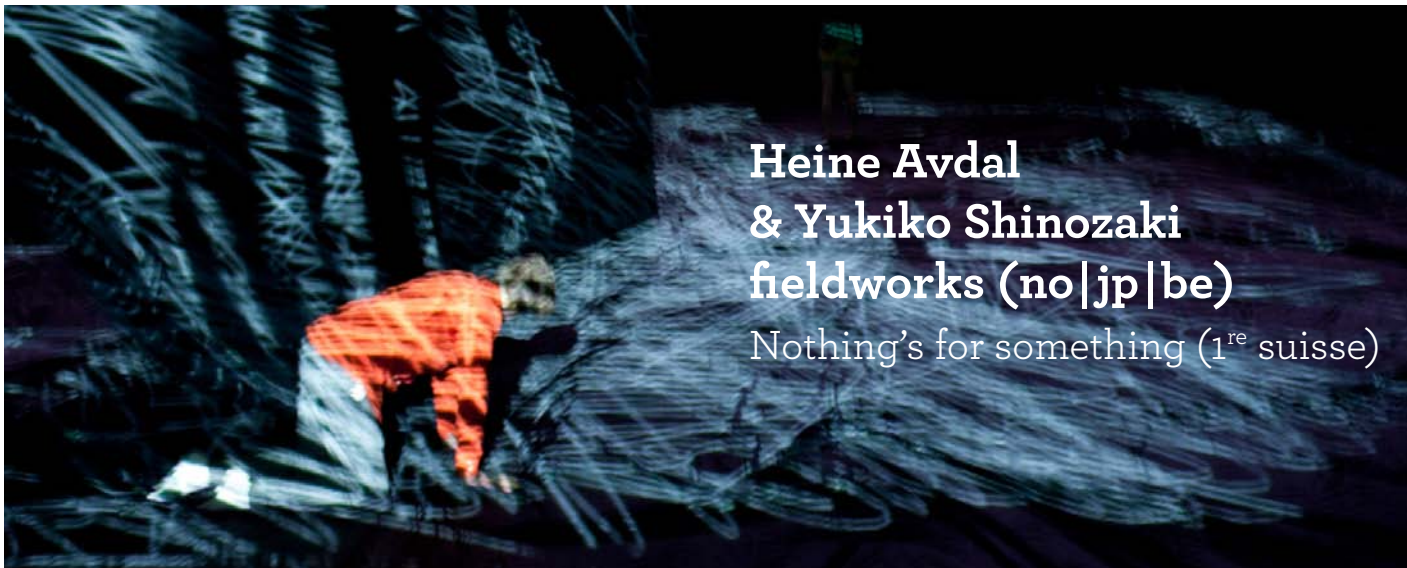


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far° festival
des arts vivants
Nyon
13-23 août 2014
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Heine Avdal & Yukiko Shinozaki / fieldworks (no|jp|be)

Nothing's for something (1re suisse)



Heine Avdal & Yukiko Shinozaki fieldworks (no|jp|be) Nothing's for something (1^{re} suisse)

● 18

lun | 21:00

● 19

mar | 21:00

durée 70'

usine à gaz 1 rue César Soulié | Nyon

• repères biographiques

Au cours des dernières années, Heine Avdal et Yukiko Shinozaki ont créé différents projets sous le nom fieldworks : un petit nombre de spectateurs sont emmenés dans un lieu quelconque – un bureau ou une chambre d'hôtel – qui semble parfaitement normal de prime abord, mais où apparaissent de petits décalages avec la réalité. Si ces *Field Works* étaient de petites excursions vers d'autres lieux dans la société, nothing's for something se concentre sur le monde des créateurs eux-mêmes : le théâtre. Tant Avdal que Shinozaki sont danseurs de formation. Après avoir accordé dans leurs œuvres précédentes une grande attention à l'espace et à la relation entre performeurs et spectateurs, ils souhaitent revenir à l'exploration du (propre) corps. *Nothing's for something* est donc un moment d'interrogation de leurs propres points de départ, de « l'originalité » - si tant est qu'elle existe - de leurs propres mouvements et motifs, du prolongement de leurs précédentes créations sur ce qu'ils tentent de mettre en place aujourd'hui. Cela implique en outre le défi de transférer leurs expériences des publics très restreints vers un public plus nombreux et d'ainsi les mettre à l'épreuve des codes d'un lieu de théâtre « normal ».

