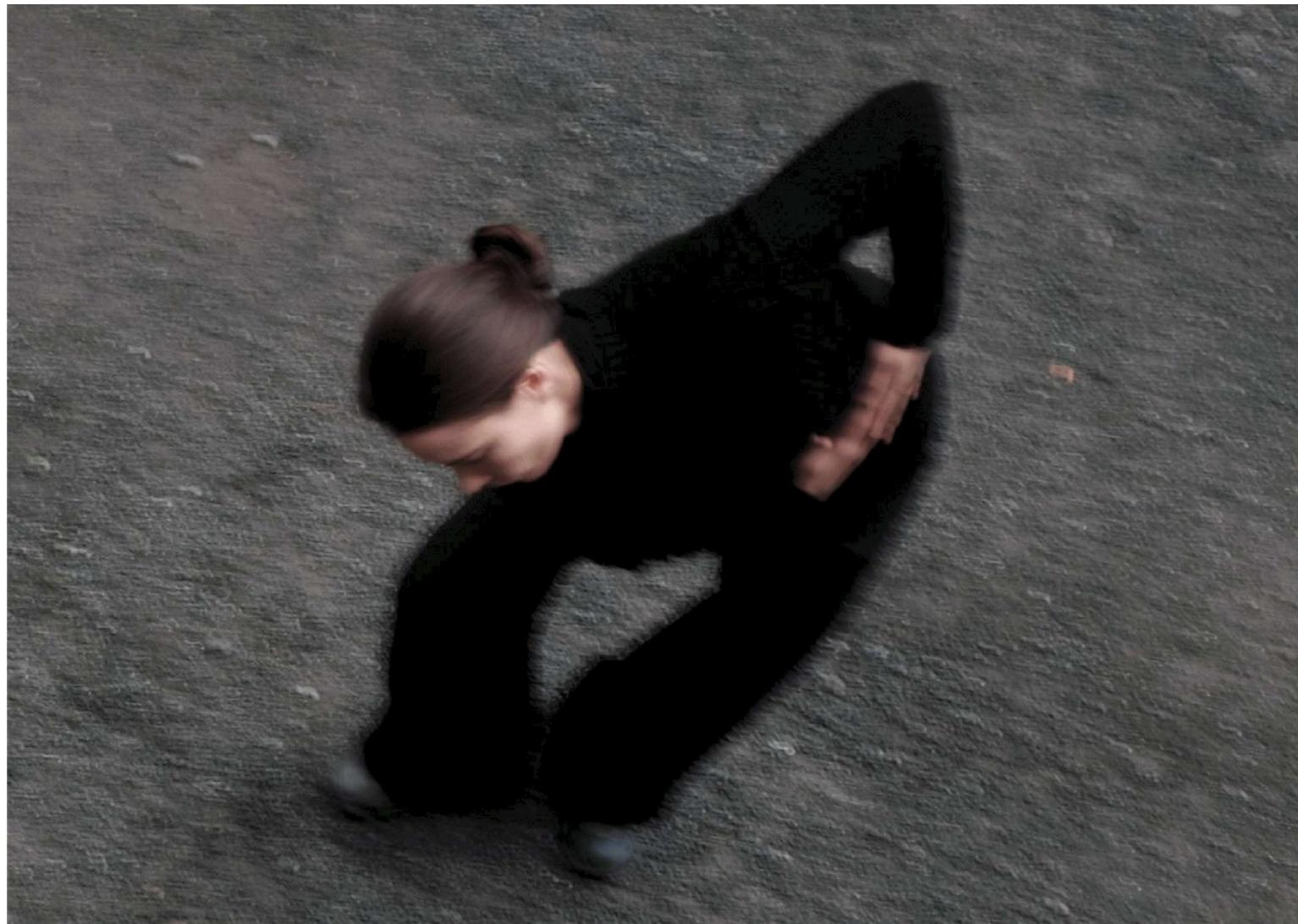




# Spinctic A

## Of the heart - An etude by Armin Hokmi at Montpellier Danse Festival



*At last year's finn press conference for Shiraz, Armin Hokmi's speech seemed to be articulated in a dytic relationship with his choreographic proposal (Lire I). For this èsème édition, Armin Hokmi, associate artist at Montpellier Danse, presents an inÙtufé solo Of the heart - An etude. While Shiraz was based on a repertoire Armin Hokmi had developed around the Shiraz Arts Festival, Of the heart - An etude is based on the aphasia that takes the heart to be synonymous with unspeakable emotions. Cnr le coeur," says Armin Hokmi, "is the word we use to define the emotions we don't understand.*



*Of the heart - An etude / Armin Hokmi Qc Armin Hokmi*

In the courtyard of the Agora, the Persian sounds of barbat, dotar, kamanche, qanun, rabab, santur, setâr, gheychak, tambur and tar intermingle with the rhythm of electro. The audience stares into the empty space designated by the arrangement of chairs. The public existence of music, in a place dedicated to dance, is already a celebration! For while the Iranian regime allows traditional Persian music, electro sound, like dance, is formally forbidden. EHSXN and Heich, who wrote the music, are in Iran, and the emptiness of the courtyard reminds us of their absence. A flock of birds splits the blue sky, it's iQh, they're probably swifts. Their song blends with the music. A gull is perched on one of the roofs, "*Uccellacci e Ucceffini*" I say to myself. And as a slight smile crosses my face, just as this thought of Pasolini crossed my mind, my gaze returns to the beaten earth of the Agora; Katherina Jitlatda Horup Solvang is there, dancing as she always has.



*Of the heart - An etude / Armin Hokmi Qc Armin Hokmi - Montpellier Danse*

