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MYRYAM VAN IMSCHOOT WHAT NATURE SAYS

What does nature say? To find out, Myriam Van Imschoot visited a zoo, used a tuning fork to listen to a motorway, discovered on walks in the woods birds that sound like chainsaws or can imitate the ringtones of mobile phones, saw crocodiles in Australia but couldn't hear them ...

Drawing on a variety of field recordings, five performers - coming from the noise underground scene to pop - replicate these various sounds, using only their voices. They give a sort of a cappella rendition of the planet's soundscapes and the buzz in the world.

What Nature Says is a radiophonic performance, a show to listen to and watch, both recognizable and abstract, and in which notions about humanity, nature and machines are called into question. If you listen carefully, you will hear that not everything is running smoothly.

CREDITS

Concept and direction: Myriam Van Imschoot **Sound installation:** Fabrice Moinet and Myriam Van Imschoot **Performance and co-creation:** Jean-Baptiste Veyret-Logerias, Caroline Daish, Anne-Laure Pigache, Jakob Ampe, Mat Pogo **Light:** Geni Diez, Raphaël Rubbens **Production:** Hiros **Co-production:** Kunstencentrum Buda, Kaaitheater, Kunstenerkplaats Pianofabriek **In collaboration with:** PACT Zollverein **Supported by:** the Flemish Government **Thanks to:** Marcus Bergner, Filip Eyckmans, Jeroen Peeters & Campo

Trailer: vimeo.com/122440585

Full version: vimeo.com/125443402 (pw: unlock)

More information: http://oralsite.be/pages/WNS_Writings

ON TOUR

12.02.2015	Kaaistudio's, Brussels (BE) - PREMIERE -
26.02.2015	Kunstencentrum BUDA, Kortrijk (BE)
21.03.2015	CAMPO, Ghent (BE)
28.03.2015	PACT Zollverein, Essen (DE)
14.10.2015	Kiasma Theatre, Helsinki (FI)
30.09 & 02.10.2016	Festival Actoral, Marseille (FR)
09 > 10.12.2016	Kaaistudio's, Brussels (BE)
04 > 05.10.2017	HAU Hebbel am Ufer, Berlin (DE)
12 > 13.09.2018	Homo Novus, Riga (LV)

BIOGRAPHIES

MYRIAM VAN IMSCHOOT

°1969, Belgium, lives and works in Brussels.

Myriam Van Imschoot makes performances, creates sound poetry and vocal pieces, exhibits video and sound installations. She holds a unique position in the Belgian art field, moving between institutional fields and media, with a keen interest to experiment with contexts when not creating her own.

As an artist she first started working with archives as her medium. The duet Pick up Voices (2007) with Christine De Smedt and the sound installation Black Box (2009) show an interest in the performative potential of archival documents and the construction of alternative historiographies through them.

Her solo Living Archive (2011) was a personal testimony of what could be any 'girl living next-door with a passion for mixed tapes'. Acclaimed for its originality, it was shown in Kaaitheater, Vooruit and Kunstencentrum Buda, among others.

Fascinated by phenomena of long-distance communication, Van Imschoot embarked on a cycle of works that deal with yodelling, crying, waving and bird calls. Hola Hu (2013) and Kucku (2014) are deconstructive yodel duets that reframe folklore as it gets transmitted and altered. The yodel duets tour in galleries, theatres and concert halls, sometimes accompanied by the video installation Yodel Portraits. Video is also the medium for LIFT and Efemeriden, shot at the skyscraper where she lives.

Van Imschoot occupies an idiosyncratic place in the larger art field. Her approach cuts through media, nurtured by an interest in overlooked gestures, phenomena and voices. But it also makes her experiment with various contexts, like public space in the vocal performance Vozes de Magaio (2011) for the mountainous region in North Portugal and Singelstemmen (2012) for the urban space in Rotterdam.

In parallel to her performance work she directed nine films, Le Cadeau (2018) being the last film in a series on vocalists (48', distribution Argos). Currently, she is preparing a new field of research on 'new polyphonies' and their social and political implications for listening. She directed In koor!, a musical theater (with Cie De Koe, produced by Campo) and is regularly invited to teach voice workshops or workshops on sound poetry with Marcus Bergner.

With What Nature Says Myriam Van Imschoot makes her first vocal performance for five performers who, by means of their voice and body alone imitate their 'natural surroundings'. Bird calls but also chain saws play a considerable role. In this 'eco-fair' tale that draws from field recordings Van Imschoot further pursues her desire to stage 'forms' that speak of the attempt by humans and animals alike to communicate with a sense of urgency and impossibility.

