

CONSTELLATION OLGA DE SOTO





CONSTELLATION

OLGA DE SOTO

MERCAT DE LES FLORS
BARCELONE
FEB 8 – 13, 2023

OLGA DE SOTO

Olga de Soto is a Spanish choreographer, dancer and dance researcher based in Brussels. Her work focuses on the themes of memory, trace, and transmission and mixes the language of choreography with those of documentary, performance, visual arts, and installation, playing with the porousness of those disciplines. Olga began her creative work, focused on choreographic research and composition, in 1992, exploring numerous works in different formats. Since the early 2000s, she has been dedicated to creative projects intimately bound to long processes of research, founded on an important work of documentation within atypical temporalities entirely detached from conventional production rationales, in a genuine gesture of deceleration, motivated by ecological questions. Her work deploys along two axes of work. The first axis centres on the study of physical memory through a pluralistic approach to dance and the body, in works such as *INCORPORER ce qui reste ici-à dans mon cœur* (Centre Pompidou, Paris, 2004-2009), *INCORPORER / KIDs* (Charleroi danse, Brussels, 2019), *Mirage* (Charleroi danse, Brussels, 2019) or *Paper Mirage* (Centre Wallonie-Bruxelles, ((Interférence_s))), Paris, 2021). The second axis explores works from the history of dance from the perspective of the perceptual memories of both spectators and dancers. The resulting projects pay particular attention to the process of documentation, testimony, archives and oral sources, narrative, and storytelling, particularly in works such as *histoire(s)* (Kunstenfestivaldesarts, Brussels, 2004), *An Introduction* (Festival Tanz Im August, Berlin, 2010), *Débords* (Festival d'Automne, Paris, 2012) or *(Elle) retient* (Biennale de Charleroi danse, Brussels, 2015). Olga de Soto's work has been presented in about twenty countries. She is regularly invited to give workshops, lectures, and conferences in academic contexts where she shares her research and documentation methodology in universities in Europe, Latin America and the United States. In 2013, de Soto was awarded the Society of Dramatic Authors and Composers - SACD Prize (Belgium), in the Performing Arts category, for her research and creative work on Kurt Jooss' *The Green Table*. Since 2019, she is a guest lecturer at the Master in Dance of the Antwerp Conservatory / Artesis Plantijn Hogeschool Antwerpen. She is a member of the Scientific Committee of the International Conference *Competing?!*, organised by Centre national de la danse in 2023, and is directing the next edition of PREAC / Pôle Resource pour l'Éducation Artistique et Culturelle, at ICI - CCN Montpellier. Currently, she is working on new creation and revival projects.

CONSTELLATION OLGA DE SOTO

In February 2023, the Mercat de Les Flors (Barcelona) will present *Constellation Olga de Soto*, a programme that will bring together some recent works by the choreographer: *INCORPORER / KIDS* and *Mirage* - displacement, at their invitation, the première of the reactivation of *To incorporate that which remains here-at-the in my heart* and a selection of films resulting from her work on the history of dance and the oral history of the works. The performative section of this programme will focus on that part of the choreographer's work in which she probes the corporeal memory over the years through long-term projects that escape the traditional ways of producing work in the frame of performing arts. The second section will feature a selection of films the choreographer has directed, starting with her internationally-renowned performance and film *histoire(s)* and featuring some of her films related to Kurt Jooss' canonical work *The Green Table*. In these different projects, the passage of time plays a fundamental role. It is an active and acting dimension that works and puts the performers' and interviewees' memory to the test. In this approach, the dance and its resonance constantly evolve, transform, and change.



INCORPORER | KIDS (2019)

accompanied solo #1

for a young audience 5+

What can we do with the air we breathe or the water we drink? What happens in our bodies or objects? Can we blow into a balloon until it pops? Can we inhale or exhale air through water? How can we create waves or a storm inside a balloon? And how to create a storm? In *INCORPORER*, the dancer is an explorer, uncovering a dance where movement arises from observation and exploring different states of matter and the two fluids necessary for life: air and water. As the piece progresses, and under the gaze of a second person who accompanies him punctuating his actions, the dancer explores a series of playful physical experiences that he unfolds in space, like a physician in the laboratory. Through the dance that emerges with each new experience, he weaves a dialogue with ordinary and simple objects, giving them a different new use. He discovers the possibilities of his body and the resistance of the materials while gradually making the inaudible audible, unfolding a playful universe where the “smallest” becomes “vast”. Through this hand-to-hand relationship with the environment, between the interchange of fluids essential to life, the application of the laws of physics, and transfers of energy, *INCORPORER | KIDS* reveals, through the actions that cross the dancer’s path, a journey full of suspense; fun and poetic, guiding him to act with complete freedom.

