



Image Makers with Raimund Hoghe and Franko B

(lightly edited, automated transcript from otter.ai)

SPEAKERS

Raimund Hoghe, Frank B, Martin Hargreaves, Gill Clarke, Audience members

(Introduction: Renée Bellamy speaking in 2021 over spare guitar chords)

Welcome to Independent Dance. This talk is part of our digital library, which houses an extensive collection of material to read, watch and listen to, drawn from ID's programme over the past decades. This talk is part of the Crossing Borders series, which ran between 2008 and 2019 and featured dance artists in conversation with people from other fields, including philosophers, scientists, geographers, and architects. The entire library is free to access at independentdance.co.uk/library.

This is a field recording of variable quality with a live audience at Siobhan Davies Studios.

(2009 audio file begins)

Gill Clarke 00:01

Good evening and welcome to Crossing Borders. This is our second Dance Umbrella talk. And I'm really delighted to welcome Raimund Hoghe. And [unintelligible] to the space. I'm delighted that Franko B were able to join us on this evening as well. And pass you over to Martin Hargreaves from Laban and Dance Theatre Journal.

Martin Hargreaves 00:30

Yeah. Hello, welcome. If you can't hear me, then just let me know. Raimund has a microphone so I can lean in. Franko doesn't have a microphone so we might, we might lean into Raimund. What we thought how we thought we'd structure this evening is that will show some extracts of both Raimund's work and Franko's work. In case you're not aware, Raimund is showing L'après Midi d'un Faune at Laban and this week on Thursday and Friday. I'd recommend you get tickets soon. And then the week after Franko's showing a new work at as part of the Sacred Festival at Chelsea Theatre. So I'd also recommend going along and seeing Franko's work. So yeah, so maybe should we try do you want me to introduce you and give you Okay, so Raimund Hoghe choreographer for performance started off as a as a journalist, then worked as a dramaturg started making work about 15 years ago has presented work in a variety of contexts. Makes

solo work duets group work variety, variety different performers and bodies. Yeah, anything else?

Raimund Hoghe 01:55

No, but for sure, also video

Franko B 01:57

Yeah, so we're gonna show video. And Franko B is visual artist who makes also makes work for a variety of contexts. So sometimes it's so the work he's presenting at the Sacred Festival is performance work, but he also makes installation, sculpture and painting and photography. So works with a variety of media. And the first clip we're going to show is actually a collaboration. It's a homage.

Martin Hargreaves 02:30

Okay, so Franko and Raimund have known each other for a long time and have appreciated each other's work and so out of this connection came the first clip we're going to show you which is Franko's homage to Raimund's work and maybe we should just. Yeah. Do we need to say what it's called?

Franko B 02:54

It's called Lettere Amoroze

Film playing 03:51

Video plays here, soft, romantic sounding music can be heard

Martin Hargreaves 06:52

So maybe we're also we've also got clips of we've got a short documentary.

Franko B 06:59

I'm going to show you three minutes just because you don't know my work. And your context.

Martin Hargreaves 07:07

Yeah, yeah. And then some more clips,

Raimund Hoghe 07:10

maybe talking. Yeah, like now I wanted to say about this present this film, when I have to introduce myself, because for me, the best introduction to my work came to me as a person, because he's a great actress, and he did this beautiful film. And all over the world, people are very attached at his work, at what he did. And of course, also, there's a beautiful music of Peggy Lee's voice of Peggy Lee. She was not young when she was singing the song, she is also the composer of the songs. And this is something very important in my work, to have the beauty of music with a body, you don't call it originally, and also these things have in common, everything must change. You're not stuck in something, you're open.

Franko B 08:00

Also, I think the main thing is when I met Raimund, there was like a love story. You know, so in a way, you know, then I went to Paris to see Performing (unintelligible), which was about maybe three hours, and I sneaked in a camera. I didn't know I was gonna pay. I didn't tell him and I was cannot, then and then and then I told him this, I'm gonna make a piece for you. So now wait for me to make a piece. You know, make to a was an homage to me, it's - it's a declara - it's a declaration of love for another artist not deciding fate. I knew Raimund I heard of Raimund like in the mid 90s, thanks to (unintelligible) who brought him to to London for the first time. Back then at the ICA. And so I remember knowing the image, but not knowing the person and then in 2004, I met him and I went to Paris. I mean, the point is, sometimes it's like when if you go to a concert, or you synopsys with, you know, but it's interesting. For me, the body, you know, the body is like, the body is the centre, you know, it's like at the same time, you know, at the same time, it pisses me off when some time you know, I see people I get very defensive when people leave after after 10 minutes they get bored because they think that come to their own performance. Because there's no choreography of this no, you know, boy or girl you know, dancing, dancing doing and stuff like that. And so it's a and I get very defensive because you know, because actually if you stay with the work, you know, it's like a good to see here at the normal a 10 hour spin been interested in the work it takes you somewhere else and I think with his work especially, I think it takes you someone else, and also, you know, that this man has an amazing knowledge. You know, it's like, you know, not just in terms of life, the life yard, but also where it comes from maintenance, you know, it can dance you, you know, he can, he can dance you under the table, you know, I'm not the same time, you know, people cannot get snooty, you know, get snooty about that, you know, and I just think I find that really, you know, and so, I thought it was very important make a piece for him, you know? Interesting. I mean, it's interesting times, also, where I come from, you know, because in a way, I'm a visual artist and I'm thinking , no, it doesn't matter what you do. I mean, not at the end, that we are, we are dealing with language, or whatever is written or, you know, projected, you know, doesn't matter. I mean, you dance, dancing, or somebody paints, you know, the important thing for me is the communication. You know, it's the connection. And that's what the connection is, you know, I mean, I once collaborated with the dancer, you know, with the choreographer, Giovanni , there was no connection. You know, there wasn't, you know, it was a job it that, you know, and there was no connection. So, there's a connection, you never collaborated, but it's a connection, most important for you.

