

We wouldn't mind having a more robust culture of psychoanalysis in order to explore the fantasy potential of the balloon: how it implies suction, a give and take of penetration and expulsion both inside and outside itself, and a palpably evocative sphericity. The balloon is Vincent Druguet's main partner in the duet *INCORPORER*, choreographed by Olga de Soto who, far upstage, accompanies what might otherwise look furiously like a solo.

While the sounds of the body of the dancer are lightly amplified, the other dancer manipulates cubes filled with water from time to time, the gurgling and bubbling of which are also amplified.

From downstage to upstage, from boy to girl, from dancer to choreographer, from air to water, from interior to exterior, from the supple roundness of the balloon to the rigid, rectilinear edge of the heavy cube, this simple device suggests a thousand parallels from the outset. Except that subtlety, taking the measure of the distance, is the primary feature of this piece, which invites us into the floating pleasure of reflection, far more than pointing us towards the constraint of commentary. Its tension is that of an open space, for evolutions that obstinately refuse to devour it, in the image of the stable, proportionally gigantic volume offered by

the stage at the Centre Pompidou. In that, the movements that Vincent Druguet appears to invent spontaneously – although this is obviously not the case – take on the resonance of a deep experience of being that shines with a welcome nonchalance.

In *INCORPORER*, to inflate a balloon, to fill it with some water, to lay on the resulting bladder, to bounce patiently until it explodes comically under the weight, do not constitute a cabaret act.

When the dancer then licks the water thus spilled on the floor, takes his time to lie down, ruminates and expels it in the manner of a brief geyser, we attend, at the summit of a concentrated silence, to the tranquil and methodical deployment in actions of a philosophy that sees everything is transformed without losing itself neither creating itself. A philosophy that mitigates the disjunction between the being and the environment, that develops dynamic transfers of materials and spaces, and finally transgresses the order of a performing and glorious body. *INCORPORER* thereby renews and outstrips the rich experience of the use of object in dance.

Gérard Mayen, *Espaces transgressifs*, MOUVEMENT

Olga de Soto is a choreographer, dancer, and researcher. She was born in Valencia (Spain) and currently lives in Brussels (Belgium). She graduated from CNDC / Centre National de Danse Contemporaine d'Angers, after having studied classical ballet, contemporary dance, and music theory in her native country. As a dancer, she has worked with choreographers such as Michèle Anne De Mey, Pierre Droulers, Felix Ruckert, Boris Charmatz. For five years, she has also been the choreographic assistant of Jérôme Bel and performer in his *The Show Must Go On*.

Olga began creating her own choreographic work in 1992, exploring different formats in numerous pieces. Since the end of the 1990s, her choreographies deal specifically with the role of memory in live art, questioning its value and lasting quality along two lines of research. The first centers on the study of physical memory through a pluralistic approach to dance and the body, in works such as *anarborescences* (Théâtre de la Cité internationale, Paris, 1999), *Éclats mats* (Centre Pompidou, Paris, 2001), and *INCORPORER ce qui reste ici et dans mon cœur* (Centre Pompidou, Paris, 2004-2009). 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, such as *histoire(s)* (Kunstenfestivaldesarts, Brussels, 2004), *An Introduction* (Tanz Im August, Berlin, 2010), or *Débords / Reflections on The Green Table* (Festival d'Automne, Paris, 2012), deal with documentation, testimony, archives, oral sources, narrative, and storytelling. These projects are interested in the experience of the viewer and in the anthropology of the spectacle, while developing through an approach that studies the aesthetic experience based on the oral history of works from the past. Her recent work mixes the languages of choreography with those of documentary, performance, visual arts, and installation, playing with the porousness of those disciplines.

Olga's choreographies have been presented in about twenty countries, in places such Centre Pompidou – Paris, Festival d'Automne – Paris, Biennale de Lyon - Lyon, Kunstenfestivaldesarts – Brussels, Hebbel Theater – Berlin, Tanzquartier Wien – Vienna, Mercat de les Flors – Barcelone, Teatros del Canal – Madrid, Festival Panorama – Rio, NAVE – Santiago de Chile... She is regularly invited to teach at universities and lead workshops in Germany, France, Belgium, Switzerland, Spain, Chile.

