



Yuni Hong Charpe - Portfolio

Repeat
3-channel Video-Installation, 5' and 8', 2020



Repeat (screenshot, video 1)

3-channel Video Installation, 5' and 8', 2020

With the support of the CND Centre national de la danse, accueil en résidence. Produced on Gifu Land of Clear Waters Art Festival Art Award IN THE CUBE2020, Gifu, Japan.

Link : <https://vimeo.com/328373107/8a7d0d4c88>



Repeat (screenshot, video 2 and 3)

3-channel Video Installation, 5' and 8', 2020

Danse : Jessica Guez, Golestân Outil, Antoine Vallé, Yuni Hong Charpe

Link : <https://vimeo.com/540975941>

Retreat (Installation view, video 2 and 3)
Photo : Gifu Land of Clear Waters, Art Festival ArtAward IN THE CUBE 2020



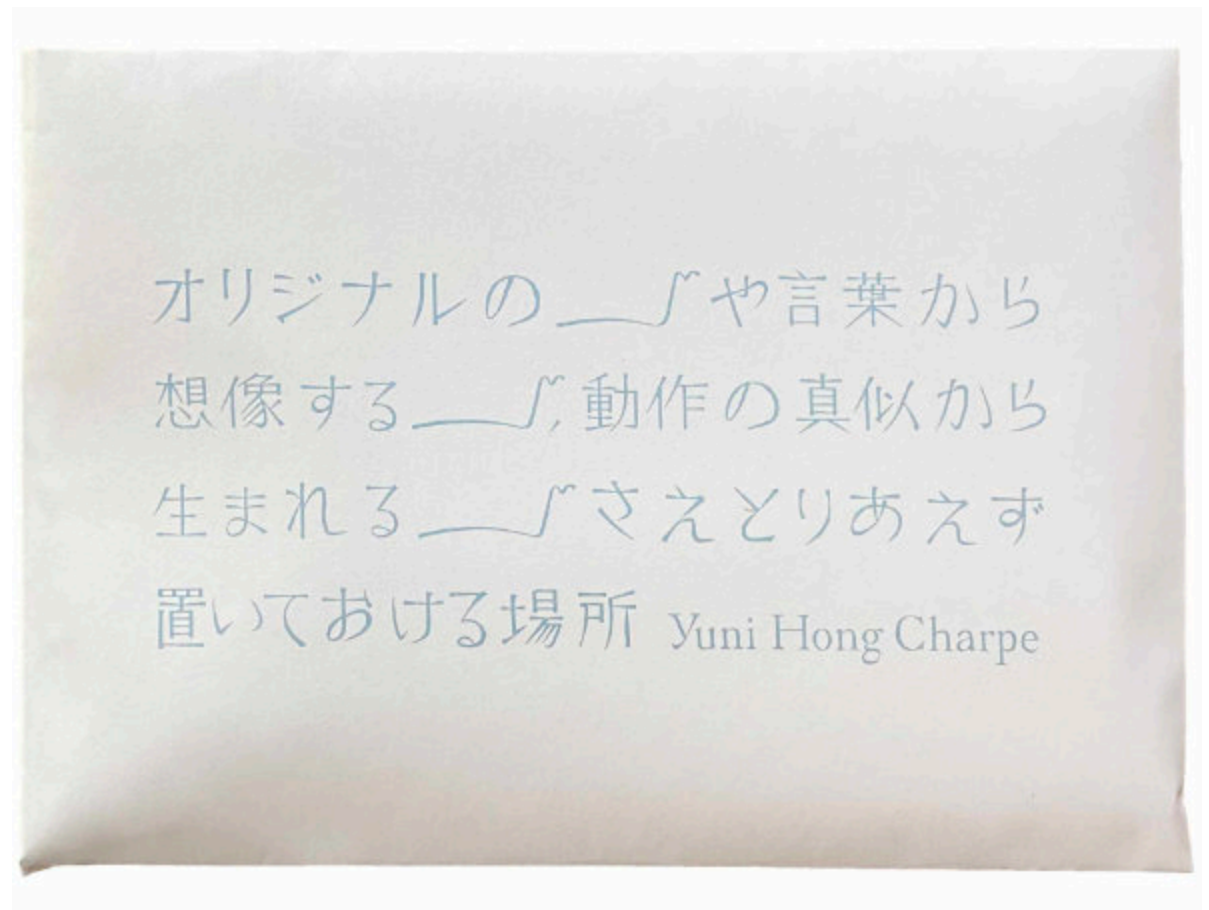


Repeat (Installation view)
Photo : Gifu Land of Clear Waters, Art Festival ArtAward IN THE CUBE 2020



This booklet consists of three separate volumes and an envelope. It is a compilation of research on lecture-performance and its interpretation. The research was developed from discussions with experts.