INCORPORER exists in different versions and can be presented on a conventional theatre stage or in an exhibition space, for an adult audience or a young audience. Its length and interpretation change according to the audience it is addressed to.

Conception, choreography: Olga de Soto
Performed by: Sylvain Prunenec (or Max Fossati)
accompanied by Olga de Soto
Clepsydrae: Anne Mortiaux
Light: Geni Diez, after an original creation by Gilles Gentner
Sound diffusion and real-time spatialization: Pierre Gufflet
Production: Niels Production (Brussels)
Coproduction of *INCORPORER*: Centre Pompidou / Les Spectacles Vivants (Paris)
With the support of: Nadine (Brussels) and Centre

Chorégraphique National de Franche-Comté (Belfort)
Premiere: Charleroi danse, La Raffinerie, Brussels Dancel, Brussels (BE)
Duration: 35 minutes (+ 30 minutes of encounter with the young audience)
INCORPORER was initially created for and with Vincent Druguet, accompanied by Olga de Soto, at Centre Pompidou, in Paris, in 2004.

FEB 8, 11-13, 2023
MERCAT DE LES FLORS



MIRAGE - DISPLACEMENT (2019)

DURATIONAL PERFORMANCES MODULAR PROGRAM

With the notion of 'mirage' (a displaced image taking shape in the air) as a starting point, Olga de Soto explores the possibility of a double score, physical and mental, to give shape to a scenic object that can be shifted from the theatre's stage to the exhibition space, becoming through this movement of transposition *Mirage - displacement*. The scenic object, moved and presented in a museum-like space, sees itself duplicated, like the diffracted reflection of an image deviated through the layers of air in the atmosphere. *Mirage - displacement* is articulated in two different times and in two autonomous and dissimilar modules that explore two different temporalities. The first module is composed of a series of interventions, performances, and actions of wandering and durational nature that have been imagined in an approach that aims to dialogue with the artworks present. Here, the choreographic work confronts itself with the exhibition's temporality and embodied experience while simultaneously questioning the framework of the exhibition. Its elements spread out, ramify, and unfold, attentive to the different spaces that host them and the works they contain. The second module brings together the scenic object and its temporality face to face with the exhibition space.

As part of the Constellation organised by the Mercat de les Flors, Olga de Soto will present the first of these modules at the Fundació Joan Miró. The proposed interventions, performances and actions, some specially imagined for this occasion, will have the immense honour of cohabiting for a brief moment with the works of the Catalan artist Joan Miró.

Conception, choreography: Olga de Soto
Performed by: Albane Aubry, Edith Christoph, Maria De Dueñas López, Olga de Soto, Talia De Vries...
Production: Niels Production (Brussels), in collaboration with Centrale for Contemporary Art (Brussels, BE)
Coproductio Mirage: Charleroi danse (Brussels, Charleroi, BE), Pôle Sud – CDCN de Strasbourg (Strasbourg, FR), Le Vivat (Armentières, FR),

in collaboration with NEXT festival & ICI— CCN Montpellier / Direction Christian Rizzo
Supported by: Fédération Wallonie-Bruxelles — Service de la danse and Grand Studio (Brussels)
Premiere: Centrale for Contemporary Art, Brussels Art Summit (Brussels, BE)
Duration: 1st part – 3 to 5 hours & 2nd part – 1 hour

FEB 10, 2023
FUNDACIÓ JOAN MIRÓ



INCORPORER CE QUI RESTE ICI AU DANS MON CŒUR (RE-ACTIVATION 2023)

SERIES OF ACCOMPANIED SOLOS (2004-2009)

INCORPORER ce qui reste ici au dans mon cœur (To incorporate that which remains here at the in my heart) is a journey through a physical memory built from imprints, traces, and ellipses left over time and is unusual in having been deployed over six years. The duration of the process was carefully chosen to let time truly operate and put the physical memory of its protagonists to the test. The resulting work consists of four accompanied solos, created separately year after year and progressively assembled to form a whole, growing larger with time, as a plant does. Each new chapter required the reactivation and reconstruction of former ones composing a whole made of a series of solos that are not as they appear, as they could just easily be duets, trios, or quartets. Each accompanied solo contains the seeds of those which follow, while they are also the branches, stems, leaves and ramifications of the previous ones, being both root and leaf simultaneously. Built from strata, from residues accumulated over time, through experience and traces, this work, that Olga de Soto and her team revisit at the invitation of Mercat de les Flors, plays on events as well as on emotions to deepen how passing time transforms our memories and bodies in a challenging collective gesture of recollection.