In 2013, de Soto was awarded the Society of Dramatic Authors and Composers - SACD Prize (Belgium), in the category of Performing Arts, for her artistic trajectory as well as her work on Kurt Jooss' *The Green Table*.

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INCORPORER

RE-ACTIVATION 2018

OLGA DE SOTO

INCORPORER

What remains in us from a piece we danced for the last time ten years ago? What movements, gestures and actions, what breath and suspension, are still present? Is it possible for us to find our way back to it, to revive it without relying on any recordings or notes, simply on the body's memory, without the aid of archives or documents? What is the shape, the body, of this remembering?

To incorporate air, water, their sounds, the space, to create one body out of many; to intimately unite one matter with another into an entirely new element, bring them in as parts of a whole, defined, demarcated, in silence. Lend body and resonance to the actions and sounds of a wandering that unfolds in close proximity to the action, in the intimate gesture of one whose attention is fully absorbed, like a child, by the meticulous observation of his explorations.

A lonely man in a large and bare space, in silence. This loneliness is counterpointed by the presence of a second person who follows him with his gaze, from the background. The silence is broken by sounds produced by the body, in a flow of actions articulated out of the performer's attempt to unite with himself and with the present moment of his actions. The main action: to incorporate.

The performer progresses in this large space that becomes malleable through the sound work, work that is specially developed to render visible and audible certain actions that the performer produces.

The challenge is to present small or even tiny actions produced within a 'total economy of means' inside a large and bare space. It is a work on the variability of proportions that reveal and present these tiny actions, playing with the space as if distance were elastic, in a space-time that calls for reflexion and meditation.

The work with sound plays on distance the way a bellows does with air. At times it brings the spectators close to or right up against the performer, so they can hear subterranean, buried sounds while, at other moments, they are left at a distance. Through this amplification of sound and action, which acts as a kind of zoom, the space becomes flexible.

Space and time may be austere. We are not afraid of emptiness; we seek no accumulation, no 'spectacular' form, no tricks. The time in question is defined by the exchange of life-affirming fluids—air and water—through which the performers dialogue during the entire piece. *INCORPORER* is also a work that aims to bring forth a journey toward freedom, as the performer evolves down their path.



INCORPORER (To incorporate) is the first chapter or 'accompanied solo' in a series of four, based on the performance *Éclats mats*, a piece for three dancers and a viola player created in 2001 and revived in 2005 at the Centre Pompidou in Paris.

After creating *Éclats mats*, I chose to isolate the performers on stage to go deeper into the exploration of corporeal matter and bodily states, the occupation of space and the relationship to time that I had established in the 'mother'-piece, this time conceiving a research and creation project to be developed over a period of six years.

In terms of form, the project consists of a series of solos that are not as they appear; solos which could just as easily be duets, trios or quartets. No chapter is what it seems. They have the particularity of being 'accompanied solos', assembled through a game of relay where the principal actor of each chapter cedes his/her place to one the accompanists for the following chapter, who is in turn accompanied by someone else.

By choosing and distorting the form of the solo, I wish to explore the solitude staged in *Éclats mats* in greater depth, sometimes by accentuating, sometimes by attenuating. The chapters, created separately, are progressively assembled to form a whole, growing larger with time.

The first accompanied solo, *INCORPORER (To incorporate)*, was created in 2004 at the Centre Pompidou in Paris and was presented for the last time in 2009 at the Halles de Schaerbeek, in Brussels.

Today, we revisit this first chapter after a decade-long break, to test our memory and observe what time has done to the work, our body and our perception.

It is equally an opportunity to shift the piece from the black box stage of the theatre to the white cube of the exhibition space, in some instances bringing in a certain freedom from technical restraints.

We have also imagined a version for children.

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With Sylvain Prunenec accompanied by Olga de Soto

INCORPORER, initially created for and with Vincent Druguet, was transmitted to Sylvain Prunenec starting in 2007.

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