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Blondes have no soul

Short History of a work growing with the artist.

2001 : - created while being artist in residence in the Kyoto Art Centre, Kyoto – Japan.
 - try -out in S.M.A.K (Municipal Museum for Actual Art), Ghent, Belgium

2002 : - ' kunstencentrum België', Hasselt
 - The small house for radical art, Ghent
 - Théâtre Marni , Brussels
 - Poëziezomer Watou, (lamentations of a Blonde , concert version)

2003 : - 'Presqu'île de Danse', Paris
 - 'Île de danse', Théâtre de la Cité Internationale, Paris
 - Festival Bellones – Brigittines, Brussels

2004 : - Cultuurcentrum Evergem, Ghent.
 - Festival 'En Pe de Pedra', Santiago de Compostella ,
 - Festoal' Mes de Danza', Sevilla & Cadiz

2005 : - 'Museo Patio Herreriano', Valladolid,
 - Festival 'Escena Contemporanea' (Madrid) Spain.

' Blondes have no soul' was realised thanks to funding of the Flemish Government, the Japanese Ministry of Culture (Bunkacho, the Kyoto Art Centre , the City of Ghent.

" Blondes have no soul " is a solo without costumes, without music, with no story, no words, just dance and song, a naked body, deprived of eroticism and a voice in silence . The white stage of "Blondes have no soul" is like an always virgin canvas on which endless but clear lines are drawn' . "

Blondes have no soul" is made for a future in which there would not be any room for the theatricality and instead there would be a perpetual cycle of song and dance. The play is like being taken out of an endless cycle'

"Every human being exists between sky and earth; it is task of dance to connect sky and earth and to offer it to the public, in a humble manner, coming out of processes. I don't know exactly what I give to the public, it depends on each one of them. I only know that I do give and the more I live, the more I can give... I search then what is wonder, spiritual, ritual, invisible. I try to make visible what is invisible, otherwise dance has

This humility of the dancer that Pé Vermeersch assumes can be considered an existential ambition of her choreographic research ". What makes this Flemish dancer move is an exchange with what gives strength and meaning to human condition.

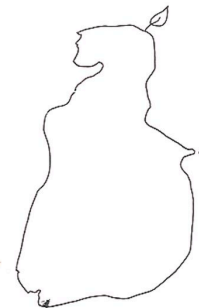
The actual stage of her work is a new stage of searching the universal; it is to change from the present myths and archetypes in the traditional theatre or from the aspiration of the singularity of contemporary dances, to a more radical universality of pure body and voice; it is to invent the classicism of today."

Pé Vermeersch works to reach a dance as complex as a forest, motionless in its universality but composed of a lot of unpredictable, imperceptible, unidentifiable movements; she ties this corporal work that can be seen on stage here-and-now with the searching of a hybrid body - the result, not the purpose of, a nomadic process. How could a dancer assume the complexity of civilization, a world of generalized and global communication, at a corporeal level? This hybrid body makes the most of the body memory ready to re-inject in the dance all the movements learned or found on the way ...

(B. Dhellemmes 2001)

Technique :

Blondes have no soul exists as a work for the stage(55 minutes) as well as in an installation work of 2 hours. The set exists of a white space or white hung dance-carpet , supported by a tri pot/truss set and framed by 4 HMI lights.



Read more on the relation between Blondes have no Soul and the drawings of Pé in 'writings'(menu) by Paul Vandebroek