Based on this booklet, an exhibition and workshop was organized in March 2021.



《オリジナルの〜や言葉から想像する〜、動作の真似から生まれる〜さえ、とりあえず置いておける場所》
(A place, where original ~~, ~~ imagined from words, and even ~~ born from imitated gestures can be put aside for now.)

Booklet (Japonaise edition), 2021

Text = Soma Chiaki, Tamura Kanoko, Hala Saori, Yuni Hong Charpe

Design = Tezzo Suzuki

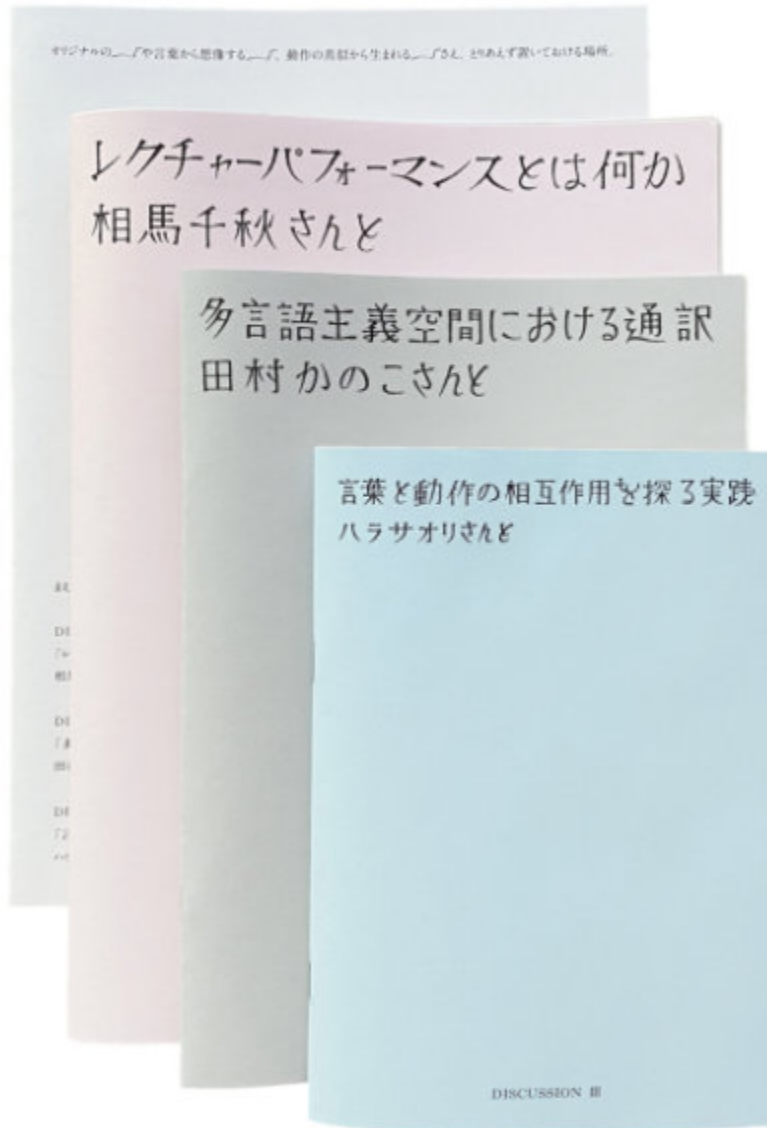
Design assistant = Azegami Yoichi

Co-production = RAM Association (Tokyo university of the arts)

Production = Kyoto Performing Arts Center, Joint Usage/Research Center 2020 " Production of Lecture Performance and its translation: Dance and Language around Choi Seung-hee" Yuni Hong Charpe (principal researcher)

The texts (in Japanese) are available on this link : https://www.yunihong.net/?page_id=996

《オリジナルの〱や言葉から想像する〱、動作の真似から生まれる〱さえ、とりあえず置いておける場所》
(A place, where original 〱, 〱 imagined from words, and even 〱 born from imitated gestures can be put aside for now.)



