

philippe riera: what struck the most is maybe the urge for the participants to position themselves in a collective context

Alix Eynaudi: what struck me the most was the urge for the participants to voice social and political concerns in the frame of this dance festival context

philippe riera: right

philippe riera: I found the Webbers rather isolated to begin with, thats why I personally took some time with some of them to break the ice, the social ice...

philippe riera: as mentor i found this relevant.. even though quite rapidly people started to mingle and started collaborations...

Alix Eynaudi: oh wow! i was too shy for that in the beginning.

also, a few key words came out quite at the start, after having read the applications + spend some time with them

-collective work

-rituel

philippe riera: right

philippe riera: healing strategies

philippe riera: togetherness

philippe riera: RACE!

Alix Eynaudi: exactly

philippe riera: QUEER!

philippe riera: !!

philippe riera: i found myself as an interface between social skills and artistic ambitions ...

Alix Eynaudi: looking for different ways to be together

a lot of doing good things for each other, helping

philippe riera: then one has to disappear to serve best the webbers attempt

Alix Eynaudi: oh, i personally felt a lack of connection between a political discourse and artistic proposals

philippe riera: in relation to this 2 worlds achieving their revolution away from each other (webber and mentors) that you describe I did feel that some necessity for the mentors to be present was slowly fading away... which is a great thing!!

Alix Eynaudi: or not a lack, but a laziness? in the translation of ideas into actions yes.

i even felt that our absence (the mentors) was beneficial at some (turning) point

philippe riera: agreed

philippe riera: it is one thing to speak about hot issues and another to put them in action... how? with whom?etc...

Alix Eynaudi: for me what synthezied the dance web activity in the most beautiful way were the last days where only a space was set up and time slots allotted we came and went and danced and watched, had coffee, in suspended time and engaging situation, feeling responsible and full

i wished we had that for a week

philippe riera: I am not that confortable with this hanging around energy but yes I see...

philippe riera: to be franck at some point i could feel the Webbers went through the time when they had to confront the mentors.... we, as mentors started to represent for them some kinda institution that they had to break through from, in order to achieve and voice their own being, or wanna-being...

Alix Eynaudi: also, we became parents at some point, well, in their eyes, or is that our projections?

a strong opposition rose and we felt antagonise, it was like witnessing an accelerated growing up process (maybe some of the fake-family therapy we engaged upon during the teach back week reminiscence?) soon we faced a teenager-who-want-to-leave-the-house-right-now-but-not-without-hurting-here-and-there-a-bit

philippe riera: and now a little intermission...

philippe riera: (mooning)

philippe riera: parenting sucks

philippe riera: sometimes

Alix Eynaudi: Road Trip

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Alix Eynaudi: i m being carried away

philippe riera: The Office

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philippe riera: The 40 Year Old Virgin

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Alix Eynaudi: Muppet Mojis

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Alix Eynaudi: well, but we are now talking about the loud majority

philippe riera: still mentoring meant to me to raise the level of intensity, engagement and so on...

philippe riera: by this we somehow encouraged and triggered some actions... and a lot of reactions :)

Alix Eynaudi: whose level of intensity?

philippe riera: I mean with the first days we set some social political agenda...

philippe riera: for the Webbers

Alix Eynaudi: oui oui

also framed it, wrapped it in dancing

Alix Eynaudi: with

Alix Eynaudi: that's for me an exciting development, how to use dance to think

philippe riera: I remember one of the first question was: how shall I take the best out to these 5 weeks?

Alix Eynaudi: who asked it?

philippe riera: dancing and thinking and drinking...

Alix Eynaudi: and predicting the future

[philippe riera: question I heard and share with webbers

[philippe riera: and to be honest I also was keen on getting something from it... and I did actually!

Alix Eynaudi: oui, the first days were for me a key to set up a frame in which i could engage in role playing:

teacher-dancer-choreographer-student

philippe riera: right on

Alix Eynaudi: i guess i learned about fluidity and about des-artificialising dance

philippe riera: as a group, we the mentors were a copy of the Webber's bunch  
Alix Eynaudi:

There was a look of Danceweb on his face  
Or I'm leaving my body

What could I learn from the specters spectral bodies from the past and future?  
A park In Progress queering the sound  
Intrigues in my mouth, I birthed seminal questions  
listening to the breathing of the other is my fractal-vooodoo  
I am about to create a portal and this here is one first gesture. Could you feel it?