Martin Hargreaves 11:27

And I had you already seen Franko's work? Yes. So, so this connection, I mean, I mentioned, it's come back to a point that, that Franko made in terms of the work requires you to sit with it, there's something about your work that sets up a relationship to time and the unfolding of an image, which I think is also similar to some of the work that that you've presented, in terms of live work,

Raimund Hoghe 11:56

But also from eternity, not from it's not a riddle presented by work in share point in context. It's not shaped therapy for me. I never do this. We both share what if you don't present ourselves as

victims, we are not victims. So yeah, five minutes is in trouble. To be a victim is to be very clear. So sometimes people can be but this is not, it's an art form. The same is performed performance, the very clear and strong artform.

Franko B 12:29

But also be a very, very romantic, we're both extremely romantic, you know. I mean, he gave me the music, he only uses a piece of the music during the period uses a lot of different music from Frank Sinatra, I chose that, because I thought it really, really, it kind of really set about where where, you know, where I think he is, you know, that it will stay with the image move on. And also, you know, people stays unfortunate sometimes, like, you know, protection of people for 20 years, some people still have the image of me something that it's 15 years ago, and it's the same in a way, you know, me, you know, seen images of Raimund, before I met him, you know, and that meeting changed everything. For me, you know.

Martin Hargreaves 13:19

So this centrality of change both the both your work is also to do with, I mean, you've one of the statements that you often use is that it's important to see different bodies on stage. And I think that's both something you're interested in, not as therapy and not not to express something about victimhood, but certainly about asserting differences,

Raimund Hoghe 13:41

Diversity can exist and should exist as a neutral. So intellectually showing this short term differential was not originally things. So later it came as a guess. And so we worked in seven years, two years important, beautiful, beautiful, wanting to become football player is in very good shape. And so But together, we see we can do things, we can communicate what you said, we are able to communicate very different backgrounds and different sexuality also, that you can communicate. It's not everyone has to be the same, sexual Orientation. It's not that this is strange, of course, the people that I'm working with still, except the difference. Yeah, it is. It's unfortunate.

Franko B 14:31

But there's totally I think it is another thing. You know, when the story of Lorenzo is an amazing story, Lorenzo is somebody that his sister takes to a workshop tie history somewhere in Belgium. He wants to be a footballer, because he meets Raimund his life changes in suddenly, you know, it becomes, you know, becomes a, it becomes faster. It works with a dancer, you know,

Martin Hargreaves 14:31

And Lorenzo is here.

Franko B 15:02

Yeah. And he now makes his own work so. That's the beauty of. Yeah, yeah, I tell you, I'll tell you the music might be loud. This is a documentation about a collaboration, not sure that it was

the first collaboration I did after I stopped at the work with the blood. So just a couple of findings just to give you an idea. Music might be a bit loud.

Film playing 16:17

Slow chords play, following by rock'n'roll drums coming in, a punk song.

Franko B 16:42

About 18 months ago, about a month ago, I started to can work a new, a new, a new way of working, especially just just six months before I decided that I will be working with blood and I was looking at new strategies to make a blood work yet economy no need to pay for child a child courtesy call me the flash. The idea was I mean, the differences you know, in fact, you can see the difference when I detailing some select, you know, command was not involved that totally, you know, was we tried to work through this idea for a long time about making this piece, you know, we're just reporting was presented by New York I have to sit there and other people standing on the wall, the palace in town and me say that then, of course tomorrow can mean us allow me to chime in on a start to come suggested.

Film playing 18:01

(We hear the following words from the film) Writing can make people see things in a way that isn't particularly real. When someone comes and says I want to blind people, it's not uncommon. A second wants to work on this because often people want to actually have things live properly. To show it the same, Franko didn't want the show to be seen. When we speak to somebody about his work, they will say to you, that's the kind of leads he needs. He came to us with that preconceived notion of this man. What I was fascinated with the night was that we've actually denied them on the phone.

Franko B 19:23

That's fine. That's enough. Just to get your bite otherwise, yeah, that's good.

Martin Hargreaves 19:30

Okay. So So can I ask you again? This for both of you. It's about creating very strong visual images. Over time that then,

Franko B 19:45

but the point, I think, I think we are we are image makers. I think an artist, a poet is an image maker. You know, a video artist is really what doesn't mean is we don't mean way, I think, you know, correct me for the where we don't tell stories, you know, you can take, you can take the one, you know you at the end, you're gonna take what you remember, you know, you're gonna hold on if, if you want to, you know, or if it's necessary is at the end is you don't remember when when I looked at his work, you know two or three hours is an interesting try to remember all the different things that and but it's really what moved me but what you know what grabbed me is innovation time you don't have a choice, you know, and that's what I think is interesting, I'm not interested in to go to something that's kind of from A to Zed, and this has a crescendo as storytellers you and then you know, the curtain and then probably go home? You know, it's kind

of for me, it's not interesting, and I think what will I think the beauty the beauty about Raimund works, it doesn't matter where you come from, you can connect wherever you're Protestant, or Catholic, you know, that there's memories, you know, these things even, even if it didn't happen to you, you know, you know, it belongs to somebody has a notion to make reference, of course, we make Association, and you make in your soul language, the thing is, as soon as you know, is presented, it becomes a collective, it is no longer yours and the artist they can see. So I think that's the beauty about his work that he can, he can, you know, you don't have to know where it comes from, what kind of childhood, you know, it's the image.

