

KAAI **THEATER**

Gaëtan Rusquet
Meanwhile

9 > 10/11/2016 – 20:30 – Kaaistudio's
theatre/performance • 60 min

CREDITS

concept

Gaëtan Rusquet

sound design, live performance

Yann Leguay

performers

Gaëtan Rusquet, Amélie Marneffe,
Claire Malchrowicz

light and set design

Gaëtan Rusquet

developer

Jack Boyer

stage manager

Guillaume Bernier

production

workspacebrussels, commission art numérique,
Hiros

with the support of

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MEANWHILE

nl/ In aanloop naar Performatik 2017 – de Brusselse biënnale voor performance kunst – hernemen we een aantal hoogtepunten van de vorige editie. De Franse scenograaf en kunstenaar Gaëtan Rusquet toont opnieuw *Meanwhile*. Deze apocalyptische performance verkent architectuur, rampen en de lichamen errond. Rusquet laat drie performers een constructie optrekken. Is het een maquette of net een installatie? Voortdurend moeten de spelers zich verzetten tegen de dreigende vernieling van wat ze opbouwen. Door te spelen met de schaal, verandert de rol van het lichaam van pure kracht naar hulpeloosheid.

De ruwe materialiteit, het fysiek geluid en de onontkoombare bewegingstaal maken van *Meanwhile* een indringende performance. Het tijdsverloop en de verhouding tussen mens en omgeving worden tastbaar: voor je ogen ontplooit zich de geschiedenis van een stad.

fr/ En préambule de Performatik 2017 – la Biennale bruxelloise des arts du spectacle vivant –, le Kaaitheater reprend un certain nombre de temps forts de l'édition précédente. Le scénographe et artiste français Gaëtan Rusquet reprend *Meanwhile*. Ce spectacle apocalyptique explore l'architecture, les catastrophes et les corps qui gravitent autour. Rusquet fait réaliser une construction à trois performeurs. S'agit-il d'une maquette ou d'une installation ? Les acteurs doivent sans cesse résister à la menace d'anéantissement de leur édification. En jouant sur les proportions d'échelle, le rôle du corps se transforme de force pure en impuissance.

La matérialité brute, le son physique et le vocabulaire gestuel inévitable font de *Meanwhile* un spectacle marquant. L'écoulement du temps et le rapport entre l'homme et son environnement deviennent tangibles : sous nos yeux se déploie l'histoire d'une ville.

en/ In the run up to Performatik 2017 – the Brussels biennial of performance art – we will be reviving some of the highlights from the last edition. The French scenographer and artist Gaëtan Rusquet will once again be presenting *Meanwhile*. This apocalyptic performance explores architecture, disasters and the bodies that surround them. Rusquet has three performers build a construction. Is it a model or in fact an installation? The actors continually have to fight against the threatened destruction of what they are building up. By playing with the scale, the role of the body changes from pure power to helplessness.

Its raw materiality, physical sound and inescapable language of movement make *Meanwhile* a penetrating performance. The passage of time and the relationship between humans and their environment become tangible: the history of a city unfolds before your eyes.

FUTURE RUINS.

Franziska Aigner on *Meanwhile*.

The following fragmentary text is a speculative anticipation of *Meanwhile*, a project by Gaëtan Rusquet. After having met Gaëtan and Claire Malchrowicz, one of the collaborating artists of the piece, on the 18th of October 2013 during their second week of rehearsal in Brussels, this text is written with the intention of speculating about *Meanwhile*. As such, instead of deriving meaning from an existing aesthetic work, the text anticipates the future articulation of an artistic process. The future existence of *Meanwhile* referred to in this text is however merely one possible future amongst many others. A future that might never come to be, since the space of the artistic process can be one of radical transformation and strategic deviation. As such, this text is a future archive portraying one of the possible lives of *Meanwhile* which is yet to come.

