

· pierre larauza &
· emmanuelle vincent
· t.r.a.n.s.i.t.s.c.a.p.e
· ... *contemporary*
· *hybrid forms*



Mutante

SCULPTURE OF MOVEMENTS

« Our manifesto is to renounce all border walls, be they geographical, political, artistic or intimate. We pursue an intermedial quest that blurs the boundaries between disciplines and weaves unsuspected links between visual arts and dance. »

Pierre Larauza & Emmanuelle Vincent



Living Sculpture (sculpture vivante)

Visual artists and choreographers

Pierre Larauza & Emmanuelle

Vincent (t.r.a.n.s.i.t.s.c.a.p.e)

blur the boundaries between
performing arts and visual arts.

Mutante is a living artwork,
combining a sculpture and a site-
specific performance, thought
for both an exhibition space
(art centre, museum, gallery)
and the urban territory.

Mutante offers a singular and
intimate spectatorial experience
in which spectators and visitors
intertwine in front of in front of
a dancer standing on a rotating
motorized socle. The performance
duration is flexible, from a
few minutes to several hours
(depending on the event).





On a continuously rotating socle, the anonymous masked performer (Emmanuelle Vincent) alternates sculptural movements and poses. She superimposes more and more layers until becoming completely blind, before extracting herself from the pedestal, half statue, half animal.



In this hybrid work created in Vietnam, Pierre Larauza and Emmanuelle Vincent pursue their intermedial quest between dance and sculpture, questioning the notion of *sculpted movement*. *Mutante* is inspired by a Vietnamese urban peculiarity where women completely cover their faces and bodies when riding a motorcycle in order to protect themselves from the sun and pollution. At nightfall, they unveil themselves and reveal their emancipated bodies.



Mutante, Ho Chi Minh City Museum of Fine Arts, Vietnam, 2017

Crossed views on dance in the museum

Performance, workshop, rehearsals and show: four choreographic variations experimented in Ho Chi Minh-City Museum of Fine Arts in Vietnam

In this article, Pierre Larauza (also an arts scholar) is interested in the immersion of dance in a museum (and by extension in a gallery, an art centre...) by taking a comparative look at four choreographic

experiments carried out in January 2018 in Vietnam at the Ho Chi Minh-City Museum of Fine Arts. It took place in the context of the exhibition *Chuyển mình hưng khởi (The smile of mutation)*, in which he participated alongside Emmanuelle Vincent as a visual artist and curator. The pair of choreographers worked in four different ways on their performance *Mutante*, offering visitors four different immersions of dance in the museum, in the middle of the works of art: a happening, a workshop, a public rehearsal and a performance by itself.

It is in this plurality of approaches to the living in a framework dedicated to the objects on display that « the *visiting-body* was witness, voyeur or spectator of the body in movement, transforming itself from time to time into a *spectator-body*. »

Beyond the intermediality of the piece (itself the result of a dialogue between dance and sculpture) and the hybridity of the spectatorial experience, dance in the museum has been able to develop a mediation virtue in this context because « it is indeed about encounters, when dance becomes a living mediator between the public and the works. »

Larauza Pierre,

Article published in the collective book *Créons au musée* under the direction of Katia Legeret, Paris, éditions Geuthner, 2019



« Cover oneself
not to burn one's
skin. *Mutante* is not a
striptease. *Mutante* is an
act on the unveiling »



Some key dates

MUTE Silent art festival / UNDERGROUND Session, Maison des cultures et de la cohésion sociale de Molenbeek (BELGIUM) - Museum of Fine Arts of Ho Chi Minh-City / Playtime Festival Ho Chi Minh-City (VIETNAM)

Production: t.r.a.n.s.i.t.s.c.a.p.e. in coproduction with Charleroi danse. With the support of Fédération Wallonie-Bruxelles - Service de la Danse, la Maison des Cultures et de la Cohésion Sociale de Molenbeek, la Bellone, Truong Son and the Institut Français in Vietnam

Choreographer and dancer, **Emmanuelle Vincent** is also a hybrid artist immersed in the world of visual arts. She combines dance and video in her solo creations, where she places the human at the center. Perceiving that contemporary dance's inner self would limit her, she is interested in the body in all its dimensions (from the sports-body to the ageing-body or the child-body) and develops a singular writing where the body in movement becomes narrative. She holds a Master's degree in Living Arts from the Sorbonne-Nouvelle under the direction of Georges Banu («La quête du mouvement à l'heure du numérique»). Co-founder in Vietnam of the artistic laboratory *Máy xay sinh to*, she lives and works between Brussels and Ho Chi Minh-City where she also gives workshops on performance art at the Ho Chi Minh-City University of Fine Arts.

Trained as an architect, **Pierre Larauza** is a visual artist and choreographer also involved in academic research. Based in Brussels, he co-directs *t.r.a.n.s.i.t.s.c.a.p.e* since 2003 with Emmanuelle Vincent where they explore movement in hybrid choreographic forms (performances, films and installations). In parallel to this immersion in performing arts, Larauza has been developing since 2016 a practical and theoretical research on *Documentary Sculpture*: a critical approach which depicts reality through life-size historical reconstructions reproducing mass-mediated movements that have marked collective history (from a cult sports gesture to a racist police blunder). His latest publications focus on the immersion of dance in museums (Geuthner, 2019) and on Cindy Sherman's cinematographic approach of photography (Koregos, 2020).

PhD candidate in Art and Art Sciences at the Université Libre de Bruxelles and ARBA-ESA, he is also co-founder of the transcultural laboratory *Máy xay sinh to* at the Ho Chi Minh-City University of Fine Arts (with Emmanuelle Vincent, Thy-Nguyên Truong Minh and Nguyễn Văn Minh).

Since 2003 visual artists and choreographers Pierre Larauza and Emmanuelle Vincent (*t.r.a.n.s.i.t.s.c.a.p.e*) have been exploring movement through hybrid choreographic forms. Questioning the porosity of disciplinary boundaries, their projects (shown in more than twenty-five countries) deal with transculturality and territoriality in its physical, mental, socio-political and poetic dimensions. Increasingly grounded in reality, their recent creations are on the edge of documentary. Over the years, Larauza and Vincent have intertwined their roles to nourish their common multidisciplinary while surrounding themselves with international collaborators (Singapore, Hong Kong, Vietnam, Zimbabwe, Angola, Spain, France, Belgium, Canada). Based in Brussels, the duo is also leading a bilateral cooperation project in Vietnam with the Ho Chi Minh-City University of Fine Arts.

« *Mutante, from the duo t.r.a.n.s.i.t.s.c.a.p.e, blurs the view on this body that has become anonymous, warlike and paradoxical. »*

« *An ode to women's resources, to their strength, their power, their grace. »*

« *Mutante takes us on a strange, hypnotic journey to the rhythm of DANG's music, which evokes the crowded streets of Saigon, embalmed by the strong smell of durian »*

Belinda MATHIEU

Mouvement
magazine culturel indisciplinaire
February 24th 2020.

Live Music in option

OPENING | HAPPENING | EVENT

The Franco-Vietnamese DJ DANG, sound creator of Mutante, can accompany the live performance during an opening or a specific event. His set makes the lively streets of Saigon resound, overlapping his deep electronic beats on traditional music.

soundcloud.com/dangthatmyname



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