

Benoît Lachambre

constantly developing himself in the field of dance since the 1970s, Benoît Lachambre discovers the release technique for himself in 1985. Hence, the kinaesthetic approach to movement and improvisation leaves its marks on his choreographic work. He devotes himself to an exploratory approach of movement and its sources, with the aim to seek the authenticity of the gesture. His approach is based fundamentally on his work sharpened with the senses where the artistic and the somatic become a necessity. In his creations, he equally aims at modifying the performer's empathic

experience with the audience. In 1996, Benoît Lachambre created his own company Par B.L.eux in Montréal: "B.L." for Benoît Lachambre, and "eux" for "them," creative artists he collaborates with and which are becoming more and more influential in his career. He thus multiplies these artistic encounters and dynamic exchanges and collaborates with numerous international choreographers and artists coming from different disciplines: Boris Charmatz, Sasha Waltz, Marie Chouinard, Louise Lecavalier or again Meg Stuart and the musician Hahn Rowe; with latters he created one of his

masterpieces *Forgeries*, *Love and other Matters* in 2003 for which he received the prestigious Bessie Award in 2006. Benoît Lachambre is one of the major artists/choreographers of his generation, he created 15 works since the foundation of Par B.L.eux, participated in more than 20 others productions and was the choreographer of 25 commissioned works, for example *I is memory* (solo for Louise Lecavalier in 2006) and *JJ's Voice* that he created for Cullberg Ballet in Stockholm in 2009. In March 2013, he created *High heels too*, a new choreography commissioned by the Cullberg Ballet.

Credits

Mit Simone Augtherlony, Walter Hus, Benoît Lachambre, Noël Minéo, Lidia Schoue, Meg Stuart, George Van Dam, Michel Vassart, Alex Verster, Thomas Wodianka
Regie Jorge León

Kamera

Rémon Fromont, Jorge León, Thomas Schira

Musik Liesbeth Devos, Walter Hus, George van Dam, Alexander Verster

Regieassistentz Célia Dessardo

Ton Quentin Jacques

Ausstattung & Kostüm Ann Weckx, Natacha Belova, Sailvia Hasenclever

Schnitt Marie-Hélène Mora

Tonmischung Benoît Biral

Produktion DERIVES - Julie Freres

Produktionsleitung

Véronique Marit, Sabine Raskin

Mit Unterstützung von Centre du Cinéma et de l'Audiovisuel de la Fédération Wallonie - Bruxelles et de VOO

Koproduktion Present Perfect, CBA - Centre de l'audiovisuel à Bruxelles, RTBF - Unité de Programmes Documentaires, Les Films du Fleuve, Pillarbox a division of New Impact, mit Unterstützung durch Tax Shelter of the Federal Government of Belgium, Cinéfinance Tax Shelter, De Munt - La Monnaie, TOPAZ, NV Lloyd, La Ville de Bruxelles

Dauer 82 Minuten

IMPULSTANZ

Vienna International Dance Festival 2018



Jorge León Before We Go

mit Simone Augtherlony,
Benoît Lachambre, Meg Stuart u.a.
26. Juli + 08. August, 17:00 Uhr mumok kino

Jorge León BELGIUM

Before We Go

Drei Menschen kurz vor ihrem Lebensende treffen in der Brüsseler Oper auf Choreograf_innen, wie Benoît Lachambre, Meg Stuart und Simone Aughterlony, Schauspieler_innen und Musiker_innen. Sie alle nehmen Teil an einem einzigartigen Erlebnis mit Musik, Tanz und Stille, mit dem Versuch, den Fragen, Hoffnungen und Ängsten, die das Lebensende heraufbeschwört, eine Form zu geben. Jorge Leóns Film ist ein Tribut an die Zerbrechlichkeit der menschlichen Beschaffenheit, zwischen Realität und Darstellung, der Tragödie des Körpers und der Freiheit des Geistes.

Director's statement

Dieser Film ist das Ergebnis von entscheidenden Begegnungen mit den Bewohner_innen eines Palliativzentrums in Brüssel, das Patient_innen im Endstadium betreut und den Einsatz von starken Medikamenten meidet. Seit einigen Jahren laden mich die Leiter des Zentrums ein, kreative Workshops zu leiten. Als ich vorschlug, den Bewohner_innen das Thema Tod näher zu bringen, brachte mich ihre starke Unterstützung und ihr Engagement auf die Idee, einen Film zu drehen. Ich schlug vor, die Therapieräume zu verlassen und in die Oper zu ziehen, eine emblematische Kulisse für tragische Darstellungen.