What is a lecture performance? :
Correspondence and interviews with
Soma Chiaki

For an interpretation in a multilingual
space: Dialogue with Tamura Kanoko

Exercises on interference between
words and actions: Exchange of
scores, with Hala Saori

《オリジナルの——や言葉から想像する——、動作の真似から生まれる——さえ、とりあえず置いておける場所》
(A place, where original ——, —— imagined from words, and even —— born from imitated gestures can be put aside for now.)

Annex : Dialogue with Tamura Kanoko
Video, color, 3'25, 2021



《オリジナルの〳〵や言葉から想像する〳〵、動作の真似から生まれる〳〵さえ、とりあえず置いておける場所》
(A place, where original 〳〵, 〳〵 imagined from words, and even 〳〵 born from imitated gestures can be put aside for now.)

Annex: Exchange of scores, with Hala Saori

Paper, Sound, 2021

An example of using the booklet as a performance tool. Saori read the scores (instructions) from the booklet, and Yuni Hong Charpe transcribed the words onto paper at the same speed as the voice. The QR code at the bottom right of the document allows you to listen to the audio corresponding to each score.



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Discours du rêve
Photo : Woosung Sohn

Discours du rêve

Performance, 15', YGREC, Paris, 2017

Conception : Yuni Hong Charpe & Ayuko Nishida

Choreography : Yuni Hong Charpe

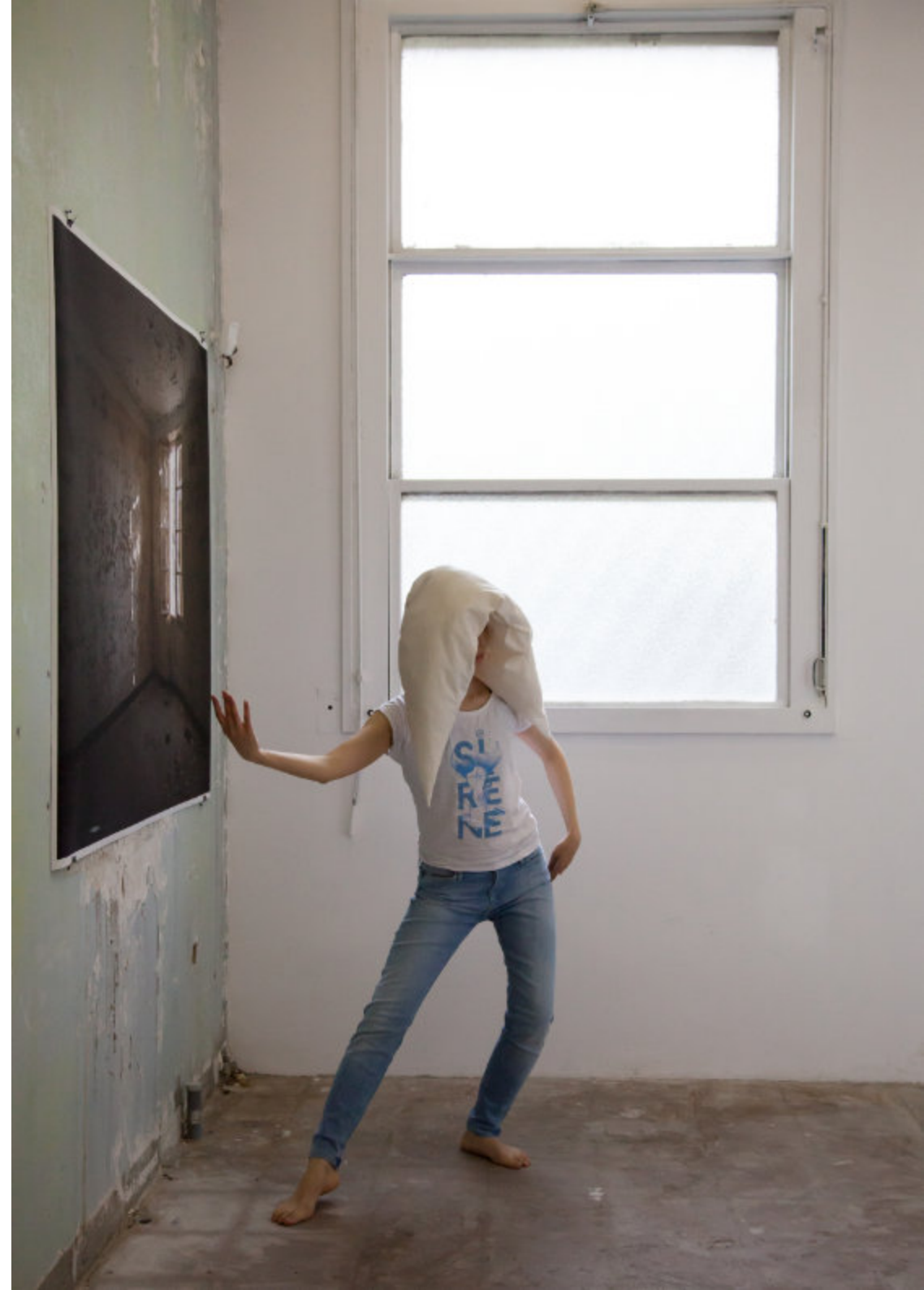
Dance : Jeanne Bathilde, Yuni Hong Charpe, Mélaine Loison, Zoé Philibert, Antoine Vallé

