

LaréduQ - a sextete-a-tete

Creation for the Bâtie Festival in Geneva, September 2011

Project Manager: Foofwa d'Imobilité

Assistant: Antoine Lengo

Light Design: Jonathan O'Hear

Performers: Manon Andersen, Mathieu Bertholet, Ruth Childs, Michèle Gurtner, Foofwa d'Imobilité, Pauline Wassermann

Cameo on video: Isabelle Rigat

Administration and extra-performer: Yann Aubert

The Association of Neopost Ahrrrt is supported by **The City of Geneva, The State and Canton of Geneva** and **Pro Helvetia**.



The Association:

Neopost Ahrrrt association, founded in Geneva in 2000, produces and promotes Foofwa d'Imobilité's work. His work includes: contemporary dance pieces, "danceruns," interventions in urban spaces, documentary and fictional films, as well as pedagogical projects such as "Telepedagogia," (which permits Foofwa to give a class or workshop at several different places simultaneously using the internet.)

Foofwa is the artistic director of Neopost Ahrrrt, and Yann Aubert is the administrative director. Antoine Lengo is in charge of communication (at 20%).



Foofwa d'Imobilté:

After studying at the Ecole de Danse de Genève and the Ballet Junior, Foofwa, at the age of 18, joined the prestigious Stuttgart Ballet, and then at 22, Merce Cunningham, one of the most renowned choreographers of the 20th century's, company in New York.

Since 1998, he has been creating and presenting his work all over the world. He has won numerous prizes including the: Prix de Lausanne 1987, Bessie Award New York 1995, Prix suisse de la danse 2006, Foundation for Contemporary Arts New York 2009.



Resume of the project:

In reference to a certain liberty of expression, we would like to create a kind of naive cabaret, made up of short sketches or scenes lasting from a few seconds to 6-7 minutes. These small modules will be introduced by a presentation in a more or less knowledgeable tone and will explore different universes. All this will be produced with great simplicity, using material at hand. The intention is: to permit everything so that the happiness of sounds, words and movements can be expressed and shared all in good humour, to free ourselves from taboos and values, and discover innocent beauty, and to play on and with words, sounds and

movements. The tone will be that of a parody or even childlike, but might also borrow from the work of knowing figures like Alfred Jarry, Marcel Duchamp or Jean-Pierre Brisset. We would like to seize every opportunity to praise artifices. We are going to try to prove, using the absurd, that art edu(niQuely)cates for the "erotification" of the world. (Q being cul, being French for sex.) In this demonstration, we are going to use Marcel Duchamp as our guide. Even though his productions, at first glance, were not very erotic, we will find signs in his work which translate to desire...



**Is art an amoral (or even immoral)
luxury or a moral necessity?**