

CONTRA|O|TEMPO RESIDENCIES

DOBRA

FOLD

Romain Beltrão Teule

2ND – 31ST OF AUGUST 2021

Coimbra Conservatory of Music

LINHA
de **FUGA**



HOW TO FOLD THE FOLD

*Catarina Saraiva and Marta Rodrigues,
from texts and interview with the artist*

Romain Teule works consciously on language and discourse, how they are constructed and what their limits are. The human languages he speaks (Portuguese, French and English) are the materials to which he frequently resorts. Depending on the project, each language can be used in its own sphere, or in its relation with other languages. Paradoxically, these concerns opened up in his research an interest on what languages cannot express, and on the languages he does not master or understand. Romain does not only refer to the “human languages he does not speak”, but also to languages in their broader understanding, such as the language of cells or the language of the landscape, among others. A key

question for the theme explored by the artist could be “what exists between these languages?”

Dobra[NdT¹] is a performance-lecture project that begins with the dissection of a word: doubling. To double the voice of a person (in a film, in a series, in an interview). Folding an actress, an actor (replacing his presence by the presence of his double, his double). Folding a folding table, a folding chair (or any object that folds). Folding a sheet of paper several times until you get to a mini-sculpture (an origami).

And there is the double, the doppelgänger, a person in the world like me.

1 Dobra can be translated as ‘fold’ or ‘double’.



What was it like in Coimbra?

Romain worked accompanied by Miguel Pereira and Santiago Tricot, to immerse himself in all the possibilities of thinking about the meaning of "doubling".

Miguel's presence comes after some time of fallow creation, eager to experiment. Romain thought that this would be the beginning of creation — although he is aware that this is a mental trip. Before this moment there had been experiments but they did not go so well, and now it would be possible to start writing with all the material he had collected before. The page was not white, it was full of tests, but now he wanted to work with that, with what he had brought in his suitcase that could be important. Take on the process.

He only showed what he had worked on three days after Miguel arrived, he had defined it would be the right time, and this time "in the dark" filled him with information and how to behave with the material he had brought.

With Santiago they experimented with light, they didn't use the video projector because there was too much light in the studio and they experimented with the speaker. Here arose the possibility and the vision of presenting this piece in a lounge, with the audience lying down listening to the text that Romain was saying around them, working on possibilities of device, of spatialisation, another framework that modifies the proposal. On these thoughts came also the idea of making a film from the soundtrack because it consists precisely of a sound sequence plan.

In that month he had confirmations that this was the project to work on, it allowed him to better understand what he was proposing, as an experience for an audience. As he says, "I talk a lot about the audience because I talk to the audience, that's a subject I use in my shows, the fourth wall? Anyway, I never heard about that in my studies, I only discovered that afterwards".

The important thing during this month was to have the possibility of having people with a professional and critical eye to talk to him about the project and who could give a body and help the development of the creation with greater speed, by understanding the creation and going straight to the point. Because although it wasn't a work about everything, the idea was a word and a device that, within it, allowed everything that was supposed to be folded to unfold, it seemed like an almost infinite place where he couldn't understand where the point of what he was doing was. The presence of a team around this question helped to understand where it was, to position itself, and also to trust the work.

From this residence, Romain leaves for a solitary place in creation, to work better on the texts. Then he goes to Plouguerneau, in France, for a technical residence with Santiago. He returns to Lisbon in October to work the whole month until the premiere (Festival Temps D'Image, Lisbon), or what he considers a more adequate designation, a more formal presentation of his work that is not yet finished. From here it be translated into a French version that will not

only consist of the translation of the piece, but its contextualization for an audience that has to develop discourse with the piece. In between creation, production work and more funding for this new stage.

*We give space to the
artist in residence to
express what he wants
to leave as his mark, his
fingerprint o what his
time in Coimbra was like.
Romain left a diary.*

Diary — Excerpt

August 2021, Coimbra

August 2nd

I could say it all starts from one word.
“Dobra”.

Dobra : material / cinema / double /
duplication.

List of doubles, how do they dialogue
with each other?

Everything is more or less normal, but
there are some details that make you
feel that something is wrong.

A fake microphone.

August 3rd

Questions :

Why use movies/videos?

