

COLETTE SADLER



Colette Sadler (1974) is a British choreographer and dancer. She trained firstly in Classical Ballet followed by completing a BA (Hons) at the Laban centre, London.

From 94-2002 she worked across Europe as a dancer. In 94-95 she was a member of Transitions dance company at Laban in London working with, amongst others, choreographers Amanda Miller and Sung Soo Ahn. Since 95 she has worked as a performer for choreographers including Liz Aggiss and Billie Cowie, Jeremy James, Wayne MacGregor, Gary Stevens, Ted Stoffer, Bebeto de Cidra and was a member of Cia Vicente Saez Spain (1997-2000).

In 2002 she started to develop her own choreographic work taking part in the interdisciplinary workshop 'MUGAXTOAN' at Arteleku San Sebastian/Serralves Foundation Porto. In the following year she was granted a residency at Le Cite Internationale Des Arts and was awarded a Creative Scotland award.

Between 2002-2006 she focused on solo work with commissions from TRAMWAY Dark Lights and National Review of Live Art 2004. In 2006 she began to partly base herself in Berlin. Since 2007 she starts to focus on choreography for groups initiating new collaborations with dancers, writers and artists from other disciplines. Her works "dDumY - another myself" (Tramway co-production), "The Making of Doubt" (Tramway co-production) and "Musical" (NPN national performance netz Germany co-production) have been presented throughout Europe including alongside British Art show 7, Something Raw Festival Amsterdam, Performatik09 Kaai theatre Brussels, Sophien Saele Berlin and Impuls Tanz 8:tension Vienna Austria. In 2008-09 she was international associate artist in residency at Dance House in Dublin.

In 2011 she is developing her latest work 'I not I' co-produced by South Bank Centre London/Jardin D'Europe network and will develop her first work especially for a young audience as part of 'Take off Junger tanz" in Dusseldorf She also regularly teaches, gives talks and writes about her work in a range of contexts including at HZT Berlin and RSAMD Glasgow.

Credits

Choreography | Performance: Colette Sadler

A Tramway Co-production made with support from Scottish Arts Council,
Dance Base Edinburgh and Tramway Glasgow.

Premiere

Tramway Glasgow, UK Febuary 2nd 06, www.tramway.org

Peacock Visual Arts Aberdeen, UK September 06, www.peacockvisualarts.com

»An amazing essay between life and dance.«

Live Art Magazine, Robert Ayers



DDUMY

dDumY

The dancers body in *dDumY* another myself is understood as an organization of lines in space. The initial movement ideas developed as line drawings taking the figure of a body pushing a pram and reproducing it as an encounter between a dancer and a chair. Elevating the body on the plinth of tables places it within the frame of Sculptural depiction, taking the parameters of the everyday and interacting with the banal minimum to the maximum, chair and table becoming vehicles through which to subvert meaning, utility and function. A mimetic relationship between chair and body allows the body to assume the deathly and androgynous quality of the object. This now hybrid body can no longer be identified as only 'dancer' or 'chair' and as such questions the representation of both. The dancer without a face is as the dummy, an anonymous 'anybody' as oppose to a 'somebody'.





Credits

Concept | Choreography: Colette Sadler

Production | Choreographers assistant: Marcela Donato

Performance | Choreography: Eva Baumann, Maxwell McCarthy, Sybille Muller, Nefeli Skarnea/ Jara Serrano Gonzalez

Dolls | Prosthetics: Katrin Michel & Klemens Kuhn

Light: Florian Bach

Music: Zoviet*France

Co-produced by Colette Sadler / Stammer productions and TRAMWAY Glasgow

Created in residency at PACT Zollverein Essen , Fabrik Potsdam and WPZimmer Antwerp

Premiere

SpringDance Festival Utrecht, Holland April 08, www.springdance.nl

TRAMWAY Glasgow, Scotland May 9th & 10th 08, www.tramway.org

»In Sadler's work we see dancing bodies that search freedom, while being funny, stretching the borders of the art form called dance.«

www.springdance.nl, Monique Jacobs

MAKING OF DOUBT



Making of Doubt

The Making of Doubt takes the human doll as an emblem of representation and places it within the real and impossible condition of its words and actions. Antoin Artaud writes in 'The theatre and its double' 'The mind believes what it sees and does what it believes; that is the secret of fascination' (3) The 'making' in 'The making of doubt' refers to the process of perception that bypasses rational intellect in a desire to believe in the reality of a simulation. The fragmented Puppet appears as a limb attached to the dancers body like a quasi-prosthetic, this additional limb 'irritating' the perception of both real and fake members. Like the doll the prosthetic is only successful in so far as it reproduces naturalism. These now hybrid bodies produce confusing physical geometries and unfamiliar co-ordination patterns for the performer arising out of integrating the alien limb into the living dancing body.



