

Ruin Porn

(2016)

by Guillaume Marie, Igor Dobricic & KK Null



TAZCORP /

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Conception, direction, choreography: **Guillaume Marie**

Conception, direction, dramaturgy: **Igor Dobričić**

Original soundtrack: **Kazuyuki Kishino** aka **KK Null**

Created in collaboration with and performed by:

Els Deceukelier, Guillaume Marie, Roger Sala Reyner & Suet Wan Tsang

Costumes: **Cédrick Debeuf**

Make-up: **Rebecca Florès**

Light Designer: **Abigail Fowler**

MIDI programming : **Abigail Fowler & Stéphane Monteiro**

Technical direction and sound engineer: **Stéphane Monteiro**

Management France:

Guillaume Bordier - guillaumbordier@yahoo.fr - +33 664 810 798

Booking:

Erwan Coëdelo - erwancoedelo@gmail.com - +33 689 857 175

International creative producer:

Steve Slater - tactical.a.u@me.com - +44 7791 314650

Graphism: **Grégoire Gitton**

Production: TAZCORP/

Co-productions:

Ménagerie de Verre (F), **le CND** - un centre d'art pour la danse (F) - résidence augmentée, **CCN Roubaix/Ballet du Nord** (F) - accueil studio, **Hostellerie de Pontempeyrat** (F) - accueil studio. With the support of **French Ministry of Culture and Communication** (F), **DICREAM** and **ADAMI**.

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www.tazcorp.org

Created in **Festival Etrange Cargo** at la **Ménagerie de Verre**, Paris (F) on the 29th and 30th of March 2016.

Video link: <https://vimeo.com/166030181>



Ruin Porn is an intense sensorial journey into the future past of a dance as a ritual and of a theatre as a site.

Four personas that are gradually materializing out of the cloud of light and sound, are both pathetic ruins of what was before and a never fulfilled promise of what is yet to come. They are creatures forever caught in between departing and arriving into the present moment of the performance.

They are our uninvited and uncomfortable guests that keep reminding us of our own (i)mortality.



Last act, the End, this is where we all came in. The final Apocalypse is when every man sees what he sees, feels what he feels, and hears what he hears. The creatures of all your dreams and nightmares are right here, right now, solid as they ever were or ever will be, electric vitality of careening subways faster faster faster stations flash by in a blur.

Pan God of Panic, whips screaming crowds, as millions of faces look up at the torn sky: OFF THE TRACK! OFF THE TRACK!

The planet is pulling loose from its moorings, careening into space, spilling cities and mountains and seas into the void, spinning faster and faster as days and nights flash by like subway stations, iron penis chimneys ejaculate blue sparks in a reek of ozone, tunnels crunch down teeth of concrete and steel, flatter cars like beers cans, graffiti eats through glass and steel like acid, races across the sky in tornados of flaming colors.

William Burroughs

Excerpt from Apocalypse

In 2013, Guillaume Marie & Tazcorp/ presented the creation *Edging*, a duet that would mark the first step in a series of works by the company.

Ruin Porn is the second work in this series and starts from the same principle: our inability to imagine and implement meaningful social changes.

While *Edging* focused on the concept of voluntary confinement as a metaphor of the contemporary condition (using the hikikomori phenomena as a reference point)...

Ruin Porn proposes to reverse or back track to its causality: how do we get to such an isolated place? If our perception of the outside world is doomed from the start, are we always / already ruined?

In other words, where the mental landscape of *Edging* could be compared to a room without a door, the space in *Ruin Porn* could be described as a landscape with no horizon, using references from the "dark tourism" theory : tourism that brings death into the public domain and provides the opportunity for visitors to reconnect with their own mortality.



A PIECE IN THREE MOVEMENTS :

Ruin Porn opens with the use of the whole theatre as a 'plastic' device; an immersive and sensory place where lights and strobe effects interact closely with KK Null's Noise Music to accompany the public's entrance.

In this saturated area of light and sound, bodies gradually emerge amid smoke layers in an industrial atmosphere, in a way that no one can distinguish their number or gender.

They dance, not touching, in a soft and smooth trance that contrasts with the violence of the music and light elements.

The performers and spectators are driven together in one movement where reality and fantasy are linked in a succession of retinal and auditory hallucinations.

This device, this 'machine theatre' twists the perception of time and space, creating an invitation to let go - to dive into a meditative state - but of a very peculiar kind...