How to build a dialogue between a
me here and a me outside? Make a
connection with myself?

August 4th

I'm in a fog, I slept little, insomnia.

Dubbing: Replacement of the original soundtrack of a movie with a soundtrack produced in post-sync in another language.

Translate: The translation choices are relevant. A point of view. The translator chooses the way to adapt the text. When an untranslatable appears, he can, for example, choose to find a resemblance OR leave the untranslatable in the original language, and explain in a translator's note what that word means in the original language of the text. It reminds me of the history of sumol. How to translate sumol from Portuguese to French? Sumol is neither fanta nor orangina.

August 8th

World War II 1945. An English general who has two doubles. The second double was an actor. He is sent to Gibraltar while the real general is in London preparing the arrival in Normandy. The Nazis seeing the double in Gibraltar imagine the landing will take place in the south of France. When the war ends, the double acts in a movie. One movie only. His role is the general.

Miguel arrived at 7pm. He stays until the 13th

August 10th

The echo and the mountain. Umberto Eco and semiotics. Semiotics is the science of signs. Sign in French is written *signe* and pronounced [sin] ; [sin] is also the phonetic writing of *cygne* which in Portuguese means swan.

Français	Portuguese — Rio de Janeiro	Portuguese — Lisboa	Portuguese — Maputo
[sin]	[s'ig.nu]	[s'igθ.nũ]	[s'igθ.nu]
[siŋ]	[s'iz.nɪ]	[s'iz.nɪ]	[s'iz.nɪ]

Make an origami live.

August 12th

Catarina's birthday.
Semiotic present.
With Miguel.



August 13th

We see the material created for a process presentation in Porto all over again. It's no longer about creating new material. Organize the material. Write an introduction. Create a microphone dramaturgy.

August 16th

Working day with Bruno.
We take out the table, we place a bench.
We made a map – of size.
In the middle of the line "I fainted".

August 18th

Today. I called Bruno. I try to remember a feeling I had when I fell asleep. I will meditate. I didn't remember. The General's Story: The fake is real.

August 23rd

How to provoke a revelation?

Last Friday, on my way to Lisbon, on the side of the highway, I saw a false tree. A fake pine tree. After some research I understand that it was a camouflaged antenna. A 35m fake pine tree. Frankenpine. Camouflatree.

August 24th

I'm still at home. I had a lot of fruit salad. A huge fruit salad. It's almost 10:00. I slept better.

[...] What am I feeling? I feel my belly is very full, but it's fruit, it's not a problem.

Miguel wrote to me.

He said he was reading Goethe's "Italian Journey".

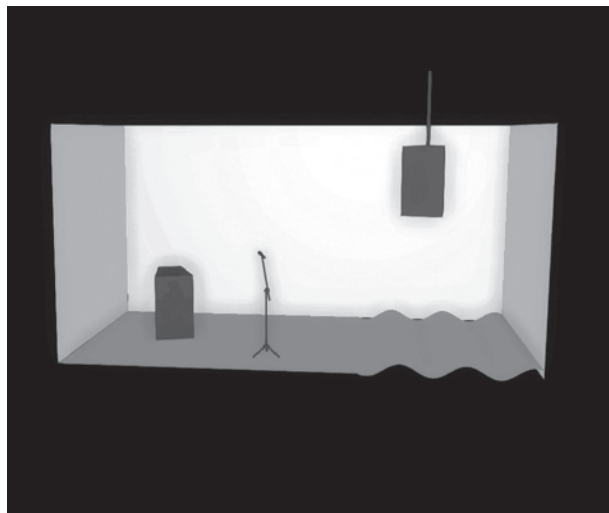
Change languages, speak French. Continue in French. Watch the public. Dub.

Não vou investigar aqui por que caminhos a melodia chegou a ser o que é; basta-me notar que se ajusta perfeitamente a um homem de ócios que faz um arranjo e insere nesse canto poemas que aprendeu de cor.

Com voz penetrante — o povo gosta sobretudo de vozes fortes —, senta-se na praia de uma ilha, num canal, numa barca e faz ecoar a sua canção o mais longe que pode. Lá longe, ouve-o um outro, que conhece a melodia, entende a letra e responde com o verso seguinte; a isto responde o primeiro, e assim um é sempre o eco do outro. O canto prolonga-se por noites inteiras e distrai-os, sem os cansar. Quanto mais longe estão um do outro tanto mais interessante pode tornar-se o canto: e se o ouvinte estiver a meio caminho entre os dois, não podia ter escolhido melhor lugar.