Martin Hargreaves 21:36

Yeah, and there's a very, there's a very carefully directed construction of image that, that you work with. I mean, you've spoken before about your affiliation to Japanese theatre in looking at placements and certain kind of concentration on actions in order to lay out a particular kind of space first

Raimund Hoghe 21:58

First I want to say what your mission is. Secondary is the artist as a creator, another creator, another creator of cities, I don't, I created this, I created this movie, as Peter Brooks said I create an atmosphere that things can happen this is trying to reverse. So therefore I'm not to create a look from outside but the to the images. Sometimes I'm surprised, I film every rehearsal. I don't use video in my performances, but I use video for the rehearsals. I film everything. So I know how it looks so I'm aware, but the people see and know so when I did two solos for myself, my artistic collaborator, Luca since 17 years we work together he details for me he has a complete different body but can see in the space how the body is working. So this is for me I'm not a creative I don't sit at home and think about what image I can create. I'm open I play music and also for the dancers. I play music for them and then they can connect with music or not if they can connect it to find another music and then through the music zero syncing second. They do the correct they tend to no you know it's right it's right to the music. And I'm very influenced by Maria Callas. I did a piece about her but also adult and kids seeing every dancer should watch the Callas conversations, because she talks very good about movements and how to create movement and she said as a singer. If you watch a video, she's very aware about movement. Every great scene is very rare about movements are great dancers. Peggy Lee was for me a great band to do the job was a great thing to add up. And on top of Maria Callas, she needs sometimes two minutes to get the out to the side. And she said you really have to listen to the music and then the music will tell you how to move and like you are creating this crazy movement of I'm not interested in this except people can do so it's my way so accept very different ways. But for me this is what we all the tenses enjoy very much to connect themselves with the music and we don't talk about what do you feel everyone has the right I don't ask Lorenzo What did you feel in this in my particular field when you do this? But I see a see I can follow it. This is so strange and maybe for this I would like just one song from the L'Après-Midi not called L'Après-Midi D'un Faune Sorry, just L'Après-Midi because there's a book also. From my giving to us L'Après-Midi and it's Guzik from Debussy L'Après-Midi and others and also leader from Gustav Mahler. And one of the leader is here the next week you can play it it's a second I'm not into words bad translation of the song.

Martin Hargreaves 22:27

Maybe talk about L'Après-Midi in relationship to Swan Lake Four acts and Sacra because these are there's also another piece called Bolero Variations but I think that's less

Raimund Hoghe 25:25

Classic.

Martin Hargreaves 33:46

Less classical. So it's it's part of a series of works that deal with both classical music but also dance history. And I'm just wondering given that your normal way or a one way in which you've been working is to bring in popular music from different periods that that you may have a particular relationship to but your other collaborators may not may may have to find a different relationship to with this. Were you also wanting to the comments in some way or did you look at Nijinsky for example, did you bring in images or photographs,

Raimund Hoghe 34:28

Of course, so we do things, you know, Nijinsky storing the photos. But also we know they don't you can visit you can go to the reconstruction from opposite party what they do. And you know also any museums can also what we were taught, and a big fan of ice skating. And there is a beautiful Asian from. And it's a bit more than two minutes spent That's the understand a lot about Nijinsky and sales organisation you might understand about Nijinsky. And this is from the point which also I'm aware of when people what you said is very good. You don't lose your subconscious he or we can make a piece for the audience when you do for us and remotely. This is for the audience of Saturday night TV. This is for the audience that in the theatre, you don't see them as individuals who come to a different age. I don't know which situation I can talk about is he on. But if I do this famous pieces, I think many people knows the story of the no photo from his interview and how even if you do small, like people know the music, even from the elevator, or into playing, you're playing Tchaikovsky. So another trick for you here or so this is Bolero, it's very common thing. It's conveyancing. 9012 weeks of sex somewhere, I don't know where Torvill and Dean. So very important for us have this image. As you can see, people are stupid to come to see it don't want anything like a white sheet of paper, as you can see, don't come as white sheet of paper and have memories and personal memories and collective memories and some of these big pieces of art. So you have a collective memory. And also you have this big cliché, if you mentioned small images that say sacrifice, especially metrics, and I have this too, but at right with my look of origin to look behind this cliché, it's a story of swarming it's very strong to lay raise and very strong, but not very interested piece of music. It's just repetition. L'Après-midi or something. It's more than just clichés and people have inherent that in this I'm interested in. And of course, it's connected with the dances I'm working with. So, when I started the Rite of Spring, it started your project, young people voices and Lorenzo Gerson discussed with the stress. Getting very full of energy and in one break he came to me and said do something this my energy he said Yeah, I have a music I can play this music, the others were drinking coffee or tea or whatever and leave his music and then you connected immediately this music and he did like he composed the speech. So he was reading time you

perfect. And then we had excerpts from Satre in young people and after we made sense to complete this voyage of struggling to define after and he also said is not presenting himself as a big components and islands and vessels, which is a separate paths. And the same is very important for us. Search to give some spouse, or the boy in front of all, the boy was always out. It's wrong. It's wrong. And Stravinsky replied maybe it's wrong for you, but not for me. Same with. How long will this go on? We just moved to the to (unintelligible) show which they brought in the end, not to cut also. And this so if this big voices in my head and I do these creations and they try to share this, this people who weren't in the. Yeah, to look to this history is that it's not terribly the temporary. It's not a terrible kitsch music as long as there's a lot of beauty. But we do these five peoples from influence on them. Now Emmanuel and me so it's five minutes. Because the ballet even I can enjoy the original swan lake, if it's very well done dance too slow for an opera, who knows how many classical performances and I could enjoy? Because it was very well done.

Franko B 39:33

Yeah. It was one slit. Yeah, I mean, I don't know if anybody's seen live band two years ago. But at the end, not the image of ripping the floor. the dance floor, you know, ripping the dance floor up, you know, up This, this, That to me there is the the love story, you know, him and Lorenzo. So the love story in the middle It's amazing, you know, this moment of a can show you dance like without winner, fake and endless and tiny reposition out this repair, repair part. You know, you know, it's like a moment is, you know, in front of you, and then apples in the background. You know, if you see, I saw life and

Martin Hargreaves 40:25

That's a transformation. Yes. Swan Lake, I mean, at the end. Raimund is covered with flour. Yeah. And, you know, the final image is the view of merging as this different transformed figure. I'm interested in how you work with your collaborators, if everybody's bringing together these different responses and these memories, and that's one of the main reasons that you want to work with people. And I guess, also, I'm interested in how you work with Luca to then take all this and construct the work.

