

PoLy-Mirrors

a re-performance of feminine diagonals

by Naïma Mazic/n ĩ m company



About n ĩ m company



Choreographer/ Performer/ Dancer Naïma Mazic founded the Austrian non-profit association more2rhythm and the international dance & music company n ĩ m in 2016. The goal of n ĩ m is to establish a stable team that continually refines its tools and concepts and works on a long-term basis.

The aim is to create a space that allows for constant development, so that the last arrival point becomes the new starting point from which we can grow. Part of the company are dancers, (jazz-) musicians, visual artists, filmmakers and scholars.

Naïma Mazic: "In the work with n ĩ m and in my research I am investigating how dancers of various dance forms and (jazz-) music can communicate through a shared language."

The word "nim" comes from the German verb nehmen- to take, learn, comprehend. We want to take, learn and comprehend from other each other, always keeping the resulting polyphony of different fields central to the creation.

www.more2rhythm.com





Team



Choreography / Concept/ Director:

Naima Mazic

Musical composition:

Elias Stemeseder

Dance:

Lucie Piot & Yuika Hashimoto

Keys / Synthesizer:

Felix Hauptmann

Percussion, Mirrors & Vibraphone:

Evi Filippou

Stage Design:

Lola Drubigny

Costumes:

Maël Blau

Dramaturgy:

Sara Ostertag & Maeve Johnson

Technical director/Light:

Theresia Hausner

Mentoring:

Alain Franco, Robyn Schulkowsky &

Marcela Giesche

Production:

more2rhythm / n i m company

Co-production:

brut wien





Look at me.

Don't look at me.

Look diagonally up into the right corner.

Look diagonally down into the left corner.

Create a diagonal line between your right shoulder and your left hip.

Hide one body part, present the other. Create the biggest distance between them.

Stop.

If you are diagonal you may not move. If you are straight you cannot groove.

Tilt your head.

Change the position of the eyes.

Do not not look at me.

Show me your neck.

Let diagonals extend into space






POLY- MIRRORS

In PoLy-Mirrors, choreographer Naïma Mazic brings slanted looks, tilted heads, tangent necks, twisted bodies into movement. Two dancers and two jazz musicians communicate through a shared rhythmic vernacular, disrupting straight lines, looks, bodies.

Dancers Yuika Hashimoto and Lucie Piot, Evi Filippou on percussion/vibraphone and Felix Hauptmann on Synthesizer/keys perform a polyrhythmic glissando into a diagonal feminine state of being. The piece is questioning an imposition of diagonal lines on the female body, leading from a projection, eroticization and fetishization of a desired strangeness, a mystified seductiveness into a ritual of submission. The rhythm is based on the menstruation cycle, the choreographic material derives from paintings, sculptures and images representing an ideal of the feminine- from the figure of the virgin Mary, European renaissance Art until today. The visual artist Lola Drubigny created a space for reflections of gender and a place for the mirroring of dance and music. Within this room, one subject is fixed, the other takes off, orbiting in circles and emerging into queerness. Together, n i m company is facing and playing with the “dance of contempt” of patriarchal masculinity by reclaiming and re-signifying gestures of feminine diagonals.





Duration: 80 min (length is adaptable if needed)

People on stage: 4

People traveling: 6-7

The performance can be adapted to spaces and technical availabilities. It has been shown in big theaters such as Schauspielhaus Leipzig and also in smaller jazzclubs such as loft cologne with limited stage design. This is one goal and ability of n i m company - that the material can easily be morphed.

VIDEOS



Trailer PoLy-Mirrors

<https://vimeo.com/535793515>

Full Length Video Documentation of PoLy-Mirrors

The audience in this version is supposed to sit on two sides, opposite from each other- the video has only been filmed from one side.

