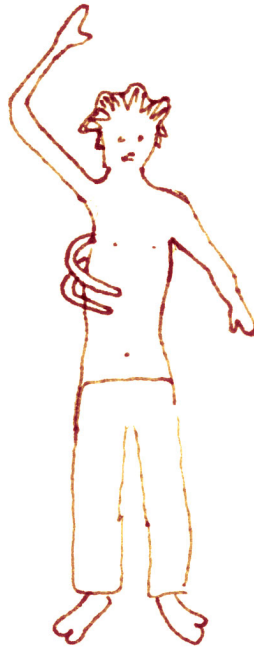


roest *()rust; ENG)*

roest is a piece that will be created for 2002 by ugo dehaes, roeland luyten and chloé dujardin.

the basic idea is to make a dance piece, performed by ugo, where roeland composes the music and chloé has more a kind of acting role. although i know that in the actual piece both roeland and chloé will have an important role, i still want to make it as if it was a solo.



in my way of working there is a big preparatory work of thinking, of creating and finding images. afterwards i have to try things out with the others, to give the material its final form, and add more material that is found by actually working on it.

the starting point/idea is to make a machine, that is able to show a body and change its shape. this machine will be manipulated by chloé.
for the image of the machine i'm inspired by some useless, fantastic machines.
(>>> see machine célibataire)

within this machine i think for exemple about an image where a person is horizontally suspended. by using cables, engines, wheels and chains the machine should be able to move the body (on command) in order to investigate until which point the human body can be twisted, bent or folded.
(>>> see coupure)

another machine that inspires me is the ikea-machine that tests the endurance of furniture, by doing over and over again the same movement on it; this principle could be applied to a living person, to investigate the limits of the human body. for how many steps are our legs designed, how many times can we bend the back before the spine is broken?

i see this machine as a framework for the whole piece, as a constant given, that allows daughter scenes to grow out of it, scenes that fit together in a very organical way.

although i would like to have the machine as an independent unit (with its own lights for exemple) the theatre space stays very important to me. i find it very important to show images in a certain space for a certain time seen from a certain angle by an audience that choses to see them and only comes for that reason to the theatre space.

another starting point for roest is the freakshow; an image i like is the combination of skin and bones. i have a funny image in my head where a person has a moving rib growing out of his chest.
(>>> see freak show)



roest versus lijfstof.

roest is for me a continuation of my work in lijfstof, in the sense that i want to continue to create images based on the human body, to transform the perception we have of it. although the images i created for lijfstof (as the boxes, the hanging stomach or the closed stomach) are very much dependent of the skin, the meat, the naked body, i would like to work now more with costumes, with fabrics. another thing i want to do now, is to make a piece that is more coherent: by working with a constant givven, the machine, and with chloé, whoes job will be to be a presentor/manipulator i hope to come to a set of images that are transforming gently one into the other, in stead of working with hard cuts as we did in lijfstof.

finally i want to stop using the 'black box'. i see roest as a white, very bright piece. something very transparent, where the proposed images don't need to be framed by very restricting lights. i would like to work with soft colours and a grey atmosphere.

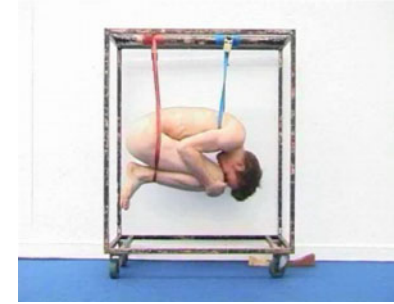
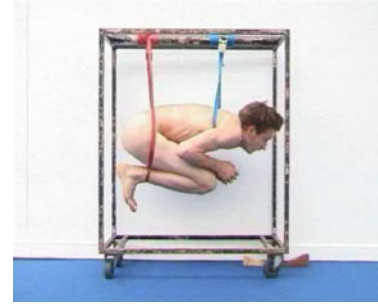
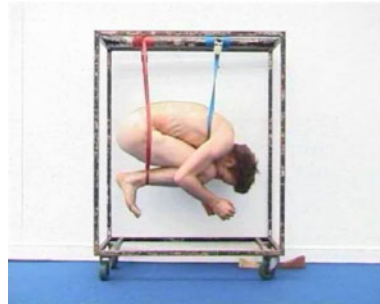
the title roest.

