

it's not about you, it's not about me, it's not about them or the object.
it's about you, me, them, the object and the relation to each other.
it's about us

DOSSIER

Reut Shemesh

www.reutshemesh.com



Studio Helle Kammer

Dear reader,

my name is Reut Shemesh. My artistic spectrum ranges from contemporary dance and choreography through experimental film to poetry.

At 2010 I graduated from the ArtEZ dance academy (NL) choreography department, and since then I am based in Cologne (DE). In July 2017 I graduated from the Academy for Media Arts Cologne, Diploma II.

Alongside my artistic work I am teaching choreography in several institutes such as University of Cologne Institute of Art & Art Theory.

This Dossier is a collection of stories, poetry, memories, images from performances and the desire to explain my artistic interest and practice.

a bird sits on a man's head
the man is irritated
the bird turns into a boy, the boy transforms into wind
the wind becomes a voice
a voice in man's head



THE BOY WHO CRIES WOLF

Berlin / Forum Neuer Zirkus
3. Mai 2014

Köln / Sommerblut Festival
16. 17. 18. Mai 2014

Tilburg / Festival C
22. Mai 2014

Köln / Alte Feuerwache
10. 11. Sept 2014

*Ein zeitgenössisches Märchen, getanzt von zwei Akrobaten
von Reut Shemesh & Overhead Project*

BIOGRAPHY



Tickle me to tears / 2012 Atelier Quartier am Hafen Cologne

I was born in summer 1982 in Tel-Aviv (IL), grew up in a small town, Yavnee. In my youth I regularly visited the local dance school and graduated from high school in dance. From 2000 to 2002 I served the mandatory military service in Israel-the IDF. At 2002 I joined the Academy for music and dance in Jerusalem. Afterword, I began creating and working at the professional dance field in Israel and in 2006 I created a piece in the working frame of Shades of dance in Suzanne Dellal and Machol Shalem (IL). In 2007 I moved from Tel-Aviv to the Netherlands and joined the choreography program in the dance academy ArtEZ (NL). In 2009 I graduated the Dance Maker Course with a grant from the ARTD. After my studies, I moved to Amsterdam and worked as a dancer and a choreographer in the Dutch dance field. In September 2011 I decided to move from Amsterdam to Cologne (DE).

Since then I have been presenting my work at tanzhaus nrw, Art Cologne, HELLERAU Dresden, Jewish Museum Berlin, Tanzhaus Zürich, Dance Atelier Rotterdam, Suzanne Dellal Tel-Aviv, TheaterLab NYC, Korzo theatre Den Haag, Asphalt Festival Düsseldorf, Loft Theatre in Leipzig, International Exposure Israel, De NWE Vorst Tilburg, City Theatre Groningen, Institute France Dakar Senegal, Oberhausen Kurzfilmfestival and Arp Museum Rolandseck among other theatres and festivals.

At the end of 2013, I created and presented THE VIRGIN'S VOICE and have been invited to open the tanz.tausch dance festival in Cologne, Loft theatre Leipzig and was nominated for the Cologne dance and theatre price 2014.

In May 2014 I created the work HELLVILLE for the dance academy ArtEZ (NL) and tour through the Netherlands.

In summer 2014, together with Overhead Project, we premiered THE BOY WHO CRIES WOLF, followed by a tour in Berlin, Tilburg De NWE Vorst, tanz.punkt Cologne and Tanz nrw, which was then again nominated for the Cologne dance and theatre price 2015.

In February 2015 I created the work WILWOOD FLOWERS. In September 2015 I visited TheaterLab New York for a residency followed by a series of performances. There I re-worked the piece with NY-based dancers. The piece was then adapted to an experimental film and has been screened in several festivals and museums, such as Jewish Museum Berlin, Arp Museum in Rolandseck and Kunsthalle Düsseldorf.

In November 2015 I joined the two-year German-African choreographer's exchange program Shifting Realities (2015-2017) initiated and programmed by tanzhaus nrw and tour through French Institute Senegal Dakar, Hellerau Dresden and Dance festival Marrakech.

