

Call for artistic projects

104 [cent quatre] - direction Robert Cantarella & Frédéric Fisbach

You

APPLICANT			
Name of the group:	Cabula6		
Represented by :	Jeremy Xido		
Surname :	Xido	First name :	Jeremy
Gender :	Male	Nationality :	USA
Profession :	Performer and Filmmaker	Date of birth :	11/11/1971
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SECOND APPLICANT			
Surname :	Fordyce	First name :	Ehren
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EDUCATION - UNIVERSITIES	
Jeremy Xido :	Columbia College, Columbia University (New York) BA cum laude / Actors Studio MFA (New York - 1 year).
Ehren Fordyce :	Columbia College, Columbia University (New York) BA magna cum laude; Université de Paris III, Licence ès Lettres, Études Théâtrales; Columbia University, Ph.D., Theatre and Drama Arts

EXPERIENCE - GRANTS	
Jeremy Xido :	DAAD 1998 / Fulbright 2000 - 2001 / Artist in Residence, General Electrica (Barcelona) 2001 - 2002 / Audience Award Salzburg Sommerszene 2004 / Experimental Television Center (New York) 2005 / Artist in Residence Choreographic Center in Linz (CCL) 2005 / Advancing Performing Arts Project (APAP) 2006 and 2007
Ehren Fordyce :	Ehren Fordyce : German Chancellor's Fellowship, Alexander von Humboldt Foundation, 2005 - 2006 / Artist in Residence, Schmiede Hallein-Salzburg Sommerszene, June 2005 / Vectors Fellowship Summer Residency, Institute for Multimedia Literacy, University of Southern California Annenberg Center for Communication, June 2004 / Projects and Programs Grant, "Multimedia Cantonese Opera DVD," Association for Theatre in Higher Education, 2002 / Stanford Humanities Laboratory, Various Multimedia Projects, 2000 - 2002

CURRENT PROJECTS	
"Café Bon Bon" (touring)	
"Crime : Europa" (screening at International Festivals)	
"Benguela Railway" (APAP 2007: Script development for film to be shot in Portugal and Angola)	
"Are We Real Yet?" (documentary on contemporary performance in Berlin)	

YOUR project at 104

ART FIELDS INVOLVED IN YOUR PROJECT (for multidisciplinary projects, please rank by priority order)				
Architecture/Urbanism		Circus		Music of our times
Street arts		Dance		Contemporary music
Numeric and Multimedia Arts		Design		Landscape design
Plastic arts		Documentary	2	Performance
Writing		Graphic design		Photography
Comics		Literature		Scenography
Cinema (short and long footage)		Fashion		Theatre
				Video
				3
Other (specify)				

DATES AND LENGTH OF YOUR RESIDENCY (see conditions) - detail

3 MONTHS from September 1, 2008 - December 1, 2008

COMPULSORY SUMMARY OF YOUR PROJECT (5 lines)

Other People's Pain is a two-pronged project investigating the problematic role of War Journalism in a society oversaturated with images and reports of Pain. The project consists first of a documentary film and second of a live performance piece, which acts to tease apart that film and the assumptions that went into its making.



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B. Letter of Intention

Other People's Pain is a two-pronged project investigating the problematic role of War Journalism in a society oversaturated with images and reports of Pain. The project consists first of a documentary film and second of a live performance piece, which acts to tease apart that film and the assumptions that went into its making.

Two days ago I sat down to coffee in Spanish Harlem here in New York with the War Correspondent, Judith Matloff. Ms. Matloff, who spent years reporting primarily in war-torn Africa, focusing mostly on Angola and the Southern Horn, is now a professor at Columbia University's prestigious School of Journalism where she teaches a class on reporting in conflict zones. She invited me to come film a class session in which she will work with students on how to interview rape victims. There's a good chance that the documentary will begin with this footage – a preparation for entering into what for many people is an unimaginable exchange: reporting on the possibly shattered life of another human being to ... whom? Who will watch that report and why?