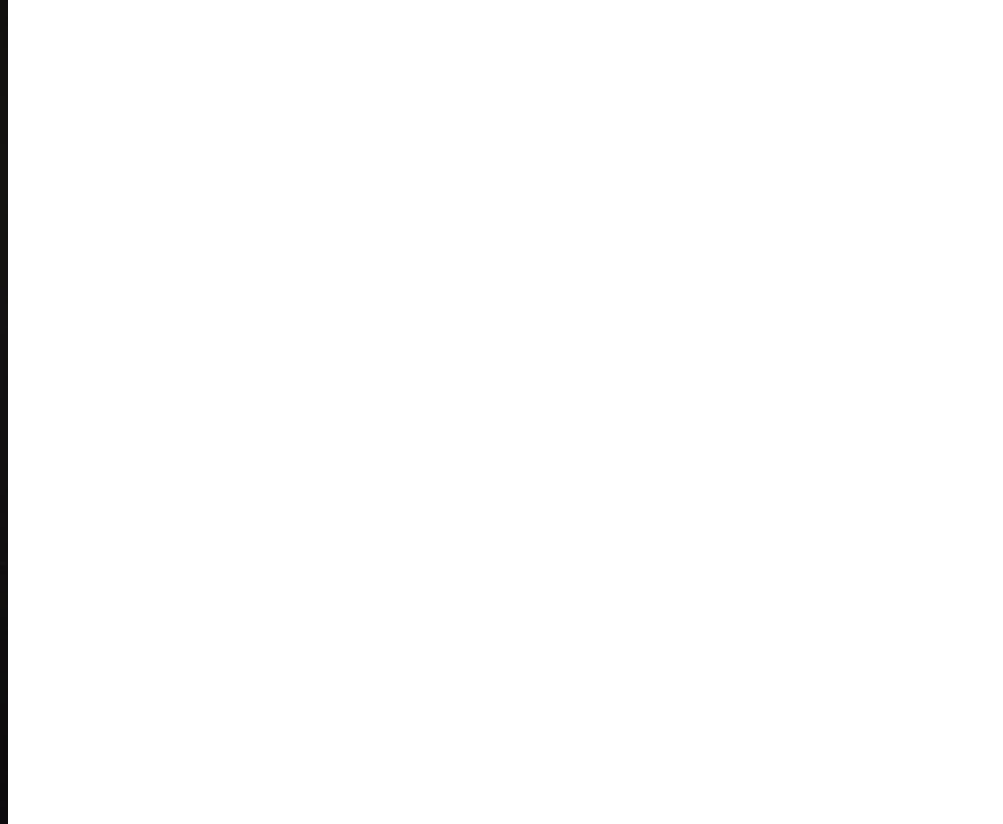
Lecture : Ayuko Nishida

Photo : Woosung Sohn

Link : <https://vimeo.com/218117194>

For about 2 years, Yuni Hong Charpe and Ayuko Nishida have been exchanging words and ideas to create a performance. *Discours du rêve* is a result of these exchanges that develop into dance, lecture and photography. In the exhibition space, there is a speaking photographer, dancers, and fragments of speech. Gestures and words combine, separate, and form unique and particular relationships.