Para me fazerem perceber isto, desceram no cais da Giudecca, afastaram-se um do outro ao longo do canal, eu andava para lá e para cá entre eles, de tal modo que me afastava

sempre daquele que ia começar a cantar e me aproximava daquele que tinha acabado. E então entendi claramente o sentido deste canto. A voz ouvida da distância soa muito estranha, como um lamento sem luto; há nisso qualquer coisa de incrivelmente comovente, perto das lágrimas. Eu atribuí-o à minha disposição do momento, mas o meu velho gondoleiro disse: *«È singolare, come quel canto intenerisce, e molto più, quando è più ben cantato.»* Quis que eu ouvisse também as mulheres do Lido, especialmente as de Malamocco e Pelestrina, que também cantavam versos de Tasso com melodias iguais e semelhantes. E continuou dizendo: «Quando os homens saem para o mar a pescar, elas têm o hábito de se sentar na praia e deixar soar à noite estes cantos com voz estridente, até ouvirem da distância as vozes dos seus, e assim conversam com eles.» Não é uma coisa bonita? Mas não é difícil acreditar que um ouvinte colocado muito perto não terá grande prazer em ouvir essas vozes que lutam com as ondas do mar. O conteúdo destas canções, porém, torna-se humano autêntico, e viva a melodia sobre cuja letra morta nós antes demos voltas à cabeça. É o canto de um solitário no longe e na distância, para que um outro, em igual situação, o ouça e lhe responda.

**August 25th**

Santiago arrived
this morning.

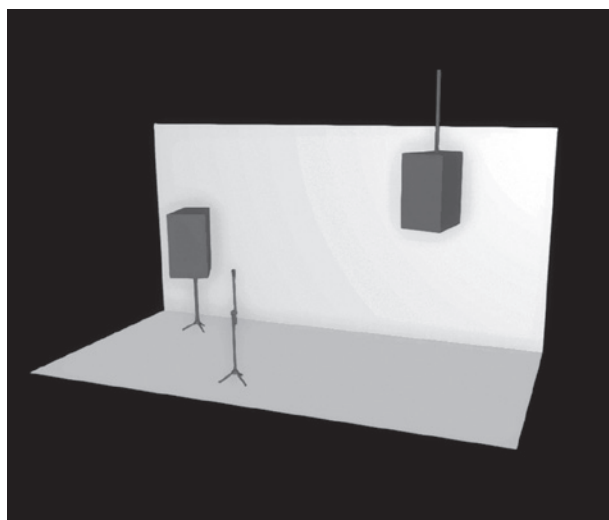
August 26th

The Floor raised
The floor is a matter that
has weight.
The surfer is inside the fold.
The wave = the sea's fold

August 27th

We take out the bench.
We take out the chair.
We take out the
microphone.
Almost.

A screen that is almost
always blank, the floor,
a microphone stand, a
speaker, Romain.





WHAT IS MY PRACTICE?

Catarina Saraiva, from an interview with Romain Beltrão Teule

Artistic practices are ways of thinking and putting into practice the conceptual development of an idea, not being exactly a creation methodology, but tools that define an orientation in the development of artistic creation until its finalization.

In “Dobra/Fold”, Romain Beltrão Teule uses various unfolding practices and the team as a way to develop his practice.

We talked with the artist and explore his own awareness of what his practices are. We would like this conversation to inspire other artists and even other artistic fields to understand how processes evolve, in a sharing of tools that can be used by others.

Do I have a practice? This is the question Romain asks himself during a conversation about his artistic practices. And he remembers that every morning when he enters the studio, there are two things he makes an effort to do: a yoga class and then an automatic writing session. But sometimes you have to break the rules and let your mental and physical state define the day, he believes that in those moments you can build something interesting to create.