Methodology and the power of context and new people, lots of new people  
Systems, mechanisms, machines, coincidences, paths, trajectories, traces, special  
effects, magic tricks, illusions, ambiguity, mysterious objects, mysterious people,  
mysterious scenes, calculations, extreme order, extreme chaos, uncanny images,  
chemical reactions, useless activities, durational processes, repetitive dialogs,  
extreme dogmas, exhaustion, disjointed bodies, fragmented discourses, nonsense  
actions  
Grrrrr...tricking it

A dance of degenerating ideas and romantic spaces  
So just super kids  
It is also directly from the universe and it is how we could imagine the Future

The Prescribed Dance: there are no decipherable sounds  
left faceless body  
slow things

a mentoring body  
a letter performance  
how did we do that?

my platonic big sister and also with a nostalgic poet who used to be a ski jumper  
double affirmation and the tension that activates a journey  
Un-namable somatic transcending experience: the Violet-Indigo conspiracy  
and I did magic

the power of dancing dust particles in the lights  
worlds that have no name, no face  
a hot, sweaty overwhelming summer  
To practice noticing, to practice nothing  
Delaying

dance exists outside of language, and it exists outside of us

the questions that currently haunt me breathes deep into the cracks of our BAs  
universe parties

immigrants and animals  
transparent journeys

how light artistic choices can feel  
Artists, politicians, children, plants, animals and yes, unseen beings re-introducing  
faith as a working strategy

think I found a place in the body where all this longing is cumulating. I try to keep it  
warm.

The Palest Light, all yours.

philippe riera: to me we had some individuals who struggled with their own business  
of course, but they were constantly challenged by the group they were part of... and  
this created quite an energy... bounced back to the webbers and the mentors...

Alix Eynaudi: this poem could also be looked at as a collection of strategies of  
choreography

philippe riera: mentors as firewall

philippe riera: sure thing luv!

philippe riera: talking about dance... (mooning)

Alix Eynaudi: one of my strategy to choreograph is - on the contrary to what it says in  
the poem "dance exists outside of language" - to transform any word i think of in a  
verb

philippe riera: u mean dancing is a verb and can't be a noun?

philippe riera: verb is action though, it does shake the whole...

Alix Eynaudi: i mean if you say noun, i say name (as in "name it") and it becomes an  
action

philippe riera: voila

Alix Eynaudi: voila

philippe riera: **interesting though to keep track of what really turns u on.. and  
not being watered down or even drowned by the multiple offers and ideas**

philippe riera: u know... the » I am still standing`syndrome... »

philippe riera: in one word, to me, these 5 weeks were fruitful in terms of challenging  
my focusses... can they ultimately stand after so many storms and doubts...

Alix Eynaudi: probably even only the idea that the mentor is 10 persons was magical

Alix Eynaudi: magical as intuition, as quick thinking/quick proposal

philippe riera: sure thing.. magical and ...

philippe riera: a bit like a bad painting of Dali

philippe riera: that show an exploded self

Alix Eynaudi: did you know Dali was together with Amanda Lear?!!

philippe riera: true?

Alix Eynaudi: yep

philippe riera: nope I did not... but I feel better now

philippe riera: tx alix

philippe riera: healing continues...

Alix Eynaudi: Image

Alix Eynaudi: i like the bad painting of Dali image!

philippe riera: Salvador used to say: « le clown, c est vous! » I should've said that

more often this summer...

Alix Eynaudi: Ko Murobushi

... i didn't give my exercises for the imitation, mimicry of madness, sickness and the group fascination, mass game, mass psychology,.. also my Butoh, it's not dancing for the dance, it's resistance to all of this misunderstanding, it's critics to the all of trance & extasy. it's radical resistance, self-critics !!

philippe riera: he also wrote: paint drips from the tip of the paintbrush, and that s the same for love! »[02/11/15 10:44:10] philippe riera: Alix Eynaudi: oh, i personally felt a lack of connection between a political discourse and artistic proposals

philippe riera: it is one thing to talk about sth missing in contemporary art and /or dance and spend hours discussing the lack of social involvement for instance in the works.....