a title is always hard to find, and normally i prefer to give it only at the end of a creation process, when it becomes really clear what the piece actually will be about. nevertheless i chose roest (rust) because i relate it to the decay of the human body. by using the body, in everyday life, it slowly starts to be broken, to fall apart, and eventually to rot. this is a process that is going on forever, that never stops, the same as it happens with metal, once it starts to rust.

by putting my body in a machine, and allowing it to be manipulated and abused, i give in a way the illusion to fasten this process.

the music, that roeland will compose especially for roest, will amplify this feeling of decay. instead of working with (live) sounds of the body, he starts off by recording very daily sounds (breaking down a cardboard box for example), by manipulating it in his computer the sounds become something completely different, sometimes very alienated, bizarre or creepy, sometimes strikingly human. the music will serve as a support for the images, but could also suggest events (as breaking bones, rubbing skin, popping articulations,...) that in fact do not happen at all.

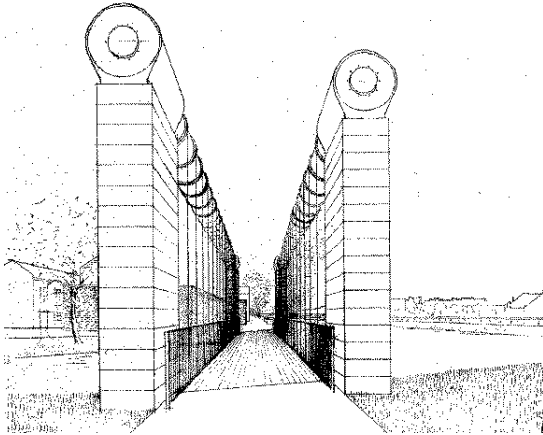




the rotterdam images.

the images that come with this page are video stills from a small video i recorded in rotterdam, and are in a way the first seeds for the piece. i hung myself in a small metal framework, in order to investigate what positions where possible for a suspended body. although i like it a lot, i don't think i want to use the same image for the show. first of all i want to work with much bigger structure in wich it is possible to stretch out or to stand up; secondly i think that because of the nude the images are too estetic, too painting-like: i am not planning to work with a naked body as a starting point, but might eventually come to it. but as an idea, the images fit to roest: a body manipulated and restricted by a machine/a metal structure in this case.

coupure for brugge 2002



beginning 2001 i was proposed by meg stuart to participate at a 'master test for young artist' organised by the vlaamse bouwmeester (an organisation that is responsible for all buildings the flemisch government builds, directed by bob van reeth).

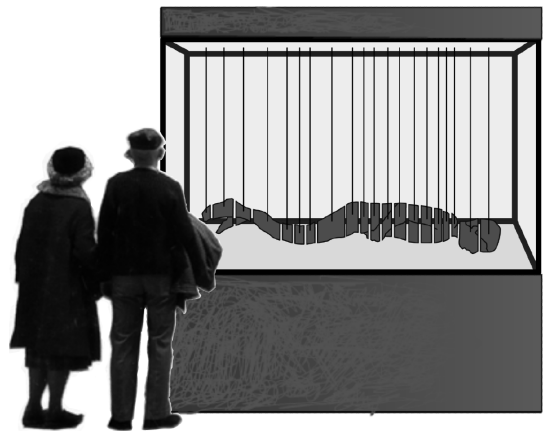
in the test 5 young artists from different disciplines were asked to propose an idea for an artwork directly connected to an architectural project that would be realised for brugge 2002, cultural capital of europe.

i chose to work around a new to be built bridge over the canal coupure, that splits up brugge in two parts. jorg konzett and his team designed a very ingenious bridge for pedestrians and bikes.

his task was to create a bridge that could allow small pleasure yachts to pass by in summer. for this he invented a new type of bridge:

he created 4 pillars (6 meters high) in traditional blue stone, on which 2 enormous metal tubes are resting. the actual bridge (in oak) is suspended by metal cables on this 2 tubes.

