# WUNDERWELT - Residency Report

We were fortunate to work on *Wunderwelt* with the support of Tanzpakt TANZ|MODRENE|TANZ in Chemnitz. The residency allowed the team to develop, evolve, elaborate and expand the creation in a way that wouldn't be possible otherwise.

I started the residency by working with the two dancers and the dramaturg; we searched for movement and choreographic possibilities to translate the concept into materials from which we could play, improvise, and access ways to give form to the overarching themes. We came up with several scenes, each proposing an aspect or a world that deals with wondering, the avant-garde movement, absurdity, musicality and a sense of machines that take on human ingredients.

Along with that, I worked with the costume designer Kaur Hansel, who joined the residency, and together we integrated costumes that move from wearable body extensions to moving sculptures; we tested how those elements amplify the concepts and transform the movement language and the dramaturgy of the creation.

In the next stage, I engaged with my longtime collaborator, the musician Antoine Mermet, who composed, recorded, and narrated a musical composition that proposed multiple layers, depth, and imaginative soundscapes that blend organically into the scenes that we created.

From there, we started bringing the different elements together, and with the help of the presentation of the work in progress at the TANZ|MODRENE|TANZ Festival with a young audience, and with the feedback that we got from that precious experience, we were able to understand things about the age group, the ideal sitting arrangement for the audience, the need for tension within the choreographic narration, and the dramaturgy of the piece.

Overall, the residency support was immensely valuable; it created the foundations on which the piece keeps on growing and developing. I wish for every choreographer such ideal conditions, both in terms of the artistic team of Sabrina Sadowska and Adrian Wanliss, who gave great input throughout the residency, as well as the supportive conditions that allowed financing the creation and lastly in terms of the facilities in the studio at Chemnitz, which supported the various aspects and needs of the creation.