



Vacances vacance

Ondine Cloez

«To explore the depths between the frightening reality of what is happening, when it is happening and the strange unreality that takes on, afterwards, what happened.»
Annie Ernaux, Mémoire de fille

In «**Vacances vacance**» Ondine pays tribute to all the moments where we are not exactly where we should be, because we're late, elsewhere, in vacation or aside of our body. It's an observation of what is not here, now, but that may have been earlier or somewhere else. The piece goes back and forth between the body and the thought, it creates small trips to make the absence and the absentees appear.

It is a solo, a monologue that becomes slowly a dance piece. Ondine follows her thoughts and goes from vacation to hypnosis, Near Death Experiences, clumsiness, stuttering, Demosthenes, grace and mainly absence.

She announces body states and experiments them. She is outside of her own body, aside of it, ahead of it, behind it. By insisting, she reaches a strange dance when she seems to be absent from her body. She dissects this dance and calls it grace.

She attempts to create a horizontal relationship with the audience by a direct speech. She installs a relationship of trust with the audience: she does what she says and vice and versa. Everything is transparent. Bit by bit, this relationship gets loose, she leaves space for emptiness. The piece finishes on a challenge: to disappear while staying here, to let the absence become the main character of the piece..



Working Notes

GRACE

I came across grace by accident. By inventing exercises to get out of my body, (I initially worked on vacation and was trying to take vacation from my own body), I found myself dancing in a way that felt like I was absent to myself, as if something else had taken possession of my body. Being busy with those tasks, my body, in response, seemed to make other choices. I made an association between this state and grace.

It is a performative gesture: I say that I do grace and it appears. My definition of grace (a state when one seems to be outside of his own body, reached by something bigger than himself) matches to my dance. From there, I deconstruct grace, I go into details while stating: no gravity, no sound, no symmetry, a part of the body is always relaxed, silent jumps, ethereal gaze...

In the dance field, grace is linked to virtuosity, to a more classical dance. Formally speaking, but also classic in the relationship with the public. The dancer is bound to the public by the admiration that he creates. He is on stage performing feats that the public is unable to do. This relationship involves a hierarchy (knowing / not knowing, doing / watching, acting / witnessing). Both public and performer have expected roles, that they have to fulfill (impress, applaud, show, look ...). There is no space for surprise, doubt, reflection, deconstruction. Moreover, grace also contains the idea that the person concerned is enduring this state (to be touched by grace), the performer would then be a passive individual, endowed with talent, on whom grace would fall.

By searching on grace, by subverting it, I wish to re-examine the performer's role, de-hierarchize the relationship to the public, create a more horizontal link, to arrive at the construction of a «we», a reciprocity.

It's a contradiction and a challenge: Invent practices that create a favorable context for the appearance of grace, while highlighting the work of the performer. Finally, it is an ironic utopia: to want to live a moment of grace without stopping to twist his neck.



ANGLE MORT

Holidays, death, grace: all of those three notions involve emptiness. I also connect them, by their abstraction, to the difficulty of representing them, to others and to ourselves. These are concepts to which we have access by experiences, by the body. We have no trouble imagining them, linking them to past or future experiences, yet all three are impossible to summon on command. We surely can experience holidays, death, grace. But how to make them appear? How to talk about it? With which words, which tools?

Holidays, death, grace may be reactivated by time. Gaston Bachelard in *The Poetics of Space* (puf, 1957) writes, speaking of the house: «Here space is everything, because time no longer animates memory. Memory - strange thing! - does not record concrete duration, duration in the Bergsonian sense. We cannot revive the abolished times. We can only think them, think them on the line of an abstract time deprived of all thickness. «

For "Vacances vacance" I used the process of memory as a working tool. By comparing the nature of present and past time, by superimposing them, perhaps we would arrive at a more pierced, emptied temporality.

Blind spot time (The blind spot is the area inaccessible to the field of vision for the driver of a vehicle).

