

DAN MUSSETT & LAURENT DELOM

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DANCE AVANT-PREMIERE

KAAISTUDIO'S ∫ dance studio

60' ∫ €5

28/06 ∫ 22:00

29/06 ∫ 19:30

dddddddddueettttttttttttttttttttttt is the first collaboration between Dan Mussett and Laurent Delom. It is an attempt to encompass their entire ongoing relationship into a single duet. The very processes that occur when two individuals try to achieve a unity which is beyond both of them individually are laid bare, giving way to the successes, struggles, conflicts and resolutions that happen on and off stage, day in, day out.

This duet is an insight into the never-ending process of being together. It is an invitation to witness the journey of two people as they become each other's teacher, shadow, student, friend, mirror, brother, rival and colleague all at once and at the same time blurring the boundaries that separate the one from the other.

BIO

Dan Mussett (UK, 1988) studied dance at the Royal Conservatory of Antwerp, having previously studied English Literature at the University of Edinburgh. He is currently performing in the work of Jan Martens and Ayelen Parolin and is in the process of establishing MURMUR, a discussion group for dancers and performing artists in Antwerp.

Laurent Delom (FR, 1989) studied dance at the Royal Conservatory of Antwerp, having previously studied Engineering at Supélec in Paris. He is currently performing in the work of Loïc Perela and Karel Tuytschaever, and is in the process of establishing DELOMBRE, a structure supporting his artistic practice in parallel to dance.

Concept and performance **Dan Mussett**

& **Laurent Delom**

Lights **Caroline Mathieu**

Costumes **Ruby Russell**

Co-production **C-TAKT, workspacebrussels,**

wpZimmer

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working title festival

In your working process you tried to find an answer to the question of how to work together. Did you come to a conclusion?

Laurent: It was and still is an ongoing process of constantly looking at how we work together, questioning it, reassessing it and maybe changing it in the end. There is not one clear recipe.

Dan: I think we somehow try to capture our relationship and all its elements. As we are both in the piece as performers, we have to record what we are doing in the studio. This way we can see what is interesting for us and what material we can use for the performance. But the more we work together the more it becomes clear that the material is everywhere. Not only in the studio, but also in our day-to-day interactions and conversations. All of these moments are contributing to what the whole thing is about: our attempt to work together.

Becoming somebody else, and in your case becoming the other, is a very personal act. How did this process change you and how close did you get to becoming the other?

Laurent: In real life it does not happen that we become the same, we just can't harmonise so well that we know what the other is thinking. But still, with the magic box of a theatre, with our video and photo work we can create the illusion of becoming the other.

Dan: I think we finally arrived at a shared artistic or choreographic identity which also includes disagreement and conflict. The whole idea of ownership interests us a lot. Because we are sharing so many ideas and experiences, in a way they belong to both of us while at the same time belonging to neither of us. In the end it becomes clear that fusion doesn't necessarily mean sameness.

A lot of your movement material is connected to yoga. What is your interest in this form?

Dan: In our research we are dealing a lot with the relationship between teacher and student. We both studied dance, and both underwent the process of copying a teacher. With yoga people are reproducing poses which make them formally look the same and feel the same. We took the idea of sculpting ourselves into the position of the other and taking instructions on how to get into that position, posture or mind-set. In the end we created a third body by joining both of our bodies into some sort of yoga creature.

Laurent: It also has to do with a shift in the way dancers train their bodies. Nowadays you see a lot of dancers practicing yoga as a warm-up. This also shifted what we perceive as a healthy body. The yoga body becomes very present in our lives as dancers, shifting the aesthetic of the body and of movement.

Everybody can watch your shows online because you are using YouTube to live-stream your performances. How does this change the way we perceive theatre?

Dan: What I like about using the live-stream is that it opens up the theatre space. It makes it more accessible. People can watch the performance online and don't have to come by or buy a ticket. I like the idea that people from all over the world can just follow us and see what we are doing.

Laurent: I am more attached to the question of how it affects the audience that is with us in the theatre. It questions the relevance of their presence in that shared space because at the same time it is broadcasted somewhere else. I am also interested in how the live-stream shapes the space differently. It structures time and how we adapt our presence to the eye of the camera, which is different from the eye of the spectator.

Interview with **Dan Mussett & Laurent Delom** by **Andreas Fleck**