In Rachel Ingalls' short story, "Correspondent," the ex-wife of a celebrity war correspondent lashes out against him as their marriage begins to crumble: "She said that far from helping people, Max was nothing more than a pornographer: he showed everyone pictures of horror – agonies about which they could do nothing. His broadcasts were accompanied by photographs of burned cities, starving children, the beaten and limbless, the disgraced, homeless and bereaved – and these images were set out in front of the rich safe happy citizens of a more fortunate part of the world so that these viewers could eat, drink and go to parties with more enjoyment, knowing how lucky they were: lucky enough to be free from all those miseries as well as being free of responsibility, since there was certainly little they could do about someone else's war taking place thousands of miles away."

Max's ex-wife clearly has a point, yet there are complications to her view. The relationships of Journalists in the field to their work, to the people they cover, as well as to their audience back home is complex and varied. As Ms. Matloff and I continued to speak, we drew up a list of journalists, correspondents and photographers around the world that we should interview. She said I should contact the American photographer, Chris Hondros, who can speak eloquently about the "duty of bearing witness" as well as the ethical dilemma behind whether or not to get the story or to help save someone's life when you have the chance. She also said we needed to interview the South African Journalist, Judah Ngwenya, who can talk about what it means to cover *one's own* conflict as opposed to being a journalist that flies in and out of a war zone. We talked about Corinne Dufka, who after years of being a photojournalist in the most dangerous places in the world had a revelation and "converted," as Ms. Matloff says, into a human rights worker in Senegal.

What good, really, does it do to report on horrific events around the world? And what should we, who are not in the middle of those zones of conflict, do with the information? For us **Other People's Pain** is about the relationships between reporting on events in the world and experiencing them. It is about what it means to sit and watch them from afar as opposed to somehow engaging with them proactively. The project is about pain – both in the public and domestic spheres and how pain acts to simultaneously connect and divide people and human experience.

We will begin to shoot our documentary in the summer of 2008, pursuing many of the names on Ms. Matloff's list, but also pursuing pain specialists, senior statesmen and stateswomen such as ex-US president Jimmy Carter; Javier Solanas (Secretary General of the EU); the head of the World Red-Cross in Madrid; West-African generals; Faith Healers; and others. We will also try to film in or near a Conflict Zone, depending on access and safety. This will be the first phase of the project.

The second phase of the project will take place over three months from September 1 to December 1, 2008 at 104. This process at 104 entails the rehearsal and development of the live performance part of **Other People's Pain**.

We will take the characters and basic storyline of Rachel Ingalls' short story "Correspondent" (mentioned above) and use it to provide the structure for a performance that will pit the documentary footage we have shot against the narrative of the story – hopefully revealing the assumptions by which both are structured.

In "Correspondent," a librarian has an affair with and then marries a famous TV war correspondent. When he is away covering events, he takes good-luck charms gathered during his travels, items such as a small silver teddy bear and a blue enameled St. Christopher medal, in the hope that they or his ritual taking of them will "magically" ward off injury. Given the global nature of the correspondent's concerns, the wife is reluctant to trouble her husband with her own daily anxieties, but when she witnesses him make a small gesture at a party that suggests he is having an affair with another journalist, she becomes jealous. While he is packing to leave for another international conflict, she takes his good-luck charms out of their handkerchief and surreptitiously replaces them with the keys to the house. When he is subsequently shot in the field, she "magically" senses what has happened. Ultimately, they are reconciled, but Ingalls leaves open whether it is a lasting peace or a lull in the battle.

Our reading of "Correspondent" overlaps at various points with our interests in the documentary film we will shoot -- how we relate to other people, their pain, and our own pain. Vitally, what is the difference between pain and an image, photograph, or video of pain? What is the difference, if any, between local and remote pain? What is the difference between pain and the performance of pain, especially in a mediatized world where images of pain are frequently something to sell?