Annie Ernaux concludes *Mémoire de l'île* (Gallimard, 2016) with this sentence: «To explore the chasm between the frightening reality of what happens, when it happens, and the strange unreality that takes place, years later, of what happened «. It is in this abyss that I wish to bring down the dance in "Vacances vacance". I do not want to go back and forth between the two, or work on the memory, but rather find the place where we fall, with the will to always approach the void. Evident as an action, to allow another time to come, another dance and especially another imaginary.

Jeanne Favret-Saada is an ethnologist who studied peasant witchcraft in Mayenne's bocage. To define her place in field studies, she speaks of «presence», «floating attention». She says: «(...) the ethnologist lets his marks float and abandons to the native the care to designate the place which he is supposed to occupy - a place unknown by the researcher, in a system of places which is precisely part of the investigation. «

This is how I imagine my place in "Vacances vacance", my relation to the public. A floating attention that would allow those who watch to see, hear, imagine what reaches them. It's a relationship in which I am not the only one to define the outlines, and these outlines take different forms according to each one's projections. The possibility of reading is more open and I hope, at the end, more precise for each individual. «Dance is hard to see,» says Yvonne Rainer, but perhaps the difficulty lies more in creating a context that allows you to see the dance, rather than the dance itself. What I would like to create is the opposite of a didactic dance, where the eye is guided towards an understanding. It would, ideally, be an immanent dance, which would not require references, particular knowledge, but rather acute attention, to what we are now seeing in relation to what we have seen before, or imagined elsewhere.

Ondine Cloez is a Choreographer performer trained at PARTS in Brussels and Ex.e.r.ce at the CCN de Montpellier.

In 1998, she moved to Brussels and study at PARTS for three years. In 2002, she trained at the Centre Chorégraphique National de Montpellier, as part of their Ex.e.r.ce programme. Since then, she danced with Mathilde Monnier, Laurent Pichaud, Linda Samaraweerova, Marcos Simoes, Sara Manente, Jaime Llopis, Randy Carreno, Laure Bonicel, Rémy Héritier, Antoine Defoort and Halory Goerger, Grand Magasin, Rudi Van der Merwe, Jocelyn Cottencin, Ayelen Parolin, Loïc Touzé. In 2009, she co-directed with Sara Manente and Michiel Reynaerts a video called Some Performances and Grand Tourists, a site-specific project.

«Vacances vacance» is her first piece.



Date :

Work in progress :

June 17th 2017 - June Events, Atelier de Paris/CDCN, Vincennes, France

June 23 and 24th 2017 - Le Havre - Le Vivat , Scène Conventionnée Danse & Théâtre d'Armentières, France

September 23th 2017 - Parcours Tout Court - Lorient, France

October 19th - CCN d'Orléans, France

November 23th 2017 — CDC Le Gymnase, Roubaix, France

Creation January 25th 2018 - Vivat la Danse !? - Le Vivat, Scène conventionnée théâtre danse d'Armentières, France

February 22th- Festival End of Winter - Buda - Courtrai, Belgium

March 16th - Instantané Danse ARCADY - CDC La Briqueterie - Vitry sur Seine

June 9th - June Events - Atelier de Paris/CDCN

Distribution :

Creation, interpretation : Ondine Cloez
Lighting design : Vic Grevendonk
Playwright : Marine Bestel
Outside view : Sara Manente, Sabine Macher
Advice on the English Translation: Bryan Campbell

Production : Entropie Production

Coproduction :

Le Vivat d'Armentières, scène conventionnée danse et théâtre
CDCN Ateliers de Paris
CCN Orléans
Le Musée de la Danse/CCN de Rennes et de Bretagne
Kunstencentrum BUDA – Courtrai
Charleroi Danse
La Bellone – Maison du Spectacle – Bruxelles
WPZimmer – Anvers
Service de la Danse de la Fédération Wallonie Bruxelles
Avec le soutien de Le Gymnase - CDC Roubaix, Honolulu – Nantes et ARCADI

Team on tour :

Ondine Cloez, Vic Grevendonk, Florent Garnier.
All travelling from Brussels

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