

THÉÂTRE DES BERNARDINES

TANZHAUS NRW

O ESPAÇO DO TEMPO

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Performing Arts Research Laboratories

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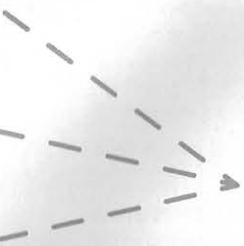
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EDITORIAL

TRY ANGLE is a high end artistic research project, aimed at the sustained growth of the artists involved. An international cross disciplinary project, focused on the research and set-up of new collaborative practices among emerging and established European artists. Our goal was to reflect and challenge the very idea of "art making" in our times, fostering new forms of collaboration. Due to the unusual and protected set-up in which it developed, this was a hands-on project, where artists learned by doing, devising new strategies as they went along their creative "tryouts", away from any pressure to present work.

Artists have always learned with each other throughout their artistic development, a complex process, full of contradictions, questions and enlightments, inspired and triggered by their own peers, often the same ones which they compete with. A process that is simultaneously, cross disciplinary, cross generational and cross cultural. Therefore, during the two weeks, each lab was aimed at isolating the creators from that same competitive environment, into a fruitful collaborative one.

The project was co-organized by three cultural organizations in Portugal, France and Germany (*O Espaço do Tempo*, *Les Bernardines* and the *tanzhaus nrw*) in close collaboration with associated partners in Scandinavia and the Balkan Region (*Carte Blanche* and *Fico Ballet*), having received the support of the Culture Programme of the European Commission.



Three sets of 2 weeks research laboratories took place in France, Germany and Portugal in 2012, bringing together approximately 60 artists from all over Europe, the East Mediterranean and the Balkan Region, 20 in each Lab. Each was steered by an experienced curator (that also selected the participants), and a number of guests was present, helping to promote reflection, questioning and awareness. A strong team of technicians and executive producers ensured all the organizational needs.

During the Lab weeks, every morning, artists would share their creative projects, looking for partners, technical support, and location for each of their choices. After this elaborate process, they would disperse to work for the day. Technical and production teams were totally available for their needs, while the Lab curator helped, not only by promoting reflection, but also helping to break the most complex deals.

Later in the evening, usually a short period of informal showings would take place, where everyone could attend and could comment on the works. Weekly guests (Zap Visitors), such as art curators, renowned artists, art critics or philosophers, would witness the creative processes, and contribute with their feedback and critical thinking. Meal times became also part of the interactive situations, since participants would usually split into small groups, either reflecting on the day's work, or already preparing their projects for the following one, excellent opportunities not only to relax, but also to foster future adventures.

At the end of each week, and according to the artists' wishes, informal showings were held. Besides the importance of witnessing each other's works, these optional showings were excellent opportunities to connect with the local scene, as well as with general audiences.

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After the completion of the 3 Labs, in September 2012, TRY ANGLE entered a new phase, moving from a pure research, non-goal oriented set of encounters, into the production of final works based on the experiments previously done by the participants. In fact, this opportunity of following up, co-producing some of these tryouts into final presentations, was not revealed until the end of the labs, so that this awareness would not interfere in the creative and non-competitive atmosphere that permeated the whole project. An open invitation was sent to all participants to apply for support, in order to complete their research, and produce works that would be presented, one year later, in the frame of Marseille Provence 2013, European Capital of Culture. Out of 36 projects that applied, 9 were selected. During the intense discussions among the partners, while designing the project, this had already been a very exciting topic: how to combine in the same project such opposite perspectives, the main one, purely devoted to the freedom of experimenting, but also another, focused on production and presentation... Out of exciting and sometimes heated reflections such as these, lie, certainly, some of the richest aspects of our collaboration.

Finally, and as a need to deepen reflection and create a valuable memory for all this intense experience, a final conference and an exhibition were organized, and this publication was printed. TRY ANGLE website will also stay on line for the next 5 years.

In fact, TRY ANGLE followed the footsteps of Colina (Collaboration in Arts), an exciting adventure in Lab research, that took place between 2003 and 2006, involving, besides the three main TRY ANGLE partners, three other European structures. An experience that brought us closer, and a learning process for all of us, seeds of utopia planted in a system that suppresses experimentation and tends to give in to market controlled logics.



LAB#2 //
DUSSELDORF

JULY 2012

CÉCILE MARTIN

No time to fly From the first day of experimentations in *TRY ANGLE*, Cécile Martin had no doubt about what she wanted to try: "I want to fly", she said. The statement is particularly meaningful nowadays when each time it is harder to take a leap of faith.

In the beginning of *TRY ANGLE* Cécile just wanted to see where that would take her. But in the process, she discovered a lot about herself and allowed others to share aspects of themselves that wouldn't have been seen if it hadn't been for that challenge. But let's have some contextualisation first. Cécile has a degree in architecture, but she has a singular relation to the notion of architecture. For her it is about the interaction with the world, having powerful experiences and interacting with these experiences. And she convokes all the senses for this immersion in and perception of the world. She also does photography since she was 12 years old. And she does performance. Cécile opposes the rational perspective of architects with what she is searching for: a more poetical and chaotic way of expressing experiences and all the complexity of the world. She also opposes the material approach to the world and the material form in which architects express a search for the invisible energy that comes from the human and the environment and the pulsation between these two energies. Through the persistence of researching the possibilities that lay behind the proclamation of wanting to fly and inviting other people to experiment it, Cécile found other questions and some clues to her interrogations. One was that the wish of the leap of faith is again very connected to her theoretical background in architecture, she noticed one day. Because the first man who flew was Icarus, and he did it - believing in the Greek mythology - to escape from Crete and the first architect construction: the Labyrinth Deadalus, his father, built for King Minos to imprison the Minotaur but that ended by also imprisoning Deadalus. So 'why did he fly?', asks Cécile? To escape the first architect construction... And Cécile, why did she want to fly?

As architect of the invisible, Cécile Martin tirelessly explores and amplifies the unconscious perception, the instinctive reflex of reality, in order both to disrupt and to balance the cohabitation between spaces, bodies and objects.

Cécile Martin holds a Master in Architecture (MArch). She is a photographer, videographer, active in web and public art, performer, stage designer and curator of media arts and architecture in Montreal. Her practice has led her to work in Europe, North and South America, Africa and Oceania. She is the 2009 recipient of the RIAC Foundation (Royal Architectural Institute of Canada) Scholarship.

