

OCTOPUSSIES



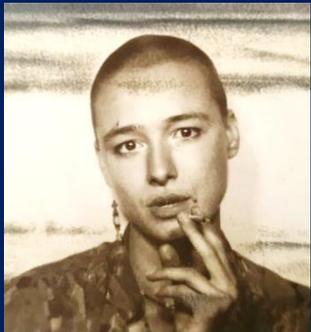
BIO

COLLECTIVE

Octopussies is a collective born among Adina, Judit and Jasmin during their dance studies at La Manufacture. Outside and within the artistic practices that were communing their characters and their artistic tastes, a profound friendship got installed during those years. To bring them together, and birth of many collective projects, they have found their common interest in ritualistic practices which were happening always outside in natural context such as forests, industrial areas, abandoned places and mountains. The diversity and uniqueness of each one of them always kept on stimulating each other personally and artistically, installing a fluid and horizontal way how to approach work and an equilibrated exchange of energy in the group;



The individual research of Judit is the interest in the absurd, finding pleasure in confronting the concept of “sense”, opening senseless universes that reflect the inner self, experiencing the world from a hypersensitive and empirical approach. They join the current of Dadaism with a playful research of where tragic can meet comic. Diving in the subject of grief, they question the concept of comforting through child story’s and metaphors.



Jasmin’s current research is the practice of biomimicry, which consists in the study and observation of biological organisms and transposing them in imaginary dimensions and social inter-relational systems. She works with creating surrealistic realities that point on opening different channels of perception, starting from sensorial understanding of oneself related to the environment and transposing them into theoretical philosophies.



Adina has an innate fascinations on urban abandoned places, finding the potential of this forgotten and “dead” spaces, giving them life through instinctual artistic practice. She is very active in the topic of climate change and busy in interrogating the dimension of production, and the role of the artist and the individual in this capitalistic society, in an existential and relational investigation.

The diversities of those interests find their communion in the desire and pleasure of working together in this specific constellation, creating a mosaic of practices and influences. They all have an active research in collaborative processes and are eager to dive even deeper in their practices through mutual exchange of reflection, routines, insights and influences.

PAST PERFORMANCES





*KONVOOI festival, 2023
Het Entrepot, Brugges*



*L'arreglada festival
L'animal a l'esquena
Catalunia, 2024*



*Lausanne Jardins
Jardin de Circulation
Switzerland, 2024*

ARTISTIC PROPOSAL

PURPOSE OF RESIDENCY

We would like to direct our research on developing our methodologies of work, which could then be shared through performances and/or open studio's workshops. Our performative projects are always very process-oriented, experimenting with the concepts of "collective creation", "production" and "experience", through the mediums of visual art, dance and physical theatre.

How we function:

Our philosophy of collective-work is based on the deconstruction of internalized hierarchies among each other and the spaces we inhabit, as an action to decolonize capitalistic relation to the land and western perception of "team-work", based on exploitation, competition and achievement. Our researches are process-oriented and inspired by concept of permaculture: to feed and let be fed by what is already there, rather "playing" with it then "occupying" it. In collective processes, we like to use the concept of "mutual leadership" installed by Maree Brown (afrofuturistic sociology), which explains that elastic leaderships are extremely important in social organisation: ex. X is good at math and Y not, so Y will follow; Y is good at spatial orientation so Y will lead in that specific context. We, indeed, intend "abolition of hierarchies" meaning hierarchy as dogmatized principle where there is only one leader for all contexts.

Relation to space:

In both creations for the festivals L'Arreplegada in Catalonia and Konvooi in Brugge, we have worked site-specific, diving into interdisciplinary practices that would make the landscape stand out. So doing, we created a sense of horizontality among the performers, the objects used on scene and the space around us: we have created scenographic elements that we would find in/around the space and created expressive images, in which depth, perspective, textures of the landscape are put on focus/ risaltare thanks to the contemplative atmosphere installed.

