

OCTAVE, DANCE WITH ME

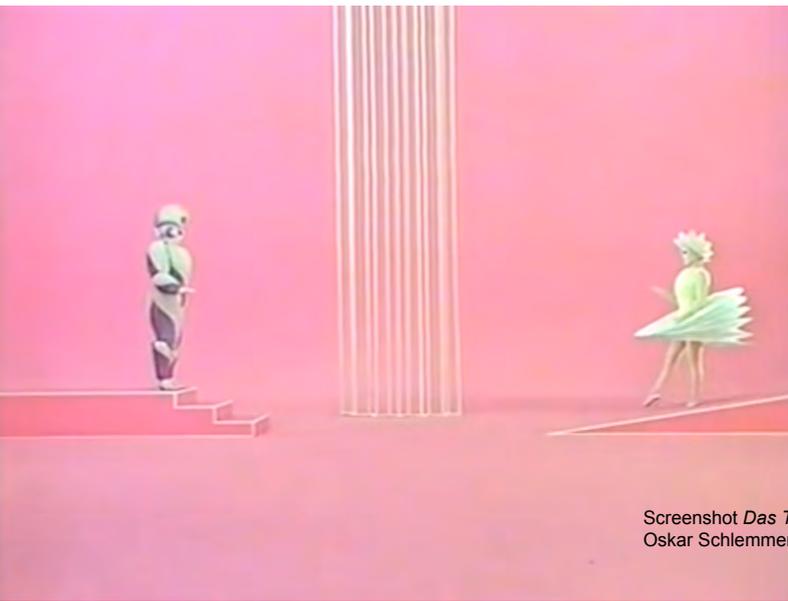
**A PERFORMATIVE READING - 27 APRIL 2016
CAMILLE TSVETOUKHINE -MATADERO -EMMA**

This document is a reading aid. Please open it and read it only if you have troubles with English or with my accent. After the performance, you can keep this document, it will become an archive of what happened here today.

FIRST ACT : THE DISCOVER

(narrator's voice)

**She is at the library of
the art center of dance
in Paris, she is studying.**



Screenshot *Das Triadische Ballet*,
Oskar Schlemmer, 1922.

As the narrator said I am at the library of the National Center of Dance in Paris, more exactly in Pantin, where I'm living. I am researching on Oskar Schlemmer : a german painter, sculptor, designer and choreographer. He is most known to being part of Bauhaus school of Dessau. He worked on the concept of abstract theatre. Préoccupé, by the question of abstraction and choreographed sculpture, he created Tiradisches Ballet in 1922. This is a symphonic dance cut in three parts which have each one a color : yellow lemon, pink and then black. The dancer's movements were forced by the costumes. It was a real performance for them, they had to adapt their movement to the weight of suit. To construct the gestures in a given space. In *Man and art figure*, Schlemmer said that The function of a costume is not to point a character but to produce a figure, to manifest a spacial being of body. He talks about plastic spatial. It's something that really interest me. This makes me think of another artist : Heidi Bucher. Her work focuses on the question of the body's relationship to space and in the representation of movement and fluidity in sculpture. In 1972, she shot a video in 8mm, at Venice Beach, called *Bodyshells*. I really like this work and I want to share it with you. I'm sure you will see the link with Schlemmer.

Montreal catalogue,
Museum of contemporary art,
Heidi Bucher, 1971.



All this research is the starting point of something bigger for me : the discover of the Russian Ballet. This company was created by Serge Diaghilev during the first part of the twenty century. This men reinvented totally the notion of ballet. He created a total break with the classical ballet whether in dance, music, set and costumes. Diaghilev maked a strong link between art, music and dance. This is precisely what interests me here. At first, he wanted import the slavic culture in Occident by collaborating with musicians and artists from Russia : Stravinsky, Prokofiev, Bakst, Gontcharova. Then, he decided to invite avant-garde artist as Cocteau, Picasso, Matisse, De Chirico, Coco Chanel etc... Russian ballet inspired by the oriental culture, the russian folklorism than the futurism.

Since, I have read many articles, books at this subject. There is a vast iconography around Russian Ballet. But I am always surprised by this archives. There is a lot of stories about Diaghilev, his life and his particular relationship to Nijinsky, one of the dancers. There is also testimony about the bad reception of the show, at first it was too inovative but then it was great success. But I find something very strange in these documents. The presence of dance and movements have disappear and we acced to the ballet with a indirect way. Indeed, every photographs, every exhibitions, every books are always about these collaborations. In November, I went to the museum of dance in Stockholm. They acquired many of the costumes of russian ballet in their permanent collection. Unfortunetaly only few of them were presented, some clothings, hats and accessories were locked in boxes, as if they are just coming from a cargo. They were floating like ghost in their boxes, alone in the museum. Are they now soft sculptures? A plastic spatial ? But thankfully they produced a magnificent book where we discover all the costumes. Sorry I couldn't bring here, it is to big and heavy... In many books, there is also black and white photographs where we see the dancers posing in front of a

neutral background. I choose few of them from the Cleopatra show, in 1909 then in 1918. These pictures are very interresting for their nature and construction, out of context we don't know if this is from a theatre piece, a fashion shoot, an art performance or from something else. Here, the costumes have been made by Leon Bakst. He used new textiles and new colors. Mikhail Fokine and Vera Fokina, the dancers are like!pantomime. As I said before the gesture is suggered but not really present. In these picture, Sonia Delaunay has realised the costumes. These costumes evoke an exotic universe. We are very far from the white tutu and dance slipper. For the communication of the show, they used this pictures or drawings made by the artists. What is significant here is the contemporaneity of this project. Russian Ballet have always been a source of inspiration for a lot of artists and stylist, for exemple Yves Saint Laurent made an entire collection about this in 1976. The ballet are still replay and rethink by the most influence choreographer as Maurice Béjart or Benjamin Millepied in France where he invited Buren to make the set. I discover Russian ballet by an indirect way, not for the dance but for everything around this.