In order to focus the choreographic work on the dance itself, outside any "possibility of group composition", as Armin Hokmi puts it, the study, although also created with Katherina Jitlatda Horup Solvang, Aleksandra Petrushevska, Emmi Venna, Daniel Sarr, Charlotte Utzig, Johanna Ryynänen, Xenia Koghilaki and Efthimios Moschopoulos, takes the form of a monologue-like solo. *Of the heart - An etude* works on vocabulary, deploying a multitude of choreographic "words". The movement of the hands, from the heart to the shoulder, then to the hip, elbows pointing to the diagonal "almost-sky-quasi-earth" axis, torso, head, knees - the vocabulary is linked with the grammatical precision of a Fibonacci sequence.

If the constant position of *Shiraz*'s hands hid the performers' faces, the constant movement of Katherina Jitlatda Horup Solvang's hands, for *Of the heart - An etude*, unveils the face to rest on the heart, leaving the forearms to follow the meridian line that runs through it. Katherina Jitlatda Horup Solvang's face becomes visible at its most naked.

Armin Hokmi's intelligent scenography invites our gaze to a reading of the architecture of the Agora courtyard which, "through the repetition of the shapes of its four walls, disrupts our sense of orientation. In this protected courtyard, the only vanishing point is the one that points to the sky", says Armin Hokmi. The swifts continue to swirl above us, and Katherina Jitlatda Horup Solvang, with the same quality of presence, ends her danced monologue addressed to angels, birds and that part of us capable of ecstatic heights, while our applause joins the songs of swifts, titmice and starlings.

**Marie Reverdy**

Concept and choreography: Armin Hokmi / Conceived with and performed by Katherina Jitlatda Horup Solvang / Created with Aleksandra Petrushevska, Emmi Venna, Daniel Sarr, Charlotte Utzig, Johanna Ryynänen / Costumes: Cecilio Orozco / Costume research with: Moriah Askenaizer / Musical creation: EHSXN & HEiCH / Space: Felipe Osorio Guzman / Technical direction: Vito Walter / Consultation: Dana Michael Luebke, Emmi Venna

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