

**«People laugh.
It seems simple
but it's not.»**

DASH

Invited by Brussels-based art school Le 75 to work on artists' interviews, we designed and activated a game of cards to enter into conversation with an artist after seeing their show. *The Post-Show Game* (subtitled: *Interview with an Artist. The Non-Divinatory Art of Artistic Feedback* - a card game for conversations between artists and spectators - or how to get an artist to talk about their work and share your feelings.) follows a simple and fun conversation protocol. On one hand, it proposes a two-way exchange between the artist and the interviewers, and, on the other hand, it stimulates a form of communication that is not exclusively discursive, and which uses writing as well as drawing and photography.

One game is divided into five stages, randomly drawn or decided beforehand in collaboration with the artist:

FEEDBACK WITH ANNA

inspired by American choreographer Anna Halprin's method, the interviewers ask the artist to pick a card from each category (What I have seen, What I have felt, What I have imagined) that they have filled in beforehand,

SNAPSHOT

the interviewers choose a series of three to five photos taken during the performance; the artist is invited to suggest a title or caption for each picture,

FAQ

ten questions asked by the interviewers (or players) to summarise the artist's career and their creative process,

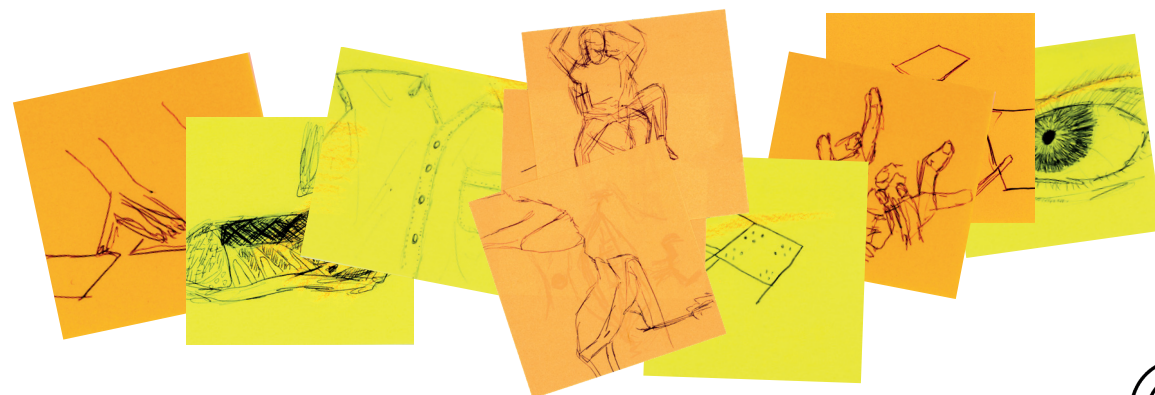
SELF INTERVIEW

the questions the artists have always wanted to be asked + a question the interviewers have not dared asking orally,

SHOWER OF LOVE

a gift card is given to the artist at the end of the game. The interviewers write down one or several things they loved about the show.

Live notes, drawings on post-it notes and photographs taken during the interview were used to create the portfolio. The layout follows the order of the draw made by Dash Che when playing the game.



Interview with An Artist: Conversation as Documentation
led by Chloé Déchery, Marion Boudier, Luna Descamps and Louise Valin



PERFORMING

knowledge

le septantecinq

***M*otherland: stack of rules
and a big collective feeling***

The portfolio of Dash Che is part of a series of three interviews conducted during a workshop held at the New Performance Turku Biennale in Finland, between the 5th and the 8th of September 2023. It is the result of an interview led and designed by Chloé Déchery and Marion Boudier (Performer Les Savoirs) with Luna Descamps and Louise Valin (former photography students at Le 75 art school).