Raimund Hoghe 41:03

No, we don't talk any I don't know what happened is you are in virtual, but your mother is not our producer. And we don't talk about his he plays music. We work very concentrated in a way L'Après-Midi more than now, we did in less than two weeks. Le Sacre We did in very short times complete, which like 10 days for Swan Lake in six weeks, lay roads, I don't throw the piece for (unintelligible) or two weeks, so and not the whole day. So just two or three hours we come together, we are concentrate, we don't discuss, we play and then if you cannot connect, it's my work to find music sets that can connect it's not their fault. If you can connect in a discussion wouldn't help it wouldn't have to feel something. Ultimately, I'd love to somebody doesn't have to sit but fall in love with me. So I have good arguments about trust. It's trust and trust in this is the same

Franko B 42:09

you've been working with Luca for seventeen years

Raimund Hoghe 42:14

You know, and he comes out from Fine Arts is also very important. So the simplicity also left him with L'apres midi two glasses of meaning. It's no different positions and say create and change the space in the incredible way and it was in the runoff the first evening of rehearsals, I said to the man I would like to work with Miller something I don't know what that is and we agreed it was thinking to save Mrs. Maloney the song by Janet Baker that she says Oh, I just listened to this epidemic discuss this before. This is what I mean. Is Peter Brook who do create an atmosphere where things can happen. And you don't Oh, I created this. So image I was looking for this image. And it comes from somewhere else and maybe we talked so much about love and native or maybe we show little part from Swan Lake - from Sacra with Lorenzo. Okay, so five minutes, three days yeah, but you say Can

Martin Hargreaves 43:25

the DVD doesn't work?

Raimund Hoghe 43:29

No, they have to push the right button I do.

Martin Hargreaves 43:31

Okay,

Raimund Hoghe 44:11

We're here to press to travel.

Martin Hargreaves 44:14

Okay, so we can't show it.

Raimund Hoghe 44:16

But maybe later can show you (unintelligible) if people are interested on the laptop, of course. Okay. Let's see if I don't work with this video seems on stage because it's always a problem in very places. You don't have cable. This is not working, therefore more human.

Martin Hargreaves 44:46

How would you choose your collaborators?

Raimund Hoghe 44:51

It's so random to come to this audition. Yeah, this is this. I didn't know what to do this afternoon and I talk with everyone. It's approaching me In the store, yeah, this is connection to the same, the same manner and maybe the dance coming from France giving you a workshop. And so I was very impressed by him. He was also regarding this through this. And I wanted to work with somebody was going to Spain and Germany to South Korea, he was living there. And then you turn around and then engaged you to replace someone in young people and then the

corporation started and fish on a lot. So it's not you don't say accident, but you meet people. You have to meet if you go your way. Yes, and I don't make auditions, just young people or voices it was was 12 young people and me. And then we have to do photos for the cultural capital to sell to the roof. And then you have to find the speaker from there. And this is presented by electric performance. It's innovative things from my pieces, so it's not determinists, to dance for me or to show how high you can jump on

Martin Hargreaves 46:12

Could you use a mixture of trained and untrained?

Raimund Hoghe 46:14

It was more trained with (name, unintelligible), she dances Bejart and imagining and looked for when he was five, and he started to test for dance education. So it's not just a brochure for three afternoons in general and adventure. It's not that x is going to exist you see. Now to the tech guy, he has a very good view from Bolero. He was his governing council on martial arts, he has a duty to eat or to doctor and dental. First of all, it's always suggested Quebec background except Lawrence when you as young people were not trained. That

Martin Hargreaves 46:56

I was imagine touring with you is a training coming to Lorenzo is now a trained performer. He said five years

Raimund Hoghe 47:06

Nobody so deep learning every performance, we learn, we discuss even longer sets, right very performance, you learn so much. You connect yourself maybe better, more normally. So usually, there's this feeling you grow with each performance. And I'm very sorry, really, for many dancers that can't perform so much. And they do creation and they do it two or three times and this is terrible, terrible goes into situations like this. Because if you do it 20 times, or 30 times, it can grow. So really, it can grow with your work.

Martin Hargreaves 47:45

Because you're actually going to do Young People, Old Voices again next year. So it's important for you to keep your repertory alive and

Raimund Hoghe 47:54

As long as Lorenzo and me are able to do and teach enough for young people. So he's 50 He couldn't be so if he can do so. No, it's this history to keep the kind of history and keep growing sometimes changing as a people in the cast because it works. But it's not as a museum. Imagine you're replacing someone in Swan Lake and says a solo from person. Oh, no is it taking is solo piece this piece and fish doing? Not exactly the same because it wouldn't fit to him. It was fitting to the other than so he worked at Netherlands Dance Theatre. And until he was physically was like a pinup for in classical Berlin very often so and it was part of history. But it's not part of a managed history to be a pinup, so on and so forth is completed.

Martin Hargreaves 49:08

I'm wondering if now we we open up? Yeah. Does anybody have any questions? No, no? I'm aware that that lots of the people here are young choreographers. Not the youngest, this is particularly important but that people who are studying either choreography or dance theatre or kind of bet they're interested in in making work and so maybe whilst they're thinking of questions, you could talk about your choice to to move into making, why you began making work and what, what that was for you?

