

Residency at the Heidelberg Choreographisches Centrum - August 2<sup>nd</sup> to 13<sup>th</sup> 2020  
By Marion Barbeau and Simon Le Borgne – Alt. Take

Our residency took place right after lockdown. Because of the COVID crisis, this residency became the starting point of our creative process whereas we initially planned it to be the second step. However, it was 11 days of intensive and focused work thanks to the conditions offered by the Choreographisches Centrum.

We arrived as performers and directors alongside Marion Gautier de Charnacé, Clémence Gross, Antonin Monié-Cesses and Takeru Coste, longtime friends and dancers we are used to work with. We also asked Daphne Fernberger to join the team as dancer and Ulysse Zangs to come and compose the music live. Although we've known each other for a long time, it was the first time we were launching a creative process together. The relationship and mutual trust we share with each other allowed us to go further and seek for the intimacy of our personalities and thus initiate the creation of a piece which basis is the innermost beings of the performers.

The first five days were organized around improvisation exercises alone or in groups. We tried out and experimented these exercises beforehand. From the improvisations, we built up a pattern that helped us structuring and targeting what we wished to express. For the second part of the residency we were focusing on staging the piece, especially a group scene we developed around the material created during the first week. We concentrated on rhythm and space.

For this specific scene, we implemented a realistic and inspiring context : a late evening with friends. We wanted to start with a common situation from which each character's personality traits and actions would escalate and twist until they become ridiculous and irrational. In this context and with our own individual experience, we explored human relations, especially possessiveness and dependence to one another.

During the whole residency, we were thinking about adapting the choreographic material for film. It was very interesting to compare how to stage for theater and for cinema and to imagine the multiple angles and shots a camera could offer.

Ulysse Zangs live accompaniment enabled us either to emphasize our choreographic intentions or - on the contrary - to compensate with the sound environments he offered thanks to his drum set, bass guitar, synth, piano and his voice.

We wish to give our warmest thanks to the Choreographisches Centrum team. The conditions were perfect for developing our ideas.