philippe riera: but then the point would be for us to implement these questions within a body-based practice... oder?

philippe riera: I found the webber were looking for answers and practices to tackle this issue...

philippe riera: interesting to start dancing before thinking...

philippe riera: strategy wise it does open strategies and feelings that were totally unexpected...

philippe riera: on top it is achievable without prior academic background I believe  
Alix Eynaudi: my impression but i m not totally certain, is that it was like 2 different practices for them: their social and political involvement in life (such as the "drag" evening organised on the margin of the festival by Keith) and their dance practice also, whenever (and i say that from my teaching experience there) this social concern was voiced, it was towards the architecture of the class, the way it is set: teacher (even if i made a point of only teaching with 2 people this year, not alone, to go along with the proposal of a group-mentor) and students, not towards the concept of the class (silent class for exemple with Mark) or the exercises as such

Alix Eynaudi: interesting to start dancing before thinking...

ok, lets speak about that

philippe riera: Alix Eynaudi: that's for me an exciting development, how to use dance to think

Alix Eynaudi: voila

philippe riera: I personally changed my focusses by allowing to dance more with the other mentors and the webber...

philippe riera: It did really change my sensitivity...

philippe riera: for the best

philippe riera: and by the way it is not easy to go back to my prior strtegies since this happened... grrrrr!

philippe riera: would i call this openness... hell yeah!

Alix Eynaudi: trying to link the 2 strings of thoughts, i think about dance history classes.

how in dance we are lucky to be able to EXPERIMENT history: by learning old choreography, by being taught special ways of moving (technics)

of course, these different technics of moving (at least those that were turn into transmissible languages), dont refer to the same ideologies or social problems, but still, we can dance them

that's when it becomes interesting to me

or what the 5 weeks lead me to clarify for myself

Alix Eynaudi: that we can dance them

so, we have dance first

philippe riera: and?

Alix Eynaudi: ...and then for example the analysing of the dance to understand the context at that time

philippe riera: did u clarify sth for yourself or your practice?

Alix Eynaudi: isn't it the same?

philippe riera: saying this, asking you this question leads me to how we have decided to position ourselves as mentors in the first place...

Alix Eynaudi: no, what i mean is that i probably knew it intuitively , that dance can be a support for my thought, or rather the origin of some thoughts, but i now see it clearer

philippe riera: we were keen on carrying on our practice next to the webber activities and not becoming teachers to them...

Alix Eynaudi: there is one thing i would like to point out regarding this topic, philippe

Alix Eynaudi: regarding the organisation of the mentoring and the implication of each of us in it i mean. yes, the collective organisation of the 10 of us, made the decision to present "the situation" as the shepherd but, if you look in details, out of all of us, only the men -at the exception of Raimundas- when we had said we would make ourselves available to the dancewebbers a maximum, decided to teach all-day classes!!! (field project, pro-series)

philippe riera: BUT! this was also a way to carry on with our work... and to confront people with sth else than words...

Alix Eynaudi: when you say our work, you say the work we, as a group, had started the year before?

philippe riera: yes + the performances we showed in the different museums...

philippe riera: In these respects I gathered very little feedbacks or comments, u?

philippe riera: I think they were simply way too busy with themselves to really engage with other people s works...

Alix Eynaudi: me too, i found myself in a very uncomfortable position actually we performed Monique in the very beginning of the festival, while we were still working only the mentors + the webbers, and no one from the group spoke to me, or Mark for that matter, the day after ours shows...

i remember feeling very vulnerable

Alix Eynaudi: but you re right, i really think that its because people were busy trying to find a place

Alix Eynaudi: aren't we all?....

Alix Eynaudi: minute philosophie de comptoir

philippe riera: and thats why I enjoyed so much working with the Atlas group...

philippe riera: much smaller group and plenty to share, question try, challenge... together

Alix Eynaudi: are you saying dance web should be less people?

philippe riera: u bet

philippe riera: u right, one way to find your place is maybe to challenge what thinking/dancing/talking could be like through a body practice that we share with the whole bunch..

Alix Eynaudi: but also to challenge the value given to these actions separately

philippe riera: and I think it did happen a few times actually ...

philippe riera: these were the blessed moments... away from judgement and all.