

Choreographic residency  
Uferstudios, Berlin

**BOURSE FOCUNA**

Contemporary dance

**Artist-in-residence 2017**

Simone Mousset

From 31 July  
to 16 September 2017

**Jury**

Ainhoa Achutegui

Mathis Junet

Luc Schadeck



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# BIOGRAPHY

## Artistic Experience – Choreographer

### 2017

New creation **BAL**, co-produced by Mierscher Kulturhaus.

### 2016

Creation of **The Passion of Andrea, or: How We Learned to Laugh with Our Monsters**, during the Grand Théâtre de la ville de Luxembourg, programme "TalentLAB", mentored by Belgian choreographer Koen Augustijnen. (See <https://vimeo.com/173317465>).

Creation of **Impressing the Grand Duke** in collaboration with Elisabeth Schilling, produced by the Centre de Création Chorégraphique Luxembourgeois (Trois C-L), programme "Les Emergences – Vol. 3".

### 2015

Reworking and extension of **Their Past**, produced by the Centre de Création Chorégraphique Luxembourgeois (Trois C-L), programme "Les Emergences – Vol. 1", performed in Luxembourg and Italy. (See <https://vimeo.com/132331928> password: simonemousset).

### 2014

**TUFA Trier, dance festival Intertanzional:**

Choreographic residency and creation of the duet **Their Past** (10 mins), performed as part of the festival's *Generation Next* evenings.

**Théâtre National du Luxembourg:** Choreographer and coach for opera production **Pierrot Lunaire**, dir. Jacques Schiltz.

### 2012 – 2013

**Caracalla Dance Theatre**, Lebanon: Choreographic assistant to artistic director Abdel-Halim Caracalla.



Improvisation Research Sharing, Photo © Diego Agulló

### 2012

**Tanzzentrale Nürnberg**, Germany: Choreographic residency resulting in the Solo Creation **Execution On Monday** (10 mins).

Collaboration with **Dog Kennel Hill Project**, chor. Ben Ash, Henrietta Hale, London: Creation of site-specific piece **Marks, Measures, Maps and Mind**.

Artistic collaboration with film artist **Pawel Sakowicz** (See <http://pawelsakowicz.com>): Creation of the short film **Falling Bodies**. (See <https://vimeo.com/57945952>).

### 2011 & 2012

**Interdisciplinary collaboration** (dance-photography-costume design) with London-based **photographer Rocio Chacón** (See <http://www.rociochacon.com>): Creation of the three photo series **Arlequin, Fishtank and Blue Air** (See website).

**2011 Interdisciplinary collaboration** (dance – film – costume design) with Central Saint Martins College of Art and Design and young film artist Ni Wen: Creation of short film **I am dying in my dream**. (See <https://vimeo.com/24079455>).

**2008 Artistic collaboration** (dance – film – costume design) with Russian designer Olga Theer: Creation of short film **Voksal**, filmed at the Novosibirsk Central train station in Russia.

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## Artistic Experience – Dancer, Performer, Collaborator

**2016**

**Dance Development**, chor. Anu Sistonen (former dancer of Finnish National Ballet, Stuttgart Ballet, Cullberg Ballet):  
Dancer in **Mood(s)**.

**2015**

**Hannah Ma Dance**, chor. Hannah Ma: Performer in interdisciplinary work **H.E.R.O.E.S.**, presented in the Kunstakademie Trier.

**Dance Development**, chor. Anu Sistonen, Luxembourg:  
Dancer for research piece **Beyond Movement**.

**2014**

**Dance Theatre Luxembourg**, chor. Jean-Guillaume Weis (former dancer of Mark Morris Dance Group, Tanztheater Wuppertal): Performer in dance theatre production

**Frauentanz**, performed in the Grand Théâtre de la Ville de Luxembourg and Théâtre d'Esch.

**TUFA Trier**, chor. Felizia Roth: Dancer and collaborator in theatrical performance **1 + 1 = 3**.

**Dance Development**, chor. Anu Sistonen, Luxembourg:  
Dancer in new creation **Tone Hazard**.



“Researching the Month of Research” Group, Photo © Diego Agulló



Notes of the «Borys Charnatz» Group, Photo © Simone Mousset

**2012 – 2013**

**Caracalla Dance Theatre**, Lebanon: Dancer in ballet, modern, folklore and oriental dance productions.

2013: Tour to the Royal Opera House Muscat, Oman, and Algeria: Responsible for the planning and teaching of the company classes (ballet and contemporary dance); adviser and teacher at auditions.

