.07.)

- 30 to 45 minutes diving into the studio in full silence: taking a nap, resting, stretching and warming up
- Sharings around the topic of the day
- Practice directly related to the previous sharing, either somatic explorations, bodily practices
- Co-Building of the scores of the day
- Solo improvisation 1 hour
- 10 min direct feedback from Claire (audio recorded)

Monday 3.07.: LANDING & ORGANISATION | DAY 1 |

Sharings around the topic of the day:

Landing in K3, building a week map and schedule of the week

Women/witches/being or not being a mother are topics we addressed that will be part of the week

Improvisation practice of the day:

Laura was in the room filming sometimes, Claire was dancing inside and outside of the studio

What has been addressed:

- staring from backward
- Vegetation element already appearing
- Taking care/pleasure of feeling our body
- Feminine circles
- Slow movements

Tuesday 4.07.: OPENING DAY | DAY 2 |

Sharings around the topic of the day:

We arrived and shared time with other artists listening to Trinidad Martinez and her work with refugees.

Introduction of the book and practices of Barbara Dilley:

<https://contactquarterly.com/contact-editions/index.php#book=this-very-moment>

Introduction to the 5 Eyes Practice:

Five Eye Practices

Closed eyes:
internal seeing; rest; refresh

Peripheral seeing:
soft focus; seeing from
the corner of the eyes

Infant eyes:
seeing before naming

Looking between things:
the "space" between;
negative space

Direct looking:
investigate;
study;
absorb

>> I also introduced a 6th eye practice: **Looking from outside**

Introduction to the solo scores concept of Barbara Dilley, that will be used the all week, simple scores instruction and speaking loud "Beginning, Middle, End" for each score as exercising to structure the moment.

Improvisation practice of the day:

Laura filmed the complete hour, Claire was dancing inside and outside of the studio.

What has been adressed:

- Giving & receiving, receiving & giving
- Simplicity of making things happen
- Claire: "It is better that I talk when people ask me to do so, otherwise I think that people see my energy as arrogant"
- Circle facilitation
- Making space for listening
- Movement is another realm of communication

Wednesday 5.07.: FOLLOWING DAY | DAY 3 |

Visiting St Pauli, very windy day.

Diving into the work of Trinidad Martinez: dance class with kids and dance class with women, gathering and sharing time around soup and snacks afterwards.



Thursday 6.07.: BODY DAY | DAY 4 |

Sharings around the topic of the day:

Touch awakening practice given by Claire after the silence

Claire shared her references and inspirations, since her childhood of dance until now:

Beginning:



Middle:



Now:



Improvisation practice of the day:

This time Claire was alone in the studio with the camera, and this until the end of the week.

Enriched from the sharing time with refugees the day before and from the physical resources brought by Claire, we built 3 scores useful for the improvisation hour:

Solo score for Claire by Claire:

- Direct looking

- Falling (Play-Fight method)
- Diagonal back and forth through the space

Solo score for Claire by Laura:

- Fighting Monkey inspiration
- Be like in a squared ring
- Closed Eyes

Solo score for Claire by Claire and Laura:

- Infant Vision
- Moving into the stairs
- Light, Sharp, Precise (Rosas inspiration)

Friday 7.07.: SPEECH DAY | DAY 5 |

Sharings around the topic of the day:

Claire was asked to share texts, teaching, or oral informations that she likes and inspired by, result was:

- A writer from her early age: **Alda Merini** >> Claire will share a book from her, for sharing to the all trio team.

- A poem:

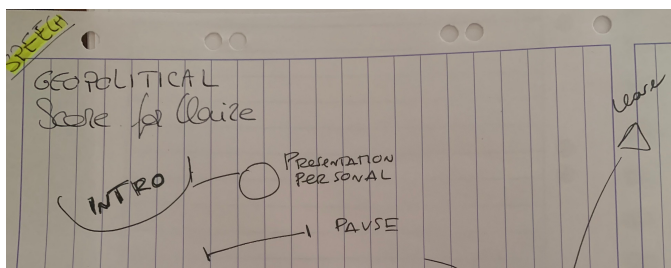
Poesie scelte: EUGENIO MONTALE, *Satura 1962-70* (Milano, Mondadori 1971).