<https://vimeo.com/622601826>

Password: POLY

Trailer **PoLy-Mirrors the film** by director Alaa Alkurdi and Naïma Mazic

<https://vimeo.com/818113795>

o



Film/ Installation



PoLy-Mirrors, video installation

https://vimeo.com/nimcompany/polymirrorsinstallation?share=copy_

Password: installationpm

PoLy-Mirrors, the film (26 min)

https://vimeo.com/670320785?share=copy_

Password: filmppm



PRESS



Newspaper article - Die Presse

October 2021: 45.Leipziger Jazztage, Schauspiel Leipzig

January 2022: brut nordwest Vienna

November 2022: loft Cologne





SA 9. OKT

POLY-MIRRORS / A RE-PERFORMANCE OF FEMININE DIAGONALS

EIN SICHTBAR HÖRBARER RHYTHMUS

© CHRISTINEMESS



SCHAUSPIELHAUS / GROSSER SAAL – 19.30 UHR

Tanz und Musik führen eine vorbelastete Beziehung. Für lange Zeit hatte der tanzende Körper sich der Musik unterzuordnen. Das musikalische Werk war vom Ballett in Bewegung zu übersetzen. Die Choreographin Naïma Mazic sucht einen zeitgenössischen Ausweg aus diesem Einbahnstraßen-Verhältnis – und findet ihn für ihr Stück »PoLy mirrors« im Rhythmus.

Lebewesen sind gut darin, Wiederholungen zu erkennen: die Abfolge der Jahreszeiten, den Puls der Straßenbahnen, das Ticken der Uhr, den eigenen Herzschlag. Unser Leben ist durchsetzt von verschiedenen Rhythmen. Seien sie sichtbar, hörbar oder spürbar. Gerade diese Vielschichtigkeit der Rhythmen nutzt Naïma Mazic als Ausgangspunkt für ihre Übersetzungen von Leben, Perspektive, Musik und Bewegung.

Seit etlichen Jahren setzt sich Naïma Mazic mit „rhythmischen Kommunikationsformen von Tänzer*innen und Musiker*innen auseinander, um unter anderem eine zeitgenössische Beziehung zwischen Tanz und Jazz herzustellen“. Für »PoLy mirrors« geht sie dabei von verschiedenen polymetrischen Rhythmen aus, die sich verlängern und verkürzen lassen. Mit diesen Rhythmen können sowohl die Tänzer*innen als auch die Musiker*innen arbeiten. Laut der Choreographin geht es ihr um „neue, schräge, queere Perspektiven“. »PoLy mirrors« soll das Wahrnehmen eines „diagonalen femininen Seins“ ermöglichen. Konkret bedeutet das, dass Musik und Tanz eine Übersetzung des weiblichen

92 | 93





Zyklus liefern, und zwar in Form von 28 Takten, den Verhältnissen von 7 Tagen und 4 Wochen. Darüber hinaus beschäftigt sich die Choreographie auf verschiedenen Ebenen mit der Idee der Spiegelung, die sich – wie der Rhythmus – sehen und hören lässt.

Die Musiker*innen Evi Filippou und Georg Vogel treffen in einem Bühnenbild von Lola Drubigny auf die Tänzer*innen Lucie Piot und Sami Similä. Vieles ist hier doppelt: 2 Musiker*innen, 2 Tänzer*innen und als zentrales Element des Bühnenbildes fungiert der Spiegel, der reflektiert – und verdoppelt. Das Publikum wird dazu aufgefordert, das eigene Wahrnehmen zu hinterfragen. Wo der Spiegel scheinbar nur sichtbar macht, was in ihn hineinfällt, eröffnet der Blick des Publikums verschiedene unsichtbare Dimensionen.

Die Musik von Elias Stemeseder ist farbenreich und genauso vielschichtig. Mit Synthesizern, einem Cembalo und verschiedenen Tasteninstrumenten, sowie Vibraphon, Perkussion, Schlagzeug und den im Raum hängenden Spiegeln erschaffen die Musiker*innen ein interessantes Netz aus Klängen. Darüber hinaus finden die Akteur*innen ein dialogisches Prinzip in verschiedenen Formen der Improvisation.