**2011 – 2012**

**EDGE**, postgraduate dance company as part of The Place, London, artistic direction: Jeanne Yasko (founder of Norrdans): Dancer in newly created works by Rachel Lopez de la Nieta, James Wilton, Matthias Sperling, Tony Adigun, and a restaging of Sasha Waltz repertory.

2012: Europe tour of 27 performances.

**2011**

Robin Howards Theatre at The Place, London: Dancer in the piece **HIKINAMI**, chor. Akane Abe (Japanese choreographer).

## Selected Teaching Experiences

### 2016

Vitebsk International Festival of Modern Choreography, Belarus: Guest teacher.

### 2014 – 2015

Conservatoire de la Ville de Luxembourg: Ballet and contemporary dance (6 months, Maternity cover).

### 2014

Novosibirsk State Choreographic College, Russia: Modern dance workshop for advanced ballet students.

### 2013

Centre de Création Chorégraphique Luxembourgeois (Trois C-L): Creative workshops for children.

### 2012

Royal Academy of Dance: The Place, London  
Contemporary Dance School: Copenhagen  
Contemporary Dance School: Creative workshops based on répertoire with EDge in companies and institutions throughout Europe.

### 2011 & 2012

International intensive dance summer schools in Portugal and the USA: Teacher, facilitator and choreographer.

## Education and Training

### 2015

The Place, London Contemporary Dance School (University of Kent):

- MA in Contemporary Dance

### 2011 – 2012

The Place, London Contemporary Dance School (University of Kent):

- EDge 2012, Postgraduate Diploma in Performance

### 2008 – 2011

Royal Academy of Dance, London (University of Surrey):

- BA Hons degree in Ballet Education

### 2009

Dance Notation Bureau Inc., New York:

- Elementary Certificate in Labanotation

### 2007 – 2008

Trinity Laban, London (The City University):

- Certificate of Higher Education in Dance Theatre (Performance)

### 2000 – 2007

Athénée de Luxembourg, Luxembourg:

- Diplôme de fin d'études secondaires

## Awards

Lëtzebuenger Danzpräis, awarded by the Ministry of Culture Luxembourg – 2017; Licentiate of the Royal Academy of Dance – 2012; Philip Nind Award for excellence in innovative and original research in Dance Education, awarded by the Royal Academy of Dance – 2012; Advanced 2 Classical Ballet (Royal Academy of Dance) – 2010; Associate of the Royal Academy of Dance – 2010

## Short Courses

Most recently: Dramaturgy workshop with Berlin-based dramaturg Thomas Schaupp, Dramaturgy workshop by South East Dance with Martin Hargreaves, Choreographic workshop with Matteo Fargion, Theatre workshop with Annabel Arden, Douglas Rintoul (theatre director/ deviser/ writer), Masterclasses by Hofesh Schechter Dance Company, Pina Bausch Dance Theatre, Random Dance ...

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## Residency Uferstudios, Berlin

### Simone Mousset

With the benefit of hindsight, my residency in Berlin was extremely productive, and I am immensely grateful to the National Culture Fund Luxembourg for making this experience possible.

When I set out for Berlin, I had just premiered my latest production. I was looking forward to having a little time to gather my thoughts, and, with no immediate proof of results expected of me, I hoped to look for new inspiration and formulate interests for the future. I also had a number of unanswered questions that I was looking forward to organising and possibly answering through trial-and-error experiments.

I was agreeably surprised to learn that there was a budget available for me to spend during my time in Berlin as needed. I immediately contacted a Berlin-based dance dramaturge and a range of dancers, with whom I was able to try out my ideas and answer as well as generate questions. This way of working, i.e. spending reflective time alone, then having the possibility of an in-depth and continued working process with a dramaturge, allowed me to test ideas with dancers at regular intervals and as appropriate, and to advance in my artistic thinking more significantly than I had thought possible.

