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CREATURES AT REST

DURATIONAL PERFORMANCE – SLOW DANCE INSTALLATION - 2021

CONCEPT

Alice Van der Wielen-Honinckx

CREATION

Jeanne Colin, Salomé Genès, Robson Ledesma, Mariana Miranda, Sofia Rodriguez, Alice Van der Wielen-Honinckx

PERFORMANCE

Jeanne Colin, Emmi Väisänen/Mariana Miranda, Alice Van der Wielen-Honinckx, Anna Heuer Hansen

SOUND

Stav Yeini

COSTUMES

Sofie Durnez

SCENOGRAPHY

Sofie Durnez & Benjamin Vandewalle

COACHING

Christine De Smet

CO-PRODUCERS

DiR – Dance in Residence Brandenburg
(the fabrik moves Potsdam &
TanzWERKSTATT Cottbus)
Garage 29
KAAP
Musea Brugge
Museum M Leuven

WITH THE SUPPORT OF

Vlaamse Gemeenschapscommissie (VGC)
Vlaamse Gemeenschap (VG)
Creative Producers: arp:

PRESENTATIONS

OFF Festival Brussels May 2021 (try-out).
Dansand! Oostende July 2021.
Playground Festival Leuven November
2021.
O Museu Como Performance festival
Fundação Serralves Porto September
2022.

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CREATURES AT REST

On a slowly turning plateau, three women perform a slow practice. They alternate trio's, duets and solos of slow, effortless movement and wide attention. In whatever position they find themselves, they search for as much rest and comfort as possible, while their gaze slides on all surfaces that surround them.

Creatures at rest asks for the suspension of more usual paces and proposes a dive into the undercurrents of time by stretching out the duration of every sensory event. Like an oasis, the installation offers a break from life at high speed, and instead values the richness that surfaces when time is stretched out.

This choreographic work emerges from a long-term investigation of slow dance in the context of a hasty society. In her essay *Space as Atmosphere: Floating in a Molecular Bath**, Alice Van der Wielen-Honinckx proposes the term 'aesthetic boredom' to describe an experience of relaxation which allows for attention to linger, meander freely. At the very opposite of boredom that makes us feel separate from our surroundings, *aesthetic boredom* would be an experience of relation and embeddedness. One of simply being touched by the way things are.

*Space as Atmosphere: Floating in a Molecular Bath (Carolyn F. Strauss ed., Valiz, Amsterdam)

1 hour video sample Playground Festival (museum context): <https://vimeo.com/700972477>

Trailer Dansand! Festival (Japanese garden): <https://vimeo.com/591104070>

Short video at Fundação Serralves, Porto: <https://vimeo.com/764128624>

© Alice Van der Wielen-Honinckx



On a round, slowly turning platform, three women barely move. Their positions continuously morph. Softly, slightly, and easily. As if they were accompanied by a collectively felt outbreath. The platform maintains its constant pace of turning. So steady that it becomes hypnotic. Spacious, comforting sound and soft-but-happy-colours bring a sense of joyful calmness—and rest.

This non-black-box, durational installation bets on slowness to explore a more embodied way to experience sensory impulses, as well as more resonant, less instrumentalizing, ways of relating to whatever surrounds us.

It whispers so quietly that it shouts: hey there, what if we took a moment stand still, see, feel, and hear? Like an oasis, the installation offers a break from life at high speed, and instead values the richness that surfaces when time is stretched out. We see performers in the intimate and fragile environment of rest, daydreaming, and maybe even sleep, where things can be done at their own pace, timing, and can exist in their own space of radiance. Like in a laboratory, we explore what magic can emerge when we stop doing too much.

On the border between choreography and visual arts, *Creatures at rest* resonates with a slow art movement in visual arts that calls attention to the experience of time unfolding, when watching becomes both conscious and embodied. Like slow food, slow cinema, slow sex, etc. it emerges in reaction to a contemporary context where most areas of life go (too) fast.

Creatures at rest is a space where we can practice another way of relating to what surrounds us. Where the tension that accompanies most of our rushed, everyday lives is kindly requested to suspend, and where a space for less action and more sensorial receptivity emerges. Less reaching out to the world, less production, less doing—more listening. Where the instrumental rationality with which we fulfil our almost compulsive tendency to act on, control, produce, comprehend, grasp, and appropriate whatever surrounds us is put on hold. Where the domination we thereby tend to exert in varying scales subsides. By temporarily and even only partially abandoning this tendency that is a natural response to a competitive environment and hasteful lifestyle—but also has destructive effects on our individual as well as collective environmental, psychic and social wellbeing—, we can allow a kind of sensorial experience to take place that is rare in overstimulated lives. By allowing slightly more time-space around things, we open the possibility for a more reciprocal relationship to our surroundings, where things can more subtly affect us.