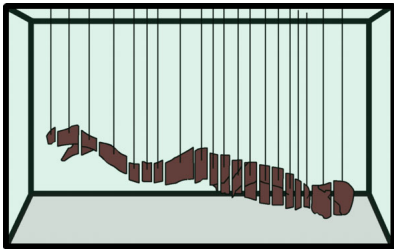
whenever the bridge has to open or close, the tubes start to turn around their own axis, shortening or lengthening the cables, and so lifting or lowering the bridge.



the actual work, coupure, consists out of a life-sized person in wood (oak) cut into 21 parts, or body discs as i call them. all the discs together represent a stretched out body, laying on its stomach. each disc is suspended by two metal cables, attached to a system of engines and tubes. when a visitor comes close to the work, the engines start to turn and the statue moves (dances) his way up. once all the way up the whole person is lowered again to its original position, ready to start all over again. this whole choreography should take about one minute 20 seconds, which is more or less the same time the bridge needs to be opened or closed.

coupure is being realised now in cooperation with de vlaamse gemeenschap, opening together with the bridge during the second half of february 2002

in my answer to this bridge i wanted to work with several elements of it. first of all i was fascinated by the movement, and as a choreographer/dancer i knew i wanted to make something that for me is very close to dance. another important element was the visual aspect of the bridge: there is the choice of the materials (stone/oak/metal), the actual shape and mechanics of the bridge that come back in my work, and the impact of the bridge on its environment: although enormous, the bridge has a very transparent and light character. finally i was also inspired by the canal itself, that was dug in the middle ages, forcing boats to pass through brugge, so that money could be asked from the traders, but also dividing a big part of brugge in two parts, forcing people to make a big detour whenever they had to pass the canal.



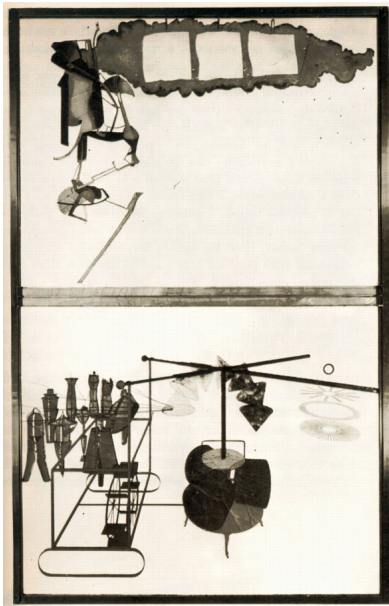
i see coupure as a work of its own, but i mention it here because it is inspired by the same basic ideas of roest. at the same time it influences my ideas for the piece. i want to work with the same idea, but the way this idea will be used is different. the biggest difference lays in the possible movements: in coupure i work with a wooden body with 20 horizontally placed articulations, for roest a human body is suspended, so the arms and legs can move independently, the back is much suppler, the whole body can be twisted much more. also the experience i get from working with some ingenieurs from the flemish government will help me in realising roest.

machine celibataire

une machine célibataire est une image fantastique qui transmet l'amour en mécanique de mort

de telles images se trouvent dans des oeuvres aussi célèbres que celles de Duchamp, Kafka, Jarry, Roussel. Mais elles ne sont perçues que comme images locales, hétérogènes, isolées et non pas comme des machines célibataires en général. (sauf pour le cas de Duchamp qui est l'inventeur particulier de ce terme).

Ce que nous proposons au contraire, c'est de dépasser cette étape inévitable et provisoire, pour visualiser ces mêmes images en tant que machines célibataires, c'est-à-dire pour apprendre à les regarder physiquement et mentalement, dans la perspective globale d'une série de machines célibataires. L'intuition doit donc jouer un rôle capital, mais non arbitraire. Pour éviter de voir des machines célibataires nulle part ou n'importe où, en vertu d'analogies fluctuantes ou de différences superficielles, il faut connaître les points de repère décisifs qui permettent de les identifier avec précision.



une machine célibataire apparaît d'abord comme une machine invraisemblable

à l'inverse des machines réelles et même de la plupart des machines imaginaires mais rationnelles et utiles comme le Nautilus de Jules Verne ou les fusées de la science-fiction, la machine célibataire apparaît d'abord comme une machine impossible, inutile, incompréhensible, délirante. Elle peut même ne pas apparaître du tout, dans la mesure où elle se confond avec le paysage qui l'entoure.

