

DEAR AUDITION COMITEE,

I will in this letter explain my deep interest and motivation to apply and work for the choreography major program of SEAD. I'll answer to the questions you've asked through my writing and experiences.

Performance art is for me the art form leaving most room for the audience to experience their journey through what you want to communicate. The frame of our work is time. Anne Teresa De Keersmaecker said it is the most contemporary art, because what is more contemporary than the body itself, in the moment. I like this thought. I also think the audience makes it contemporary. Deciding all together of a time in a space to gather. I am always so excited by everyone's organisation. It takes effort to be on time.

It is not a need for me to create, it is a choice. By applying for this program, I choose to give time to explore the art by making the art. It always was something I felt close to. Creating feels natural; it makes me excited and curious. It conducts in me liveliness and presence I enjoy wearing. I feel alert when I create, it fogs my surrounding with images and memories, and it transforms how I see the world. Every day is punctuated and I wake up dreaming of what's next.

I was never just a moving body. I've tried making art by drawing, painting. I've tried text, cinema. Never had I found a more complete and complex art form. When you finish a painting, you give it a name. When you read your text out loud, there is a limit to the meaning. Creating on a stage, movement feels authentic, complete. The organisation and structure it needs to leave the performers with freedom makes of a challenge I enjoy taking on. I feel younger as a choreographer than I do as a dancer. I'd like this identity to mature, so I can start trusting myself as someone who can create. With this program our taste becomes louder, more defined and lets us have a voice and decision in certain situations. I'd like to have that voice.

I also just want to know; I like learning, I'm not afraid to sit down and listen. I'm missing in the current training program some specific theory classes about writing on my art and structuring concepts to be able to explain them. I feel sometimes what I think is too long

to be explained. I'd like to receive information as you do in the CM program to improve my communication and writing skills. I want to learn about what helped other choreographers to succeed in such a wide field. How to apply for funding, residencies and venues once I've made some more pieces?

I've realized with recent projects I enjoy creating for bigger groups, in which each individual has a role. I want to understand now how to structure time and space to work on things effectively when everyone has different tasks. I expect with that by enrolling in the CM program I will be able to work with larger groups of committed dancers.

With time and space to work with dancers, I'm sure I would learn a lot about movement research, in which I can work alone very well but don't have any experience in guiding through others. I would research on music as well, how my work interacts with it. I would have time to put together more complex structures and create interaction in between stage design and choreography. I plan on continuing to work to opera arias, in order to train in that field. Enhancing music by making the dancers create over it in different ways.

I answer to the absurdity of living by creating, inventing, conceptualizing. If we die, why be? The absurdity of it orientates me towards pleasure, love, and adaptability. Life is my answer, movement is that too. I move to experience, to discover myself through the very rational body. Not to stop myself at a physical realm. The most absurd thing we could do, knowing we will disappear.

I'm currently very interested in understanding my place as an artist in context of emergency. I'd like to make my art relevant. Not as in illustrative or explanative, but relatable. I work from a place of obsession. I lean into symbolism and attach myself to things that don't exist; mythology, stories already written and dead. I relive stories of others, reinvent, and materialize. From which I jump into my own universe. What do these concepts exist in? How to represent on stage what I feel and remember from a story, for you to feel what I felt? I educate myself to piece together visual scenes. I am not looking for complete innovation. The things I say, you will hear again. The things I show, you've seen them before.

I think through evanescence matter; as a cloud, one thing appears through another. Everything I do is intuitive; it appears to me as evidence when I'm actually quite lost. I could

lie and say what I like is defined and shaped. I mostly do when I choreograph. I tell a big bunch of non-standing lies and hope for the best. Mostly the best of my ideas exist because of one's body, if they don't then I failed and I unconsciously learn from my mistake. Then I make another decision based on the last lied I created.

When I don't lie, I research. I dive deep into the else's work. I pick, choose, select and synthesise. Usually I work very abstractive, I transform the concepts into archetypes and symbols. I link a character to another. I read a book and then another. When the research is done, the scenes are synthesised, I'm ready to read through the cloud.

I mostly choose to work composing intuitively around the rhythm of what the dancers research on; beauty of movement, liveliness of static positions, authenticity of voice, intimacy of looks. The myths that I gravitate around for my next pieces are 'the abduction of Persephone' and the Phaeacians - Greek mythology from which I always come from. And I'd like to challenge myself to choreograph for an operetta, that would be too long for the format of CM but I'd like to find a way.

My mom is a pianist. Young, I learned and was constantly surrounded by music. Every moment is for me synthesised into a combination of life and music, in which I imagine my mind is constantly taken back to. I think music moving in space, music as a room, music as a word and a situation. I see something, seeing something else as its essence.

In general, I'd say my first tool is creating around boundaries. I like the restriction of having a certain setting to start a process. Time, space, context, they are all factors out of which I enjoy building upon. Often When I have an idea and some restrictions, images start appearing, space creates scenes.

I'm interested in the way things correlate, I love making things make sense, I like structure, things to coexist. One of the things that make my choreography the way it is, is that i also am interested in choreographing the public's eyes, I like watching you watch us. What you will watch, what is the rhythm of your batting.

How can I distract your attention to symbolic images in order to subliminally show you a feeling? How do I hide messages inside something that will entertain? I want my pieces to reach any interested audience. If you want to lean into the why, I'll give you enough

Antoine Jaminon

information to figure things out. If you're not interested in knowing what I meant, I hope you'll have enjoyed the movement, the music, your time.

I'd like to be surprised by where I'm going. I want to surprise myself making decisions taking me somewhere I don't recognise. I'm curious to develop many ways to make art. For my audition, I plan on taking a different way of working than I usually do. I'd like to explore improvisational work and how impulse can grab attention. I won't be making scenes alone with my research. I will only start making very specific situations and see who and how, make my dancers research in them, and only then, fix. Symbols but make it fun. I usually tend to make the characters in my pieces quite serious.

What if I didn't this time?

Thank you for reading me,
Antoine Jaminon