Coming out of the darkness, the second movement begins with the appearance of the face of the actress Els Deceukelier and a tangle of bodies.

Visually less obscure, the performative codes of this part are changing. The bodies slowly stand up and try to restore their individuality. Tired from their long journey, embodying and combining choreographic attitudes such as archaic, shamanic or



sensual states, their movements seem incantatory, like a foolish hope: to get out of this place, this light and sound device, the pressure of the spectators gaze. This ruin in which they are trapped and that we all know very well...

Welcome to the theatre!

Then a dazzling light slowly irrigates the entire stage, allowing to discover its rough edges, its corners and cracks. Materiality reappears. The performers face the audience to observe it. They are recharging.

This third movement generates the possibility of a different look, a new angle. Simulacra appear: in their futuristic costumes and makeup DIY, the performers are sublime as they are pathetic. The performative codes once again changed and are more theatrical.

Each of the characters are changing; who are they really? Representations of simple zombies, aliens and other science fiction characters? Some prophets? Witnesses? It becomes hard for us to know who is watching whom. We hear the trace of a poem by William Burroughs: "Apocalypse". Slowly they leave the stage, but not before sharing a last ritual - The theatre becomes empty.

Finally, KK Null's musical notes close the performance, and leave the viewer alone with himself, within his own ruins.



About *Ruin Porn*,
by David Dibilio, journalist, curator for Jerk Off Festival (Paris)

The audience gets into an empty room and is blinded all at once by strobe lights pulsing through thick layers of smoke. The pictures impress your retinas and, between flashes, you gradually make out the four performers, huddled in a corner : four bodies in one, sheathed in flesh-like costumes. This hybrid organism develops short, repetitive spasms tuned to the outpourings of the violent music score.

You are entering a theater of war. It is indeed among ruins that Guillaume Marie's fifth creation will take place. The ghostly survivors of an ongoing apocalypse (or has it already happened?), those bodies seem to be invoking a god who of course doesn't exist with their ritual, urgent and ecstatic dancing. They seem to be looking for a way out but there isn't any either. Locked in a jail of climactic lights and sounds, they might or might not escape and if they do, will it be out of sheer luck or random oblivion ?

Then the stage blacks out. Sound shots evolve in obsessive, metallic keyboard loops. A peaceful light now envelops the performers and one of the four bodies breaks away and slowly walks toward the audience, staring into your eyes. Distraught, as if she wasn't there, she sits down while behind her, the plural body makes love to itself. Two boys and one girl, she rubs herself against the first then the second, they stroke each other in a pansexual, polymorphous, strange and violent orgy.

White light. The four performers, still draped in a thick cloud of smoke now face the audience, their arms open, like mummies , bloodless, their makeup and some scars are visible now that their costumes have been ripped apart.

For his second creation, *Nancy*, in 2010, Guillaume Marie had chosen punk icon Sid Vicious's girlfriend to debunk the myth of the tragic muse, putting together a show based on a relentless ascent toward bloody ecstasies. in 2011, in *Asfixia*, he staged the sexual tortures committed in the Abu Grahیب jail in Iraq. Then with *Edging*, in 2013, he took his inspiration from the sexual practise of the same name consisting in postponing the moment of orgasm, edging on the border between pleasure and pain. This is when Guillaume Marie started to work with the Japanese noise musician KKNuLL. This collaboration was already breathtaking in *Edging* but it reaches an unprecedented dimension in *Ruin Porn*, the two artists coming together as one demiurge conjuring a world submerged in a chaos of sensations.

When *Edging* was based on the notion of voluntary confinement as the metaphor of man's postmodern condition, *Ruin Porn* explores the outer edge. the apocalyptic perception of the world out there as a doomed space, right from the start and for ever, a landscape with no escape. For *Ruin Porn*, the choreographer makes visual references to dark tourism, this form of exploration which appropriates death and trivializes it through public exposure. One can think of people taking selfies in Auschwitz or touring around Chernobyl. It is indeed in the darkest and deepest feelings haunting man's soul that Guillaume Marie finds his inspiration. But beyond this « dark » trademark one can perceive in all his work, he also questions the position of the artist in the world. His own would be a rather nihilistic one, no, art won't redeem the world and its destruction has already started. Those who like to think it will are wrong. Artists can at best come to term with it to produce material. Music, dance. They can map out the confines of a traumatic space, the remnants of a breathless planet, ruins among which the best you can do is to dance.

GUILLAUME MARIE

Guillaume Marie was born in Caen (F) in 1980 and currently lives in Paris. He studied at the Ballet School of The Paris Opera between 1990 and 1995 and at the Conservatory National of Music and Dance in Paris between 1995 and 1999 where he graduated.

In 2000 he began his career as a dancer-performer and performed internationally with various artists such as: Maryse Delente, Itzik Galili, Thierry Smits, Gael Depauw, Martin Butler, Jonathan Capdevielle, Gaëlle Bourges, Marlène Saldana & Jonathan Drillet, Guilherme Bothelo, Cindy Van Acker, David Wampach, Romeo Castellucci, Jan Fabre or Gisèle Vienne.

Since 2006, Guillaume develops the artistic projects of Tazcorp/, a company created in collaboration with costume designer Cédric Debeuf and various international artists coming from many different fields such as dance, performance, philosophy, make-up, music, video and theater. His work, at the intersection of several disciplines expressed through various mediums questions the Human, its social framework, fantasies, and its inconsistencies. Guillaume is regularly produced and touring in France and abroad (La ménagerie de verre (F), Théâtre de Vanves – Festival Artdanthé (F), Teatre Lliure (S), Lev Festival (S), Dance December Bruges (B), Festival a/d Werf Festival (N), Alhondiga, Bilbao (S), Emmetrop (F), Julidans (N), etc.).

Performances:

- 2006 **We are accidents waiting to happen** created in collaboration with Jonathan Capdevielle - **Support:** Palais de Tokyo in Paris (F).
- 2007 **26TH of October, Barcelona 2007** dance-performance created with Maria Stamenkovic-Herranz - **Supports:** Hangar (S), Santa Monica Museum in Barcelona (S)
- 2011 **INTRUSION** - **Supports:** City of Strasbourg (F), Modern and Contemporary Art Museum in Strasbourg (F).

Choreographic pieces:

- 2008 **Trigger** in collaboration with Maria Stamenkovic-Herranz - **Supports:** Department of Culture and Ministry of Culture and Communication (S), Teatre Lliure in Barcelona (S), Cultural Centre La Bobila in Barcelona (S), BipolArt (S).
- 2010 **Nancy** - **Supports:** Teatro de la Laboral in Gijon (S), Festival a/d Werf in Utrecht (N), Locus 10 in Rotterdam (N), La Poudrière in Brussels (B).
- 2011 **AsfixiA** - **Supports:** ADAMI (F), French Ministry of Culture and Communication (F), Bleu-steinBlanchet Foundation (F), Foundation of France (F), Beaumarchais-SACD Foundation (F), City of Strasbourg (F), Ballet for the National Opera of Rhin in Mulhouse (F), CNDC in Angers (F), Choreographic Development Centre in Toulouse (F), Emmetrop in Bourges (F), Micadanses in Paris (F), National Center for Dance in Pantin, Danse-Dense in Pantin (F).

- 2012 **Spektrum** in collaboration with Vidal Bini, produced by KHZ - **Supports:** French Ministry of Culture and Communication, Le Grand Jeu & le Marché aux Grains, Bouxwiller (F), La Filature, scène nationale de Mulhouse (F), Pôle Sud (F), Dock11 / Eden*****, Berlin (D), Ville de Strasbourg (F), SPEDIDAM (F)
- 2013 **Edging** in collaboration with Igor Dobricic & KK Null - **Supports:** la ménagerie de verre (F), City of Strasbourg, Emmetrop (F), CDC Paris Réseau/Étoile du Nord (F), Ballet de l'Opéra national du Rhin (F), NagiB Festival (Maribor, Slovenia), CND (F), Danse Dense (F), La ménagerie de verre in the frame of Studiolabs (F), Théâtre HautePierre (F), Théâtre du Marché aux Grains (F).
- 2016 **Ruin Porn** with Igor Dobricic & KK Null

Short movies:

2007 **Private Earthquakes** 15'

2009 **Spinnen** 30'

Awards:

Grant for the writing of AsfixiA by **Fondation Beaumarchais-SACD**

Grant for AsfixiA by **Fondation de France**

Grant for AsfixiA by **Fondation Marcel Bleustein-Blanchet**

(President: Elisabeth Badinter)



IGOR DOBRICIC

Igor lives in Berlin. He studied dramaturgy at the Academy of Dramatic Arts in Belgrade, (former) Yugoslavia, left the home country at the beginning of the Balkan wars and lived/worked for three years in Melbourne, Sydney and Brisbane - Australia than came back to Belgrade and started the job of a dramaturge for the Belgrade International Theatre festival (BITEF). In 1995 he also embarked on an experimental performance work with a group of teenagers, creating, together with them and in a period of four years, a small body of work. This work came to be of particular importance to him as it gave him an opportunity to systematically explore the parameters of performative action in-between the different fixed contexts (theatre and visual arts, professional and non-professional status, individual and group work, aesthetics and ethics, etc.).

In the summer of 1999 the European Cultural Foundation offered him a position as a coordinator of the Arts program and he decided to move to Holland. At the same time he was admitted to the postgraduate course at the De Amsterdamse School/Advanced Research in Theatre and dance Studies (DasArts). During his study in DasArts he created a number of installations and solo performances mostly experimenting with the parameters of the performer/audience presence inside a specific space/time context. Between 2005 and 2008, in his role of the program officer for the arts, he curated and coordinated project platform for the ECF -ALMOSTREAL (www.almostreal.org). Simultaneously, he kept collaborating as a dramaturge with a number of choreographers/makers (Nicole Beutler, Keren Levi, Nora Heillman, Diego Gil, Katrina Brown, Martin Nachbar, Guillaume Marie).

From 2005 onwards, he also started teaching dramaturgy and concept development to students of choreography at the School for New Dance (SNDO). Between January 2009 and September 2010 he held a research position with the Amsterdam School of the Arts, as part of the Art Practice and Research group. Starting from May 2011 he is working as a dramaturge of the Het Veem Theatre in Amsterdam.

Igor Dobricic's professional ambition is to dedicate himself to the field of philosophy following his own retirement.

KAZUYUKI KISHINO (aka KK Null)

Kazuyuki was born and lives in Tokyo, Japan. Composer, guitarist, singer, mastermind of ZENI GEVA. One of the top names in Japanese noise music and in a larger context, one of the great cult artists in experimental music since the early 80's. In 1981 KK NULL studied at Butô dancer, Min Tanaka's "Mai-Juku" workshop and started his career by performing guitar improvisations in the clubs in Tokyo. He continued by collaborating with MERZBOW for two years, and joining the band YBO2 (with Masashi Kitamura, the chief editor of "Fool's Mate" magazine and Tatsuya Yoshida, the drummer of RUINS) and starting the improvised noise/rock trio ABSOLUT NULL PUNKT (with Seijiro Murayama, the original drummer of Keiji Haino's FUSHITSUSHA), and also GEVA2 (GEVA GEVA) with Tatsuya Yoshida (RUINS) and Eye Ya-matsuka (BOREDOMS).

In 1985 he established his own label NUX ORGANIZATION to produce & release his own works and subsequently the bands such as MELT-BANANA and SPACE STREAKINGS. He also produced the series of "Dead Tech" (compilation albums by Japanese bands) which heralded Japanese alternative music boom internationally from the early 90's to date.

In the early 90's he gained world-wide recognition as the mastermind, guitarist and singer of the progressive hardcore trio ZENI GEVA with their heavy & unique sound, releasing five albums produced by STEVE ALBINI (two on Jello Biafra's Alternative Tentacles label) and a few more on other labels such as NEUROSIS's Neurot Recordings. ZENI GEVA also recorded twice for JOHN PEEL SESSION on BBC, and toured immensely throughout Europe, USA, Australia, New Zealand and Japan, playing hundreds of concerts.

All the while, KK NULL has worked on his solo career and collaborated with other musical innovators such as Z'EV, CHRIS WATSON, KEIJI HAINO, JON ROSE, MATMOS, FRED FRITH to name a few, and has been invited to perform at international festivals such as "Sonar" in Barcelona (Spain), "Radar" in Mexico City (Mexico), "International Sound Art Festival" in Mexico City (Mexico), "Sergey Kuryokhin International Festival (SKIF-6 & 8)" in St.Petersburg & Moscow (Russia), "Elevate" in Graz (Austria), "X-periphéria" in Budapest (Hungary), "Liquid Architecture" in Sydney, Melbourne, Brisbane (Australia), "Totally Huge New Music Festival" in Perth (Australia), "Avanto Helsinki Media Art Festival" in Helsinki (Finland), "All Tomorrow's Parties UK", "Roadburn" in Tilburg (Holland), "International Festival Musique Actuelle" in Victoriaville (Canada), "Electron" in Geneva (Switzerland), "Presences Électronique" in Paris (France) and more.

After playing the guitar as his main instrument for some twenty years, KK NULL has gradually moved towards a more electronic approach. In recent years he has concentrated his efforts on his solo & collaborative recordings, exploring the outer territories of electronica, creating intense clashing wave of noise, structured electro-acoustic ambience, broken down rhythmic, scattered pitch sculptures, droning isolationist material which could be described "cosmic noise maximal/minimalism".

ELS DECEUKELIER

Fetish actress and muse of Jan Fabre, Els Deceukelier (B) performed in most of his plays and choreographies since the early 80's (*Je Suis Sang, Parrots And Guineas Pigs, As Long As The World Needs A Warrior's Soul*, and many others). Their collaboration includes the solis monologues *Zij WAS In Zij Is, Zelfs, Vervalsing Zoals Ze Is, Onvervalst and Female Normal-To-Die-In*. In 1999, she played with Jan Declair in *Het Nut Van De Nacht*. In 2004, she again holds the top of the poster with the (double) solo *She Was And She Is Even / Given*. All these solis works have been touring worldly for many years and met a big success. Since 2012, she collaborates with Coraline Lamaison including the creation of *Narcissus-2.0* at Tanzhaus Düsseldorf, and the *Death Of Sentiments* in 2014. In 2014-2015, she is part of *Mount Olympus*, the 24 hours project by Jan Fabre.

ROGER SALA REYNER

Roger Sala Reyner (1981, Spain) studied choreography at the SNDO (School for New Dance Development) in Amsterdam. Before moving to Holland, he finished a BA in physical theatre at the Institut del Teatre de Terrassa, in Barcelone. He has engaged as performer in works by Meg Stuart (*Violet, Atelier*) and collaborated as a dancer with Steve Paxton, Jeanine Durning and Martin Nachbar. His own work, created in the frame of the SNDO, has been shown in Holland, Belgium and Spain. He is actually involved in the collective project *John the Houseband*, a nomadic performative amateur music band. He's interested in the them of « *Journey* », for the performer and the audience, as a travel from introspection to the expression of sensations and unconscious. He'd like to explore the differents states of consciousness connected with shamanism, extases and alchimie.

SUET WAN TSANG

Suet-Wan (1980) is a contemporary dancer born in Hong Kong and currently resides in Rotterdam (N). She attended the ARTEZ Dance Academy in Arnhem (N). During these nine years she trained in various styles and worked with many choreographers. Galili Dance, directed by Itzik Galili, was her first professional experience. Here she had the opportunity to work with Juan Carlos, Stephen Shropshire and Itzik Galili. After this intense year she became part of Rogie&Company for four years, directed by Piet Rogie, a dance-maker who has his roots in the arts, and is still holding expositions of his paintings. Suet collaborated with Piet Rogie on productions about *Francis Bacon* (painter), his perspective on *le Sacre du printemps* and others.



She also danced for Bruno Listopad and Megumi Nakamura in his company. Even though she gained a lot from working with Piet Rogie, she felt the need to spread her wings and become a freelancer. Since then she's worked for Annabelle Ochoa Lopez, Jens van Daele and Massive Movement. With Massive Movement (fusion-styles dancecompany) Suet-Wan has started giving workshops and classes in contemporary dance and has become involved in community art projects, which has brought her to Nairobi, Kenya. Besides this, she collaborates with accomplished dancers and musicians on live improvisation performances, which is a great outlet for her artistry. Suet-Wan's freelance projects have brought her to France, Russia, Poland, Spain, Germany, Iceland, Sweden, Kenya, Norway and Curacao (Dutch Antilles). In 2011 she also collaborated as a dancer on two contemporary dance movies in the Netherlands: *Nol King Ruter*, a tribute to Ton Lutgerink choreographed by Suzy Blok and directed by Noud Heerkens and *Hypnagogia - the Borderland State* choreographed by Muhanad Rasheed and directed by Frank Scheffers.

She started a collaboration with Margrét Sara Guðjónsdóttir, Berlin since 2013. Very involved with Guillaume Marie & Tazcorp since 2010, Suet-Wan performed in Nancy, *AsfixiA*, *Intrusion* & *Edging*.



Management France:
Guillaume Bordier - guillaumbordier@yahoo.fr - +33 664 810 798

Booking:
Erwan Coëdelo - erwancoedelo@gmail.com - +33 689 857 175

International Creative Producer:
Steve Slater - tactical.a.u@me.com - +44 7791 314650

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