La machine célibataire n'a pas sa raison d'être en elle-même, comme machine gouvernée par les lois physiques de la mécanique et les lois sociales de l'utilité.

Cette machine est un simulacre de machine, comme on peut en voir dans les rêves, au théâtre, au cinéma ou même dans les terrains d'exercice des cosmonautes.

Gouvernée avant tout par les lois mentales de la subjectivité, la machine célibataire ne fait qu'adopter certaines figures mécaniques pour simuler certains effets mécaniques.

Mais la structure déterminante de cette machine invraisemblable se fonde sur une logique mathématique

Chaque machine célibataire est un système d'images composé de deux ensembles égaux et équivalents. Il comprend par définition deux éléments : masculin et féminin. Ces deux éléments sont à prendre comme catégories nettement définies et discernables.

L'autre ensemble est l'ensemble mécanique, composé lui aussi de deux éléments mécaniques qui correspondent respectivement aux deux éléments masculin et féminin de l'ensemble sexuel.

Cette dualité et cette correspondance apparaissent très nettement dans le grand verre de Duchamp qui situe la mariée seule en haut, tandis que la machine célibataire masculine est cantonnée seule en bas.

En général la situation est plus complexe. Il arrive souvent que l'un ou l'autre des éléments masculin ou féminin soit représenté par une pluralité de corps, de machines ou de mécanismes dont les images peuvent être très nettement définies et distinctes. (Exemples : le lit mécanique et le condamné dans la colonie pénitentiaire de Kafka ; Louise Montalescot, la pie et les mannequins mobiles dans les impressions d'Afrique de Roussel). Doit-on en conclure qu'une pluralité variable d'éléments s'impose sur le plan de l'ensemble mécanique ?

Non. Car l'ensemble sexuel constitue la structure originelle et déterminante pour l'identification des machines célibataires. C'est le dualisme des sexes qui est à l'origine de toutes les figures et significations. Si complexes qu'elles soient, les représentations mécaniques contenues dans l'ensemble mécanique se répartissent donc automatiquement dans l'un ou l'autre des deux éléments sexuels. Ces images dédoublées ou complémentaires, ne sont donc pas des éléments, mais des fractions de l'un ou l'autre élément.

Voilà pourquoi les deux ensembles sexuel et mécanique sont égaux et équivalents, parce qu'ils sont tous deux composés de deux éléments correspondants.

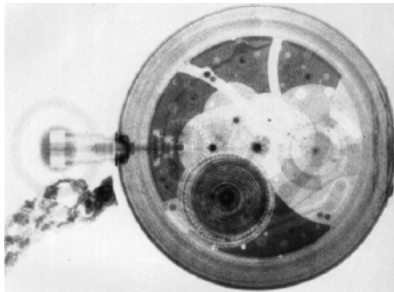
(Michel Carrouges)



so how do i understand all this?

a machine célibataire is a complicated and very intellectual concept. it is an image of a machine (visible or not) that in the first place seems to have no function or reason for existence, but it acts as a transition between love and death. it seems to be very dual: there are the male and the female aspect, plus a sexual versus mechanical aspect.

as i wrote before i want to work with a machine for roest. although the actual 'machine' isn't completely clear in my head, it is already clear that there are some parallel concepts between my machine and a machine célibataire. there is the female aspect (chloé) and the male (ugo), i really would like to work with a mechanical part (something that is able to move independently, even without any human presence on stage), and, although i'm not interested in showing sex or sexual images, i think the way chloé will deal with the machine, and eventually will abuse it has something sexual inside it.



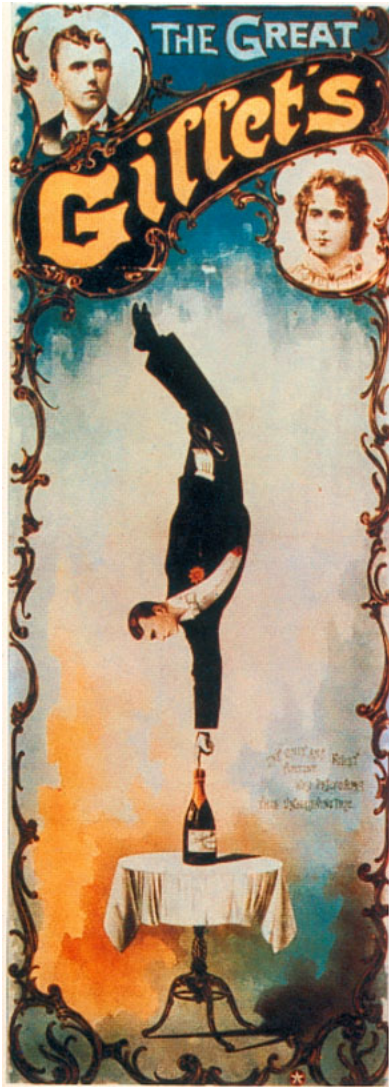
at the same time it has often a very cruel side to it, which i connect to the freak show.