Conception, direction, choreography and visual actions: Olga de Soto
Performed and developed by:
Sylvain Prunec, Edith Christoph,
Florence Augendre and Olga de Soto
Scenography and costumes:
Thibault Vancraenenbroeck
Clepsydrae: Anne Mortiaux
Light: Gilles Gentner
Sound diffusion and real-time spatialization:
Pierre Gufflet
Technical direction: Christophe Gualde
Production: Niels Production (Brussels)
Coproductio: Les Spectacles Vivants / Centre
Pompidou (Paris), Centre Chorégraphique National
de Franche-Comté (Belfort) in the frame of
«accueil-studio» / Ministère de la Culture et de la

Communication / DRAC Franche-Comté, Charleroi
danse - Centre Chorégraphique de la Communauté
française, Centre André Malraux Scène Nationale
(Vandœuvre-lès-Nancy), Théâtre Le Granit Scène
Nationale (Belfort)
With the support of: Nadine - Brussels
(accompanied solo #1), Kunstencentrum Netwerk
- Alost (accompanied solo #2), Centre André
Malraux Scène Nationale - Vandœuvre-lès-Nancy
(accompanied solo #3), Ministère de la Fédération
Wallonie-Bruxelles — Service de la danse
(accompanied solo #4) and Halles de Schaerbeek -
Brussels (accompanied solo #4)
Premiere: Centre Pompidou, Paris (2004-2009)
Duration: 1h35 minutes

FEB 11 & 12, 2023
MERCAT DE LES FLORS



A SELECTION OF FILMS BY OLGA DE SOTO (2004-2023)

In parallel to her work as a choreographer, Olga de Soto has been exploring the history of dance for around twenty years by studying emblematic works through research projects at the intersection of a historical, sociological and artistic approach. The video-performance documentary and the film *histoire(s)*, created in 2004, bring to the stage the memory of the spectators who attended the premiere of *The Young and the Dead* by Roland Petit and Jean Cocteau in 1946. In 2006, and for the next six years, the author follows the traces of *The Green Table*, a mythical ballet created by the German choreographer Kurt Jooss in 1932, considered one of the most politically committed ballets of the 20th century.

The films of the present selection conceived for the Mercat de Les Flors present different elements resulting from these different research and creation projects, demonstrating the timeless nature of those works, the polysemy and topicality of their message, the resonance of their form, their territories of memory and oblivion, their power of transformation and their modes of transmission. Thus, the films presented make space for the power of voice, memory and gesture, based on testimonies collected individually in the intimacy of multiple encounters and subjectivities. Throughout the history of Europe, they present an artistic and human journey, from their creation periods, both linked to the war, to the present day.

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HISTOIRE(S) (2004)

PAL, 53' (2004)

(ARGOS centre for audiovisual arts, Brussels, 2004)

Language: French / VOSTTES

June 25, 1946, Paris. The crowd rushes at the Théâtre des Champs Élysées for the premiere of *The Young Man and Death*, a ballet by Roland Petit created on an argument by Jean Cocteau. The amazing dancer Jean Babilée is topping the bill in the role of a young man dying for love. Fifty-eight years later, choreographer Olga de Soto conducts an inquiry on this ballet, which became legendary, and goes in search of spectators who saw it that night, to give voice to their memories and forgettings. We witness the moving reconstruction of the original ballet through the interviewees' voices, gradually interwoven with their individual stories. Their memories, silences, hesitations and analyses transcend the work, taking us back to the Second World War, experienced by all of them, barely over, and to the story of these men and women who have survived to the present day. The film reveals itself as a poetic variation on death and its perception.