Raimund Hoghe 50:05

It's not one day you say I want to become a choreographer before I was a writer. So I started as a writer, I did many portraits of people. And then I worked for 10 years as a dramaturg to Pina Bausch. But during this time, I still was a writer, and teaches portraits about other people. And the first piece is added solo pieces for dancers. So they were also like portraits, but portraits on stage, not in a paper or in a book. This was a big. No. So then I did six pieces for the dentist, his portrait. And then in 1994, I did the first solo for myself mine but presented (unintelligible) at ICA. And this was about a huge tenor, who was accepted as Nazis, and was also, not very tall and systematically paranoid of intervention. Many people died of AIDS and was writing about aids such as was a society reacted against the people and to use very often the same arguments Nazis used against Jewish people. So this didn't compare but in the piece, it was a story of (unintelligible) and the story of the people who died of AIDS, plus the story of my body. And this was his political statement, I had to do for myself. I cannot ask a man like Lorenzo to add this political statement about German history from me, I have to do as a German. But what you said you can make linguists you don't have to be a German. And they're always remember, there was a girl from Kurdistan, at the ICA. And she came after the show. And she said, Oh, it was like, You told our story. And this is something I talked about, you're not what's going on she Kurdish people, but she could make the link. And this is the point to to make this link. I talked about Germany, and they talk about racism or other things I can say this German history, but also near there. So it's not an open country. European cannot open. Not everyone from Africa can come from Arabian countries. It's not welcoming. Here, come come, we are open. So no, they are refused. And says no from Germany. And this is for me, very important to remember, this is some steady little talk before very performance in the United States for error variations. And one of the dancers didn't get his passport to enter the US. Because he was born in Nigeria. He is French citizen now has a French passport. But he was born in Nigeria, and he was not allowed to enter the country. So then what do you replace? First, I will say but then I decided not not to replace and for the last play and there was an announcement before the performance, when dancer couldn't enter the U.S. And after we put a T shirt instead of him - about something very clear for people and can do in this performance, I became more and more aware. And then I was thinking it was the same if I would have replaced him would have done the same what the Nazis did, you say they replaced all the huge dancers, actors, directors, everyone was so the Now should I replace someone because it was born in an Arabian Country or because he's from Africa, then I do the same like they do. And then I was very tentative if you please, and they don't work. If you go to Laos and terror to see if you do a project. He's born in Nigeria, maybe I could have a problem to enter this country. Or if he was from Africa, maybe it's difficult for him to go on tour and 10 people came became British performer for British production, German for

German production. So you can do this we should do this. It's important to remember this history. So therefore, I made speeches about the past and not because I'm nostalgic, and it's this to learn from the system work. This is a financing with drones. So this if you do like this was okay or people. I'm sorry, but it's too difficult. Look for another job somewhere in around the country is just about this should be aware, you should be aware. And so therefore you are in a political context, I can tell this from my side, I cannot ask but they all agreed, there really is a screw and everyone was behind. But if I do on stage, a political statement I have to do from me.

Martin Hargreaves 55:20

So that was one of the impetus.

Raimund Hoghe 55:22

This was the point why I went on stage also, there's a famous sent from Pier Paolo, Pasolini, throwing the body into the fight, and this is also what I do. And so that was the end of his life, Pasolini did some self portraits naked, so the body was not so beautiful anymore. And also a French writer have been there who died of AIDS, also, you may also photos in the self portrait, and in the self portrait at the end of his life, it was very, very skinny. And he writes, he looked like the people from Auschwitz, that he felt instead of and then this gave me courage to go on stage because they show their body and these bodies, their beauty. This is all part of the discussion. What is beauty? Right? So this is a big subject. For many critics, and the ugly one, there's a renewed for me beautiful and ugly. And so you can discuss about beauty or two, but I can say is Arnold Schwarzenegger a beautiful man, for some people. Yeah, it's the most beautiful man you can met. Not for me. Two things is beauty. Breast, silicone, oh their beautiful lips. So full of silicone is really beautiful. I agree, as you can see, but you shouldn't say I'm adding this, he says no, nothing in common, we don't have in common, this is really very different, very different. Until I find out if there. This is also in Germany special that there's a lot of criticism of my bodies that I want ton stage. They don't want to see this body on stage, they get angry because they don't want me but they also don't want other people on stage who can't talk. Like I can talk. So and this is for me very important. You say no.

Martin Hargreaves 57:27

And I think to draw parallel, Franko is work often your move into performance work has been linked to the spanner trial and to restrictions on on bodily freedoms and how,

Franko B 57:43

The contest, the contest in which step to make work is not really anymore. It was jewellery, you know, touch a period, close 28 You know, Operation Spanner most of you probably will know, but you can Google it. And eight, you not really, I mean, so I started to make, I couldn't paint, you know, I started as a painter, but I couldn't paint it. And I realised that it wasn't enough not to kind of do something to, you know, mature enough to be nocturnal, on a camera, so decided to go the body as a canvas, you know, the body, the, you know, I use the body as a canvas, you know, and so the start and then it's, and, but never really stopped making, we shall come studio based work. So it was just a different strategy, I realised that it was too important who went on, and I couldn't do a painting. Not also, because I wasn't good enough to doing painting. And so

both it was immediate, and I didn't want to waste time around, you know, the value, the value of the technique I was using, was interested in, you know, in the message of time, it's so in a way, at the beginning, the work was very political, from our point of view of Clarno almost propaganda, you know, it was like, it was a was, you know, because I felt that, you know, as a gay man living in London, you know, in the, in the early 80s, you know, you were yet you have to defend yourself, because there was a, you know, it's a different world, you know, I don't know, I don't know, I don't really think it's necessarily better, but certainly, you know, the, whatever people thinks of Labour, New Labour or Tony Blair, you know, it change the tune, you know, in terms of, you know, human rights and stuff like that, as far as kind of, you know, for clustering to cutout you know, and, and stuff like that, but you know, so The contest, and now making the work into the work has changed. Because also, you know, I changed, you know, and there's no reason to scream and shout, maybe in the way that I act to, you know, and also that I could, and now, it's kind of develop different carnal, you know, poetry, I suppose. Yeah, it's not that you change in a Sunday is not, you know, the work of being similar. But the different strategies, you know, it's about, I mean, the field is interesting, up in the interesting thing is, at the end, it's what he was talking about, you know, the, you know, the fact that you're German, or not the point is the work that will speak to you, it's not because you, you know, you recognise us as being where you come from what because you recognise as a you as some kind of living human being, you know, and, and which you are, you also can make a connection, you know, it's not coming from you. It's not, you know, it might, you know, it might have a different needs, you know, but certainly, you know, it's, it's about showing, showing, showing, showing yourself, you know, really and, and doing it in such a way, that very vulnerable, but we got to be innovative. And I think that is the beauty I think of specially when you see Raimund, Raimund, Raimund alone, you know, on, you know, you know, that's, you know, you don't think his German is to show who's got lunch, but you think, you know, is it moves, you know, the it moves me you know