The performance part of **Other People's Pain** will be a solo performed by Jeremy Xido, open to discussion with an audience. The premise of the work is that Jeremy, along with the director, Ehren Fordyce, has invited an audience to tonight's performance space to read and pry open Ingalls' story. Jeremy and Ehren have spent months reading and re-reading the story, interviewing real journalists on-camera, as well as their spouses, librarians, etc., in order to come to terms with how pain operates in our lives. Over the course of the evening Jeremy slips back and forth between the borders of his own personality, himself as a narrator of Ingalls' story, and the characters of Joan and Max in "Correspondent." In one sense, then, **Other People's Pain** is a private piece trying to fight its way out of the isolation of being a solo.

In another sense, the work is deeply about the public world of today. To open up from the private to the public—to move back and forth between the intimate and remote, domestic and international, as does Ingalls' story — segments from the documentary we have worked on over the summer will be shown throughout the evening in order to expand on and complicate motifs in "Correspondent."

As the piece opens from private to public, an exchange with the audience is initiated. *And it is precisely in developing just how this exchange can take place that a residency at 104 will be an invaluable opportunity for us.*

The Public's Access to the Work Process

We will have weekly open rehearsals with the public and artists of d'Aubervilliers in which we engage in dialogues about the documentary footage, its stories and themes. This live dialogue over several months will be a practical way for us to develop the techniques necessary to integrate an active exchange with an audience into the structure of the performance itself – whether that be a conversation, argument, or debate built into the formal architecture of the piece. This weekly meeting with the public will become an intrinsic part of our rehearsal process.

Positioning the Work in the Local Community

What is particularly exciting for us about 104 being based in the 19th *arrondissement* is its multi-ethnic and mixed-class nature. To be able to include members of the community in the debates and conversations about the film and story – audience members who may come from North and sub-Saharan African backgrounds as well as European ones – will give a richness to the exchanges. It should offer a sense of the differences of perspective that audiences have regarding world-events, of how people's pain is covered and represented differently, and of what images seen on TV and in magazines actually have to do or not with the way people live their lives. We also hope to interview people locally whose families or who themselves have come from Conflict Zones – people who have perhaps experienced trauma on a large cultural scale and who find themselves living in a European metropolis that may not always fully estimate or understand what such experiences mean and how they affect interpersonal relations. In addition, what are the experiences of those from French backgrounds in the neighborhood, either personally or at a distance, to incidents of severe international conflict? Moreover, in residence, we hope to discover ways in which the architecture and geography of 104 Rue d'Aubervilliers can intersect with these questions. How can a former municipal site for *pompes funebres*, where *mal-logés* have protested, and which the Mairie of the *arrondissement* is restoring as part of a larger civic plan, offer a site for interaction with a public over the contemporary investigation of pain as lived and pain as reported?

Working with Other Artists in Residency at 104

Finally, being surrounded by other artists at 104 working in different fields can open up for us the theatrical, conceptual and technical possibilities for constructing this performance piece. One of our initial concepts for the performance of **Other People's Pain** is to play with unconventional or "minor" forms of artistic expression. For example, in contrast to the public, mediated world of the video interviews, our live narrator may occasionally use a simple, childlike technique of storytelling: *Daumenkino*, meaning "thumb-cinema" in German, and referring to the pre-cinematic art of creating moving pictures with a flipbook. This is a personal, intimate way to depict Ingalls' story. What was it like to meet one's lover for the first time? Flip, flip, flip. What happened in the moment one first recognized that one's lover was having an affair? As the narrator obsessively flickers through a depiction of the event, the images are then relayed through a video camera onto a screen, so the audience can also try to witness in the momentary absences between images what actually occurred. How do we remember pain, and can we really see it? Sometimes the narrator flips the *Daumenkino* backwards, as though trying to go back in time and erase memory.

Being surrounded by other Artists working in fields that we might not be familiar with will inevitably have an effect on our ability to see and understand in new and unexpected ways. We look forward to the challenges and opportunities that working as part of an artistic community within a larger multi-ethnic community can afford us.