Conception, direction, camera and sound:

Olga de Soto

With testimonies (in order of appearance of):

Micheline Hesse, Suzanne Batbedat, Robert Genin,

Brigitte Evellin, Julien Pley, Françoise Olivaux,

Olivier Merlin and Frédéric Stern

Production: Niels Production (Brussels)

Coproduction: Kunstenfestivaldesarts (Brussels),

Centre national de la danse (Pantin), Culturgest

(Lisbon)

With the support by: COM4HD (Madrid) and

Ministère de la Fédération Wallonie-Bruxelles —

Service de la danse



FEB 11 & 12, 2023

MERCAT DE LES FLORS

MIRADAS SOBRE LA MESA VERDE

Selection of films (2012-2023)

Languages: Spanish, English, French and German / VOSTTES

Olga de Soto focuses her vision on Kurt Jooss' legendary work *The Green Table*, premiered in Paris on July 3, 1932. This seminal piece is renowned for its socio-political and pacifist message and the stand its creator took against the first anti-Semitic laws enacted by Hitler upon his rise to power in 1933. This ballet, composed of eight tableaux for sixteen dancers and inspired by a mediaeval danse macabre, is considered one of the most politically engaged works in the history of 20th-century dance. The work is iconic for its themes, the rise of fascism and war, the insight it provides into the troubled period that preceded the Second World War, and its prescience of the darkness that was to mark the era and whose relevance strongly resonates in the current geopolitical context.

For six years, the choreographer has been harvesting traces left by *The Green Table* among spectators who have seen it and dancers who have performed it at different times in history and in different countries. Her indefatigable research took her from Belgium to Chile via Germany, the Netherlands, France, and England, in a 42,000 km journey yielding 67 hours of impressive and unique filmed testimonies in which the memories of dancers and spectators intermingle. The three scenic forms that the author has created from this extensive research work, the performances *An Introduction* (Tanz Im August, Berlin, 2010), *Débords / Reflections on The Green Table* (Festival d'Automne, Paris, 2012), and the autobiographical solo with voices (*Elle*) *retient* (Biennale de Charleroi danse, Brussels, 2015), are at the origin of a series of films, of which we present a selection in the framework of the present constellation. Olga de Soto approaches *The Green Table* through its impact, digs through time, moves on, investigates, and digs into memory to bring us a work composed of powerful testimonies, intense gazes and bodies of expressive gestures that question the charge that the work carries and what still appears as an emotional, political and social charge of great intensity today.

A Tanzfonds Erbe Project
Production: Niels Production & Caravan Production
Coproductio: Joint Adventures/Tanzwerkstatt Europa (Munich), Les Halles de Schaerbeek (Brussels), Culturgest (Lisbon), Festival d'Automne (Paris), Les Spectacles vivants - Centre Pompidou (Paris), Tanzquartier Wien (Wien), Centre Chorégraphique National de Montpellier Languedoc-Roussillon (CCNM) in the frame of Jardin d'Europe - with the support of the European Union, Open Latitude (Les Halles de Schaerbeek - Brussels, Latitude Contemporaines - Lille, Le Manège de Mons / Maison Folle - Mons, Cialo Umysl Foundation

- Warsaw, Teatro delle Moire - Milano, Sin Arts and Culture Centre - Budapest, Le Phénix Scène Nationale de Valenciennes - Valenciennes, l'Arsenic - Lausanne) - with the support of the European Union. With the support by: Tanzfonds Erbe, an initiative by the German Federal Cultural Foundation, the Federation Wallonie-Brussels, Wallonie-Bruxelles International, Archives Jooss (Köln/Amsterdam) / Deutsches Tanzarchiv Köln. Additional support by: Centre de Développement Chorégraphique d'Uzès - Uzès (FR) and Théâtre de Liège (BE).

NORA SALVO (2012)

HDV, 4'36" (NAVE, Santiago de Chili, 2016)

Language: Spanish

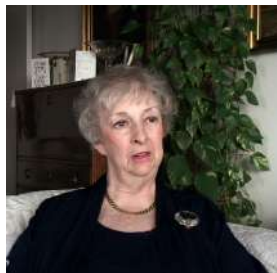


The traces left by the show *The Green Table* gradually emerge in the voice and body of Nora Salvo, a dancer who performed the role of The Partisan more than sixty years ago in Santiago de Chile. As the brief account of that sensitive experience unfolds in the intimacy of the encounter, the memory acquires density accompanied by the emergence of gestures and melodies that gradually spring to life as Nora puts into words the remembrance of the dance, from the affective and emotional cracks of the experience.