Introducing Meanwhile

Meanwhile, the installation performance by Gaëtan Rusquet, creates a space of confrontation and entanglement between human bodies and temporary architectural structures. Three performers, hundreds of bricks usually employed for architectural modeling, as well as an array of infrasound waves collaborate within a world of perpetual construction and deconstruction. Made together with the artists Amélie Marneffe, Claire Malchrowicz and Yann Leguay, *Meanwhile* is Gaëtan's first larger choreographic work. Navigating the fields of performance and choreography from the perspective of the visual arts and set design, his performances are marked by strong material presences and physical attempts at integrating and transforming these materials. In *Meanwhile* hybrid bodies consisting of both organic and inorganic materials emerge, only to find themselves inextricably bound towards decay.

Towards disintegration

Meanwhile experiments with simple architectural structures and their relation to the human body. The combination of inorganic building materials (the bricks) and the organic bodies of the performers present themselves as initially disparate sites, but they are brought together by their shared capacity for physical change, erosion and decay. It is through sharing these patterns of disintegration that the manifold physical, visual and associative overlaps between the different structures in the work manifest themselves. Confronted with a disquieting array of infrasounds (the work of sound-designer Yann Leguay), all of which are inaudible to the human ear but nonetheless physically manifest, the structures are subjected to different scales of forces of vibration. It is these forces that trigger the instant erosion of the human, non-human or hybrid structures within the performative universe of *Meanwhile*. The emerging choreographic patterns present themselves as movements of disintegration, deterioration and demolition, confronting and juxtaposing actions of layering, stratifying and building.

Artificial corrosion

Meanwhile presents an unstable view on physical structures. A view in which both architecture and the body are contemplated in relation to the perspective of geological time, inside of which they inevitably find themselves drawn towards decay. The perspective of geological time, with its accompanying force of entropy is however, increasingly accelerated within contemporary urban environments in the context of contemporary capitalism. As the business of real estate, marked as it is by gentrification, continues to play an important role in contemporary urban planning, the rise and fall of building projects is continually accelerating. Both the state and private enterprises effectuate increased rates of both aesthetic and material change in cities, utilizing the form of urban investment. It is in this respect that we are currently witnessing an accelerated rhythm of both construction and decay within city environments, taking on the form of artificially created corrosion.

Romance

Putting forth cyclical and simultaneous patterns of construction and destruction, *Meanwhile* could be understood as a work seduced by the poetry of decay. Concerned with the negotiation of both the aesthetic and the ethical value of the figure of the ruin and how it relates to the body, *Meanwhile* intends to investigate the associated romantic image. Clearly rooted within a Western European understanding of contemporary cultural practices, *Meanwhile* aims to construct a notion of the ruin that no longer speaks of a time other than its own. As such, a presence of the ruin emerges which, once removed from its romantic depiction, continues to function in the present in unforeseen ways.

Turbulent continuum

Meanwhile is a personal archive of forms of decay by way of a hypnotic meditation on the erosion and destruction of urban landscapes. Heavily overlapping and compressed in both spatial and temporal aspects, the city is the environment per se in which the environmental, the social and the mind can be observed most clearly as a turbulent continuum, whose guiding principle is one of radical interconnectedness and mutual production. This is especially prevalent in a particular style of visual urban portrayal that has been termed 'Detroitism'. An overflow of recent documentary footage portrays the spectacularized wreckage of Detroit after decades of deindustrialization, housing discrimination, suburbanization, drug violence, municipal corruption and incompetence, highway construction and other forms of urban renewal have taken their tolls. Unable to separate the fetishized aesthetics of urban ruins depicted in the images from the social predicament governing Detroit's inhabitants or from the mental ecologies of the people looking at the images, 'Detroitism' speaks about the future in a time of financial and economic collapse. By exhibiting choreo-architectural structures in their relation to entropy, *Meanwhile* attempts to navigate the disintegration of architectural sites through their accompanying psychological states and the evolution and erosion of the socius within those very same environments.

SAVE THE DATE

PERFORMATIK17

The Brussels Biennial of Performance Art

24/03 > 1/04