Over the 3 months of this development and rehearsal, we believe we can create an engaging and pertinent live performance piece. A residency at 104 is instrumental in our achieving the process- and audience-oriented work we wish to produce. A residency will provide us a chance to tackle the challenge that the Polish Journalist, Ryszard Kapucinski claims confronts any depiction of the trauma of war: "The world contemplates the great spectacle of combat and death, which is difficult for it to imagine in the end, because the image of war is not communicable – not by the pen, or the voice, or the camera. War is a reality only to those stuck in its bloody, dreadful, filthy insides. To others it is pages in a book, pictures on a screen, nothing more."

C. Candidates' Careers/Two Key Projects: Success and Failure

1. Biographies of Jeremy Xido / Ehren Fordyce / Cabula6

JEREMY XIDO, originally from Detroit, graduated *cum laude* in Painting and Comparative Literature from Columbia University in New York and trained at the Actor's Studio with Barbara Poitier, Arthur Penn and Andre Gregory. He has trained with Earl Mosley at the Alvin Ailey Dance Center in New York, and Sasha Waltz, Jordi Cortes, Frey Faust, Ivan Wolfe and Curt Hayworth. He plays Capoeira Angola with Mestre João Grande, Mestre Laercio and Mestre Moraes in Brazil, New York, and Europe.

In 1998 he was part of the Forum for Young Theater Artists at the Berlin Theater Festival and in 2000 received a Fulbright Grant to develop the company Cabula6 in Barcelona. He was Artist-in-Residence at General Eléctrica in Barcelona where, with Cabula6, he created "The Love Project" and "Eixam." In 2003 along with Claudia Heu he was commissioned by the Tanzquartier in Vienna to create the audio-tour and theater piece "Trace," which went on to premier in New York City, Bucharest, Vienna and Salzburg as part of the Sommerszene where it won the Audience Award.

At the end of 2005, he created "Angel Central" as part of Tanzquartier's "Rent an Angel" project, and for 2006 Cabula6 was invited to take part in the Advancing Performing Arts Project (APAP), a European Union project organized by 6 theaters across Europe. For this residency he shot and directed a series of 6 documentary films investigating the reception of local criminal cases in 6 towns across Europe. The films focus less on the truth of the cases and more on the ways in which the people attempt to retell the stories of what happened in order to understand who they are and with whom they live

In 2006 along with Claudia Heu, he developed the piece "Café Bon Bon" in residency at the Choreographic Center in Linz and premiered it at the Austrian Dance Platform and Tanzquartier Wien in 2006. Their current project, "On Earth," has been commissioned by the Tanzquartier in Vienna and UNIACC in Santiago de Chile. It took place on a public bus, that crossed from one part of Santiago de Chile to the next, at the end of February 2007. The next version of ON EARTH was presented at Tanzquartier Vienna in May 2007.

He has been commissioned again by APAP to create a piece focusing on African Immigration patterns between Portugal and Angola.

Cabula6 has performed all over Europe, in the States and South America. As an actor and dancer Jeremy has worked with Esther Balfe and Tanztheater Wien, lawine_torrèn, Laroque Dance Company, Cia Diagonal, CATARACTS, Jay Scheib, the onnotheater, and at the Maxim Gorki Theater in Berlin under the direction of Stephan Mueller. In the US he has worked at the California Shakespeare Festival, Virginia Shakespeare Festival, and the Drama League in New York. He has appeared in several feature films including Brad Anderson's "The Machinist," as well as TV series for the BBC in London, TV3 in Barcelona and "Law and Order" in New York. In addition to the Crime Europa series he has completed 3 short films as a filmmaker: "Trace Vienna," "Trace Napoo," and "Monger's Cut."