In November 2016 I submitted my Diploma work at the Academy for Media arts Cologne; LEVIAH, dealing with the issues of Israeli female soldiers. The work is manifested in several mediums, experimental film, a staged work and poetry. It premiered in TanzFaktur Cologne, Berlin and St. Gallen Grabenhalle (CH). The work was presented at the festivals Tanzplan Ost (CH) and tour through Switzerland, Tanz NRW and many other theatres, and won the Cologne dance and theatre price 2016. The film was screened in several platforms, such as Art Cologne, Oberhausen Kurz Filmfestival - the IMAI foundation and In/Motion dance film festival 2017 Chicago (USA). Along the artistic presentation, I wrote a thesis about the translation of a staged dance piece into a film language.

My recent work GOLA was produced by the Asphalt festival in Düsseldorf. The work is an adaptation of elements from national ceremonies into a contemporary dance performance, looking closely at the use of the artistic craft to represent national symbols.

Currently, I am developing a research project 'WITNESS' a co-production of tanzhaus nrw & Tanzgarde der Karnevalsfreunde. The research presentation will take place in coming June at tanzhaus nrw Düsseldorf.

From August 2018 I am invited to be the next season's choreographer in residence at K3|Tanzplan Hamburg.

Alongside my artistic work I am teaching choreography in several institutes, such as the Heinrich-Heine-Universität Düsseldorf and University Cologne.

'Leviah is big, dark, brave, personal, but not private. Reut Shemesh is dealing with vulnerability without portraying the victim as small and powerless' – M. Suchy TanzMagazine August 2016 'What an interesting choreographer NRW won by the relocation of Reut Shemesh from Amsterdam to the Rhineland' – T. Linden Feb. 2014

i was born old



Talk plastic girl 2011/ Tanzkonkret Cologne Orangerie theatre



i was laughing so hard when you asked to rape me
it's so funny with you
ride your motorcycle on me i will tickle you to tears

NOTION

A story about a 10-year-old girl and her sister



Wildwood flowers/November 2015, Play Festival Cologne

When I was 10 years old (as some other kids) I was suffering from OCD- Obsessive-Compulsive Disorder. This mental disorder has lasted for about half a year.

It all started once my mom told me 'do not throw away your fingernails into the normal trash bin, it brings bad luck...you should flush it down the toilet....' From This moment on, I was very conscious for all kind of actions which might bring me bad luck. I started to perform a series of rituals which lasted all day long.

The compulsive making of strange behaviours has been accompanied by a male voice. A voice I could hear only in my head. This voice guided me throughout the day telling me what and how I should do all daily actions.

I simply knew that if I would not follow the voice's instructions something very bad might happen to me. For example; Every time I went down the stairs I had to do certain hops. Every time I crossed the living room I had to rub over with my right hand the left side of my body.

Every time I was wearing my shoes I had to wear first the right one. Every time I stood up from bed I had to turn in the same position. Every time I walked along certain spaces I had to do three short movements with the hands. Every time I walked on a certain colour or pattern I had to walk several steps back. At the end of the day I had complete set of movement for every single action or happening.

After quite some month of tight repetitive and very specific rituals I started to get very tired. The dialogue with the male voice has increased, more rules piled up. I simply did not know how to dispose of the voice in my head. Since I was only 10 years old most of the process has been very strange to me, I could not name the symptoms or the situation, it was very clear to me that it's abnormal and very exhausting.

My despair lead me to contemplate suicide. Just to mention, no one knew about the male voices and the cause of this behaviour. As I could not articulate it, I could not clearly explain it. Nevertheless, some people in my family did notice that something unusual is going on. My older sister was wondering how come I behaved the way I did. Finally, after explaining to her about the dictating voice, she simply said 'If you hear a bad voice you could hear a good voice as well' at that very moment she did not try to understand me or to explain my behaviour, she simply invited me to use my talent for hearing voices as a tool for making choreography.

As weird as it might sound, that was the very first time I was creating sequential movements. In my work today I am using the deep drawers of my imagination to guide myself throughout the working process.

My memory of this experience, I cannot say it was a good one; it was very tiring to be a fearful and rather unhappy child. Nevertheless, I acknowledge shades of danger, loss of control, fear and finally the acceptance of contradictions; those two fundamentals contradictions of Bad and Good.

Until today I still hope to embrace and accept the way this world is functioning. Like most of us, I happened to ask and wonder about the relationship between different forces.