As a post Soviet child of the 90s Russia, Dash Che spent their days climbing abandoned construction sites as improvised playgrounds. As an adult, Dash has visited and explored many more playgrounds fitting their body into swings, slides and merry-go-rounds, sensing how the body felt when entering and staying with the structures. Dash entered a Finnish playground with a specific question in mind. They asked: how does a playground affect and shape the body who uses it and turns it into a citizen from a specific nation? Is there a relationship between a playground and a patriotic body? In this work, Dash commutes between two Turku neighboring playgrounds, Seikkailupuisto and Liikennepuisto. The playing body stays alert, inserts itself into structures cavities, follows the rules, breaks the rules, gets bored, takes a pause, takes a posture.



FAQ

What is your training?
Did you go to art school, to
University or did you learn
by doing?

«I graduated a Master in Live Arts Performance
Studies at Helsinki University. Before that,
I studied dance in the United States.»

- How long have u been working /
rehearsing this project?

«Actively for the last month. I have also friends
on Telegram who play at night at the playground.

I rehearse at 6 am ! »

- in what country (ies) do you work?

«Finland. Russia. USA. Russia is a dangerous
place to be as a queer artist.»

- Who has influenced u the
most for this project?

«William Pope-L, African American artist. Watching video
and books about his work was inspiring.»



FEEDBACK

WITH ANNA

«Here in the playground, policemen come and build respect; the children love it and ask for autographs. **It's curious the shift between authority to protect / to repress.**»

«I do modify the place but since I'm not a sociologist **I don't care.**»

«I started the project when my country started the war. I wanted to work on the feeling of patriotism. **The bear is a patriotic alter ego.**»

WHAT I HAVE
SEEN

WHAT I HAVE
SEEN

WHAT I HAVE
SEEN

2

I think back to these two little girls on the playground. They were sharing wide-eyed at Dash, wondering what they was doing there on that little children's game.

WHAT I HAVE
SEEN

WHAT I HAVE
IMAGINED

WHAT I HAVE
IMAGINED

I have imagined that if there were police cars to play in playgrounds in France, there might be less mutual suspicion and violence between young people and the police today. (?)

WHAT I HAVE
IMAGINED

WHAT I HAVE

FELT

2

I felt despair and distress to be powerless facing this character out of control. I also felt overwhelmed, but sometimes distant.

WHAT I HAVE
FELT

WHAT I HAVE
FELT

WHAT I HAVE
FELT

WHAT I HAVE
IMAGINED

SNAPSHOT



Roller Controller Pitcher

Feller **Stroller** Solar

Bowler Wheeler Feller

Patroller Stealer Sailer

Dealer Taller Roller



Pear crashes into a tree

Bear crushes issue a bee

Pear crushes tofu a three

Pair clashes into a knee

Bear crashes into a tree

Dare flashes tofu a tree

Dear trashes undo a flee

Lost pear skin Most bear thin

Last pair chin Cost pear shin

Past bear spin Last dear chin

Most pear thin **Lost bear skin**

Lost dare shin Most pair spin

Hollow the monster

Swallow the mother

Follow the munster

Wallow the master

Follow the monster

Swallow the meter

Slow the neater



SELF INTERVIEW

The questions you've
always wanted to be asked



«What's your thoughts on
humour and seriousness
in this work?»

«Why do you think patriotism is
interesting to you? Or is it?»

«What is your relationship
between text, language and
body on this performance?»

We saw the
reaction of the
children, but
what about the
parents? Are they
afraid? or
something else.

THE QUESTION
WE DIDN'T
DARE ASKING

Are you sure
that it is a
bear? I've
seen a giant
mole!

Would you imagine
performing this piece in
other countries's
playgrounds?
in Russia?

How ~~did~~ was
that
bear born?

SHOWER OF LOVE

a gift for the artist



Hi Dash!

I loved the comic atmosphere
you've created!

I loved your costume
I loved to walk with you
in the park!

xxx

M.

I loved your eyebrows.

I loved your smile and energy.

I loved your boldness to perform
in a playground.

Thank you for this questioning walk

I loved the apparition in the middle
of the kids' castle.