EHREN FORDYCE studied Comparative Literature as an undergraduate at Columbia University, where he graduated *magna cum laude*. Following that he received a post-graduate degree in Theatre Studies at the University of Paris, then returned to study directing with Anne Bogart and Andrei Serban at Columbia, where he received a Ph.D in Theatre and Drama Arts. He has taught writing and directing at Columbia University and Loyola College in Maryland, and is currently an Assistant Professor of Drama at Stanford

University, where he heads the undergraduate directing program and teaches classes on contemporary performance. His work as a director has included stagings of classical and contemporary drama, adaptations, operas and musicals, and performance art. Some of the principal pieces have been Gertrude Stein's "Doctor Faustus Lights the Lights," Ibsen's "The Wild Duck," Brecht and Weill's "The Threepenny Opera," Strauss' opera "Elektra," an adaptation of Lewis Carroll's "Alice" books, and Büchner's "Woyzeck" (for which he was the translator). As a writer, his background includes fields such as dramatic adaptation, poetry, translation, critical writing, and journalism. Currently he is working on a translation from the French of novelist Gérard Gavarry's "Hop la! One two three" for a French Cultural Services/PEN American Center grant on the best French writing of the 21st century. The novel invents a form of suburban, West-African, Parisian, shipyard, hybrid, Centaur slang to depict feelings of marginalization and their relation to violence on the outskirts of Paris. Negotiations are underway for publication by Dalkey Archive. In the past year he has also been working in documentary video, producing one short film and one full-length feature on contemporary performance in Europe. The feature, "Are We Real Yet?," concerns three performance groups -- Gob Squad, Rimini Protokoll, and Blast Theory -- who play on the boundaries between representation and reality. The film is being prepared for distribution on the Franco-German arts channel Arte.

CABULA6

Founded in 2000 with its production of "The Love Project," cabula6 is an international performance company based in Vienna and New York. We have members from around the world, and they come from various performance backgrounds including contemporary dance, theater, fine arts, journalism, music, Olympic gymnastics and film. Our work ranges from stage pieces, to site-specific works, to films, to projects of social intervention.

Cabula6 focuses on the border between reality and fiction and the uneasy dialogue between a person's private sense of identity and its dynamic reception in a broader social context. We often search out non-traditional performance spaces that make it possible to walk the line between what is reality and what is constructed and which can bring audience members face to face with their assumptions and expectations about who they are. We experiment not only with the space but with the nature of public gatherings, often implicating audiences directly into the piece. We search for involved forms of audience collusion that give a sense of renewed agency to us as creators and performers, as well as to the audience as participants.

Since 2003, led by co-directors Claudia Heu and Jeremy Xido, Cabula6 has performed in Austria, Germany, Belgium, Italy, Poland, Portugal, Holland, Spain, Romania, Serbia, Chile and New York at such venues as the Sommerszene Salzburg, Tanzfabrik Berlin, Tanzquartier Wien, Posthof, CCL Linz, The Advanced Performing Arts Festival, Tanztage Wien-Bukarest, Junge Hunde Festival, Buda Arts Center Belgium, The Equilibrium Festival in Tuscany, INFANT festival in Serbia, the Moving Pattern Festival NYC, and the ImPulstanz Festival in Vienna among others. We have been asked to participate in conferences around the world such as the Site Specific Theater Symposium at CUNY in NYC the Performing Rights Days in Vienna and the Transforma Think Tank in Portugal. Our "Crime:Europa" film series is currently showing in festivals in France, Belgium, Germany and Austria. In February 2007 we were in Santiago de Chile developing a new piece called "ON EARTH" funded by the Austrian and Swiss governments, the Tanzquartier in Vienna and UNIACC in Chile. The piece took place in a public bus that crossed the city. The next version of the piece was to be seen in Tanzquartier Vienna in May 2007. www.cabula6.com

2. Two Key Projects: Success and Failure

Failure:

A little over ten years ago, shortly after O.J. Simpson was shadowed by helicopters and television cameras in a slow-motion chase down a Los Angeles highway, and the issue of race and the legal system became a major media concern in the United States – again – we were both living in San Francisco, and we decided that we wanted to do a project investigating the dynamics of race through personal storytelling. Ultimately the project failed, in the sense that we were not able to bring it to fruition in a final product – a performance. Money and space were lacking, but we were also struggling at the time to form a clear conception of our intentions for the work. We had some sense of wanting to do something related to physical theatre; at the same time, this aesthetic desire was not necessarily entirely in tune with the way we wanted to open up the process to individuals with personal stories, who might, but might not come from theatre backgrounds.

