

Marie-Caroline Hominal bei ImPulsTanz

Performances

2013

iFeel2

*MELK PROD. /
Marco Berrettini
(Dancer)

2012

Duchesses

François Chaignaud &
Marie-Caroline Hominal
(Choreographer, Dancer)

Credits

Konzept, Text, Performance

Marie-Caroline Hominal

Premiere

2013, RIAD, Dunkerque, Frankreich

Dauer 15 min

Der Triumph des Ruhmes ist eines der sechs Gedichte der Sammlung *I Trionfi* von Petrarca (1304-1374), die die Phasen des Lebens beschreiben. Tugenden werden wie im Duell gegenübergestellt: Ruhm siegt über Tod, aber wird von Zeit und Ewigkeit bezwungen. Marie-Caroline Hominal begrüßt dieses Mal im Museumsraum des Leopold Museums die Besucher_innen einzeln. In ihrer Performance zerlegt die Künstlerin die Codes theatraler Kunstgriffe in einer phantasmagorischen und intimen one-on-one Begegnung.

The Triumph of Fame is one of a collection of six poems by Petrarch (1304-1374) entitled *I Trionfi* that describe the phases of life by opposing virtues in duels: Fame wins over Death but is defeated by Time and Eternity. This time taking place in a museum space of Leopold Museum, Marie-Caroline Hominal welcomes one guest at a time. In this performance the artist strips down the codes of theatrical artifice in a phantasmagorical and intimate one-on-one encounter.

Die Tour wird unterstützt vom
Kanton Genf und Corodis.



Vienna International
Dance Festival 2017

Marie-Caroline Hominal *The Triumph of Fame*

05./07./08. August, 12:00-15:00 + 16:00-18:00
Leopold Museum
Österreichische Erstaufführung

Distributed by
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\$45.00

Marie-Caroline Hominal SWITZERLAND/FRANCE

The Triumph of Fame

One-on-one Performance

Can you give me some background on how this production came about?

I needed to take a step towards the audience and be with them in the hidden side of the theater (so to say *behind the curtain*). After *Hotel Oloffson*, my first one-on-one performance, in which me and the guest were lying next to each other watching a video projected on the ceiling, I felt with *The Triumph of Fame* the need to not focus on horizontality but on verticality, and to be face to face with a single audience member for a 15 minutes encounter. In *The Triumph of Fame* I try to evoke a space for projection that stimulates the audience member's imagination and in the end the piece is as much created by him or her as by the artist. The audience member has to do everything by his mental availability, to receive and transform. I try to give a free space to his mind to make its own journey.

How did you discover Petrarch? How long has it been in development?

When I start doing research for each of my pieces, I come across an image, a title, a colour, a texture that will be the thorough line and dominant inspiration in the piece. In *The Triumph of Fame*, the virtues confront one another. By taking inspiration from the *Triumph of Fame* poems, I wanted to explore the different tensions that inhabit us constantly: fear, desire, expectation, and that the space between the audience member and myself is a tunnel through which these sensations pass.

Why the one-on-one format of the performance?

This format gives me the possibility of working on a unique experience and there is no documentation, no onlookers. I find it interesting to work on a mental space in this time of visual overload. This format goes against our current proactive needs. It's like a pause in a space-time.

What does this performance mark for your artistic goals within your body of work?

To experience repetition, loneliness, and long hours of performing like in *The Triumph of Fame* gave me the possibility to understand simplicity and trust and to deepen my research on the notion of vacuity, space and time.

The mediums that I use have to serve the idea. I have a dance background and movement is my most familiar language, but I can see movement in sculpture, music, drawings, text, therefore, depending on the purpose of the project, I will use different mediums.

Interview with Marie-Caroline Hominal
by Michael Workman, Chicago Tribune
March 2017

Biography

Marie-Caroline Hominal

is a dancer, choreographer and performer currently based in Geneva. Her practice includes video, text, drawing, song writing, choreography and performance. She received her dance education at the Schweizerische Ballettberufsschule (Tanz Akademie) in Zurich and at the Rambert School of Ballet and Contemporary Dance in London, where she joined during the last year of education the National Youth Dance Company. She created *Duchesses* (2009) with François Chaignaud and collaborated with sound artists and visual artists as Clive Jenkins, Cristian Vogel, Kim Boninsegni, David Hominal, Delphine Coindet and Lukas Beyeler. She has developed miniature one-on-one performances such as *Hotel Oloffson* (2013) and *The Triumph of Fame* (2013), as well as full-length performances such as *Ballet* (2014), *Patricia Poses by the Pop Machine* (2011) and the live concert performance *Silver* (2013). In 2015 she received the six months residency studio of the city of Geneva in Berlin, where she developed the project *Where's the MC*, an artisanal radio show.

As a dancer she has worked with the Tanztheater Basel, Irène Tassembodo, Blanca Li, Gisèle Vienne, Gilles Jobin, La Ribot and Marco Berrettini. She was a guest performer for *Human Writes* by William Forsythe and *B.O.B* by Dick Wong. Since 2008, she has been showing her work, in both theaters and art spaces in all Europe, South America, North America and China.

The Triumph of Fame has been shown in art spaces, among others, at Santa Cruz Museum of Art and History (USA), Del Vaz Projects gallery Los Angeles (USA), The Public Theater, Under the Radar – New York (USA), Power Station of Art Shanghai (CN), Hong Kong Art Center (CN), Swiss Cultural Center Paris (FR), The Long Art Space Bangkok & Casa Nova Galeria during the São Paulo Art Fair (BR), Defibrillator Gallery Chicago (USA).

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