i think it is also interesting to see a human body evolving to something pure mechanical, as a set of articulations that can be used for other purposes than to support and transport a human being.

i plan to work on this machine together with a technician/ingenieur for about two months at least. therefor i would like to start my rehearsals in an atelier, rather than in a dance studio. it will be important to design a machine that is easy to built up, break down and be transported.



by working with a machine, the images that will be created risk not to dance (in the traditional meaning of the word) a lot. although i am not looking for big dance movements in the first place, i do not want to exclude them from the process or the show.



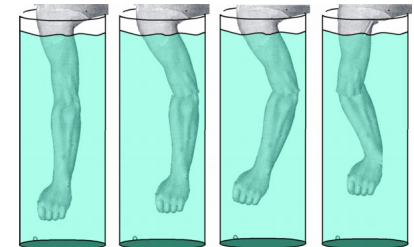
freak show

for roest i am also inspired by the concept of the freak show.

there are 2 sorts of freak shows i think about: the one where fetuses and (dead) malformed people are exhibited in glass bottles, as in a museum, and another one that's more like a show, where living people are shown with strange bodies or extraordinary skills, doing impossible things.

from the first -museum like- one i would like to keep the idea of showing strange images of the body. i like to look at the human body from a different angle than we do usually, to come to a point where the body isn't a body anymore (see: lijfstof). what is intriguing in circus side show is the way people deal with bodies (theirs or others), which results often in a very abstract image of the body.

an image i might want to work with is the image of an arm in vitro. by shifting the whole attention on to the arm, it starts to get a life of its own with possibly very weird or funny movements. by putting it in a glass tube, the whole thing can become more than a usual 'movement research' of all the possible movements of an arm. it could relate to a laboratory as if it was subject of a test, or it could relate to the idea of the freak show



the most important aspect of the freak show for me is the atmosphere and the relation to the body

from the second -showing like- one i'm most interested in the presenter. to be clear, i'm not interested in making performance art, in the sense that people show pain, suffering and blood on stage.





the presenter is always a strong character that agitates the audience, he makes them see things and makes them believe that what they see is real. he makes a big fuss about things that are, in fact, not so extraordinary.

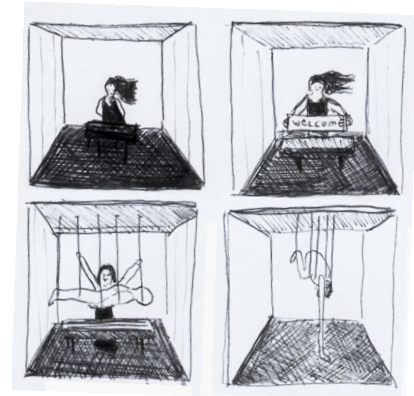
i would like to work with a presenter (chloé), but i consider not giving her a voice.

for this i would like to work with a system of subtitles, as i did in 'het gat van de deur' (summer studio's 1999).

visually it means that i want to work with a set of long panels, each containing a phrase or a part of it. by showing the panels one after the other the audience can read what the actor would be saying or thinking.

i consider always working in two languages, english and the local language.