Martin Hargreaves 1:01:50

Because you both resisted, like, you were being shown in terms of disability art. So you weren't sure being shown in terms of? Well, I mean, so the

Franko B 1:02:01

I refuse to do, I refuse. I mean, people, I, once famously, I got somebody to change the name of the festival, because they wanted me and I said, I'm not gonna do I'm not gonna come. And it was something to do gay fest or something, and also queer fest, or something like that. Well, no, you want me you need to change the name. And they are the changes that they invited me what's been noted to, to fit an fest fear surf, and that is Fierce face. Okay. Yeah. But originally, when they start there was something gay up some time or something, you know, by definition, you know, and I really think, I don't really, you know, you can judge people by both doing bad. I mean, you know, you're, you're a human being first. No, it doesn't matter what you take up the arsenal. And the word, the work is so interesting for that, you know, and so it's changed, you know, definitely what, at the beginning, I was making work, which wasn't about that it was about the context, in which one was, yeah, you know, the fact that. You know, especially at the beginning, when I start to make the work of is making a college people say, she's a Catholic, you know, you need to come to a here, you know, all the stuff, you know, and then at some

stage, I have to actually defend myself in front, you know, with with getting some family psychiatric, to sit down, not and say, you know, nothing neurotic, but not psychotic, you know, like everybody you know, but the fact that you have to do so take so take more of the collapse of technological state, you do not want to say, oh, you know, I worked with the psychiatric, you know, he says, I'm not crazy, you know, okay.

Martin Hargreaves 1:03:54

I think you've also Raimund's have presented work in Queer Zagreb, and I know, some of the artists who also present there, and they're saying, strategically, it's important to have a queer festival in Zagreb at the moment, so you might not present or be programmed into the queer banner in France, because it's not so important.

Raimund Hoghe 1:04:14

They don't. Yeah, they don't have it yet. But Zagreb, I think that this disability, I think, too many once or twice, right? So especially in Norway, but it was also a special situation. And if you don't want because this would be easy to everybody like my body in the disability section. This would be accepted, but not in the other context. Not in the context of gay. It's not. My body doesn't fit to the gay. It separates interest in the gay aesthetic. It doesn't fit into the gay aesthetic. Okay, it's entertaining. It's colourful, it's very light. And so one of the first piece I did when we go to visit a dancer and send someone, or normally gay people are so funny. By responding to this piece in a set, it's not a musical comedy.

Martin Hargreaves 1:05:26

Okay?

Franko B 1:05:46

I do more I look to see artists I like, but I don't necessarily example. I have connections strong connection with La Ribot. I don't know if you know her, she's a very good friend of mine. So I love her, I love her to bits. But, you know, it's some of the stuff. I remember being seen out of the ICA for the first time in 1997 98. And people were leaving, and people said, This is not your LG come down, and then I said she could dance, and she can dance. And that's what you can do. That's what she can take the piss, she can make the reference because she understands it, you know, she did, you know, she did Valentino in Spain, Tila, you know, and then escaped and start to do her own stuff. So basically, actually, I, I, when I used to go to see Michael Clark, about 20 to 25 years ago, like when he was very good. And now he, you know, just at the end is a I saw him in 86. You know, and it was amazing. I saw in the body and a newly, you know, since it kind of and, and it was a mess. And then I saw him redoing some recently did thing with Sarah Lucas called the sculpture you know was kind of not necessary interesting for me anymore. Now. It's interesting when a judge for me and if it is contestable is just, you know, it's just fit in the box. You know, it's interesting for me when he actually pollutes, you know, it cannot it can be lots of different things. No. So, I think that the, the last time I went to see, last time I went to see, probably would have been you less than I went to see someone. But actually funnily enough, you know, 13 years ago, I did a collaboration, which in Japan, I don't know if you know, him, he's a Swiss choreographer, and yes, I mean, I'm not referring to his work, but we

need to be the site, I decide there. I met him and he was interested in what I was doing. And I thought it was it would be interesting to collaborate with somebody from a total different, different body, the inner, and we did we did a little tour, and then we fall out really early because, you know, it was about respect, you know, it's like somebody somebody tried to change you to make fit them, you know, and I've worked very improvise, you know, and where he, he wanted me to speak to what we agree, you know, and I something with that, and we, you know, and I change it or change something to something, and that he will come and say, you know, you're supposed to do that, you know, that's the answer. I'm not choreographic maybe you know, we are we are working together we try to work together to carry stuff to Paris but really Yeah, yeah.

Martin Hargreaves 1:08:49

Did you have a question for Raimund?

Raimund Hoghe 1:09:12

Normal bodies beautiful bodies. So but we don't think in these categories in a way. So is there is the women are special as the visible sex. She's not 21 22 She's an experienced dancer so long time ago, she was with Bejart is everyone has this background. And for me, everyone's beautiful onstage and for me, he didn't know now apiece this person Nicola from Africa. And this is some of the pieces some tea tripping In French, it means also that two people sold of papers, people refused to enter the countries. And it was for me this seam of black and white and to say very clear, this book is also for some people. Not a beautiful body. This is black and white. Still, to people who could be victims. We both stand up presenting ourselves as victims, but we understand very well what the discrimination is saying that you don't see the convention don't see myself as a creative for me bodies are like landscapes. So is at some of my bodies maybe like now in Summit like to see and out for me, you can say, Okay, I love just to see, I don't want to hear from you to say same this part is, I saw and this was also the signal to people who died of AIDS in the body was not called Beautiful. But I saw so much beautiful onstage, there was a dancer it was so beautiful. He just came out of the hospital. Two weeks later, he died. But he was one of the most beautiful people I saw on stage. And for me, also, it made me unfortunately, too many people with a disability, they don't have the chance to go to theatre, or dance or when they go they go to this surprises sandwich or disability performance. This answers a lot in this context, really not in this context. And then don't think of this and I don't care and not surfing is Lorenzo's body is so beautiful therefore I want to work , with him, it's the personality, I'm interested in the person behind. So in order to then I say we see these people in the audience, everyone, someone else is different. And an important point. For the company is a recall, this was different people only Lorenz and Manuel are now several times into pieces and Ornella. But they're all very, very different. From each background, every story that they can communicate, it's important and you're not in competition. Personally, I don't like competition on stage at see very often competition on stage, who is so in front who plays the either against the war also, and you can see a lot is competition, personal I'm not interested in and they're like or to the dancers or what they do, because you're not in competitions except the other person. Lorenzo can do Emmanuel can do Emmanuel can do things Lorenzo can't do we are very aware that we have different possibilities and services. I also come to many things together with Lorenzo I can do more things. So this is the challenge for us. And it's always a personality, I