The practice that takes him from the beginning of a creation is to think and **visualise the device**. This is a fundamental factor to understand not only how the creation process develops but also what its continuity will be in the future, in the following creations. It is a constant thought about how to use the material that comes out of a creation, in another device and transform it into another work. As the focus of research is language and its unfoldings, this also seems to be Romain’s practice, to calculate the unfoldings of an investigation, both at a semiotic level but also at a contextual level and, therefore, in relation to the audience, using for that a thought and a practice around the device. It is the **construction of possible frameworks**. It is like understanding the possibility of life in what you are doing, giving it the possibility of life in what you are doing. A vision of the life that comes after or how, translated, it can fill this life. Like the image: If I am facing a desert, I don't know what to do with it. If I know that behind there is an oasis and that



a city is there, I can already see many things to do in that desert.

This practice allows us to identify a field that can be a lexicon, a field of forms, a situation, and to place this in a framework of presentations that can be a theatre or a film. This identification allows a projection of how these materials, these ideas will behave. The medium in which one works will make everything behave differently, so this practice consists of the projection of what the different possibilities of the medium of your creation are.

His practice is also **to make maps**, to try to organize ideas into families, to make maps of the body's behaviour in relation to sound, of what light can do, of the great questions to be raised in each creation. But also on very abstract questions, like bending sound or light. On a dramaturgical level, everything starts with a skeleton of the idea, of

the ossature, almost empty of body. These maps come to fill with matter or to give body to the dramaturgy, but also to give body to itself within the dramaturgy. Let us take the example of Dobra, this creation. It started from an idea and a device, that of working with pre-recorded speech. From this idea and the concept of doubling, he uses two objects, two fabrics, for example, and placing himself in the middle he records his improvisation; from this material he collects a dramaturgy that is translated into a text that he can transform again in the next stage, with new improvisations or with the introduction of new elements, like the recordings made. This idea is always associated to a device, knowing which medium to use, he knows how he wants to establish a relationship with the audience, in order to place them in a situation that has to do

with translation, interpreting what is happening, imagining that translation is a space, where there is a point, where there is a language, and a whole process and an object that is the translation of this first object and that also consists of thinking how to place the audience in that space.

His practices are modified in his **relationship with the team**. Being alone allows you to write a lot, to take objects and try to build something that has nothing to do with the research and that may or may not be used, a path that leads you to a situation in which you place yourself in front of an audience that by itself also creates another discourse for itself. When he shares the process with someone, he also practices doing and redoing, it changes and possible changes are much faster because he has a critical eye of immediate feedback, as well as the introduction of the own specificities of others and that he would never have thought of.

Practicing the body in dramaturgy.

The body is the most difficult place for Romain when he is alone, but it is also the motor for the development of the process. From a text he's been working on for a while, it becomes necessary to include the body, forcing the text to find new relationships. And that comes to reinform the piece itself, the sketch itself. In that sense, the body is primordial for the artist. That is why he works in performance and not in video.

Practice to share

Without much notion of what a shareable practice could be, he states that what interests him most is the artistic process, the possibility to exchange and imagine practices that have to do with his project. Thus, a practice is the **possibility to imagine** around his research and creation focus.

Anyway, he shares a practice developed with the students of the Dance Conservatory of Coimbra.

TEEN PRACTICE:

THE SOUND IN THE FOLD

Imagine a sound or set of sounds.
Record the sounds.

Make a soundtrack for a performance with the recorded sounds.

Write the text that accompanies the performance and soundtrack.

Putting on the body a composition with that soundtrack and text.

This practice intends to understand how the sound composition together with the body create a new reality that does not come from the sound nor from the body, the association of the two will create another moment, a new situation.

This practice has to do precisely with what we mentioned before of unfoldings: a soundtrack is in itself a composition, as well as a text about that performance for the soundtrack. Putting the two together causes another unfolding in another medium that is neither medium waves nor paper but rather the body, another medium, an unfolding of the way of speaking of body and sound.

QUE QUE SE PERDE?

Somos duplos

Dohar

Onde é verdade?
Exatidão
não responde

multiplicação e
redução

VO Flominy, I'm gay
Flomman, je suis malade.
O que que o mundo
não existe?