The length of the residency (7 weeks) was one of the most important factors in making it valuable and useful. The extended time frame allowed for research through trial-and-error repeated experiments, planned and unplanned meetings as well as getting to know the dance scene in Berlin. For example, I might meet a dancer, and in three weeks' time this dancer might have a show coming up. As well as being able to attend the dancer's show, the extended leeway would allow me to invite him or her into the studio for a few hours the following week, and if that went well, invite the dancer for another session at the end of my residency. I was grateful to be able to establish a real working relationship with

artists whom I had met earlier, and with whom I felt that the work had been particularly productive. I was able to advance considerably; by the time of my last week, I knew much more clearly what I wanted to spend time on during my last days. It was amazing to see that this residency allowed for a real artistic development and journey, thanks to the time and financial possibilities I had. The time frame also allowed for concrete involvement in the artistic life in Berlin, as opposed to a spectator's pass, had I been a mere short-term guest.

Participation in the *Month of Research* also had a positive impact on helping me get involved with local artists. It was a place where I met a lot of interesting Berlin- and non-Berlin-based artists, and I was able to get to know them and their activities outside of the *Month of Research* as well. This again led to new encounters and inspirations.

In terms of timing, the *Month of Research* felt like a project within a project, leaving me 2 weeks alone before, and one last week alone after the project. On the one hand, I experienced it as an interruption of the process I had begun concerning my own work, although I tried to carry on with this somewhat during the *Month of Research* as well.

On the other hand, however, the *Month of Research* itself was an intriguing experience. It was based on self-organisation and research without any obligation of result. There were about 12 working groups, each with a different research focus. The research questions had been submitted in advance, anonymously, by a range of interested artists who might or might not have joined the *Month of Research* as participants in the end. The authors of the research questions remained unknown, and the only rule was that the author of a given research proposal could not participate in the group that was working on his or her proposal, so as to avoid him/her directing the process in their desired direction, and to allow for a real democratic, non-hierarchical and self-organised working process in each group.



Friday Sharing, Photo © Diego Agulló

This concept was more or less successful, depending on the groups. The challenges inherent in the self-organisation of a group often took up a lot of space, to the detriment of the actual research itself. However, this could also be regarded as a useful insight or as having generated useful questions about ways of working. Personally, all the “failures” that we encountered in our groups and that might have been frustrating at the time, revealed themselves to be valuable insights into the nature of the working process and also into my own nature, my needs and desires as a person and an artist.

What I found very interesting, and I will consciously carry this with me for future work, was our group’s reflection on formats of sharing. We were interested in thinking about different formats in which the different groups could share their research process and/or findings, if they so desired (!), and we were able to try out different formats each Friday.

The support I got from the Uferstudios’ team was nothing short of impressive. Simone Willeit and her team helped me with all my questions, and were always available and interested to discuss ideas, see a rehearsal, offer feedback, but also to suggest collaborators, help me plan my time, and make introductions. They also more than supported me in all other practical or organisational aspects of my stay.

Summarizing my stay, I engaged in a process of reflection and evaluation about my work so far, and was able to formulate clear questions, ideas and plans for the future. Having the time and financial resources to work with a dramaturge was of immense benefit.

I also met a range of performers at regular intervals to try out ideas in order to answer or generate continually transforming questions.

I participated in two separate groups of the *Month of Research* project initiated by the Uferstudios, and came away with an intense experience full of question marks and thoughts that do not directly link to my primary artistic interests, but indeed to the working process in general, and which are all the more valuable for that.

I was able to watch a great deal of shows, mainly but not only at the *Tanz im August Festival*, got involved in the Berlin dance scene in a way that did not feel artificial nor rushed, and, through the mediation of Uferstudios, met relevant professionals such as curators or theatre directors from the Berlin scene. The meetings with these professionals, which took different forms and turns, also led me to discover the political issues encountered by artists in Berlin and Germany as compared to other countries, and there was an instructive exchange of views on making work internationally.

In short, I could not have wished for a more productive time in Berlin.

Luxembourg, 8 December 2017



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**UFER STUDIOS**  
für zeitgenössischen Tanz



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