mean it they're there for me for me is the most beautiful people so I can imagine this and maybe obviously they're not but through this loop from these these different anti strings to accept themselves and not to fight against each other to be jealous of is to create this atmosphere that says no this competition.

Audience 1:09:12

[unintelligible]

Franko B 1:13:38

But there's something special. That's why you working with them.

Raimund Hoghe 1:14:00

I didn't understand. Maybe a bit No.

Audience 1:14:04

So if you cast a dancer what do you look for, body or personality or...?

Raimund Hoghe 1:14:15

Yeah, no, it's always different. So it develops in a way. It's like friends are my best friends. We don't share our life together but we are very close friends. Also and they don't make causing I don't make audition I mean some working for young people voice so maybe a waitress and ask her or someone in the shop. So is selling bread and you and the girl was very strong is okay or is this so now which feed when I continue to work with people, we can trust each other even more. You are free. No you will not be hurt and you can go on with your things. And not always new people. You are coming but in need in a way by accident you immediately in which or maybe for this piece when I did like swamping of course of a sinking people this education in dance in classical dance and to know the history of Swan Lake there is actually no insects they love Swan Lake or do they have to love this kind of music? Is this is also something maybe some people are not interested in this is also okay I say also in a way I invited people to my space so they cannot change the furniture you cannot change the walls so if you can to someone's house you don't come into this I don't like take sofa out to this paints the world this normally you don't do I have my house in a way my see it. And then they come or they don't come if you say I hate this kind of music It's okay. But they don't have to draw and I will not change for them. Music I hate and this is something I'm very open I looked from using sets that can connect but in a way they can't change the structure. If they would love to dance in video projections then they are in the wrong house. I will not put a video projection there or to some storage because what you said of course I'm not 21 has a long history and what you said you saw 25 years ago things very strong I saw 25 years 30 years ago very strong things from Pina and other people. So I know this story so if I see them today and I think I saw a long time ago I did yeah so do what you don't add something there are always people who bring something new but very often you see this repetition and you go okay, I was 25 years ago very interesting. But people are interested in this story or my modality identities with me was a father that seasons and you play these these personal stories I'm not interested. I agree people can do this, okay, not my cup of tea. And this is just your editor not be afraid be afraid human beings it but to say

it's all about human beings we are human beings. So for the audience is not different in we performed integrase, it was the same reaction, like here or if you go to Asia, it's also the same we are all human beings, you can take on a matter everything is different. I create an open mind. I am aware that I'm not a creator. Like what he said so I wrote and I wrote what I do, I do what I hear also it's especially to be I can try to make each always see it in like if it's more connected to this veteran photo. As I was very interested when I started in rituals, Japanese Tea Masters this rituals in different cultures, you have some of the rituals, also this movement, so you lose this movement. So in these movements have an effect. And so also some movements from yoga. They're like a dance. So for me, there's not this limit or to the sport of beautiful movements. And like to what thoughts I don't do sport, but the like to watch the static and I very much. And so yeah, it's all these infant days notice here are Theosis allergies is not in digest and did come through the people this background. And they're also very own entity now. Is it trust me, maybe some in there. So the spelling formula I tried with one young dance and it was clear after one day already. It didn't work because he went into competition this year as I want. He tried to copy them. This is also I don't like somebody seeing something from the tennis doing the copy of it. So I'm reading this individually interested in tennis is beauty or the strength. The speciality really An example that one of the biggest compliments was at the end somatic falling in love with everyone because you think everyone was okay. It was not t shirt it was not the haircut and so it's just you feel because you have time it's very slow in Florida. You have time to watch the people and then you'll discover you don't have to jump they don't have to do this. Since you love them it's just easier Okay, is everybody Okay? How's our

Martin Hargreaves 1:20:33

I should. No.

Raimund Hoghe 1:20:36

yeah

Audience 1:20:37

Martin Hargreaves 1:20:45

Can you stand up so that everyone else can hear

Audience 1:20:47

you interesting to find connections with the people you're introducing some time when you talk about love the thing about video and these role plays I'm curious about if you don't feel that you I don't know if the question is that you said you record your video and this sometimes for me when when you're talking thinking about your work it's it makes me think that I was not using video as a tool to make composition based on visual place because this is not about me at the moment you are with the people so the question I'm making these you are against using in your in your promises because we use technologies no I don't

Gill Clarke 1:21:46

personally use video

Audience 1:21:48

to to record what is going on in your composition No no no the empty create for when you