Credits

Concept | Choreography: Colette Sadler

Performance | Choreography: Eva Baumann, Maxwell McCarthy, Nefeli Skarmea & Hwan-Hee Hwang

Choreographic Assistant: Janyce Michellod

Sound Design: Noid

Props | Stage Design: Hagen Tilp

Costumes: Antje Kalus

Produced by stammerproductions with financial support from Creative Scotland and NPN National Performance Network with funding provided by the German Federal cultural foundation as part of its project Dance Plan Germany
Created in residency at Dance Ireland, PACT Zollverein Essen, Vooruit Ghent and WPZimmer Antwerp.

Premiere

"Something Raw Festival", Frascati Theatre, Amsterdam February 2nd & 3rd 10, www.theaterfrascati.nl
Sophiensäle, Berlin January 23rd & 24th 08, www.sophiensaele.com

»Colette Sadler's Musical, contrary to what the name may imply, is not a musical at all. In fact it 'maybe even more a sound work than a dance piece.«

NottDance 2011 Editorial, Vikki Oldham



MUSICAL

Musical

Playing with certain associations and expectations suggested by the title word, 'Musical' is not entertaining per se but is rather about entertainment and self-amusement. Taking elements from historical music hall theatre as a negative, the performance presents a tension between kitsch and minimalist aesthetics. The deliberate absence of recorded music in 'Musical' is the starting point for a physical investigation into the simultaneity of movement and sound. The performance constitutes a choreographic score in four movements developed with the performers and composer Noid (aka Arnold Haberl) using both body and voice as instruments.





Credits

Concept | Choreography: Colette Sadler

Sound Design: Noid (aka Arnold Habert)

Light Design: Raphael Vincent

Dramaturge: Jeroen Peeters

Performers: Yohei Yamada , Maxwell Mc Carthy and Assaf Hochman

Produced by stammer productions

with financial support from Creative Scotland Vital Sparks award and the Jardin d'Europe co-production network

With support from TanzTendenz Munich, Tanz Fabrik and Ufer Studios Berlin.

Premiere

Sophiensäle, Berlin February 3rd & 4th 12, www.sophiensaele.com

TRAMWAY Glasgow, Scotland March 9th & 10th 08, www.tramway.org

»For human beings who have lost every sense of naturalness,
each single gesture becomes a destiny.
And the more gestures lose their ease
under the action of invisible powers,
the more life becomes indecipherable.«

Giorgio Agamben



I NOT I

I not I

Approximations of the human and the inanimate are a recurring trope in choreographer Colette Sadler's work. From objects in the solo *dDumY – another myself* (2006), from dolls and prosthetic limbs in the group piece *The Making of Doubt* (2008), to props and the theatre apparatus in *Musical* (2009), Sadler's work revolves around the following question: "Is it possible to extend the notion of agency beyond the human?"

In her new creation *I Not I*, this principle of reaching out into the inanimate is not achieved through extensions but literally embodied in gestures. Gestures inhabit a world between that which we recognize and that, which has no name. They linger on the threshold of language, they flirt with objecthood and deadliness. *I Not I* ventures into the familiar unfamiliar that manifests itself in the chaos of gesturing the inanimate.

I Not I creates hybrids by amplifying the peripheral bodies in oneself: animal, machine, object, and mineral. It pushes the performers into the experience of being outside one's body, of living it as a foreign entity. Limbs and gestures cut loose gain a life and truth of their own, moving into the realm of uninhabited forms and meanings. And even the theatre apparatus starts to gesture, as if it were sympathising with this collection of both human and nonhuman bodies and their "inanimate" gestures. "Which forms and meanings are left to discover when one disassociates the 'human' from the body and its gestures?", Colette Sadler wonders. "What are their gestures like? On what terms do these hybrid bodies now communicate? How do we identify the meaning of their gestures? How do they bend and twist the codes of what we consider to be 'normal' behaviour?"