Fabrice Moinet

is sound designer, sound engineer and software programmer. Born in France, Moinet studied mathematics and science while always being involved in music and working with musicians. During his studies he started focusing on acoustics and received the training to be a sound engineer. For several years, he was a forum member of the IRCAM, he taught at the National Audiovisual Institute in Paris and was invited to the MIT (Massachusetts Institute of Technology). He did the sound for numerous jazz and improvisation concerts with among others Bernard Lubat, Ursus Minor and

Garlo, and continues to find specific set-ups and sound qualities for installations, concerts and performances. Recordings include the Belmondo Quintet (Plana Prod.), 'Improvista', a film by Pascal Convert, and the Q-02 project 'Radu Malfatti Quintet', a concert recording with musicians (Radu Malfatti, Christian Kesten, Julia Eckhardt and others) who research a relation between improvisation and composition. Fabrice is passionate about finding peculiar soft- and hardware setups and electronic solutions for contemporary art productions: he collaborated with the French hip hop choreographer Frank II Louise, with contemporary composer Benedict Mason, developed soft- and hardware for the Moulin Rouge and programmed the software for Christina's installation 'Turning Dreams and Shifting Harbors' shown in Los Angeles in 2003.

Jean-Baptiste Veyret-Logerias

has been directing choirs for several years now. He started dancing in 2000 while studying language sciences. In 2005, he joins the first edition of the 'Essais' program at the CNDC / Emmanuelle Huynh in Angers, where he is invited to define his own research areas as an author. After finishing at the CNDC in 2006, he started working on his own material. His performance inspiratoire/aspiratoire was centered on breathing and used air blowers. His research on movement led him to write several pieces: the breathing choir, Singing with Nicaoax. He has also been part of several collective projects like Tout Court (invited by the Stadttheater de Freiburg (DE)), and Five People (invited by Dirk Pauwels at Campo in Gent (BE)). Jean-Baptiste has also participated as an actor in pieces such as Daddy, I've seen this piece... by Robyn Orlin and Digging up by the Superamas collective. He has also worked with artists such as Laure Bonicel (FR), Roser Montlló Guberna and Brigitte Seth (ES / FR), Daniel Larrieu (FR), António Pedro Lopes (PT), Tim Darbyshire (AU), Gui Garrido (PT). His collaborations also extend to moving-images, working with movie directors Alain Escalle and Jonathan Desoindre (FR) as well as visual artists Lizzie Scott (NY, USA) and Frédéric Moser and Philippe Schwinger (CH).

Anne-Laure Pigache

is self-educated and developed a heterogeneous artistic oeuvre through multiple collaborations. The collective dimension is very present in her work. Today she is active as vocalist, improviser and author of sonorous poetry pieces. She has worked with voice as body and musical material since 15 years. She trains improvised musique, sings in different groups that use improvised music. She composes vocal pieces while integrating graphical elements and improvisation games. Her work can be situated on the boundary between sound and sense. Since 2012 she has been working on a typology of speech and its choral and musical potential.

Jakob Ampe

studied jazz singing and logopaedics. He's singer of the rock band The Germans. In 2008 their debut album received very favourable reviews in Belgium. In 2009, The Germans were invited to create a performance for De Nachten in Antwerp, which they developed together with dancers Pieter Ampe and Eun Kyun Lee. In 2011, Jakob Ampe participated in the performance Chicago Songbook by composer Thomas Smetryns. In 2013 he created Jake & Pete's Big Reconciliation Attempt for the Disputes from the Past together with his brother (choreographer and dancer) Pieter Ampe under the mentorship of Alain Platel, within the framework of a project initiated by the international theatre festival SPIELART München.

Caroline Daish

completed her Bachelor of Education in Drama, English, Indonesian and Dance in 1989 (SACAE) and Arts Management in 1990 (University of South Australia). She is a performer interested in constructing the live moment together and narratives of perception. She does this mainly through voice and performance. Caroline has performed and devised with Davis Freeman and the American musical "Assassins" at 'Extremis Festival. In 2008 she collaborated with Swedish/Belgium theatre company and was Artistic Consultant for Kate McIntosh's production, "Loose Promise" and performer for "Time has fallen asleep in the afternoon sunshine" by Mette Edvardsen (2012). She is also member of the Brussels based Live Art Collective 'DeBorders'. Although Caroline resides in Belgium, she remains long-term collaborator with Jason Sweeney of Australian 'Unreasonable Films', creating live or online performance and film projects.

Mat Pogo

is a vocalist and graphic artist born in Rome, now resident in Berlin. He started his musical activities as a singer in several free form rock'n'roll bands. He was one of the founder members of the Burp Enterprise multimedia collective, responsible for some of the most critically acclaimed projects from Italian underground. Mat Pogo moved to more abstract material, and in 1995, together with percussionist/DJ Roberta WJM Andreucci and reed player Edoardo Ricci, he founded Jealousy Party. JP is one of the most advanced musical units in Italy mixing with personal touch soul, improv, avant rock, noise and error music. His solo set features his voice, a microphone and some electronic devices. He developed his own language as a vocalist using his experience as a rock singer, an improviser and radio artist where music, sounds, anecdotic and narrative elements fuse constantly. Weird processed vocal eruptions, intense screams, occasional words, pitched mouth cavity noises and electronic textures melting together.



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HIROS

Hiros is a production and management structure for independent artists working in various disciplines. We offer tailor-made support for each artist and project, ranging from pre-production to production, administration, communication to financial management, tour management to post-production.

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