Indeed, the bad voices have been replaced with good voices. From time to time, as well in my adulthood, remains of those voices are coming back to visit me. Today I can name those thoughts, ask them to leave or to stay, accepting the challenges of my choices to see things and try to understand them.



GOLA/2017 Asphalt Festival Düsseldorf

While all around us are wearing their finest clothing,
emotional nudity can be extremely painful



AORA / 2012 D.Q.E Cologne



and the voice asked; why
and i said: cause i cannot do it differently
but why, asked the voice again; cause i am afraid
and the voice asked; what are you afraid of?
and i said: everything. i am afraid of too much and of too little. i am afraid to stay and
i am afraid to leave. i am afraid of my mom and i am afraid of the future. i am afraid of
years passing by, slipping through my fingers like cold water.
and the voiced said: i understand
and i was silent and the voice was silent for quite some time. but i know it, the voice
was looking through me, seeing fire running in me. the fire grow and grow as i grow
old. but this stubborn habits did not leave me in peace. so i lied to my self so hard, till i
became something else.
till i became so much like i should have been.



Wildwood Flowers / 2015 TheaterLab NYC

MATTER

the absent and the creation



The boy who cries wolf / 2015 Tanz-NRW tanzhaus nrw Düsseldorf

A few years ago I realized that the role of the choreographer is no longer 'only' the making of movement, as it used to be in some cases. Nowadays, the choreographer is expected to hold a much broader and wider knowledge in practical and theoretical fields. Previously I have been searching for another, and conceptually broader experience, which I felt I was lacking in the dance field. Therefore, I decided to expand my knowledge base by joining the art department at the Academy of Media Arts Cologne. Thanks to my studies, and working alongside my colleagues, I have become more conscious of the many elements that can influence an art piece and its creation, as well as the commitment to an image, or a single event, rather than a mosaic of actions.

I also became fascinated in the way visual artists talk about their work, I found great political engagement in some of my colleagues' works.

I was much affected by the ability of others to conceptualize an image, and furthermore, to verbalize it.

I was lucky enough to manage to integrate these ways of thinking and these strategies into my work, desire to raise awareness amongst communities that are not necessarily acquainted with the language of contemporary art.

Yet, I still profit from my expressive body and I am honoured to be working in the field of choreography. Nevertheless, I am interested in trans-media influences from the visual arts to the choreography, and vice versa. Therefore, I took it upon myself to elaborate on the creation of images, both digital and performative, in an attempt to bring closer several studies under 'one roof'. However, employing different methodologies does not only serve a variety of techniques. Translating a subject matter into various media creates a platform to think, and to rethink, the core motivations of an artists identity. Hence to purify and even focus more clearly on the essence of the subject of interest and ideology.

As A. Kaprow stated, the artist can actually free oneself from the limited and strict field definition and categories, discover and travel through other disciplines; 'The young artist of today need no longer say; 'I am a painter' or 'a poet' or 'a dancer,' He is simply an 'artist.' All of life will be open to him. He will discover out of ordinary things the meaning of ordinariness. He will try not to make them extraordinary. Only their real meaning will be stated. But out of nothing he will devise the extraordinary and then maybe nothingness as well. People will be delighted or horrified, critics will be confused or amused, but these, I am sure, will be the alchemies of the 1960's' (*Allan Kaprow, The Legacy of Jackson Pollock (1958) Essays on the Blurring of Art and Life* p9)

From time-to-time I try to understand and map the complexity of my personality; soft and rough at the same time, controlled and loose, fragile and powerful, southern and northern, restrained and yet unleashed. I am a choreographer, a poet, and a teacher, all on the same day. Nowadays I define myself as a choreographer working on the edge of visual art and poetry.

As my identity and also my point of interest is characterized by the same flow. For the last few years I have been translating my ideas from one medium to another. As I busy myself with video, text and live choreography, I leap and swing from one language, or a form of presentation, to another.

I have embraced enriching experiences in the learning of different aesthetics, working methods and dramaturgical strategies. Furthermore, due to the puzzlement and questionability surrounding aesthetics, I have the feeling that I manage to get closer to the purification and the core of my artistic aspiration.