Ein Abend, der die eigene Wahrnehmung erweitern und herausfordern wird. Im besten Fall hören Sie Bewegungen neu und sehen das nächste Konzert mit anderen Augen. **PHILIP FRISCHKORN**

EVI FILIPPOU VIBRAPHON / GEORG VOGEL CEMBALO / LUCIE PIOT TANZ / SAMI SIMILÄ TANZ



Biographies



Naïma Mazic (Vienna/Berlin) founded the nïm company and association more2rhythm in 2016. She has been resident choreographer at K3 Tanzplan Hamburg/Kampnagel, has an MA in Performance Studies from NYU Tisch and studied at P.A.R.T.S., the Reykjavik Academy of Arts, at MUK/ Conservatory Vienna (+dance pedagogy). She was part of the HipHop Continuum at Jacob's Pillow Dance Festival USA and ImPulsTanz DanceWeb15 & 22. Her recent works have been shown at Judson Church NYC, Vienna Art Week, brut Vienna, DOCK 11 Berlin, Tanzfaktor Cologne, LAB Frankfurt and Leipziger Jazztage. Her commissioned work 2022 for the ensemble uBu has been touring in Germany. Naïma is also performing in her own works and works of others. She works with musicians such as Robyn Schulkowsky, Alain Franco, Golnar Shahyar, Evi Filippou and others. With a background in house dance, Bgirling and swing dance, Naïma concentrates on the communication between dancers of different backgrounds and (jazz) musicians. Her work is based on tools of jazz music, replenished by sensuality. Currently Naïma is conducting research on femininity of jazz music and directing music videos for musicians. 23/24 she will be artistic director of LAKEstudios Berlin.


Interview:

<https://www.musicexport.at/theres-something-in-the-rhythm-you-cant-write-down-naïma-mazic-part-i/>

<https://www.musicexport.at/an-energy-i-havent-felt-before-naïma-mazic-part-ii/>

Elias Stemeseder (Salzburg 1990) is a Berlin and New York based musician and composer. Musical collaborators include Laurie Anderson, Greg Cohen, Peter Evans, Cory Smythe, Mat Maneri, Joe McPhee, Joey Baron, Robert Landfermann, Billy Mintz, Nels Cline, Philipp Gropper, Christian Lillinger and John Zorn. Elias has been featured as a pianist and/or composer at Concorso Busoni, Umbria Jazz, Winter Jazz, Jazzfest Berlin and Moers festivals, at Village Vanguard, The Stone, Bimhuis, Konzerthaus Berlin and Elbphilharmonie. He has received grants and scholarships from SKE/austro mehana, Bundeskanzleramt Österreich and UdK Berlin. He studied piano at Anton Bruckner Conservatory in Linz and at Universität der Künste Berlin as well as with Edna Golandsky. He composes music for the ensembles light/tied, Dogtown, Elias Stemeseder/Cory Smythe/Georg Vogel, Anna Webber/Elias Stemeseder and his piano trio with Felix Henkelhausen and Ludwig Wandinger. He is a longtime member of drummer Jim Black's piano trio with Thomas Morgan. He won the German Jazzpreis 2023.


Yuika Hahsimoto (Japan, 1991) dancer, performer based in Brussels. She has joined the company ROSAS since 2016 and has been performing mostly repertory works. She started to dance by taking lessons from Yoshie Nagai when she was 3 years old. She continued her dance education in Tokyo, where she graduated from the Japan Women's College of Physical Education. She graduated from P.A.R.T.S. (Brussels) in 2016. She has worked with the company fieldworks as an intern with whom she performed "carry on". She worked with Yumi Osanai, with whom she performed the creation "Hidden Sense". She has been collaborating with saxophone quartet Scarbo for the project "PAGINE" since 2015. She has worked for the new film "The Chapel" by Dominique Deruddere as an actor. She became a freelancer and works for nïm company since 2022.



