

Claire Dessimoz

du bist was du holst (2016)

EN 1

dance and gestures/documentary / intimate speech / superposition of movement and voice / process of splitting and appropriation / the body's memory / social conditioning

Created and premiered at Théâtre de l'Usine Genève et au Théâtre Sévelin 36 Lausanne



Through a gallery of portraits made up of gestures, states of being and speech, the choreographer Claire Dessimoz opened up a new cycle of research into the superposition of movement and voice. Wearing headphones, the dancer hears a montage of recorded conversations that she reconstitutes, filtered by her body and voice. The choreographic score enters into resonance with or emancipates itself from the repeated testimonials.

“With this piece the choreographer Claire Dessimoz undertakes research in the form of an archaeological exploration into the history and memory of the body. DU BIST WAS DU HOLST is a speleological and phenomenological excavation of the maze of the self and the genealogies that impress upon our corporal and auditory existences. Conceived in the form of a double score, DU BIST WAS DU HOLST is made up of a multitude of fragments as anecdotic as the simple gesture of a hand moving through the hair and as important as a political manifesto. And yet the solo integrates the diversity of these archives into its substance, in order to reconstitute them on equal footing, as moving and surprising as life itself. “

Laurence Wagner, former director of the Théâtre de l'Usine

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EN 2



DU BIST WAS DU HOLST explores notions of corporal memory, behavioural mimicry and social conditioning: the body adopts movements we've seen and know – traces of intimate gestures or the common postures that abound around us.

With **DU BIST WAS DU HOLST** the choreographer perused her personal archives, material that has been accumulated arbitrarily or unconsciously. Sorted, classed and conserved in the past, these archives may be reopened at any given moment.

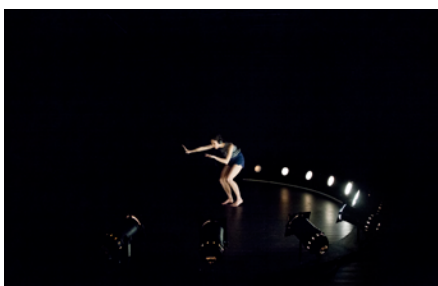
DU BIST WAS DU HOLST tells the fragmented and implicit story of the absorption and appropriation of influences that bodies and beings turn into eternal vectors and witnesses.

du bist was du holst

you are what you take / what you catch / what you go looking for / what you've said or heard / what you've danced / what your body has imprinted / what you've copied just by seeing it / what you have believed and already adapted



DU BIST WAS DU HOLST is influenced by obsessions and an approach that could be compared to certain work by SOPHIE CALLE (archives, subjective archives, appropriation and the staging of daily life or the banal, the parallel use of seemingly banal things to sublimate them); JAN MARTENS (a focus on phenomenon linked with the body in order to talk about society); L'ENCYCLOPEDIE DE LA PAROLE (archive audio documents, parallel accounts, heard through the body); DOMINIQUE PETITGRAND (audio installations and recordings with everyday speech); or even SINGSPIELE by MAGUY MARIN (incarnation of different characters through headshots that change, executed through one long passage across the stage). And finally, the vocal work is clearly a reference to FAIRE LE GILLES by ROBERT CANTARELLA, who reread lessons by Gilles Deleuze he heard via an in-ear system, an incarnation that rendered the texts accessible in a whole other way.



Concept and interpretation: Claire Dessimoz

Artistic collaboration: Bruno Robyr

Set and light design: Florian Leduc

Music: Raphael Raccuia

Dramaturgy: Manon Krütli, Aurélien Patouillard

Costumes: Scilla Ilardo

Rehearsal double: Elodie Aubonney

Light technique: Thomas Köppel

Administration: Juliana Stadelmann

Coproduction: Théâtre De L'usine – Geneva, Théâtre Sévelin 36 – Lausanne

Support: The City Of Lausanne, State Of Vaud, Loterie Romande, Fondation Nestlé Pour L'art, Ssa Grant For Choreographic Creation, Ernst Goehner Stiftung, Fondation Engelberts

Duration: 60 Minutes

A multidisciplinary artist trained in architecture and contemporary dance, Claire Dessimoz (b. 1988) works in dance as a performer and choreographer, as well as with forms more akin to performance art, dealing principally with reality, transformations and social perceptions.

Traverser tout entire (2019) is her third performance piece, after du bist was du holst (2016) and Invitation (2018). It constitutes the first installment of a cycle of work that she continued with current currents (2020). She was artist in residence at the Arsenic - Centre for contemporary performing arts in Lausanne and benefitted from the program YAA! – Young Associated Artist, an initiative of Pro Helvetia (18-20). She is currently a recipient of structural subsidies from the State of Vaud (21-23). She lives and works in Lausanne.

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