WITNESS / 2018 tanzhaus NRW Düsseldorf





i felt nothing and nothing felt me

VERVE



Let's catch tigers / 2013 Sommerblut Festival Orangery Theatre Cologne

A valuable and intimate working process enriches in me the perception of 'importance' and stimulates motivation. The scheme of choreography is a great way to make people happier and happier people make other people happier. Other people's happiness makes more people happy, and more people happy make happy children.

I wish to use the scheme of art to share my interest in emotional depths which we all hold within us. I wish to invite people to an open room, where they can meet themselves through other people's bodies and hopefully become less lonely.

then you became many

then you stood behind and in front of me at the

same time

then you became my shadow

then you became me

then you became my past

then you touched my nothingness

and i was thankful

then you took your hand away

and i felt how

the nothingness

grows and grows and grows



LEVIAH / 2015 TanzFaktur Cologne

its kind of strange but.... sometimes I just want to be something else
sometimes i want to be
you



WORKS

2011-2018

WITNESS 2018 (Research project) Photography, Performance

Choreography and Photography Reut Shemesh | Dance and Creation Constanze Fischer, Lisa Aydin, Laura Bremicker, Nina Bremicker, Isabell Flecken, Violetta Jantz, Jessica Bartsch, Hannah Lingnau, Eva Bergmann, Katharina Brink, Janina Gerdes, Nicole Rauh, Thuy Duong, Melanie Nguyen, Franca Mooren, Janina Schentek, Sabine Dittmaier | Music Simon Bauer | Dramaturgy Daniel Rademacher | Management Sabina Stücker | Financial Bela Bisom

GOLA 2017 Performance

Choreography and Text Reut Shemesh | Dance and Creation Petr Hastik, Freddy Houndekind, Reut Shemesh, Karoline Stryz | Music Simon Bauer | Light sonography Photography Ronni Shendar | Costume Santiago Alvarez | Dramaturgy Daniel Rademacher | Design Florian Egremann | Management Sabina Stücker | Financial Bela Bisom

Trailer: <https://vimeo.com/231772277>

BEFORE MORNING 2016 Performance

Production Overhead Project | Choreography and text Reut Shemesh Performance and creation Marion Dieterle & Florian Patschovsky | Music Timm Roller | Sonography Ronni Shedder | Costume & graphic: Julia Stefanovici

LEVIAH 2015-2016 (Diploma Work) Performance, Short film,

A collection of stories Choreography and Text Reut Shemesh | Dance and Creation Hella Immler, Reut Shemesh | Music Simon Bauer | Light Video Photography Ronni Shendar | Photography Sasa Huzjak | Costume Dario Mendez Acosta | Dramaturgy Daniel Rademacher | Management Sandra Jasper

Film: <https://vimeo.com/170786457> – Password: LEVIAH

Full piece: <https://vimeo.com/149179421> – Password: Leviah80

Trailer: https://www.youtube.com/watch?v=aJD_HCjwlCg

WILDWOOD FLOWERS 2015 (KHM project) Performance, Short film

Choreography Reut Shemesh | Dance and creation Susanne Grau, Lisa Kirsch, Liane Loer, Marja Hirvonen, Julia Riera | Assistant Felix Zilles-Perels | Music Nico Stallmann | Masks Mona Kakanj | Dramaturgy Daniel Rademacher | Management Sandra Jasper | Scenography Elisa Balmaceda, Jose Flavio Noriega | Camera & Photography Ronni Shendar | Photography V. Kranak | NY performers Maya Orchin, Schuyler Whittemore, Varina Kranak, Jessica McCarthy

Short film: <https://vimeo.com/129423564> – Password: wildwoodflowers

Full piece: <https://vimeo.com/128888222> – Password: wildwoodflowers

THE BOY WHO CRIES WOLF 2014 (KHM project) Performance, Trailer

Choreography Reut Shemesh | Dance and Creation Tim Behren & Florian Patschovsky | Music Simon Bauer | Scenography Ronni Shendar | Film Ronni Shendar | Photography De Matthias | Photography Lazoo | *Trailer: <https://www.youtube.com/watch?v=baZOpQE6big>*