Interdisciplinarity:

We like to explore the frictions and inter-relations created by the communion of different mediums and disciplines, such as sound, installation, visual art, dance, theatre, writing. The act of intertwining practices often expresses in very absurd universes, that trigger sense of logic and rhythm: the absurdity comes out from the paradox of mixing in one hand the meticulous study of landscape and social environment, and in the other hand the imaginary and sensorial understanding of that space, led by our intuition - an artificial pond in Lausanne Jardin becomes a space for ritual gathering celebrating algae, the port of Brugge becomes a gathering of oneiric dimension in which trash and fishing nets rule the place, the idyllic hills of Catalunya become a distorted tragicomic supping celebration. This friction created by child playfulness and the experienced sensitivity of an old lady is our sweet spot.

INTENTION OF RESIDENCY

By researching in process-related projects, we would like to develop a methodology of work and performative innovative disposition in which the following concepts are implied and enacted.

How can we break the hierarchical dichotomy of power between audience and performer? Between process and product? Between inhabited and occupied space? Between an inanimate object and an animated body? How can we create routines of body practices that follow the needs of a living holistic body, which is not only USED as tool, but it is itself an organism which contains traumas, blockages, pleasures and sensations? How can the practice of drawing become instinctual, and therefore a living process? How to use imaginary and sensorial paths as tools to feel each other and the land, in a societal context of land occupation/exploitation, and interpersonal barriers of isolation, identity and individual recognition?

METHODOLOGIES AND TOOLS

We'd like to research on unbuilding those dichotomies between life and death, product and process, used and using, though practices of recycling: to transform what is already there into a potential personal and artistic processes.

- Body artistic practices have the power to unlock our behavioural patterns and lead us to a deeper understanding and listening of oneself.
- Install a drawing collective practice which is related to inner intuition and sense of spatial organisation.
- Explore the communion between installing a space and the imaginary/sensoriality that is born from that
- trying to systematise while exploring (through journaling, writing, discussing) what it means to create collectively and organize "mutual leadership".
- The practice of "feeling and sensing" each other and the space, activates different cerebral and neurological systems which makes people relate and re-connects to a primal sphere of living bodies

PLANNING OF RESIDENCY

Since we'd like to intertwine disciplines, our methodology of work will be both sewing practices together and keeping them developing in parallel.

Week 1 : arrive and discover

- discovering the urban areas, the people, the space that is hosting us;
- Start the exploration of body and drawing practices in relation to the site, the land, the environment;

Week 2 : inanimate and animated

- Exploring the human relation to the urban area, through practices of video documentation, craft, drawing and writing.
- Exploring how those practices might intersect with our body practices.

Week 3: transposing outside to inside

- How can we bring the elements discovered in the outside spaces in the inner studio?
- Starting to systematise our body routines?

Week 4: installing the space

- Start crafting object, playing with projections, drawings, bringing elements from the urban area
- Making an installation in the space with the intention of creating a space, a land, through what we have discovered

Week 5: inhabiting the space

- How can the practices discovered until now be applied to this new space we have discovered?
- Start inhabiting the space through body language and performance
- Shaping a dramaturgy for the space

Week 6 : reflect and collect

- start to make a mind map of what we have discovered, the things we have systematised, writing and reflecting on the functioning of the collective
- Exchanging with the team of Wp Zimmer, opening the studio

[Making a showing/open studio: week 5/6]

MOTIVATION TO WORK AT WPZIMMER

Aside of the richness of thematics we are individually active in, the collective brings together three different motherlands and cultures - respectively Belgium, Italy, Czech Republic. This fascination for cultural exchange through travels, opened the will of starting to reconnect with the respective countries and to start rebuilding a network with them. Having been three years in Switzerland made them meet, first, and discover their passion for travelling: being in contact with different cultures, values and functioning's is as inspiring as nourishing, to invite a broader perspective over ourselves and our own lands. This is one of the reasons Judit, born and raised in Antwerp, wanted to re-establish a bridge-connection of their art works between Belgium and Switzerland, precisely, between Antwerp and Lausanne, and invited the collective to join her in this journey. This residency could be for us an opportunity to enrich our research also by finding ourselves in another context than Switzerland and opening our art to our motherlands, starting from the Belgium scene. By making so, we wish to create an international network that is permeable and elastic, as our processes.