FIRST MEMORIES (2012-2014)

HDV, 18' (Villa Bernascony, Lancy, 2014)

Languages: Spanish, French and English / VOSTTES



Unlike the video-choreographic performance and the film *histoire(s)*, where Olga de Soto focused solely on the impact of *The Young Man and Death* on the spectators of its premiere in 1946, her project based on *The Green Table* opens the field of research to the different displacements and transmissions of Jooss' work, from its premiere in 1932 to current remakes, attesting to the historical importance of the ballet under study. Through the experiences of spectators and dancers from different generations and origins who have seen or danced the ballet at different times

in history and in various countries, Olga de Soto de-hierarchises the discourses. *First Memories* traces thirty years of the reception of the ballet in a succession of voices that travel through time and geography, highlighting the impact of the different historical contexts of presentation and the role played by different phenomena of identification in the reception of this canonical work.

With testimonials in order of appearance: Juan Allende Blin, Joan Jara, Jacqueline Challet-Haas, Edith del Campo, Hanns Stein, Toer van Schayk, Marina Grut, Jeanette Vondersaar, Christian Holder

ATTEMPTED RESTORATION OF A DANCE MACABRE (2012-2016)

HDV, 34'30' (NAVE, Santiago de Chile, 2016)

Languages: Spanish, English, French and German / VOSTTES



How can the memory of a dance be revived without resorting to images? How can a choreographic act be experienced - despite the time that has passed and the dismemberment of the memory? Through a succession of voices that form a polyhedric story, Olga de Soto offers today's audience access to a work from 1932 through the memories of its witnesses, spectators and performers. Bringing together words in different languages, gestures, sounds and facial expressions, the author invites the spectator to progressively construct - or remember - her own

mental and phantasmatic image of *The Green Table*. From the description of the scenes to the expression of feelings, passing through philosophical considerations and interpretative comments, the work of remembrance summons different discursive registers from the interviewees. *Attempted Restoration of a Dance Macabre* follows testimonial after testimonial, the progression of Jooss' work in a succession of voices and of bodies and gazes that question the charge contained in Jooss' work, as well as what still today represents an intense and surprisingly emotional and political charge in its spectators and performers.

With testimonials in order of appearance:
Christian Holder, Joan Jara, Nora Salvo, Jeanne Brabants, Michelle Nadal, Ann Hutchinson Guest, Andras Uthoff, Philip Lansdale, Marina Grut, Hanns Stein, Juan Allende Blin, Toer van Schayk, Gerd Zacher, Jeanette Vondersaar, Bruno Jacquin, Fernando García

DEL CONTEXTO HISTORICO AL MENSAJE (working title) (2023)

HDV, 19' +/- (Mercat de les Flors, 2023)

Languages: Spanish, English, French and German / VOSTTES



What is the permeability of a choreographic work to the precise historical moment that sees it take shape? What is its capacity to be impregnated by the socio-political context of its time? How does it allow itself to be contracted and influenced by the historical events that accompany it or to what extent are those events at their origin, moving the author to create the work? Jooss was a pacifist artist with a strong ethical and political commitment, aware and sensitised to the problems of his time. The 1929 stock market crash in New York plunged the world into the

Great Depression. The last two years of the Weimar Republic saw the hardening of the authoritarian policy introduced in the context of the great recession in which Germany was plunged, with the progressive confiscation of political power in favour of the Nazi party, until the advent of the Third Reich. *The Green Table* was created in Paris at the beginning of July 1932, in the interval between the German elections of March that year, in which Hitler obtained 30% of the votes in the first round, and the time he became chancellor on 30 January 1933, ten months later. History is present in every corner of Jooss' work, from the work's emotional and dramatic charge to the social and political charge. This time, we leave behind the experience's subjective and singular observation to focus on the historical meaning of the ballet, its context of creation, its "message", and how it resonates in different political contexts both at the time of its first presentation and after that.

With testimonials in order of appearance: Françoise Dupuy, Juan Allende Blin, Joan Turner Jara, Ann Hutchinson Guest, Michelle Nadal, Philip Lansdale, Christian Holder, Marina Grut, Fernando Garcia

PRESS

About INCORPORER CE QUI RESTE...