Discours du rêve
Photo : Woosung Sohn



Paris Match

Performance, 20', Villette Makerz, 2018

Festival "Escalaes Liées", invitées par Mio Hanaoka (Onirisme Collectif#6)

Conception : Yuni Hong Charpe et Ayuko Nishida

Dance : Yuni Hong Charpe

Lecture : Ayuko Nishida

Action : Cyril Charpentier

Special thanks : Alexandre Taalba, IGLOÚ Paris, Atelier Le Fort, Dai Sakai

Inspired by old Paris Match magazines, the performance is composed of action and lecture of the texts. In the performance, the voices and the gestures are realized simultaneously or alternatively, while maintaining a singular relationship between them.

Lien vidéo : <https://vimeo.com/284319954>

Camara

Lecture-performance, 15', 2015

La Dynamo de Banlieues Bleues

Specital thanks : Wagul Camara et Makiko Andro-Ueda

Photo : Hubert Crabières

The performance is based on the story of the friendship between Wagul Camara, who immigrated from Mauritania to France in the 1960s, and Makiko Ueda, who is also an immigrant from Japan. During the performance, the spoken language gradually changes from French to Japanese.







僕の痛みが分かるように



ぼくは言う

Hate (Japonaise version)

Video color, 5'44, 2018
The 9th Maebashi Media Festival

A child narrates a conflict while she listens.
In the hate speech against Korean residents in Japan that has developed in recent years, haters often present themselves as victims. The starting point of this project is my malaise with the feeling of being a victim associated with hate.



Je m'appelle junky / tout va bien

Solo performance, 15', 2017
Pierre et Marie Curie swimming pool, Mulhouse
Photo: Sébastien Bozon

The performance is composed of several successive scenes, in which the performer fills her swimsuit with prostheses made of a blue floating material. Each scene constitutes a presence conveying a different imaginary. Inspired by the architecture and history of this historic building, the performance became a personal and subjective piece.



Je m'appelle junky/tout va bien
Photo : Sébastien Bozon



Je m'appelle junky / tout va bien
Photo : Sébastien Bozon



un match

Performance, 12', HiroshimaMOCA, 2017
Photo : Kitae Kenji (Hanada Photograph Studio)

Link : <https://vimeo.com/242435040>

The performer holds in her hand a transparent racket, which has exactly the same shape as the racket used for the ESCI tennis*. She starts alone to play a match with an imaginary opponent. The more the game is intensive, the more the performer realizes gestures with force, until exhaustion. Playing the match alone with an imaginary opponent seems absurd. If ESCI tennis is a symbol of peace, behind this absurdity, we question whether peace can be made alone. The performance suggests that the peace we have today may simply be a feint.

*ESCI tennis, a sport born after the war in Hiroshima, is a symbol of peace.



un match

Photo : Kitae Kenji (Hanada Photograph Studio)



Kitchen

Performance - Dialogue, Quartier Général, 2015

Photo : Chiahibou





For Sale (Place de République)

Action, 30', 2020

Photo : Cyril Charpentier

For Sale (Saint-Cirq-Lapopie)

Action, 1h x 2 days

2016

Photo : Julia Mensch

The performance is realized during the international residency at Maison Daura.



Sweeper
Performance, 15'
100%Performance, La grande halle de la villette, 2019
Photo: Ola Rindal





Sweeper
Performance, 15'
100%Performance, La grande halle de la villette, 2019
Photo: Cyril Charpentier



Something like the hairstyle of a supreme leader
ceramic, 2019



Master of none

Performance, 10', ARTCLUB
(Curation : OPJ Cyganek, Orion Giret,
Julie Poulain, Anna Principaud), France, 2015

I graduated from art school, and started my activity. First, I made my visit cards, of all the jobs I would have wanted to do if I hadn't been an artist.

If you have my business card, you can contact me one day when you need me, according to the job marked on the card. In this performance, I danced according to the "back dancer" card..

uhulu!

Card game, 2016

With children from the Tour-de-Faure school

The project is realized during the residency at Maisons Daurat



Liam, Louis.B, Louis.D, Iyad,
Clarence, Oralya, Lyra,
Romaine, Idriss, Maxime.