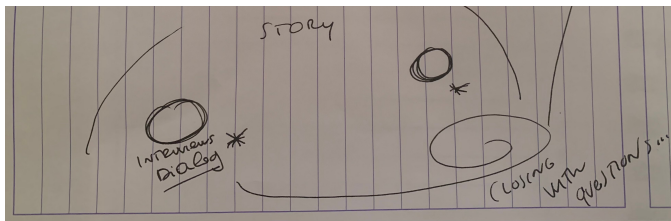
Ho sceso, dandoti il braccio, almeno un milione di scale
 e ora che non ci sei è il vuoto ad ogni gradino.
 Anche così è stato breve il nostro lungo viaggio.
 Il mio dura tuttora, nè più mi occorrono
 le coincidenze, le prenotazioni,
 le trappole, gli scorni di chi crede
 che la realtà sia quella che si vede.

Ho sceso milioni di scale dandoti il braccio
 non già perché con quattr'occhi forse si vede di più.
 Con te le ho scese perché sapevo che di noi due
 le sole vere pupille, sebbene tanto offuscate,
 erano le tue.

- A writer about meditation and spirituality: Chandra Livia Candiani and her book "Il silenzio è cost viva", no translation available

- A series of geopolitical podcasts in italian called "International", this brought us to write a dramaturgic score connected to the way these podcast are built:





Improvisation practice of the day:

Claire was mainly asked to use the scores from Day 4 and 5, and to follow her flow.

After the improvisation Claire shared that she found some patterns already from her performative habits: she often uses a chair, yoga is the place where she finds the void and she always wanted to dance in couple.

Saturday 8.08.: SHARING & MIND DAY | DAY 6 |

Feedbacks about the sharing time at with the two other residency groups:

I felt the sharing was a very good practice for both Claire and my processes into the research. A challenge was how to show a practice, ongoing research not based into the form of a piece. The piece itself couldn't start before I have met all performers and go through the research solo week. Therefore, how to show a practice, and make it works as a practice in front of an audience.

For Claire, difficulty was in the very cut and shorten steps (silence, introduction of a score, improvisation), I also took the opportunity to surprise her with indications and rules that were new, or which needed to be different in the context of a "showing", for ex how became responsible of the sound, she was always in charge during the daily hour meditation.

Sharings around the topic of the day:

Claire was asked to share anything that could related to the world Mind.

For her, when she thinks about mind, she thinks about the brain, and become curious to know how the brain is made of.

Also association with extra power or telepathy could be associated to mind for her.

More spiritually speaking, mind connects to her crown chakra, and connexion to her higher self. We had then a long conversation about finding our spiritual way, making choices in life and following the ways that inspires us.

Improvisation practice of the day:

I decided to leave space to Claire, therefore gave her freedom to build her own score, these questions have been written on post-its before Claire started the session, so that she could on her own time read them and incorporate into her improvisation session:

- What is the emotional state of the day?
- What help in your movement exploration?
- Pathways to be able to realise your score?
- What is your most important need right now?

Sunday 9.08.: CLOSING DAY | DAY 7 |

As gift and common interest we moved while listening a podcast in which my main Body-Mind Centering® teacher Friederike Tröscher is interviewed about "Creative energy, yielding and opening relationships", a way to bridge to this solo week dedicated to Claire, to the next time we will meet again, when Claire won't be alone anymore but with Joséphine and/or Lola.

We then watched together a improv from the week, one that Claire chose, also a way for letting Claire allowing me to use the 5 hours of improvisation we gathered during the week.

CONCLUSIONS and OPENINGS

At the end in this process, I didn't see much Claire dancing, it will be in later phase while watching videos, then the process in connexion with Joséphine and Lola will be live.

Next steps to this research will obviously to share a residency week based on solo scores with Joséphine, and then with Lola. The next residencies will have the same structure BODY/SPEECH/MIND sharing, as well as the solo scores practices of Barbara Dilley, and ending the day with one hour improvisation. All the rest will be built around the performers needs and echos from what they bring into the process.

After these residencies on one to one, I aim to build connexions, between Claire and Joséphine, because they will at the end dance together, and spend time in France with Lola to build together her video performances.

To be continued, I am looking for other residency opportunities, and would be happy to bridge with the first part of this trilogy process (| Pi | solo piece).

Josephine Auffray:



Lola Atger:

