

EDGING

A piece by

Guillaume Marie, Igor Dobričić & Kazuyuki Kishino (aka KK NULL)

Performed by: Guillaume Marie et Suet-Wan Tsang



EDGE

by Guillaume Marie, Igor Dobricic & Kazuyuki Kishino (aka KK Null).

Choreography: Guillaume Marie

Dramaturgy: Igor Dobricic

Music: Kazuyuki Kishino (aka KK NULL)

Performed by: Guillaume Marie et Suet-Wan Tsang

Costumes : Cédric Debeuf

Light: Abigail Fowler

Technical Director/Sound Engineer: Stéphane Monteiro

Make-up: Rebecca Florès

Graphism: Grégoire Gitton

Production-Booking: Guillaume Bordier

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With the help for the translation of Stéphanie Gitton

Production: TAZCORP/

Co-productions:

La Ménagerie de Verre (Paris), Ville de Strasbourg, Emmetrop (Bourges), CDC Paris Réseau/Étoile du Nord (Paris), Ballet de l'Opéra national du Rhin (Mulhouse), NagiB Festival (Maribor, Slovenia).

Residencies:

Centre National de la Danse (Pantin), Danse Dense (Pantin), La Ménagerie de Verre in the frame of Studiolabs (Paris), Théâtre HautePierre (Strasbourg), Théâtre du Marché aux Grains (Bouxwiller).

Special thanks:

Théâtre National de Chaillot, Centre national de la danse, Atelier Bas Et Hauts.



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Edging: Sexual technique of arriving to a climax, then purposefully interrupting stimulation in order to delay a moment of release.

Hikikomori: ("pulling inward, being confined"): a Japanese term to refer to the phenomenon of reclusive adolescents or young adults who withdraw from social life, often seeking extreme degrees of isolation and confinement.

Laser: "Light Amplification by Stimulated Emission of Radiation"

The catastrophe is not coming, it is here. We are already situated inside of it.

When the world is holding itself together through the infinite management of its own collapse it is useless to wait for a breakthrough. In fact, to go on waiting becomes madness.

That we are deriving pleasure from the repetition of our habits in the midst of the catastrophe is what makes this repetition into a ritual. Our own desperate art work.



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**About EDGING, by David Dibilio, journalist,
curator for Jerk Off Festival and Point Ephemere (Paris)**

The stage is entirely covered in intricate loops of cables, evocative of the circulation of desires, of a pretence of sadism, of sensuous attachment, of the high-tech bonding that keeps our lives together. With their armour-like SM props and outfits, the two artists perform a thoroughly restrained choreographic ritual, an ecstatic trance where each movement is hampered, halfway between pain and desire. This is the meaning of edging, a sexual practice consisting in reaching the tipping point of arousal and then in willingly interrupting the stimulation in order to delay the climax. To postpone the moment, to dance on the edge of the abyss, of orgasm, holding on, then off, not to sink into the madness of sex, into the folly of the world. For the world we get a glimpse of in Edging is on the road to ruin, running on empty but never taking the leap. Holding one's breath, slackening one's pace, suspending one's gesture.

This hypnotic ceremony does not conceal the truth. As in *The Blind Beast* by Yasyzo Masumura, an influence Guillaume Marie acknowledges, the performance is enclosed in a claustrophobic space inside which the two dancers reach out for each other before the worst happens, if it ever does. First muffled, the atmosphere becomes oppressive. Sex is not enough, the setting gets darker. The original soundtrack composed by Kazuyuki Kishino carries the whole performance along, letting us hear the pulse of a heart or the shiver running through one's flesh then building up pure chaos by a succession of crises and borderline states, on edge.

Indeed, the worst doesn't happen because it is actually happening. It has happened but hasn't brought about any new world for us. There is no room for redemption or transcendence there, no god, no hereafter. It is this immaterial frontier, out of reach, symbolized by several minutes of laser mayhem ushering the finale, a psychedelic flood, a changing of scales, the end of a world and a technological climax. The laser in *Edging* mimicks the folly of men. It is a merciless flow that spares none, neither on stage nor in the audience. It doesn't leave anything behind except exhausted bodies, injured but consenting, as if desire could be sparked a new, out of pain, of chaos, of nothingness.

INTENTIONS

In a society that is, on a daily basis, demonstrating frustrating inability to imagine and enact urgently needed personal and institutional change, the call for a decisive, collective "border crossing" is diverted into the endlessly prolonged, ominously repetitive moment/movement of indecision, oscillation at the edge, on a crossroad between natural catastrophe, economic collapse, and a social revolution.

In such a situation, the body - both individual and collective - is getting caught in a pre- orgasmic spasm, violently affected by natural, economic and political forces that it is neither able to resist nor willing to fully surrender to. Moved against its own will by the power of external circumstances such a body persistently keeps EDGING, undergoing an electrical storm of contradictory impulses on the brink of a crucial transformation that is forever being postponed.

EDGING as a stage event is an ongoing exploration of a relation between an unstable materiality of the body and a disembodied movement of the sound at a point of their violent encounter in a space-time. As such, this encounter is not only a concrete physical fact that we staged, but it is furthermore a metaphor for the catastrophic nature of social change which not only lead to a collision and destruction of existing forms but is furthermore lead to a transformation of these forms – a (re)creation of the world beyond the apocalypse. EDGING in all its possible monstrous, extreme, expressive embodiments is a dance macabre of contemporary condition, symptom of a status quo in which we are all indefinitely caught.

Igor Dobricic

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BIOGRAPHY

GUILLAUME MARIE

Guillaume Marie was born in Caen in 1980 and currently lives in Paris. He studied at the Ballet School of The Paris Opera between 1990 and 1995 (director Claude Bessy) and at the Conservatory National of Music and Dance in Paris between 1995 and 1999 (director Quentin Rouiller) where he graduated. Right after his last year at the CSMDP Guillaume headed to contemporary dance.

In 2000 he began his career as a dancer/performer with Maryse Delente/Ballet du Nord, Itzik Galili/Galili Dance, Suzy Blok, Martin Butler, Piet Rogie/Rogie Company.

In 2003 he met Jan Fabre, for which he had a great curiosity since his studies at the Conservatory and played in *Je suis sang* in Avignon, Antwerp, New York, Tokyo, Melbourne, Barcelona and Mulhouse until 2007. He participated in other projects in Belgium with Thierry Smits/Compagnie Thor (*Reliefs of a banquet*) or Claudio Bernardo (*The library*).

Back to France, he played in different projects such as *Abattoirs.....fantaisies* by Herve Koubi in 2006, Guilherme Botelho's/Alias Compagnie *Approcher la poussière* (premiere at Festival de la Bâtie - Geneva in 2007-2008), *Jonathan's covering* by Jonathan Capdevielle (premiere in Tanz In August – Berlin in 2007), *En découdre, un rêve grec* by Gaelle Bourges (premiere in Emmetrop – Bourges in 2011). Guillaume is collaborating regularly with the UPSBD- Marlène Saldana & Jonathan Drillet and the work has been presented in Theatre de la Ville, Paris, Theatre de Gennevilliers, Ménagerie de Verre, Paris, etc.

Since 2007, Guillaume is performing in Gisèle Vienne's work: *Kindertotenlieder* in collaboration with Dennis Cooper (Premiere in Brest, Antipodes 2007) and *Showroomdummies* (creation Antipodes 2009 in collaboration with Etienne Bideau-Rey). Both shows are currently on tour.

Since 2005, Guillaume develops the artistic projects of Tazcorp/, a company created in collaboration with costume designer Cédric Debeuf (Dior, Lacroix...) and with 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.

Performances

- 2006 **We are accidents waiting to happen** for dancers/actors/child/bikers and mini-motorbikes created in collaboration with Jonathan Capdevielle
Support: Palais de Tokyo in Paris (F).
- 2007 **26TH of October, Barcelona 2007** dance performance/theater/video/internet with Maria Stamenkovic-Herranz
Supports: Hangar (SP), Santa Monica Museum in Barcelona (SP)
- 2011 **INTRUSION** for two performers and one musician of Dark Ambient
Supports: City of Strasbourg (F), Modern and Contemporary Art Museum in Strasbourg (F).

Choreographic pieces

- 2005 **Cracking your smile** solo piece
Supports: Centre Dramatique National in Caen (F), Locus 10 in Rotterdam (NL).
- 2008 **Trigger**, in collaboration with Maria Stamenkovic-Herranz for two dancers and a Japanese Noise musician
Supports: Department of Culture and Ministry of Culture and Communication (SP), Teatre Lliure in Barcelona (SP), Cultural Centre La Bobila in Barcelona (SP), BipolArt (SP).
- 2010 **Nancy**, an installation-performance for a dancer, a musician and a makeup artist and in May
Supports: Teatro de la Laboral in Gijon (SP), Festival a/d Werf in Utrecht (NL), Locus 10 in Rotterdam (NL), La Poudrière in Brussels (BE).
- 2011 **AsfixiA**, a piece for 3 dancers / actress and a dark-ambient musician.
Supports: ADAMI (F), French Ministry of Culture and Communication (F), Bleustein Blanchet Foundation (F), Foundation of France (F), Beaumarchais-SACD Foundation (F), City of Strasbourg (F), Ballet for the National Opera of Rhin in Mulhouse (F), National Center for Contemporary Dance 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, company KHZ
*Supports: French Ministry of Culture and Communication, Le Grand Jeu et le Marché aux Grains, Bouxwiller (F), La Filature, scène nationale de Mulhouse (F), Pôle Sud, scène conventionnée danse et jazz de la ville de Strasbourg (F), Dock11 / Eden*****, Berlin (D), Ville de Strasbourg (F), SPEDIDAM*

2013 **Edging**, in collaboration with Igor Dobricic & KK Null

Short movies

2007 Private Earthquakes 15'

2009 Spinnen 30'

Awards

Grant for the writing of AsfixiA by the 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.).





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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 YB02 (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 Seiji 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.

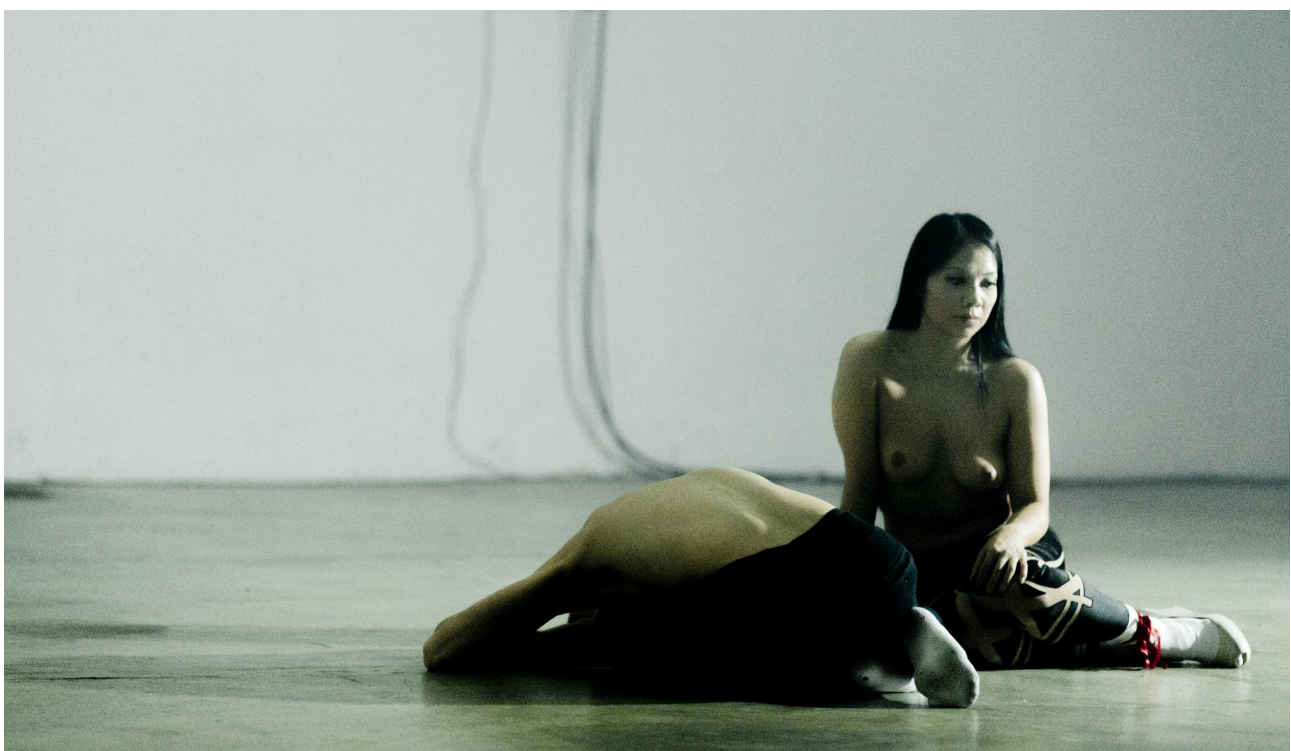
After playing the guitar as his main instrument for some twenty years, KK NULL has gradually moved towards a more electronic approach. In recent years he has concentrated his efforts on his solo & collaborative recordings, exploring the outer territories of electronica, creating intense clashing wave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

SUET WAN TSANG

Suet-Wan (1980) is a contemporary dancer born in Hong Kong and currently resides in Rotterdam, NL. At the age of eight, she took her first danceclass. She attended the ARTEZ Dance Academy in Arnhem (Netherlands). 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 exhibitions 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, 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*" is a tribute to Ton Lutgerink choreographed by Suzy Blok and directed by Noud Heerkens. "*Hypnagogia-the Borderland State*" was choreographed by Muhanad Rasheed and directed by Frank Scheffers.

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





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Guerrilla Television



Author
Michael Shamberg,
Raindance
Corporation

Year
1971

Publisher/Label
Henry Holt &
Company

Country
USA

The Metaphysics of Virtual Reality



Author
Michael Heim
Year
1994

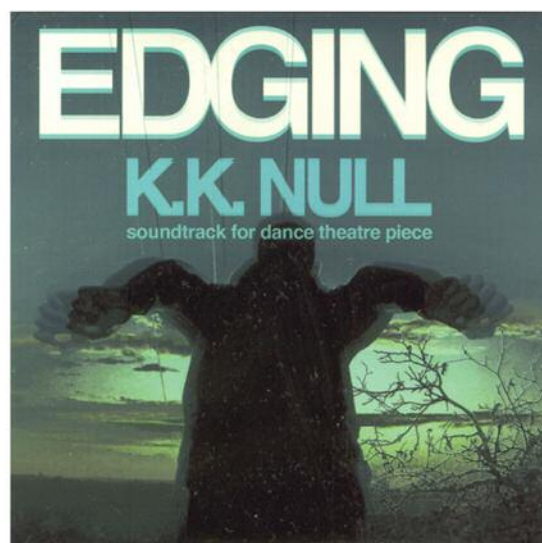
Publisher/Label
Oxford University
Press, USA

Country
USA

MICROPOSTS

DRONE EXPERIMENTAL NOISE

KK NULL – Edging: Soundtrack For Dance Theatre Piece



CD – NUX ORG

Edging: Soundtrack For Dance Theatre Piece, with choreography by Guillaume Marie/TAZCORP, was released to coincide with the preview of the same piece at the Festival Les Inaccoutumés in Paris, on November 19th and 20th 2013. The musical atmospheres are dark, industrial and luxurious, recalling slightly

apocalyptic and involving machinic progressions that are charming in their raging sense of the “end of time and history”. Kazuyuki Kishino is not new to electronic noise experimentation and he has played and worked with a lot of different artists and composers. The label, Nux Org (active since 1985), has a roster that includes several such artists: Melt-Banana, Merzbow, Fred Frith, Jim O'Rourke, plus several groups that feature KK NULL (Zeni Geva, Absolut Null Punkt, Terminal HZ, Yona-Kit, etc). The score projects an overflowing sensory experience, lit by enchanted movements that forecast a fervid transformation that is imminent but constantly deferred – a futuristic frontier weaving between desiring bodies and visceral fluctuations. The elaborations have a great power of attraction: the drones imprint on the skin, as if marks from ligatures kept too tight, while references to an out-of-reach sexual climax are used intentionally to multiply the strength of the impulses. Guillaume Marie and TAZCORP have long been creating partnerships between dancers and musicians (for example the performance inspired by Nancy Spungen and Sid Vicious), but here the relationship between the different contexts is really tense, thanks KK's consistent, cohesive and mysterious treatment.

DANSE

Le corps et l'esprit

Edging, c'est cette pratique qui consiste à contrôler l'orgasme de soi ou d'une autre personne, notamment en le retardant, pour le rendre plus intense. C'est de cette idée qu'a émergé cette métaphore chorégraphique, qui se joue de nos attentes et de nos désirs. Aux sons d'une partition pulsationnelle (la sexualité est affaire de chair), les corps des deux danseurs, Guillaume Marie – également chorégraphe – et Suet-Wan Tsang, entrent dans un rituel au ralenti, et un rien sadomasochiste, au milieu d'un enchevêtrement de câbles semblable à un système nerveux (la sexualité n'est-elle pas aussi affaire d'intellect ?). Avant que de ces oscillations chorégraphiques faites de frustration n'émerge une transe physique et lumineuse, extase attendue mais qui surprend pourtant avec une force inespérée. **TL**

EDGING, les prochaines dates seront annoncées sur le site de la compagnie Tazcorp/ www.tazcorp.org

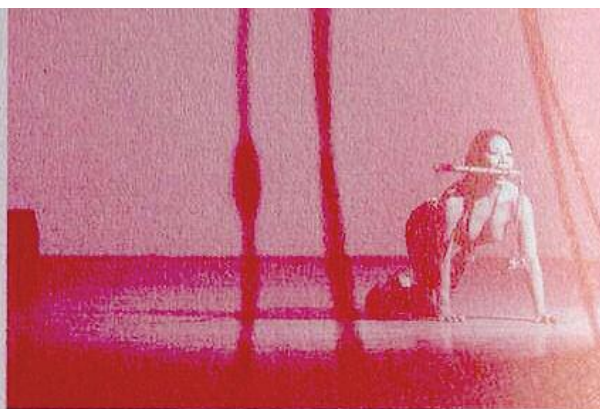


Photo : Gilles Vidal