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Art and Architecture - *The complex relationship explored*

Legacy Trust UK - *Exclusive interview with Moira Swinbank*

Youth Theatre - *Fresh talent from the next generation*

Creative People and Places Fund - *Your real thoughts*



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## CALIPSO

Its ok in the  
short term that  
my piano has  
no pedals

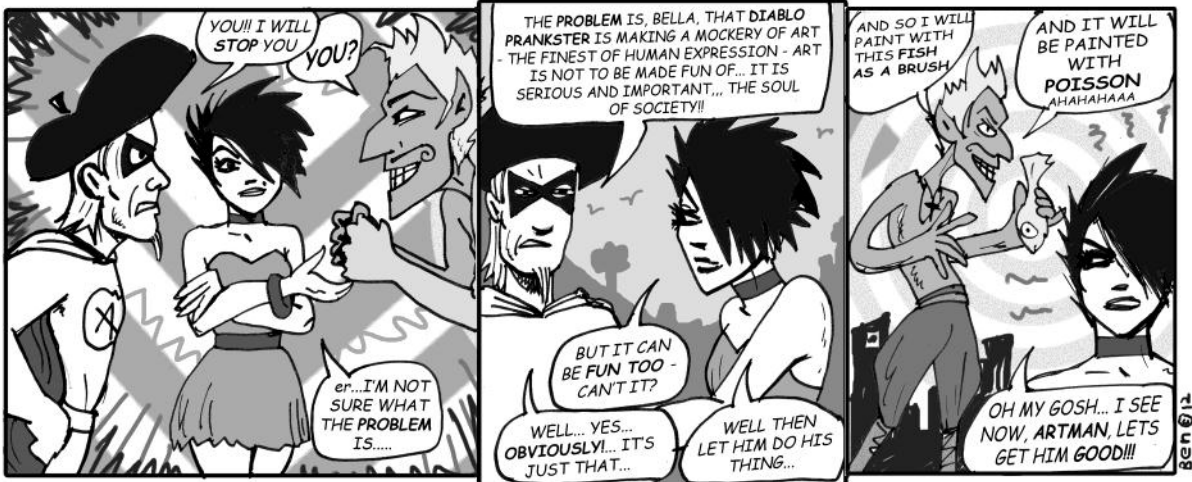
But its  
not really  
sustainable



ARTMAN

# ARTMAN

and BELLADOLLAR have been called to the scene of a potential ARTCRIME!! As the situation in Europe is getting a bit heavy, and like all scary and stuff (the technical term) the DIABLO PRANKSTER, an Art Subverter from PARIS is threatening to undermine the common ART MARKET with his wild ideas! ARTMAN is really wound up by this and doesn't waste time with pleasantries.....



mailout greetings from bavaria 3

## POSTCARD FROM THE EDITORS

### Greetings mailout readers from Munich



Bavaria. We've not seen much evidence of participatory arts but have a couple of interesting observations to pass on.

The Olympics were here in 1972. The Olympiapark is still a major leisure and sporting complex, just to the north of the city. As we passed through it was hosting the 2012 Special Olympics Deutschland. We stopped to watch some swimming and cycling.

came at the hands of the Irish dancer, Lola Montez.

Presumably the fact that De Lattre was a composer has inspired Jackson's mourners. This is an example of the community taking something over for their own needs. Roland is still there and none of the messages cover his name. It is all intact with fresh flowers, endless messages and photographs. Munich is a very liberal city in a very conservative Bavaria. Whilst not really able to understand the devotion of Jacko fans we loved the expression and the tolerance of it. •

As the UK is frantically preparing for an Olympiad summer and Arts Council England is drowning under an overwhelming demand for Grants for the Arts, your editors have headed for a short break in

Our other find was the statue of Roland De Lattre, Court Composer to Ludwig the First of Bavaria, which has become an impromptu shrine to Michael Jackson. Ludwig had a passion for the arts and his downfall

The Editors



# Architecting Awareness

Can space influence movement? For Filip Van Huffel, artistic director and choreographer on Retina Dance's new commission Corporalis - a project that explores the complex relationships between physical art and architecture - it certainly can.