field-works.be

« Le propre du visible est d'être superficie d'une profondeur inépuisable » (Maurice Merleau-Ponty). Forts de ce constat, Heine Avdal et Yukiko Shinozaki explorent le revers du monde tel qu'il nous apparaît et se servent du théâtre pour y divulguer leurs observations. Dès lors, tout est possible et ces deux experts en songes nous plongent dans un état semi-conscient où toute manifestation se mue en acte poétique. Leurs sources d'inspiration sont Paul Klee, qui peignait en dansant, Rainer Maria Rilke, le perfectionniste de la forme et de la méthode, et Georges Perec, l'expert du quotidien. De leurs aînés, ils retiennent une idée essentielle qu'ils nous chuchotent : l'art est une force révélatrice de réalités plus latentes.

• conception : Heine Avdal, Yukiko Shinozaki | interprétation : Heine Avdal, Taka Shamoto, Yukiko Shinozaki, Oleg Soulimenko, Ingrid Haakstad, Ondrej Vidlar | son : Fabrice Moinet, Johann Loiseau | lumière : Hans Meijer | conception graphique : Brynjar Åbel Bandlien, Christelle Fillod | dramaturgie : Marianne Van Kerkhoven | musique : The Blue Danube – Johann Strauss • production : fieldworks vzw, Heine Avdal | co-production : Kaaithheater Bruxelles, APAP Network, Kunstencentrum Buda Courtai, BIT-Teatergarasjen Bergen, STUK Louvain | soutiens : WP Zimmer Antwerp, Netwerk Aalst, Vooruit Ghent, MDT Stockholm, Black Box Teater Oslo, Teaterhuset Avantgarden Trondheim, INKONST Malmø, Vlaamse Gemeenschap, Vlaamse Gemeenschapscommissie, Norsk Kulturråd, Fond For Lyd og Bilde, Fond for Utøvende Kunstnere



bienvenue à ce que vous croyez voir

lun 18 août 20:30

Note d'intention

fieldworks is the organization that creates, produces, distributes and promotes the artistic work of Heine Avdal and Yukiko Shinozaki.

Heine Avdal and Yukiko Shinozaki's work is concerned with "performativity" and allows for an open interpretation of movement as a heterogeneous combination of a variety of media. Consequently, the artists draw on a broad range of disciplines and expertise: performance, dance, visual arts, video, music, technology, They collaborate with various artists, who each contribute concepts and ideas to the artistic process, using their own individual approach and medium of choice.

Every performance plays on the tension and contrast between the body and objects, the body and the mind, fact and fiction/representation, the tangible and the invisible, the organic and the artificial, Recurrent themes in *fieldworks*' productions include the relationship between performer and spectator, the non-hierarchical approach to the various elements of a performance, and the exploration of both theatrical and non-theatrical environments.

fieldworks is the successor to *deepblue*, the collective in which Heine Avdal and Yukiko Shinozaki, along with sound artist Christoph De Boeck, have realized their projects between 2002 and 2012. The organization is based in Brussels, Belgium.

Lien vidéo

Extrait de *Nothing's for something* : <https://vimeo.com/71011855>

• *Nothing's for Something* Mutations from Dance to Performing Art

By Nelida Nassar, April 26th, 2014 | artandculturetoday.wordpress.com

Nothing's for Something is an invitation to a journey through three different transitions from one 'state of being' to another. The performance begins as in classic dramaturgy with a frontal distribution on the stage, each side of which is divided into two rows, where curtains are held by four black helium- filled balloons. Another cluster of balloons appears in the center of the stage. The back curtain is also held up by twenty-four balloons. The floor is covered with a black cloth, further unifying the space. The first act opens with Johann Strauss, Jr's Blue Danube Waltz, celebrated music that was composed specifically for dance.

Borrowing from the vocabulary of contemporary dance as well as from traditional repertory, the 2 male and 2 female performers lay on the floor encircled by the side-stage curtains/balloons. Rarely seen, the dancers activate and move the props with their arms and bodies, creating images which are beautiful and fluid but also powerful. One of the dancers re-positions the five sets of curtains/balloons in the aisles, thereby bringing the audience on stage. Triggered by computer-generated sensors, the floor's fabric begins its own transformation into smooth sinusoidal waves. It is followed by the projection of the dancers' silhouettes and by quick drawing marks reminiscent of Paul Klee. It is as if the floor's cloth is scratched and the images are transferred onto its surface, making what is underneath visible and summoning it to life. The fabric levitates, and by now the drawings are moving vertically, flying bit by bit fly over the stage and over the audience to mysteriously disappear.

