

EL PAIS/ CULTURE

Roger Salas, Madrid 21 NOV 2012

Paredes de Papel

Choreograph the house of life

Lesley Telford premieres a work inspired writing of Gaston Bachelard and the notions of home, transit and nomadism

The company **Inverso** was founded this year by Lesley Telford as a platform for exchange between dance and other artistic disciplines, and at the same time, between the viewer and the artist. Interest in this approach and method of dialogue seem to encourage this first foray onto the Spanish stage through Festival Madrid en Danza. The Canadian artist is well known to the Madrid public. She was prominent among the principal dancers of the Spanish company when it was directed by Nacho Duato. Lesley Telford was born in Vancouver (Canada) and continued her studies in Montreal to graduate from L'Ecole Supérieure de Danse du Québec before joining the company Les Grands Ballets Canadiens in 1992 under the direction of Lawrence Rhodes. She came to Spain to work with Compañía Nacional de Danza of Nacho Duato in Madrid in 1995, and from 2001 to 2010 she danced with the Netherlands Dans Theater 1 [NDT], where she was part of many creations of resident choreographers, with Jiri Kylian at the head as well as other current Dutch creators such as Paul Lightfoot and Sol Leon. Telford also worked with William Forsythe, Ohad Naharin, Johan Inger and Crystal Pite, among others. She started choreographing by participating with frequency in *Switch*, the experimental NDT choreographic workshop, where she developed her early work. Out of these achievements came the invitation to choreograph for NDT1, where she set a new work: "Here but Gone" in 2006. Since that launch, she has created for Hubbard Street Dance Chicago Company 2 (USA), the Arts Umbrella Dance Company in Vancouver (Canada) and in Spain for Compañía Nacional de Danza 2. Her work has also been featured in Cadance Festival and Korzo Theatre in the Netherlands, the Banff Festival of the Arts in Canada and the Schmiede Festival in Austria. She is now beginning a more committed career as an independent choreographer, without giving up being a performer or teacher. Through a Masters with the University of Salzburg and the Mozarteum she has developed a thesis which explores the museum as a performance space for dance. Her new creation, "Paredes de Papel" talks about the ephemeral idea of home.

Question: What specific work of Gaston Bachelard has inspired you?

Response: Specifically... The Poetics of Space, 1958. In this work Bachelard investigates the spaces we occupy every day subjectively. This really inspires me because I think the theater is one of these spaces. Each person creates his own world in front of a work or within a work and I hope the public can create a multitude of interpretations through their own experiences.

Q: How have you adapted Bachelard's ideas to a choreographic argument or dance material?

R: Dance is a form that is applicable in relation to space, creating sensations according to real and imaginary spaces. In this work we have a perspective toward the house in miniature and also the immense house in which we get lost. This fluctuation of scale is an issue that is also introduced by Bachelard. The miniature houses created by Yoko Seyama give us something to look at from a distance, but also gives us something that belongs to us, and hopefully the public can participate in the creation of these houses.

Q: In the musical selection, violinist Hilary Hahn appears, as an interpreter of which

music? In the case of Hauschka, is it his work using piano? In the case of Ehlers, do his aesthetic theories about sound structures influence the work?

R: The musical selection is chosen according to the environment that it can support in terms of structure and also as deconstruction. Hilary Hahn has collaborated with Hauschka on the album *Silfra*, incorporating the violin and piano. On the other hand, I was fascinated by Ehlers, especially a piece of blues from his album: "A Life Without Fear", and I think it works very well with the idea of "deconstruction".

Q: Develop the phrase: "The ephemeral idea of home" Does the title refer to fragility?

R: I speak of "the ephemeral idea of home" because it is something temporary that changes from time to time. At the moment, I am interested in the fragility of the structure and the concept of home. Maybe it's because I'm between three countries and, like the rest of my family, I never put my feet down to earth long enough to adjust to a place. The paper house is also a symbol of other structures that we have trusted or have a dependence on, from relationships to the political system. Yoko Seyama is a Japanese artist based in Berlin and her inspiration for this subject was the recent tsunami in Japan. Bachelard says: "A house constitutes a body of images that give mankind proofs or illusions of stability. We are constantly re-imagining our reality... "

Q: Do you know of other modern choreographers who use the home as motivation?

R: Mats Ek is the master of this topic!

Q: How do you select dancers for your project?

R: I have been fortunate that three dancers that I respect very much are able to participate in this project with me: Iratxe Ansa, Clyde Archer and Fernando Carrión. It was lucky to have dancers of such high quality for an independent project like this. It demands incredible will and generosity on the part of the three and I'm very grateful that we make this journey together.

Q: What artists of contemporary ballet have had a clear influence on you?

R: Kylian is a big influence in my past. I danced with NDT for 10 years and I admire the way he works and creates environments. His works are full of poetry. There are also other choreographers such as Crystal Pite, who I respect very much for her theatricality and originality of movement.

Q: Is there a schedule of performances of "Paredes de Papel" after the performances of Madrid en Danza?

R: Yes, we perform it in the Netherlands and in Canada too. The work is produced by Korzo Productions and we will dance in the Cadance Festival in The Hague January 29-30, 2013. Afterwards, we present in a festival in Vancouver, February 7 -10.

Q: If you are interested in using ballet technique within the creation process, how do you apply it?

R: Both myself and all the dancers have studied classical dance and it remains our base of training. We use the tools we have in order to develop the theme we are working on without defining what comes from ballet or from other influences. What is true is that we carry our past experiences with us.