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for me the freak show is also about sadness : this is shown very clearly in movies as the elephant man & freaks.

freak show often is also about possession: there is always a human being (sometimes not even considered as a human person) that is 'from' somebody, and thus completely dependent of the goodwill of his possessor. it makes me ask some questions: from which point can we say that somebody possesses somebody else, also in relationships, and when does anybody have the right to posses anyone else?



for roest i will be in a machine, completely dependent of the machine (and its accurateness/failure) and the goodwill of the owner/the person that is controlling it.

i would like to work with things that go wrong, on purpose or not, to see how we deal with this kind of situations: are we helping, saving our own skin, do we try to hide it, do we abuse the situation, do we try to shift it into something positif, or do we just give up?

practical information

schedule: rehearsals will take place during 2 months in an atelier in brussels. this to assure a quiet place to work on the machine and to try out some static images, without occupying a dance studio, with the risk of damaging the dance floor. a second part of the rehearsals (\pm 2 months) will be held in a dance studio. the location still has to be decided, but should be by preference in the city of the première (locations confirmed in leuven, brussels and kortrijk). the technician will be hired for a period of 2 months, one month and a half at the beginning of the process to build the machine, the rest of the time towards the end of the creation, in order to make the performance ready, and finish the light plan.

coproduction: for roest i talked with several coproducers. both stuc/klapstuk as kunstencentrum vooruit and kaaitheater reacted interested. at the start of this new season however none of them has a clear overview over their possibilities. negotiations will continue, and things should be cleared out in november this year.

shows: following showing dates are confirmed by several partners. exact dates still have to be fixed. roest will have its première in september/october 2002, the other presentations will follow immediately afterwards.

kaaitheater studio's (brussels)

stuc/klapstuk (leuven)

kunstencentrum vooruit (gent)

dans in kortrijk (kortrijk)

credits roest

a piece by : ugo dehaes

dance : ugo dehaes & chloé dujardin

music composed and realised by : roeland luyten

light en technique : arne lievens (UNDER RESTRICTION!)

photography : johan dehaes

production : kwaad bloed vzw

office : dixit vzw



ugo dehaes was born in 1977 (belgium). after finishing his high school he started to dance. besides some classical classes he took the first year mainly workshops in contemporary dance in belgium as well as abroad. during this year he was also a student at de kleine academie, a theatre school in brussels. the next year he started the dance education at parts, where he was intensively trained in contemporary and classical dance. during this time he created several small performances, in order to dance in front of a living audience. in 1998 ugo joined meg stuart's company damaged goods, with whom he created and danced appetite and highway 101. in the meantime he was also asked to perform in several small film projects and art performances. together with charlotte vanden eynde he founded kwaad bloed vzw. in 2000 they made lijfstof, a performance they showed (and are still showing) in belgium and the rest of europe. during the spring of 2001 ugo collaborated with sachiyo takahashi to make a new version of her performance 'aviation/abbreviation', in a production of troubleyn. for brugge 2002 (cultural capital of europe) he was asked to participate at a master test for young artists and he was given the title 'young flemish talent'. as a result of this a moving sculpture (coupure) designed by ugo will be built for brugge. in 2002 he will make a new performance called 'roest'.

chloé dujardin (born in liège, 1978) studied classical dance at the opera royal de wallonie. in 1997 she moved to antwerp to take classes at the stedelijk instituut voor ballet. one year later she started her higher dance education at parts in brussels. she performed her last-year-productions in several belgian theaters, in the netherlands and portugal. in 2000, after her graduation, chloé participated at 'innersections', an experimental choreographical week end directed by david hernandez in beursschouwburg. later she worked as an actress in the graduation project of ivan vrambout, student at rits. with their performance 'de roze held' they were invited for the 'jong bloed 8' festival. in spring 2001 she collaborated with sachiyo takahashi, to make a new version of her piece 'aviation/abbreviation', in a production of troubleyn. later she was asked for another acting job and a solo improvisation in the maison de la culture in namur.



Lijfstof

My body, which is visible and mobile, belongs in the world of things; it is one of them, is incorporated the fabric of the world and its cohesion is that of a thing. But because it sees and moves, it also keeps things in a circle around it, they become an annex or extension of it, nestle in its flesh, are part of its complete definition, and the world is composed of the body's substance itself. - Merleau Ponty

Lijfstof is a performance by and about bodies. It arose from the attempt to combine our bodies with objects in order to say something more about ourselves, about the body, about humans and how they live in the world and deal with it. Like a child's drawing, the performance consists of images which are created on impulse and whose import is not fixed.