Stimulância
Pneumatismo

Existe
tudo existe
menor
mundo

Att

REALIDADE
Virtuabilidade

Vem o cor do
que é uma
corde

de fusão de múltiplos
dos conceitos

pré-geração
a que produz
um efeito

Não é a
na realidade
o que que é real

Imaginar o ser

Vitual
de-Exat

Manipulação
realidade

O que podemos
dizer o que real
que é ficção
o que não é ficção
em nos mesmos olhos
olhos de lija you

Polter
apogio
Abel

poltergeist
a se via de dobragem

Jogo

dele de a realidade
dele de a ficção

Witgenstein
que é a realidade
que é a ficção
de de jogo

Jogo corpo
e labor

Polter

Infantimant

Cultura

Construção
de um mundo cultural
Mico-Jogo

Fate News

Hybride

METASTAGE

Debra de juvenis
do jogo

Dohar

Confusão

placote

Poltergeist

Duplo

Vite
Vite
Vite

Te chamam...
Olivier
Te chamam
Te chamam
Te chamam

Poltergeist
a se via de dobragem
a se via de dobragem
a se via de dobragem

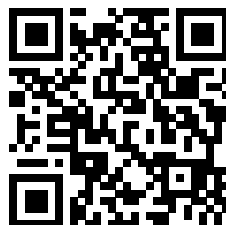
From Doppelgänger to manipulation — where is truth and what is fiction?

On 11th August, Romain Beltrão Teule (creator) & João Maria André (philosopher) spoke on the topic “From Doppelgänger to manipulation — where is the truth and what is fiction?”, in the session “Conversations with the Academy”, integrated in Romain’s Artistic Residency in Linha de Fuga.

The Doppelgänger is a figure that has appeared in fantastic literature since the 18th century, a non-biologically double of a living person, sometimes portrayed as a ghostly or paranormal phenomenon. This is a figure present in Romain’s

creation and will serve as a motto to dissect the meaning of doubling, double, manipulation and fake. In this reality where social networks and the creation of a self-image go beyond the local spatial sphere, what can we say is real and what is fiction? And what significance does it have in our lives?

It is possible to (re)view and listen to the whole conversation here:



THE SHADOW DOUBLES THE IMPOSSIBILITY OF THE BODY

ABOUT “DOBRA” (DOUBLER)
BY ROMAIN BELTRÃO TEULE

Alexandre Valinho Gigas

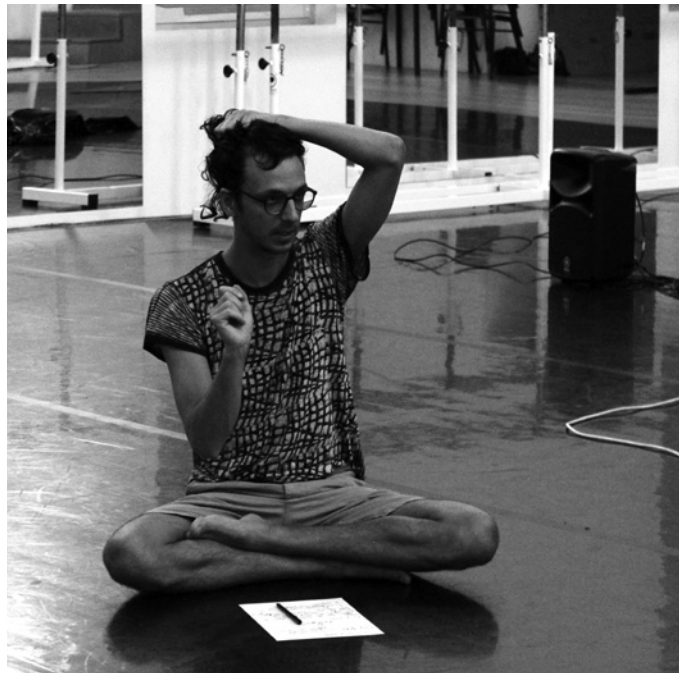


Photo: Francisca Sousa

I'm in the attic of a building in downtown Coimbra. I use the space to work, to write. It has two windows, facing west, that bend the light that enters the objects, doubling their existence by the dancing shadows. I try to write, for the third time, about the "Doubler" project by Romain Beltrão Teule, of which I attended two rehearsals, as well as a conversation he had with the academy, represented by João Maria André. The conversation with the philosopher was very instructive, as I watched a semiotic dissertation on the word "doubler". I was later able to confirm that Romain's approach to his piece was similar, but from an artistic point of view.