The performers of *Creatures at rest* are continuously looking for a movement quality and presence that is

slow in the sense that it evades the physical, emotional and mental tension that accompanies hasteful lifestyles. As if floating in a timeless bubble where nothing in particular needs to be done, they explore what simply being there can mean. This simply being there, of course, is not that simple—nor exclusively passive. They search for a fully embodied presence that emerges from a paradoxically *active* resolution to *not do*. With somatic practices that explore movement coming from the subtle changes inside their bodies, they developed a practice that is at the same time actively engaged and fiercely passive. It generates movements that, freed from the control of a planning mind, are not only exceptionally easy, comfortable and soft, but also utterly unpredictable



The Museum as Performance, Alice Van der Wielen-Honinckx: 'Creatures at rest', Fundação de Serralves - Museu de Arte Contemporânea, Porto (Portugal), 10 SEP 2022. Photos © André Delhaye

TEAM

ALICE VAN DER WIELEN-HONINCKX is a choreographer, performer and dramaturg. She studied literature at KU Leuven and contemporary performance at Utrecht University. As a performer and dramaturg, she mainly works with Evelien Cammaert (2021), Stav Yeini (2019), Benjamin Vandewalle (2017, 2018, 2019), and Lee/Vakulya (2022). Alice published the essay 'Space as Atmosphere: Floating in a Molecular Bath' in *Slow Spatial Reader: Chronicles of Radical Affection* edited by Carolyn F. Strauss (Amsterdam: Valiz, 2021). She lives and works in Brussels.
www.alicevanderwielenhoninckx.org

JEANNE COLIN is a dancer and choreographer based in Brussels. She studied at Codarts (Rotterdam) and graduated from P.A.R.T.S. in 2014. She collaborates with choreographers like Eric Minh Cuong Castaing, Ayelen Parolin, Yasmine Hugonnet and Louise Vanneste. In 2019, she premiered her first choreographic work *RECEPTION*.
www.jeannecolin.tumblr.com

MARIANA MIRANDA graduated from P.A.R.T.S. in 2019 and is currently member of Rosas company.

EMMI VÄISÄNEN graduated from SEAD in 2014. And was part of the BODHI PROJECT of SEAD in 2014-2015. She now developed a long-term collaboration as dancer with choreographers Claire Croisé and Alexander Vantournhout.

STAV YEINI graduated from P.A.R.T.S. in 2010 and is gradually rethinking performance by cultivating multi-sensorial spaces that allow and encourage the physical participation of the visitors. She is also a Reiki Master practitioner and composer.
www.stavyeini.com/page/music

BENJAMIN VANDEWALLE graduated from P.A.R.T.S. in 2006 and is artist in residence at Kaaitheater from 2017 to 2021. In his choreographic work, Vandewalle explores the perception of space and movement in a variety of contexts, both in the theatre and on location. Along the years, this exploration has often taken him, as a choreographer, to build performative installations with mainly wood and mirrors.
www.caravanproduction.be/artists/benjamin-vandewalle

SOFIE DURNEZ received her master's degree in Fashion Design from the Royal Academy of the Fine Arts in Ghent in 2003. Since then she has worked as a stylist and costume designer for film, television and theatre productions as well as in the visual arts. She has worked with Meg Stuart, Miet Warlop, Eleanor Bauer, Ictus and Jan Fabre, among others.

ARP: is a research- and production platform that supports, develops and mediates artistic projects in close collaboration with artists and institutions. By mutualizing a broad diversity of skills and professional knowledge, they strive for sustainable practices and high quality productions, both for themselves, the artists and the art institutions they work with.



TECHNICAL SPECIFICATIONS

Duration and format

Ongoing, 3 to 4 hours.
Audience circulates freely.

Space

Performance space minimum 6 x 6 m.
Dressing room to warm up and rest.
Plane and flat floor for wheels to ride smoothly.
Can be indoor or outdoor.
The performance benefits from daylight.
Benches can be useful for audience to be comfortable attending the performance for longer timespans

Technical requirements

1 plug to charge the platform at night.
A sound system to play music, with mini jack connection

To save travel costs, a platform can also be rented:

Diameter 3 m

Height max. 50 cm

Speed: aprox. 5 minutes per complete turn



CONTACT

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