As the third instalment of a 'choreographic triptych' Corporalis encourages the influence of colour, space, mood, dynamic and sound to stage a dance that challenges the typical conventions of choreography.

With Corporalis prepared to premiere in Antwerp, Belgium and Nottingham next year, mailout interviews the mastermind of movement himself, Filip Van Huffel, about a project that has enticed a new audience in dance

**mailout:** What is the value behind the project Corporalis?

**Filip Van Huffel:** Corporalis is the third part in a 'choreographic triptych'. It consists of three pieces where the physical body is confronted with different art forms.

We first created 'Eleven Stories for the Body, Distance to our Soul', a production that used text by eleven different commissioned writers as a basis for the work. The second part of the triptych was 'This is not a Body' which was inspired by visual arts. In this third part of Corporalis we are looking at how the body relates to space, architecture, and environment.

I am particularly interested in how space can influence movement. I want to look at the relationship between personal space, architectural space and three-dimensional space; the exchange between the inside and the outside; the awareness of our body and its relationship to the environment; texture, patterns, shape and form.

**m:** How are you planning to bring full-time students and professional architects together for this project?

**FVH:** We are looking for one architect, professional or student, to design an environment that has the ability to change/evolve over

time. We are creating a solo, duet and a quartet and the idea is that the environment will change for the three works. It is important that the architectural set is suitable for dance and that it is both visually interesting and represents the idea of the work.

**m:** How does an architectural environment influence dance?

**FVH:** The body changes depending on mood, colour, space, dynamic, sound... An architectural environment will have the potential to completely change the perception of the body and how we look at movement and choreography.

**"I want to look at the relationship between personal space, architectural space and three-dimensional space; the exchange between the inside and the outside; the awareness of our body and its relationship to the environment; texture, patterns, shape and form."**

Performing on roof tops.



**m:** How will the process to this project unfold?

**FVH:** I have just finished a two week research process, working within different architectural spaces in Antwerp, inventing new improvisational tasks, looking at different possibilities for the creative process. On 31 May we receive the architectural proposals; we will make our decisions on the commissioned architect by the middle of June. Over the summer we will have many meetings and discussions.

We start creating the physical work in September and will premiere at the end of January. The architects will have to be present at some of the rehearsal moments so that we can try out certain materials and look at what works and what doesn't. We envisage to have the design ready to rehearse with from the end of November.

**m:** Why do you feel Corporalis is such a beneficial project to all its participants? How will it change the way we perceive space?

**FVH:** Generally dance is set in a

theatre, on stage with traditional theatrical elements. By presenting Corporalis in an environment that is not traditional for dance, we aim to attract different audiences. For an architect to work with dance may also be a different challenge, he/she will need to begin from a different starting point than the ones he/she is used to. As a choreographer I try to challenge my ways of working and as this work will start from the architectural design. The space will influence the movement and the structure of the choreography.

**m:** What kind of spaces will be included in this project?

**FVH:** We have opened up the architectural design for application, so at this point I want to be as open minded as possible. I am hoping for a different range of architectural designs but I want to be inspired by what is presented to me before I get too fixed too soon.

**m:** What hopes do you have for this project in the future?

**FVH:** What I find very exciting about the project is that it can

be performed in theatres, market squares, parks, any in- or outdoor spaces... so it will have the possibility to be seen by a very large and very new audience for dance. I hope for it to be different both from a visual and from a choreographic perspective and hope that this unusual juxtaposition will intrigue audiences. •

**For more information about Corporalis or about Retina Dance please visit:**  
[www.retinadance.com](http://www.retinadance.com)

**“What I find very exciting about the project is that it can be performed in theatres, market squares, parks, any in- or outdoor spaces... so it will have the possibility to be seen by a very large and very new audience for dance.”**