There were four of us coordinating the project – a Jewish-American; an Anglo-American; a Thai-American; and a Jewish-American Indian-African-American. One member comically suggested at one point that we should call our group, “In the Soup,” and we were in a sense conceptually “in the soup.”

Some positive things came out of the uncertainty of the situation, nonetheless. In an initial casting call, we asked actors not to do audition pieces, but simply to sit with us as individuals for as long as it took, so that they we could ask them questions and they could ask us questions related to experiences of race. The stories we heard were far more interesting than any audition piece we had ever seen. In retrospect, it felt like a major step in our thinking in moving away from a more traditionally dramatic theatre conception of actors and casting to a performance-based idea of working with performers, that is, people bringing themselves to the performance rather than a character.

Other moments of note: calling an African-American casting director, explaining the project, and being told bluntly – why don't you go to an old age home and talk with the “elders of the community” rather than actors? “African-American actors are not necessarily dieing to work out their feelings related to race on stage at this moment.” Or, talking with a leading Chicana actress from the Bay Area, and hearing how gender would always remain more important to her than race. Or, meeting a Chicano mime who had studied Jacques le Coq-technique in Paris, later joined a revolutionary communal theatre group in the Bay Area, and who had this advice to us about how group-based performances work: “He who has the most spit wins.”

At the end of the process, the same member of the group who had suggested the name “In the Soup,” remarked that in some sense grappling with the issue of race wasn't ultimately a matter of formulating a project about race that could tidily be placed into the container of a performance, as worthwhile as that can be. A commitment to the question of race couldn't end with a performance anyway. There's no instant gratification with the hard questions. If we wanted to work on the question, we had to keep doing it, over years, in different ways. To that extent, the failure of the project was also an incentive for us to keep asking related questions, whether posed as race, ethnicity, interculturalism, globalism, migration, North/South, East/West, or the myriad of other connected challenges.

Success:

Fast forward a little over 9 years later. The Advancing Performing Arts Project (APAP) – a European Union consortium of six arts organizations from around Europe – commissioned us to create a new comparative arts piece that worked on-site in each town and directly involved the local community in some form. We ended up creating a series of six documentary films called “CRIME : EUROPA” which focused on recent local criminal cases that had somehow captured the town’s imagination. The films were less interested in the crimes themselves so much as in how people in the towns retold the story of what happened in an attempt to understand who they are and with whom they live. The films were portraits of people caught in the act of re-defining themselves in the face of some incomprehensible event – a crime – and thereby revealing many of the unseen assumptions by which they live. CRIME : EUROPA ultimately became a set of films about storytelling and the uncertain power of narratives to suture wounds.

The most important aspect of the project, however, was not the set of films – it was the screening of the films. From the outset, the idea was to screen the films in the communities where they were made in some location that related directly to the crime that had been examined. For example, in Berlin, the film investigated the highly publicized murder of Hatun Sürücü, a young 23-year-old woman who was shot at point blank range by her youngest brother. Her murder became a media sensation because her parents were Kurdish immigrants originally from Turkey. Much of the German press batted around the phrase “honor killing,” and the case slipped quickly into the burgeoning “culture wars” debate. Hatun and her brother, however, were born and raised in Berlin. They spoke German better than Turkish or Kurdish, grew up in the multi-ethnic neighborhood of Kreuzberg, and were socialized on those streets in a German social reality. The film was screened in a Civic center down the block from where the Sürücü family lived. Everyone in the film came and brought guests, mingled with audience from the neighborhood as well as those who were invited by APAP. They all sat at tables where drinks and food were set out. And the film established a community meeting point, a means by which people who might never sit face to face, but who belonged to the same community, could debate and investigate for themselves what it means to be German.