I loved the moments of slowing down.

I loved that the costume was blind.

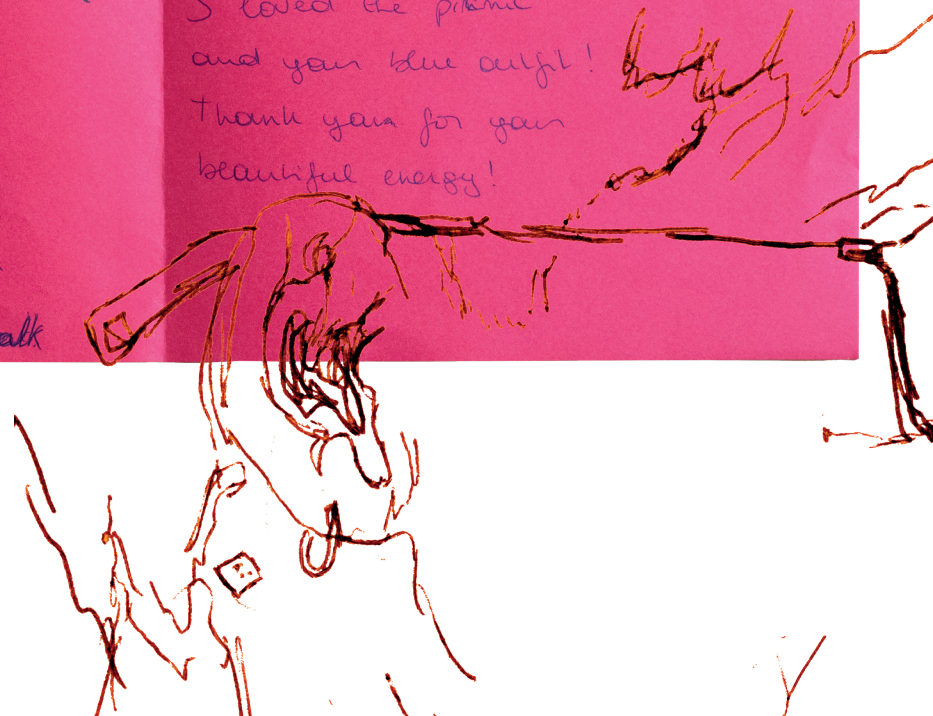
I loved that the costume was a mess
between a bear, a mole and
a dog.

I loved the uncanny encounter
between the performer and
the dog.

I loved watching kids watch
the performance.

I loved the picnic
and your blue outfit!

Thank you for your
beautiful energy!



Credits:

Graphic design, drawing and photography : Luna Descamps et Louise Valin.

The Post-Show Game was conceived and designed by Marion Boudier and Chloé Déchery (Performer Les Savoirs) in collaboration with Luna Descamps and Louise Valin. It is part of the bigger card game, *The Feedback Cards*, a Performer Les Savoirs production currently in progress.

A co-production between the European project Performing Identity, performing art facing contemporary societal challenges, and in particular with one of the project's partner art schools, ESA Le 75 in Brussels, and Performer Les Savoirs, with the support of EUR ArTeC.

WHAT I HAVE
SEEN

WHAT I HAVE
SEEN

WHAT I HAVE
FELT

WHAT I HAVE
FELT

WHAT I HAVE
FELT

WHAT I HAVE
IMAGINED

References :

Amicale de Production, *Le jeu de l'oeil du spectacle vivant*, Les Thermes; Anna Halprin; Marina Abramovic, *Instruction Cards to Reboot Your Life*; Guillaume Désanges, *Questions pour un champion (100 milliards de propositions pour faire parler un artiste)*; Raphaëlle Doyon; Mathilde Maillard and Lucie Caouder (Club Travail), *Le Jeu du tarot du travail*; feedback method DasArts Amsterdam; Lorette Moreau, *Campement pour Spectateurices*.

