



TAPE RIOT

ASPHALT PILOTEN

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PHYSICAL - URBAN - DISTORTION

TAPE RIOT is an interdisciplinary intervention which lives in public space, its urban utopia. Dance, visual arts, music and video meet, question and respond to the environment. Revealing spaces and intervals, it signals a shift of focus, a game of perspectives modified through the use of bold horizontal and vertical lines. The interactions expose the viewer to an unexpected urban experience, leaving them with another perception of everyday life, more or less ephemeral. TAPE RIOT is built on the reality of urban space and daily flow of those who inhabit it. At first the curious onlooker's gaze shifts posing silent questions: Is this normal? Is this real? Two dancers disrupt the pace of passersby pushing still further the degree of separation, close up but never exceeding the boundaries of personal space. Lines are drawn splitting the space ... Are they defining a frame of reference or opening up perspectives to the beyond..... Sounds intermingle and the road signs blend in, the traffic flow has switched direction ... This dynamism affords the strange sensation of having seen the urban space quite differently and with a smile... Did it change our way of looking? An exploration on foot, its tempo set by a musical score inspired by the spatial characteristics and incorporating the ambient sounds. The selection of viewpoints in the city, the neighbourhood, in a project of urban mutation in places public and otherwise, enables the discovery of the territory's idiosyncratic features. A contemporary interpretation of the site-specific based on aesthetics and movement.

A work in continuous movement that offers everyone the opportunity to follow the path of their choice, their own pace, their desires and their time. Performance not formally announced but a chance encounter with the city, a special moment between the viewer and the territory. What kind of dynamic do they maintain with the environment? Have they ever taken the time to walk in the streets, absorbing their details and seeing the invisible? Each intervention stands alone. Ephemeral. The preoccupation of the passer-by is interrupted for a few seconds and the curious viewer's attention grabbed, luring them into following the progression and opening up new perspectives of the urban territory. TAPE RIOT infiltrates an area and marks the corners of a city. These marks crisscross the territory and allow vestiges of the performance to be discovered long after the performers have left.



« Stuck On!

Dance, music and urban collages

Between dance and visual art, this show is not a single entity: it is a curious urban walk which twists the vision of the city, distorts it, and transforms it ... Here, the axes change, the focus is different ... We follow lines that appear, that slide ... In the end, everyday life explodes. This project pops up all over the city all day long and proposes a date to the public not to be missed ! Otherwise go and look for them! »

Presentation text of the festival LA PLAGE-DES-SIX-POMPES 2012 (La Chaux-de-Fonds, CH)

VIDEO LINKS :

SOTTEVILLE: <http://vimeo.com/48369183>

BRUSSELS: <http://vimeo.com/41860567>

FRANKFURT: <http://vimeo.com/47553156>

INTERVENTION

Tape Riot is not in the tradition of grand spectacle. It is an infiltration, inviting the questioning of the moment. Without the constraints of a formal performance structure, it permits both public and performers freedom of movement within their chosen relationship to the everyday city. But the progression of TAPE RIOT is not invisible. The traces of the TAPE are hints on the way. And there is a second layer of traceability. Equipped with a GPS system, the four performers can be tracked down in real time via a smartphone.



{ In order not to exclude audience members without this type of phone, a TAPE - POINT could be set up in collaboration with the Organisers, to pinpoint the performance's location and provide information to the public. It would also be feasible to call a TAPE - LINE to find out the actual location of the performers.}

CINEMATOGRAPHIC WORK

Parallel to the intervention, a video work accompanies the discovery of the territory. Beyond mere documentation, the video pieces are works in their own rights, highlighting the interaction between movement and architecture. They show the artistic progressions in a wide and simultaneously intimate urban area. The video work and the artistic performance form one whole and are presented on the same website. The films are realised one day ahead of the actual performances in a city. They geographically anchor the invasive traces left on different continents. The orbits of ASPHALT PILOTEN illustrate the links created between one territory and another. They are visible via the cartography of the project on the site. The short films are realized during the day one day before the announced performance.



DISTRIBUTION

Anna ANDEREGG - artistic director, dance
 Hervé THIOT - visual performance
 Moni Wespi - dance
 Marco Barotti - music
 Christian ANDEREGG - cinematographer
 Jan Mühlethaler - cinematographer
 Géraldine Tronca - coordination

ASPHALT PILOTEN

ASPHALT PILOTEN is a company of unbridled artists from different artistic and geographic backgrounds who are driven to create for creation's sake. It is an artistic open cell designed as an inventive space where multidisciplinary encounters inspire one another. They aspire to experiment with structural forms, to explore differences, prompt encounters, curiosity and cultural openness. Conceived for public space and always with relation to the architecture, the pieces persist in changing perceptions to transform the status quo, shifting the outlook on urban everyday life. The artistic approach is always contextual and non-verbal, using the language of the body, music and visual art to universalise their communication. ASPHALT PILOTEN takes public space as a playground, to live out and share their utopias. The artistic approach is site-specific and ephemeral by nature : though the artistic signature remains constant, each individual performance is inspired by the architectural detail.

THE PILOTS

ANNA ANDEREGG was born in 1984 in Biel, the daughter of an opera singer and a nurse. She discovered dance at the Conservatory of Arts in Bern. Considering it a universal means of communication, she has made it her obsession and speaks this language in many countries while having the most exotic and improbable encounters.. She currently lives between Berlin / Biel and is the Artistic Director of this open creative cell.

HERVE THIOT is Swiss with Mauritian roots. Lighting upon painting he is permanently leaving traces of colour... At 21 years old, his gift was revealed when he became Artistic Director in Aseantic (Swatch Group, RADO, Swisscom). Too confined by a robotic bureaucratic universe he switches between graphic design and photography and is today scenographer and set designer for many festivals and films. His artistic universe does not stop there: he composes music using electronic machines of all kinds, which gave birth to the project Airbios.

MARCO BAROTTI grew up amongst fishermen and winemakers in the depths of Tuscany. After wrecking his parents by destroying all kinds of musical instruments, he dedicated himself to the drums. He graduated in Jazz at the Academy in Siena, Italy and eventually put his yellow suitcase down in Berlin. He does all kind of performances and all sorts of experiments with Hangdrum builds inflatable structures, plays and composes music for dance pieces. Signed by Sony Columbia, he is the glamorous leader, the seductive stage animal of his own pop project: Vesto Caino.

CHRISTIAN ANDEREGG was born in 1982 in Biel. As a child, he became fascinated by his father's Hi8 camera and began producing small action / vampires movies or parodies of commercials, editing these little wonders on VHS tape to tape. He ended his education in Frankfurt and became a media director (image and sound). Independent since 2006, he founded his own company DREHHERD in Bern.

MONI WESPI was raised in Zurich and trained as a professional dancer and choreographer at the Laban Center in London (UK) and Dance Loft St.Gallen (CH). In 2006 she founded her own company Loutop within which she delivered the choreography, interpretation and artistic direction of „Enter“, „Desmond“, „Attache“. Her training in interior design, carpentry and recycled object design mean she is equally at home creating costumes and original sets.

JAN MÜHLETHALER was born in 1982 in Bern where he lives and works to this day. Fascinated by boarding in general, in 1998 he began shooting videos of skateboarding and snowboarding. He obtained his diploma etudus media at the University of Basel and conducted a two-year internship in the field of editing / motion design at the renowned „Gestalten“ in Berlin. He has been an independent filmmaker since 2007 directing several short films and documentaries.