I was given the chance to watch the piece develop. I laughed a lot at the artistic treatment of dubbing; where the different meanings of the act of doubling were articulated. The scene stemmed from the act of dubbing the voice in other languages, so recurrent on TV and movies, but it went far beyond that. I was stuck with this first meaning, since it was also time of regional elections, when we are confronted with sign language interpreters, who double the speeches of politicians. I feel like going further ahead. Aren't these political speeches doubles for other hidden voices and their interests? The smiling faces that insist on yapping "truths" - how many "lies" are transfigured at each word and intention? We can try to understand, but "original" speeches seem to me to exist only in

the shadow of the speaker. The shadow of a person does not have a mouth, nor does it make a sound, nor does it want or try to be understood. The owners of the shadow, on the other hand, seem to believe that their speech is "original", like their promises, like all the meanings of sounds that mouths and gestures make in search of votes.

I've already voted. In the city of Coimbra the bells toll with the same sound, although something has apparently changed. I'm going to watch a movie later, with or without subtitles, but never dubbed. The body that votes hears the bells and watches a film, concentrates the illusion that what it hears is "original" and not "dubbed". It is an illusion impossible to escape. Here in the attic of downtown Coimbra, my shadow doubles the impossibility of my body.

BIOGRAPHIES

Romain Beltrão Teule | *Creation* (FR/PT)

Born in Paris to a Brazilian mother and a French father. Graduated in Design and Art at the School of Fine Arts of Toulouse and Nantes.

In 2013, he moves to Lisbon to take the PEPC (Programme for Study, Research and Choreographic Creation) at Forum Dança. From the meeting with Patrícia Portela, Romain starts to take on oral expression and languages as a place for research and creates the piece "Elisabeth", a performance in French, Portuguese and English. In 2016, with the aim of diving into an unknown language, he spends time in Japan and collects a collection of sounds with which he creates the piece "Légende", a conference that deals with fictional research on the language of birds. He also collaborated on creations with Lucie Lintanf and Daniel Pizamiglio.

Miguel Pereira | *Artistic Mentoring* (PT)

He studied in the Dance School of the National Conservatory and in the Superior School of Dance. He was awarded scholarships in Paris, New York and Amsterdam. As a performer he has worked, among others, with Filipa Francisco, Francisco Camacho and Vera Mantero. His work has been presented all over Europe, Brazil, Uruguay and Chile and he is a guest teacher in different national and international structures.

Santiago Rodríguez Tricot | *Light and Sound* (UY)

Studied Fine and Visual Arts at ENBA — Universidad de la República and Scenic Design at EMAD (UY). Master in Scenic Practice and Visual Culture at the University of Castilla-La Mancha. As an instrumentalist and composer he is part of MUX, moving between analogue and electronic sounds and pop song. As designer and artist he collaborates in projects with Tamara Cubas (UY), Santiago Turenne (UY), Juan Domínguez Rojo (ES), Andrea Arobba (UY), Gustavo Ciríaco (BR), Florencia Martinelli (UY), Vera Garat (UY), Yann Marussich (SW), Leticia Skrycky (UY). Direction and technical coordination of FIDCU — International Festival of Contemporary Dance of Uruguay and collaborates in NIDO — International Meeting of Living Arts (UY).

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Enemy, Denis Villeneuve 2013

Us, Jordan Peele 2019

DOBRA

Creation, interpretation:

Romain Beltrão Teule

Light, Sound:

Santiago Rodríguez Tricot

Artistic Mentoring:

Miguel Pereira

Production:

Le Vertige

Coproduction:

Linha de Fuga

Artistic residencies and supports:

RAMDAM, un centre d'art (Sainte-Foy-lès-lyons, Fr)

Forum Dança (Lisboa, Pt)

Honolulu (Nantes, Fr)

L'échangeur CDCN (Château Thierry, Fr)

Linha de Fuga (Coimbra)

L'Armorica (Plouguerneau, Fr)

Support to creation:

Fundação Calouste Gulbenkian

Fundação GDA

Mala Voadora/Lobby program, DRAC Bretagne/
residencies program, Festival Temps D'Image

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