→ Olga de Soto's masterpiece *Incorporer ce qui reste ici au cœur* focuses on states of creation which, when performed one after the other, constitute a series united in a single programme. The chronological arrangement of their names gives the title to the whole, which is destined to evolve still further. Nurtured by a collective memory inherent to the group with whom she works, Olga de Soto invites them to venture into a world where the traces, these hollows carved into the body, occupy a fundamental place. The artist points to the very essence of her work through an unrelenting questioning of the intention of the movement and the thought, which precedes or accompanies it. It is about investing the actions shared by everyone, literally incorporating them and therefore becoming one with these fluids of air and water that are essential for life. Eminently visual, minimal and almost conceptual, *Incorporer ce qui reste ici au cœur* invites introspection, this held breath which torments each of us.

Pascale Viscardy, *Sur un fil, tendu*, L'Art Même, N° 36 (BE)

→ This subtle, intelligent structure (...) is fascinating in the way it poses so delicately the essential questions of dance and the relationship between the body, mind, memory and heart.

Guy Duplat, *La chorégraphie subtile d'Olga de Soto*, La Libre Belgique (BE)

Everything happens subtly and intimately here, in close, tacit complicity with the audience (...) From the beginning till the end of this atypical, intimate and fascinating performance, we have not heard the single creak of a seat, no coughing, or even the slightest rustling of fabric. The exceptional attention commanded by this show demonstrates its formidable intensity.

Jean-Marie Wynants, *L'insaisissable légèreté du mouvement*, Le Soir (BE)

About MIRAGE & MIRAGE - DISPLACEMENT

→ Although she has brilliantly incorporated documentary into many of her recent pieces, unmitigated dance is offered in *Mirage* [...] Far from imposing itself, the device integrates subtly within the choreography, the group and these women, with their propulsion and releasing movements. Integrating with time also, a capital ingredient of this opus. The force of *Mirage*, its intense, discreet elegance, lies in the formidable generosity with which the piece invites everyone into its space-time.

Marie Baudet, *"Mirage" or the Infinite Generosity of Space-Time*, La Libre Belgique (BE)

→ Migration is embedded in *Mirage - displacement*. Present in the title as displacement, it manifested itself also in the structure and body of this performance. A possibility of a body tracing invisible divisions in the air, testing in-between dynamics, investigating the surfaces – by its curves, its gravity, by the movement: touch. (...) A mirage is a real optical phenomenon. Although the object is a delusion, the eye registers it. The very act of looking creates a being, brings something to life (something that preserves its own timelessness). However, it exists,

it enters the space of memory, leaving an affective trace, tearing apart a consistent coating of experience, penetrating its texture. (...) *Mirage – displacement* offered a different form of life: for those who decided to enter the image, as well as for its original form, which was given a new skin vulnerable to changeable external conditions.

Kasia Törz, *Afterimages / Notes on Fragments of Mirage (Mirage - displacement)*, Brussels (BE)

→ To touch the essence of the choreographic art of Olga de Soto, we could follow the means she used herself in her creation, *histoire(s)*, a piece on the ballet *The Young Man and Death* (1946) by Jean Cocteau. She does not re-enact or reinterpret but approaches the matter in a subtle way. She interviews the first spectators of the piece, to enable us to place ourselves in their footprints. They are the witnesses, and we give their recollections a voice, through screens like holes in the memory, until they become aware of their personal history. They realise that many of them had forgotten what is in fact the essence of this piece: death. Because what this fable of collective hallucination tells us, is that dance – or the memory of dance – is a guarantee that death itself is the subject of this piece, that death is even in the title.

Laurent Goumarre, *Paroles de Chorégraphes*, Centre Pompidou, Paris (FR)

About HISTOIRE(S)

→ *histoire(s)* is an extremely beautiful performance that, through its confident humanity, is more than a documentary. It is an artistic chronicle about human lives.

Elke Van Campenhout, *Reconstruction of a performance*, De Standaard (BE)

→ The most touching thing without any doubt in this documentary, which constitutes a real performance, is the way the spectator has to go through the moment of the representation itself. A homage to a work that transformed the choreographic scene, *histoire(s)* also pays respect to the dance audience who can change their lives because a performance has opened new horizons to them. Centred on the exploration of memory and without any pretension.

Marie-Christine Vernay, *À la façon d'Olga de Soto*, Libération (FR)

→ *histoire(s)* situates the choreographic work in a dynamic of thought which prevents any fixation and which legitimises multiple interpretations and “retexturings”.