Choreograf_innen, Schauspieler_innen und Musikerfreunde schlossen sich uns an, und gemeinsam versuchten wir, den Fragen, Hoffnungen und Ängsten, die das Ende des Lebens hervorruft, Gestalt zu geben. *Before We Go* ist eine intensive Reise in das Herz dieser Erfahrung.

Three people near the end of their lives meet with choreographers, such as Benoît Lachambre, Meg Stuart and Simone Aughterlony, actors and musicians at the opera house in Brussels. They take part in a unique experience involving music, dance and silence in an attempt to give shape to the questions, hopes and fears that the end of life gives rise to. Jorge León's film is a tribute to the fragility of the human condition, between reality and representation, the tragedy of the body and the freedom of the spirit.

Director's statement

This film is the result of decisive encounters with the residents of a palliative care centre in Brussels that welcomes terminal patients, avoiding the use of intensive medication. For some years now, the centre's directors have been inviting me to host creative workshops. When I suggested exploring the theme of death to the residents, their strong support and commitment gave me the idea of making a film. I suggested leaving the therapeutic space for the Opera, an emblematic setting for tragic representation.

Choreographer, actor and musician friends joined us and together we attempted to give shape to the questions, hopes and fears that the end of life gives rise to... *Before We Go* is an intense journey into the heart of that experience.

Biografien / Biographies

Jorge León

studied film in Brussels (INSAS). His interests led him into the documentary field as director and director of photography. He's been working as photographer and video-maker, with a.o. Éric Pauwels, Wim Vandekeybus, Thierry De Mey, Xavier Lukomski, Olga de Soto, Ana Torfs and Meg Stuart. His photographic works have been exhibited in Belgium and abroad and were published in different newspapers and magazines. At the kunstenfestivaldesarts 2010 in Brussels he created his first theatre production, *Deserve*, in collaboration with Simone Aughterlony. His productions as documentary director include *De Sable et de Ciment* (2003), *Vous êtes Ici* (2006), *Between Two Chairs* (2007). His latest films *10 Min.* (2009) and *Vous êtes Servis* (2010) have been widely presented in film festivals worldwide and were awarded on several occasions. His new film, *Before we go* (2014), is selected for the International Competition of FIDMarseille 2014.

Meg Stuart

is an American choreographer and dancer living in Berlin. She founded her company, *Damaged Goods*, in Brussels and has realized more than 30 productions, ranging from solos to large-scale choreographies, site-specific creations and improvisation projects. Stuart strives to develop a new language for every piece in collaboration with artists from different creative disciplines and navigates the tension between dance and theatre. The use of theatrical devices, in addition to the dialogue between movement and narrative, are recurrent themes in her choreographies. Her work revolves around the idea of an uncertain body, one that is vulnerable and self-reflexive. Through improvisation, she explores physical and emotional states or the memories of them. *Meg Stuart/ Damaged Goods* has an on-going collaboration with Kacitheater (Brussels) and HAU Hebbel am Ufer (Berlin), Ruhrtriennale and Festival der Künste. The company is currently touring *VIOLET* (2011), *Built to Last* (2012), *Sketches/Notebook* (2013), *Hunter* (2014) and *UNTIL OUR HEARTS STOP* (2015).

Simone Aughterlony

is an independent artist based and supported in Zürich and Berlin, working predominantly in dance and performance contexts. Simone approaches the performance genre as a world building practice where she and collaborators navigate the contradiction between the domination of desire alongside the agency of all elements. Her choreographic works playfully compose with representation and its saturation, seeping into and embracing the phenomenology of misrecognition and the absurd. Recent works include *Supernatural* (2015) a collaboration with Hahn Rowe and Antonija Livingstone which toured extensively in Europe and USA. *Uni *Form* (2015) a collaboration with Jorge León that premiered at Zürcher Theater Spektakel. In the same year she received the Swiss dance award for outstanding performer. Together with Jen Rosenblit she created *Everything Fits In The Room* (2017), a commission from HAU Hebbel am Ufer and Haus der Kulturen der Welt, presented at ImPulsTanz 2017 and a.o. 2018 at Biennale Danza in Venice with guest-performer Philipp Gehmacher.