

HOŠEK CONTEMPORARY

— EST. 2016 —

LÉA KIEFFER AND TIMOTHÉE NAY - RADIO WHALES

Opening reception: 10th August 2024, 6 - 10 pm

Exhibition period: 10th - 17th August

The Whales Jam Session - Movement, Music, Voice sharing / SciFi Anatomy:
15th August, 7 pm

Closing performance: 17th August, 8 pm

What if the passing barges and ships on the Spree were mechanical whales, swimming in the soft waters and rivers of our city? What if they can capture the electric vibrations of the songs and stories of the environments through their metallic skin? Get on the water and closer to the carcass of the boat, open your sensors and let's tune in RADIO WHALES! - a device to tune with marine mammals and meet our need for interspecies connections.

RADIO WHALES is an improvised dance performance set in an immersive scenography/ installation. The piece consists of a dance score, amplified voices, sound piece, sound installation and visual arts (textile and various materials sculptures) in the two spaces of the barge of Hošek Contemporary. Awardees of Hošek Contemporary 2nd Prize 2024, pluridisciplinary artist's duo Léa Kieffer and Timothée Nay invite Sound artist Jamika Ajalon with the scientific support of Joe Dumit.

RADIO WHALES is a multi sensorial podcast: not only to be listened to, but to be perceived in its spatial arrangement, to be seen, to be touched.

RADIO WHALES tells our separate yet shared stories with marine mammals, opening up an imaginary world of coexistence and designing strategies for our co-dependent survival. Memories of the big Whales hunts as it was often told by the river whales are shared, in a cross dialogue with the research of Joe Dumit, professor of anthropology and science & technology studies at the University of California, Davis.

Listening to RADIO WHALES lets us enter a world of science-fiction narratives in which humans develop their own echolocation devices. to communicate with whales, by setting up radio receptors inside of barges.

To the metaphorical body of whales, RADIO WHALES links the materiality of the metal body of barges, the history of river and inland navigation that they tell us, and their singular situation in the ecological challenges we face today. Evoking two figures that are both historically and emotionally marked - we are carried away by the *rêverie* that takes hold of us when we see a barge navigating on a river, we share the human affection for whales - RADIO WHALES invites to travel in our imagination and activate our fantasy.

First thing Léa and Timothée did in the bilge of MS Heimatland - Hošek Contemporary boat, was to open its wood skin and apprehend the very guts of the boat. What score of their long term relationship with soft water whales this metallic body would keep? What stories of their slow trip along the rivers together is the barge still willing to share? Down there, the artists would bring a motley collection of objects: stones from breathe shores, Greece or Brandenburg

lakes, small woods, dried seaweeds and shells from the the cliffs of Brittany, jeans and vintage beach towel sold by kilos in Berlin's charity shops, broken mirrors, boat fenders, radios and sails given by marine carpenters at the Spandau boat repair marina where Timothée works as his side hustle. Spending time in the boat, finding a situation in space for each of them, the objects start to tell new stories, as those that children like to give to the things. Down in the bilge, a local ecology would be established. Like the parasites, vegetals and marine animals that live on the giant scale's surface of the Whale's skin: the micro, however global ecosystem hosted by Whales, which they are also part of..

The dramaturgy and stage set-up of RADIO WHALES invite the audience to take part in the installation, to immerse themselves in the scenography as they watch and listen to the performance, and to interact with the performers themselves. RADIO WHALES is a trip *down in the bilge*, at the very level of the physicality: not just of the performers but of the metallic carcass of the boat itself, its vibration, its sounds, its rust.

In RADIO WHALES, the performers are set in motion by their costumes as they are also more than that, textile sculptures, characters in themselves of those science-fiction stories. Léa and Timothée then invite the audience to enter into the same kind of relationship with the installation, and the boat as the main part of it. The scenography also includes portable sound sculptures made from materials collected around and inside the barge, and from recycled radio equipment. Again, these objects are set in motion by the performers and the audience. At the same time, these same objects act as characters in the narrative: they are not only mobilised, they mobilise bodies, contributing to imaginary worlds that challenge the binaries human/non-human, subject/object, while the dramaturgy questions and shifts the boundaries between artists and audiences.

Léa and Timothée want to give huge thanks to Meroë (Sophie Vautour), Zachary Vincent, Stefan Gabercettel and Abigail Sanders.

Radio Whales is co-produced by Fonds Transfabrik - Franco-German fund for the performing arts and supported by Urban Boat and Picardie For Ever, and is featured in the 2024 Watch me dance campaign by Tanzbüro Berlin.



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