Claudia Palazzolo, *Corps à corps avec l'histoire*, Vertigo/Revue d'esthétique et d'histoire du cinéma (FR)

→ The substance of the drama quivers. And its grace is no longer the rags, in this show which touches us like a family photo album suddenly brought to life, where the wrinkles of aged relatives disappear, smoothed away by the love of art, and by love itself.

Alexandre Demidoff, *La mémoire des enfants du paradis*, Le Temps (CH)

→ Olga de Soto demonstrates the power of testimony, thereby insisting that the impact of what has been experienced says more about the work than any contemporary updating. (...) *histoire(s)* and *Débords / Réflexions sur La Table Verte* are not only milestones in the constitution of the memory of dance and an alternative to the way in which we might write the “history of dance”; these two works also have the quality and the capacity not just to be placed within history, but to face history, which is to say, to become necessary witnesses to the past.

Valérie Da Costa, *Débordements d'archives*, Mouvement #69 (FR)

About THE WORK ON THE GREEN TABLE

→ A magisterial lesson in direction in service of bodies' memory. (...) Even more than the symbolic power of the original ballet, the characters of which we discover through the stories of the performers (*The Diplomats*, *The Partisan*, *Death*, *The Profiteer*), we are struck by the emotion of these latter, when they share with us the feelings that went through them while they danced, and their unease with the emotion they felt from the audience. (...) The dancers' intelligence and depth of insight, the quality of their memories, but also their honesty when doubt surprises them concerning a detail of the choreography, render Kurt Jooss's universal idea: to denounce war, war profiteers, and above all make the audience aware of its responsibility. (...) We are rarely given the opportunity to delve so deep into the heart of choreographic writing. We re-emerge with the strange certainty of having witnessed a performance of *The Green Table*. A successful communication that infiltrates deep within us. Brilliant.

Géraldine Bretault, *Exhumer le geste par la parole*, Toute la Culture (FR)

→ The historic facts collide with the most intimate personal emotions. (...) *The Green Table* (Der grüne Tisch) is among those works that leave indelible impressions with its expressionist power, its vile masked characters, its negotiating table where games and bets sound the depths of history. (...) With her [Olga de Soto], we learn much, and intelligently.

Marie-Christine Vernay, *La Table Verte toujours dressée*, Libération (FR)

→ (...) Olga de Soto is an important choreographer, demanding, profoundly concerned with dance, art, politics and life, about with she asks essential questions. A choreographer who looks to the past so she may face the future.

Denis Laurent, *What dies in us and what lives in us*, L'Art Mème n°57 (BE)

→ One of the most remarkable aspects of the work of Olga de Soto is that it is not necessary to have seen or even to know about *The Green Table*. (...) The work of Olga de Soto is a creation of its own, which itself asks questions about what defines a work of art, and what artistic experience is, both for the artists who create it and for the audience who receive it. It allows us to reflect both on the deep roots of this work in its time and context, but also on what might be a universally valid "message".

François Prost, *Mémoire du spectacle, spectacle de la mémoire*, Bulles de Savoir (FR)

TECHNICAL REQUIREMENTS

INCORPORER | KIDS (2019) & INCORPORER accompanied solo #1 for a young audience 5 + or adults'audience

STAGE/SPACE SIZE	46 feet wide or more x 39,5 feet depth or more (14 x 12 m)
MINIMUM SIZE	39,5 wide x 32,8 depth (12 x 10 m)
TEAM	4 to 5 people on tour
TOURS	Belgium, France, Spain, Germany...

INCORPORER CE QUI RESTE ICI AU DANS MON CŒUR (RE-ACTIVATION 2023)

STAGE/SPACE SIZE	59 feet wide or more x 39,5 feet depth or more (18 x 12 m)
TEAM	7 to 8 people on tour
TOURS	Belgium, France, Spain...

MIRAGE - DISPLACEMENT (2019) DURATIONAL PERFORMANCES MODULAR PROGRAM

SPACE DIMENSIONS	to be studied according to the museum or venue
TEAM	6 to 8 people on tour
TOURS	Belgium, Spain...

FILMS SELECTION BY OLGA DE SOTO (2004-23)

SPACE	projection rooms or museum-like space (if installation)
TEAM	1 people on tour
TOURS	Belgium, France, Switzerland, Chile, Germany, Austria, Spain...

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