Evi Filippou (Greece, 1993) based in Berlin, graduated from the Conservatory of Volos and at the Hochschule für Musik Hanns Eisler (Masters graduation with honors). In addition to performing with various orchestras and contemporary music ensembles all around Europe (a.o. Bolshoi Ballet Orchestra, Ensemble United Berlin), she performs solo and collaborates with jazz and world music artists like Katerina Fotinaki (ff duet) , Hayden Chisholm (Blowslap Duo), Chris Dahlgren (DAHLGREN) and Stefan Schultze (Stefan Schultze Large Ensemble) and on live film music projects with dutch harpist Andrea Voets (musical journalism). Evi holds a strong presence in the music-theatre scene (founding member of "Opera Lab Berlin") regularly performing with various groups and theatre venues (a.o. Neue Werkstatt der Staatsoper Berlin). Evi is constantly researching the balance in the coexistence of composition and improvisation, precision and authentic personal expression. She won the german Jazzpreis 2023.

Felix Hauptmann is a pianist and composer based in Cologne and is part of the flourishing young impro scene in Germany and works with ensembles like the Fabian Dudek Quartet, Pascal Klewer Quintet & BigBand and the Berthold Brauer Sextet (La Campagne). Besides many recordings as a sideman, he recently released several albums on his own, one with his quartet feat. Christian Weidner „TALK“ (Klaeng Records) and two solo-records, both available on bandcamp.com. The first album of his new progressive trio „PERCUSSION“ is released on February 18th on „boomslang records“. Felix Hauptmann played with musicians like Christopher Dell, Cory Smythe, Christian Weidner, Laura Totenhagen, Anders Christensen, Evi Filippou, Julien Arguelles, Chris Dahlgren, Theo Ceccaldi and many more and was member of the „BundesJazzOrchester“ from 2016-2018. He teaches piano at the Bergische Universität Wuppertal and besides his work as a leader and sideman, he curates the series „Monday meetings“ at Loft cologne.

Maeve Johnson is a queer artist, movement practitioner and dramaturg based in Berlin. Their primary interest is in creating works that re-imagine the body as an intersection of human intimacies, sensations and imaginations to engage with the body as self; more generally they are interested in concepts of collective and relational selfhood. Their work consists of groovy dance moves, atmospheres, sensations and queer fantasies woven together into a cohesive whole. Recently they have been working with n i m company, Björnsonova and the artists Joni Barnard, Azzie McCutcheon and Elisa Purfürst and they are listening to, and feeling inspired by, Ivy Sole, Dai Burger and Dizzy Fae.





Sara Ostertag is an Austrian theater maker working in Germany, Belgium and Switzerland. She studied theater directing and choreography. As part of her Masters, she wrote her final thesis with Milo Rau and researched at the School for New Dance Development and the Academy of Fine Arts Vienna in the class for performance art. She is co-founder of the multiple award-winning collective makemake produktionen, with which she has been working intensively in Vienna since then. Since 2017 she has worked as a dramaturg for Florentina Holzinger.

Lola Drubigny was born 1992 in France and is part of n i m company since 2016. She started exploring cinema which led her to study at the School of Fine Arts in Dijon, at the Iceland Academy of Arts in Reykjavik, and finally at the Villa Arson in Nice where she obtained her Master degree in 2016. Among others, Lola has been the personal assistant of the artist Marc-Camille Chaimowicz. She is now based in Brussels where she pursues a research on moving images and teaches visual arts.

Maël Blau (Austria)

*artist, dreamer, kid of the stars

*takes an interest in colors, textures, shapes

*they are working in a transmedial/interdisciplinary field of several art forms..
often seen in fashion, costume, stage, performance, installation, theater, dance
and everything

that sparkles and shines

*their view on contemporary visual expression is based on an urge for
shapeshifting and the
idea of a constant fluidity of matter

Contact:

Director Naïma Mazic

Production assistant: Senem Kahraman

production-nimcompany@posteo.at