As the second transition proceeds, the dancers' movements are deconstructed. The dance is punctuated by Fabrice Moinet and Johann Loiseau's improvised music, composed of abstract, acoustic and concrete sounds – in fact, the noise generated by the audience as it enters the space. The music is gradually amplified without beat but with added rhythm. Here, Heine Avdal's choreography objectifies the performers with clever on/off glimmers of light. The bodies are perceived moving gracefully in the dark, but when the light flickers they quiver and then become immobilized objects as if they were sculptures being chiseled at.

The first two transitions reveal what is behind the body and the body itself, thus altering and transforming dance first to movement then to object. The final transition produces a transformation into light and sound. A single white balloon attached to two propellers appears on stage attached to a sound sensor allowing Moinet's breathing to be heard during the performance. This moment is full of poetry and lyricism. The floating balloon is soon followed by another one with a ticking clock sound, then another, until a total of nine white balloons has been reached. Simultaneously, a light projection of the city of Beirut in outline appears on the back wall of the stage; fragments of it are reflected on the surface of several of the balloons. It is accompanied by city sounds: a car honking and a muezzin calling to prayer. Maintaining the deconstructed moments and the piece's fluidity and ethereal feel, the balloons keep floating long after the audience has left the theatre. The dancers never come on stage for a final bow.

Heine Adval and his group conduct their insatiable research into the expressive potential of new media, opening the way to further intersections and possibilities: through dialogues between dancers. Each performance seems to be richer than the earlier ones. But that is not all. The production is bound by an intense relationship to the particular characteristics of each performance space, making the most of the fact that no two cities or theatres are identical. The journey into the universes of dance and humanity is memorable.

The encounter with the dance in *Nothing's for Something* is never simply an opportunity to explore the genre as such. It is also an access point, a stimulus to experience – through the balloons, the movement, the improvised music, the importation of the city's outline and sounds – the entire world that is alive around it. Based on the intersection of worlds and languages, it encompasses movement, sound, improvisation, video and light projections bringing to life combinations and contrasts never seen before, to yield an ethereal yet sensuous experience. In sum, this cluster of dance transitions is transformed into performance art – to the evident delight of all those who were fortunate enough to be in the audience.

- *Dancing Drapery*

By Amund Grimstad, September 12th, 2012

Translation of Norwegian newspaper by Anne Lande Peters

Everything is movement, and the objects are only illusions on the retina. Or...?

It is not often I let myself be seduced to such a great degree as I was in this unusually beautiful, extraordinary and thoughtprovoking production by Heine Avdal and Yukiko Shinozaki. Their keyword is to make visible what is invisible. Traces can have many forms, some are erased at once, some last close to an eternity and some are visible through their own absence. Is this too complicated to understand? No, not after having seen this Brussels-based company's playful, poetic and quite so philosophic performance – a visual gift to the audience.

It starts with an ordinary scene where all the curtains are down. It is a little peculiar maybe, that the curtains are hanging from big gray helium balloons up under the lighting-bridge, but except for that, all is normal. We wait for the curtains to be lifted. Then, as the ultimate Viennese waltz "An der Schönen Blauen Donau", is heard over the speakers, carefully, very carefully, the curtains, or rather the draperies start to dance. Yes, you may believe it or not, but they are waltzing! It is magical and unbelievably beautiful. But what is hiding behind? What is it we do not see? After a while, and quite gradually, human limbs come into view before all the draperies slowly disappear, and we are left with very visible draperydrivers who in movement and in dance transfer themselves smoothly through a slow strobolandscape. Then, just as smooth and as carefully, projections of simple-line-drawings appear; a projection of a citylandscape, and more importantly, outlines or imprints of the people who gradually disappear from stage. Personally I had the association with the painted outlines one often sees in cities, which shows where something criminal or violent has taken place. It all became a bit creepy.

But then Avdal and Shinozaki take us back to the poetry. To the sounds of birdcries and big-city-noises, nine white balloons, lit-up and about a meter in size, dance through the stage and the hall, right above our heads, controlled by ingenious electronics and almost invisible propellas. I sink back into the chair and want this to last for ever. Am I seeing what I am seeing? And is this reality? Avdal and Shinozaki have recreated the wonderment of childhood and asked me quite a many existential questions. And that without saying a word.