In Tuscany, the film followed the case of the Solvay Petrochemical Company and its relationship to the surrounding town of Rosignano - including the possible poisoning of workers and citizens of the town. The film was initially screened at the Solvay social club where all the retired workers spent their afternoons playing cards and hanging out, while the current workers would come to eat cheap lunch and dinner. Over the course of the screening, the audience size grew as more and more people passed by and got caught up in the story – their story. The ensuing debates and conversations after the screening were tremendous. Raucous and heated arguments broke out as people who rarely sat face to face had the opportunity to confront one another and try to make sense of the choices they had all made throughout the years. It was an extraordinary experience to be part of it all.

Since their initial screenings, each of the six films has shown in numerous festivals around Europe. And while it is gratifying that the response by people and institutions outside of the original communities where they were filmed have been enthusiastic, for us the real success of the project is that we managed to create forums in which an unscripted exchange could take place in which things vitally mattered. They were forums directly about peoples’ lives and gave space for the people grappling with the issues at hand to work them through to some extent together. They were inclusive and dynamic spaces.

Several months after the initial screening of "CRIME : BERLIN" in Kreuzberg, the film was screened as part of a festival, which I couldn't attend. The Belgian Dramaturge, Myriam Van Imschoot was there and saw it. This is the email she sent me afterwards:

"October 8, 2006

Dear Jeremy,

I saw your film the other day and listened to the discussion that it generated. It is quite amazing that you pull something off like this in such short time and - notwithstanding, I would say, the limiting circumstances of the APAP production facilities. What's most touching, is your willingness to disappear, which was further underscored by your absence at the screening. This 'lack' of authorial determination makes the work even more freely circulate in the communities and the wider circles around it. You give back something that the community itself could not take.
You made the wounds speak.

See you some other time,

Myriam"

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104

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13 October 2007

To whom it may concern:

I would like to recommend Jeremy Xido and Ehren Fordyce of Cabula6 to your attention for consideration as artists-in-residence at 104 Rue d'Aubervilliers. I am the former Executive Director of the William Forsythe Foundation for Dance. I work currently as a Dramaturg for the Forsythe Company and as an independent curator of performance in the San Francisco area. Over the past 10, I have had the chance to see Cabula6's work in both the United States and Europe, presented in theatres, gallery spaces, and cinemas.

Cabula6 works across a variety of artistic media. Based in live performance and dance theatre, they have also created interactive audio tours, intimate performance actions for one performer and one audience member, and recently they have begun to create documentary videos that have toured to a variety of international festivals. Their work in the past several years has focused on themes of migration and trans-nationalism, and aesthetically they have sought to develop performance structures which bring together fictional forms with testimonies from actual people's lives. Their work strikes me as particularly suited to investigating two important strands of contemporary reality: first, how virtual media and trans-nationalism have created experiences which cross over national and aesthetic boundaries; even as, second, local experiences remain decisive in how these global phenomena are felt and lived. In their live performances, they often use forms of interactivity with audiences in order to highlight how these local experiences transform, intensify, and complicate global experiences such as crime (the CRIME series); love (*Café Bon Bon*); memory (*Trace*); and scientific research (*Eixam*).

Due to the interactive nature of such work, development phases are vital to the preparation for production. The residency offered by 104 – with its emphasis on artists' sharing work on-site, opening the artistic process to the public, and ultimately production support – is precisely suited to the kind of cross-arts and interactive work that Cabula6 develops. Between them, Xido and Fordyce also speak a variety of languages, including English, French, German, Spanish, Catalan, Portugese, and Italian, in addition to having backgrounds in live performance, video, interactive media, and dance theatre, so I think they would make an excellent contribution to the kind of artistic environment that 104 is seeking to create. I recommend Cabula6 whole-heartedly.

If I can offer any additional information regarding their work, please do not hesitate to contact me.

Sincerely,

Rebecca Groves