Raimund Hoghe 1:22:04

No one thing I learned also from Pina I don't judge finish the whole rehearsal it's a good thing it's it's not only for me it's also for the dancers because very often the first time I played the music to do perfect see do perfect also this pasta, he did something that's five evenings in which to create to feast he did the best and then I showed all the because he was not aware which other people are not aware for the first time you're not aware and to just you open yourself and suddenly seems to find this outside of contract you do and I can't explain later instead always go back to the very first video and we watch again and again to find again this inside the person and the person also agrees it's not that you have to catch this and this to and this you have on a video and also a season next day maybe I don't feel so good in the rehearsal or for my sins. I don't know it's so great what they're doing sometimes when I see on video at home, it's interesting, I should go on also maybe the dance is not so aware how beautiful it looks. So and also this emotion he did something and he said also when we try it again he said it's so difficult to find again this special quality he had this anti special quality will come one day again when you read connection music like you did you first Searching usually no no, no, this has been there. It's not too difficult. You can make it into no this but this inner expression you don't. So we do have and this is my mom my experience. It's a very first time much as a as a so called Japanese player of Japanese traditional instruments. Instead, it was not the whole group that was just taka Japanese stencil arrangement on Edda. Instead it's perfect to the very first the whole 15 minutes. It's completely insane. We watch again and again and again. Like also other things we watch again and again. For Bolero for example Maya Plisetskaya danced in Bolero with Bejart. We watched the old Russian movies with Galina Olinova over and over. We watched again and again to remember I'm not against the not at all. I'm on stage. I have to say so many some very Very good. People work very well, La La La Human Steps, in the 80s to do fantastic work this video, so I thought some people, Meryl Tankard, very great work this video on stage and when it compares, and sometimes it goes, then you have to create something new from your sites and not just spectacular. Just mean your projection.

Martin Hargreaves 1:25:28

I'm aware that we've gone over. So join me to wrap up or it's time for another question. Yeah. Yeah. Last question is, uh, can I ask a question? And that's okay, because he's already asked to do. Does anybody else just to be fair? Yeah. Sorry.

Audience 1:25:55

Very concentrated way for small time. And I find it particularly interesting relationship, online forums, etc.

Martin Hargreaves 1:26:27

So do you do you talk with your collaborators? Tell me if I'm wrong, but do you talk with your, with your collaborators about a specific relationship to time?

Raimund Hoghe 1:26:36

No, no, we don't talk so much. And this is something you could infer from Pino dependencies. But what I learned from her once he was to watch the restaurant, Objection, but to say Meteos, this was good, this was bad. And she accepted everything she wrote down it says, I learned from her to accept first everything. And then as a day you can select but not immediately when I go to school, then says you do something improvisation. And then they ask is How was the conversion? And when I was as it stops is, so it's I mean, you don't ask do you have to find for yourself? If you gave 100% on you know, if you're good or not, not someone else. So as to tell you it was good. You know, only you can insist you have to develop to trust yourself. And you know, when you give 100% I cannot say director up for the year. So if if 80% Or so he knows that he gave 80% Or he could he gives always 100% for the moment.

Martin Hargreaves 1:27:40

So, but but I think the question questions, we don't

Raimund Hoghe 1:27:43

talk about it, sometimes maybe it's not a very interesting cinnteach platform, because then I work three hours in the evening. Normally, I like to work in the evening, during the days so you can enjoy sitios alive for say, one. For me, it's a pity, if you're in beautiful weather outside, if you're in the studio and said in the evening, I can work very long. It's an insane joy as more or less, maybe in the afternoon for big for trek. So we watch a little bit like Swan Lake or YouTube says, where very interesting seeing the red say, no, no, he doesn't enjoy. No. It's really very concentrated. And we don't live together. It's really we come together for the work, we come together for the work we will have the same desires. This is something they are looking for same kind of things are in art, we look for things in life, we look for some different but you're very honest, a clear people and I don't work on service. People who are on drugs or alcohol don't work. So because this is not possible for me, not for this kind of work. And it's not. This is otters and it's clear for them, sometimes missing the two syrupy thesis, we are all looking for something we want to fight for. For this humanity is acceptance. If they accept me, I accept them and you don't have in their head or was more beautiful or who has the ideal body or not. This is human to all four stages. So, this is not the question so far since we did the supplemental questions

Audience 1:29:38

that we can feel that relationship is related to this this sentence asserting time and differences and writing. As you said, we change time like

Raimund Hoghe 1:29:53

this is strongest film from Franko B you can present and people change after this meaning something can happen. So for two business musical this film seems can change so easily, you're sometimes tired. So it sometimes you see it's very short, sometimes very long. You're

surprised for me I don't have to work the whole days and I can't at this concentration, it's not possible in order to the either you don't have a structure of complete freelance or subsidies. So I have to find other places to work. It's not there has to be I can go to work when I want to organise to rent or to get residents somewhere. This is also part of, but this is also a challenge for me. So sometimes I think today to problem that people make too long discussions on in reverse the six old time around the table and discuss and the hurdles are from other big 10, even four days before the premiere, they still sit around the table and have very big discussions about them. So need some new hint. You have attempted? Maybe you should go to the studio to do some Xander incident very bad. Oh, I say now that I think really and this was also from Pina that people discuss everything. So long term becomes very, very small finally, and he says things learned from not the statical sheet. But how would you present it to that special to last year's, but this thing to, to accept for it and also to be open. And not to discuss everything that she did. Also, what she wanted to say was her so this is all she didn't think about the origins of this is from an artist has to do is you do what you have to defend you are not proud of it. I'm not proud, because I do not have to go to the dentist to say this is very simple.

Martin Hargreaves 1:32:06

It's a nice way to finish. Before we finish. I reiterate that the brains work is on Thursday and Friday this week. If you have if you go home and you suddenly think I wish I'd asked him this question there is an opportunity after the show on Thursday. Mary Kate's Connelly who's written about Raimund's work for dance, there's a journal so I'd also recommend you read that is going to be doing a post show discussion. So if you have something that you go anything Oh, I'd love to invest in that. There's also opportunity at large on Thursday to talk further with with with Raimund. So let's, let's finish there. I'd like to thank both artists, for a really fantastic conversation. And I hope you come along and see their work. Thank you.

Gill Clarke 1:33:10

Thank you very much. And also to Martin co chairing and to the team next week as well as me talking with super pregnant and I'm sure she will touch upon the common garments that was performed last weekend.

(Outro: Renée Bellamy speaking in 2021)

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