Full piece: <https://vimeo.com/90731100>

HELLVILLE 2014 Performance

Choreography Reut Shemesh | Dance Vivi Fabiano, Alessandro Coco, Francisco Pinho, Anna Sara Fierro, Sara Ceredi, Suzanne Lamers, Catia Lourenco, Lisen Pousette, Elisia Verdu' Marcia'n, Sophie Mayeux, Julia Barrios, Maddy Bullard, Agnese Elena Arianna | Music Simon Bauer | Production ArtEZ dance academy (NL)

Full piece: <https://vimeo.com/99952305> – Password: knoxville

THE VIRGIN'S VOICE 2013 (KHM project) Performance, Short film

Choreography & Scenography Reut Shemesh | Dance and Creation Lisa Kirsch, Hannah Platzter, Ieva Navickaite | Music Simon Bauer | Camera Ronni Shendar | Editing Reut Shemesh | Production tanz.tausch tanz und performance Festival

Short Film: <https://www.youtube.com/watch?v=RhSLpLpaKoY>

LET'S CATCH TIGERS 2013 Performance, Short film

Choreography & Text Reut Shemesh | Dance and Creation Uzhva Fanya, Voskovich Svetlana, Martins Margarita, Galchinskaja Anna, Goldberg Dina, Bourykina Olga, Celik Esme, Lyidmila Milova | Music Roland Meyer De Voltaire | Scenography Reut Shemesh, Melanja Palitta | Film Melanja Palitta, Balans LaB & Reut Shemesh | Editing Melanja Plaids | Production Sommerblut Festival Cologne

Short film: <https://www.youtube.com/watch?v=ij77uxSeQYs>

AORA 2012 Performance, Trailer

Choreography Reut Shemesh | Dance and Creation Or Hakim, Laura Marios, Young Suk Lee, Nicolas Robillard | Music Nico Stallmann | Scenography Ronni Shendar | Film Ronni Shendar

Trailer: <https://vimeo.com/54091251>

TICKLE ME TO TEARS 2012 Performance, Trailer

Choreography Reut Shemesh | Dance and Creation Antonio Stella & Reut Shemesh | Music Nico Stallmann | Scenography Anne Weyler | Picture in booklet A. Weyler | Camera Ronni Shendar | Editing Reut Shemesh

Trailer: <https://www.youtube.com/watch?v=mfzoRZQIJUI>

TALK PLASTIC GIRL 2011 Performance

Choreography Reut Shemesh | Performance and Creation Susanne Grau, Lisa Kirsch, Susanne Eder, Marja Hirvonen | Music Nico Stallmann | Scenography Reut Shemesh | Portrait Anne Weyler | Picture in booklet Frank Dannhauer

CRAZY PERVERT LOVER 2012 Performance, Trailer

Choreography Reut Shemesh | Performance and Creation Amit Marsino, Nir Veledniger, Gavriel Spitzer, Ziv Frenkel | Music Nico Stallmann | Scenography Reut Shemesh | Camera Vered Snear | Edit Reut Shemesh

Trailer: <https://www.youtube.com/watch?v=igKbHP1OyPU>



A CEREMONY
ON BEHALF
OF A MISSING
AFFINITY

CHOREOGRAPHIE REUTSHEMESH

URAUFFÜHRUNG SAMSTAG 15.7. 19:00 SAMSTAG 15.7. 19:00

2. VORSTELLUNG MONTAG, 17.7. 19:00

ASPHALT FESTIVAL, DÜSSELDORF ALTE FARBERWERKE, HALLE 29,
RONSDORFER STR. 74, 40233 DÜSSELDORF

WEITERE VORSTELLUNGEN 7.10. 20:00 TANZFAKTUR
SIEGBURGER STRASSE 233W, 50679 KÖLN

THE AUDIENCE IS KINDLY ASKED TO WEAR A WHITE T-SHIRT

REUT
SHEMESH

© Text & design
Reut Shemesh

Reut Shemesh

www.reutshemesh.com
contact.shemesh@gmail.com

49 (0) 157 76837958

Nassaustrasse 14
51105 Cologne
Germany

it's about one tree, two, or many.
their branches tangled into each other, in a forest where kids cannot go out,
as the branches grow through their bodies.
it's about the mothers of those kids,
it's about a collective mother's voice and their kids.
it's about us