Among other things, the body is reduced to a hunk of meat and canned like a thing. Only the essence remains: the body is a piece of skin covering a mass. In its complete form it comprises a trunk, a head, 2 legs and 2 arms, 10 toes and 10 fingers. This image is familiar to us. But how alien is this image really, how repulsive and yet beautiful, and how vulnerable?

We think we know the body as an instrument too, but we are not always aware of its functions and our control of them is limited. We can be endlessly surprised by our bodies. By our arms, for instance, intermediaries between ourselves and the world. They can manipulate things according to our will. But things leave their traces on our bodies as well: red lines as silent witnesses of the contact between bodies and things.

Like all things, humans are just a part of the world and their place in it is determined by sociological patterns.

They are able to communicate according to certain codes. But this self-expression always remains incomplete and open to interpretation.

Humans are invisible under their packaging, their disguise, but at the same time they are their packaging. This contradictory fact leaves us confused.

Charlotte Vanden Eynde & Ugo Dehaes, 10/08/00

credits:

- choreography, dance en light : Ugo Dehaes & Charlotte Vanden Eynde
- technique en light : Marc Dewit
- assistention costumes : Beatrijs Lauwaert, Karlien De Smet & Maria Weckx
- fotografy : Johan Dehaes, Charlotte Vanden Eynde, Ugo Dehaes
- music : Squarepusher, Frank Zappa, John Zorn
- production : kwaad bloed vzw
- coproduction : Kaaitheater (Brussel), WERKHUIS/producties (Brussel)
- cofinanced by : the european CoDaCo fund curated by Susanne Linke
- support : Stuc/Klapstuk (Leuven), Ministerie van de Vlaamse Gemeenschap, Vlaamse Gemeenschapscommissie van het Brussels Hoofdstedelijk Gewest

performance dates :

12,13,14,15,16 sept 2000	Kaaitheaterstudio's	Brussel
5,6 okt 2000	STUC/Klapstuk	Leuven
13 okt 2000	City of women Festival	Ljubljana (SLO)
21, 22 okt 2000	innersections, Beursschouwburg	Brussel
24 okt 2000	Vooruit-Minard	Gent
12 nov 2001	Tanzraum 2	Nürnberg (GER)
9, 10 jul 2001	Tanzszene 2001	Salzburg (AT)
30 jul, 4 aug 2001	Impulstanz	Vienna (AT)
12, 13 okt 2001	Festival d'automne à Paris 2001	Paris (FR)
13 nov 2001	CC Genk	Genk
15 nov 2001	CC Berchem	Berchem
28, 29, 30 nov 2001	Kaaitheaterstudio's	Brussel
1 feb 2002	CC Beveren	Beveren
28 mrt 2002	De Brakke Grond	Amsterdam (NL)

The press on Lijfstof

De Standaard (B), 14/9/00

[...] In a coordination of images Lijfstof explores the bodys own life and the relationship it maintains with other things. [...]

[...] What remains is always wonderment. [...]

[...] The ingredients of the performance are often absolutely magnificent, and closely related to experiments in the plastic arts. [...]

De Financieel-Economische Tijd (B), 16/9/00

[...] In their reflections on the body, in a way they leave dance behind and present their fantasies on the body in a catalogue of images. [...]

[...] What you see are hunks of flesh reminiscent of the paintings of Francis Bacon. [...]

[...] The rewriting of the bodys relationships with its everyday context has a strong expressive power. [...] When Vanden Eynde moves her fingers across a grater it is so beautiful that any kitchen horror is immediately sublimated. Vanden Eynde is a good performer and at no time does she need to draw on technical virtuosity to achieve her aims. She seems to know exactly how an image can speak. [...]

[...] Vanden Eynde and Dehaes objectify the body in various ways. And yet these processes always disappear again into the background in favour of the images themselves. Because that is what they do: create images, rather than dance or create a choreography. Lijfstof is like a glossy magazine in which snapshots, anecdotes and humour alternate and make us linger over the body for a moment. When it comes to the power of the images, to the ways in which sublimation takes place, Lijfstof is a fascinating piece of work, more fitted to the sensitivities of art than dance. [...]

De Bond (B), 6/10/00

[...] These two young people have undertaken an enjoyable quest for their own body with humour and in an individual style. At times dazzling, now and then static, sometimes moving slowly and then again wild and dancy. In any case it is beautifully timed and has an expressive purity. [...]