Now back to the present and let speak about my artistic project. I'm not a dancer neither a choreographer, what I want to use this iconography as a tool to create my own ballet : Apogon.

En m'appuyant sur les différents types de documents, je crée alors my own methodology.

But Apogon, my contemporary ballet, exists only by the presence of objects and of the story. There will be no show, only the set, props, music, costumes and the story. It is through this way that my ballet takes shape step by step.

**SECOND ACT :
THE ENCOUNTER
WITH OCTAVE,
WELCOME TO
APOGON**

(narrator's voice)

**She is near the outdoor
pool in Apogon, she is
talking to us.**

Wellness is the optimal state of health. There are two focal concerns: the realization of the fullest potential of an individual physically, psychologically, socially, spiritually and economically, and the fulfillment of one's role expectations in the family, community, place of worship, workplace and other settings. Maintaining an optimal level of wellness is absolutely crucial to live a higher quality life. Wellness matters. Wellness matters because everything we do and every emotion we feel relates to our well-being. In turn, our well-being directly affects our actions and emotions. It's an ongoing circle. Therefore, it is important for everyone to achieve optimal wellness in order to subdue stress, reduce the risk of illness and ensure positive interactions. It's why we are here in Apogon, with Octave and the others: to relax. It is not like this others thermal baths. The water is believed to have special giving properties.



My tube of cream before the *Splash*.

The first time I met Octave he was swimming the butterfly stroke. The movement of his arms brought a lot of water around him. I liked to watch him because the gesture was rhythmic and cyclic, as clock hand. It was also the first time he spoke to me. There was a big gust of wind and my tube of cream fell into the water. He tried to grasp it but it was too late... my tube of cream becomes heavy and very big. We knew when something falling in the water there will be a transformation on it, except for our body and our swimsuit because they gave us a special soap at our arrival. Once, my socks dropped in the water and they became as hard as stone. Sometimes we have good surprises and sometimes not. Apogon's workers put a pair of ceremonial white gloves and bring the new object to « the splash room » but sometimes they just can't move the mutants objects, due to the weight, condition or heat... Once a month the team of workers did a show for us with these pieces, that's what I prefer in the program, it's so nice. That's why I said it's a different place. Finally my tube of cream stayed in the middle of the swimming pool, as a sculpture, but it's not easy to swim around. We must adapt us to the transformation of the space. We were wondering with Octave if the cream inside has also grew...

I observe Octave since arriving in Apogon. At first, he looks very sad and shy but since few weeks he is like a fish in water. He wears all the time a beige bathrobe. When we come to Apogon, we must choose a color that we kept for the rest of our stay. Each resident has a unique color for everything: towels, bathrobe, bathing cap, palms, goggles... It is much easier to find our stuff. I recently heard that beige is the new black for Spring/Summer. As you can see, I prefer the pink. Now the spectrum of colors available is very low but there are still a lot of green. We became friends since the *splash* of my tube of cream. We spoke a lot about these transformations in water. About this power... Is it possible to use it and to control it?

I heard that somebody made fallen his keys in water and they were transformed into a pile of dust. He couldn't return to his room – there isn't duplicate keys here you are the only owner of your room. The bedroom is always closed and the poor guy lost all these stuff. Imagine if his dog has stayed in the room that morning... We must be extremely careful with our stuff because we are always around the water and around the pool. We have to respect some rules: do not dive, do not play with water, especially not swallow water, etc. Everything is explained on banners which are in every entrance of swimming pools. We cannot forget it, it is as to breathe. As a safety precaution, I decided to buy a protective amulet. I always have it in my pocket. This is a small head, as a little mask, with solarium glasses. I have to buy a new one every year and return the old one so that it is burned by the sun. My only fear is to forgot about the validity of my amulet and then lost the protection. But Octave trying to count the days for me. He has a very special technical, he uses the long seaweed and braids the blades. Here, we must destroy our watches, our calendar, our schedules etc upon our arrival.. We have either no access to the news of the world. We are in a giant bubble. Apogon's workers think that it is better to lose the notion of time and so be able to have an optimal relaxation. You must think that it is very strict. This is not. This is not a therapy. Here we are free, happy, serene, placid, smug, relaxed, flash, upbeat, cheerful... Everyone takes care of others. For example, Octave like listening to music. He often goes to watch clips. Once, he told me that I absolutely have to listen to a song. He wants to share his pleasure with. It's a french musician that I really like and I just found his name: Joakim Bagheera. He lent me his helmet, we begin to dance, that's what I was listening : <https://soundcloud.com/joaquinbagheera/les-cocktails-sont-gratuits>

IT IS THE BALLET BEING WRITTEN.



This is my amulet against *Splash*.

THANK YOU FOR COMING / MUCHAS GRACIAS POR VENIR /
FOR MORE INFORMATION ON MY WORK <http://www.draw-it.fr/> + <http://www.e-m-m-a.org/>
SPECIAL THANKS TO Veronica Valentini, Gema Melger, Daniel, Joakim Bagheera, Adrien Guillet and Clothilde Morette.