



LISANNE

GOODHUE

Cofounder of

cohue

Choreographic laboratory
Artistic and administrative structure based in
Montpellier France

Since 2015, my choreographic work celebrates the right to joy and effort throughout an invested physicality. I dive into the subtle and rough knowledge of the body to create a new form of social dance, grinding it all with the electric blender of collaborative cerebral virtuositities.

I'm interested in a porous performative form between audiences and the artistic object, constantly crafting ruptures and fusions between heterogeneous mediums and materials.

My research takes the viewpoint of the body, that of the sensory, somatic and virtuoso work of dance. I use its fine technologies and skills, juxtaposed with other media, be it the malleable, sculptural visual aspect of space [drawing, ropes, chairs, video], or the work of sound and voice [texts, singing, pop song, sound composition of objects].

lisanne goodhue

lisannegoodhue.com / insta: @gee.lis

lisanne goodhue (Canada, 1986) is a dance artist based in Montpellier, trained in classical ballet, contemporary dance and visual arts in Montreal, Canada. In 2020 she completed her Master's degree in Choreography at ICI-CCN in Montpellier. Based in Berlin between 2010-18, she has since accumulated professional experience in Europe, Canada and Asia.

Since 2012, she has been developing solo, collaborative and interdisciplinary choreographic, and educational projects. Circulating between her roles as choreographer, performer, teacher and visual artist, she suggests a political and social approach. She focuses her dance practice towards a powerful, somatic and virtuosic body, skilfully operating between the social and abstract frameworks a performative context proposes. Generator of in-situ scenographies (video, drawing, modular sculpture, etc.), her creations have been hosted at Plastique Danse Flore, Versaille, in Montpellier (la Vignette, Halle Tropisme, Festival Mouvement sur la Ville), Toulouse (NeufNeuf Festival, Supernova Festival), Berlin (Lake Studio, Ada-Studio), Leipzig (Schaubühne Lindenfels), Sweden (MARC, Wanas Konst), and Montreal (MdC Plateau-Mont-Royal). Her previous creation, closure (2024), was supported by DRAC Occitanie, Ville de Montpellier, CDCN Grenoble Le Pacifique, Honolulu Nantes and MARC in Sweden, and L'Organisme (Montreal, Can.), amongst others.

As a freelance dancer, she collaborates with Mathilde Monnier (Fr.) Laura Kirshenbaum (Fr.), Rachel Tess (Sweden), Uri Shafir (Israel), Sebastian Matthias (DE), Julian Weber (DE), Sergiu Matis (DE) and others.

Her teaching practice deeply nourishes her choreographic challenges; she has been teaching since 2017 at Tanzfabrik Berlin and at Université Paul-Valéry Montpellier, Fr. and ICI-CCN Montpellier from 2021.

Dance Piece - 2 performers on stage
(+periphery, hall, etc.)
50 min

Trailer

<https://www.lisannegoodhue.com/2min-closure>

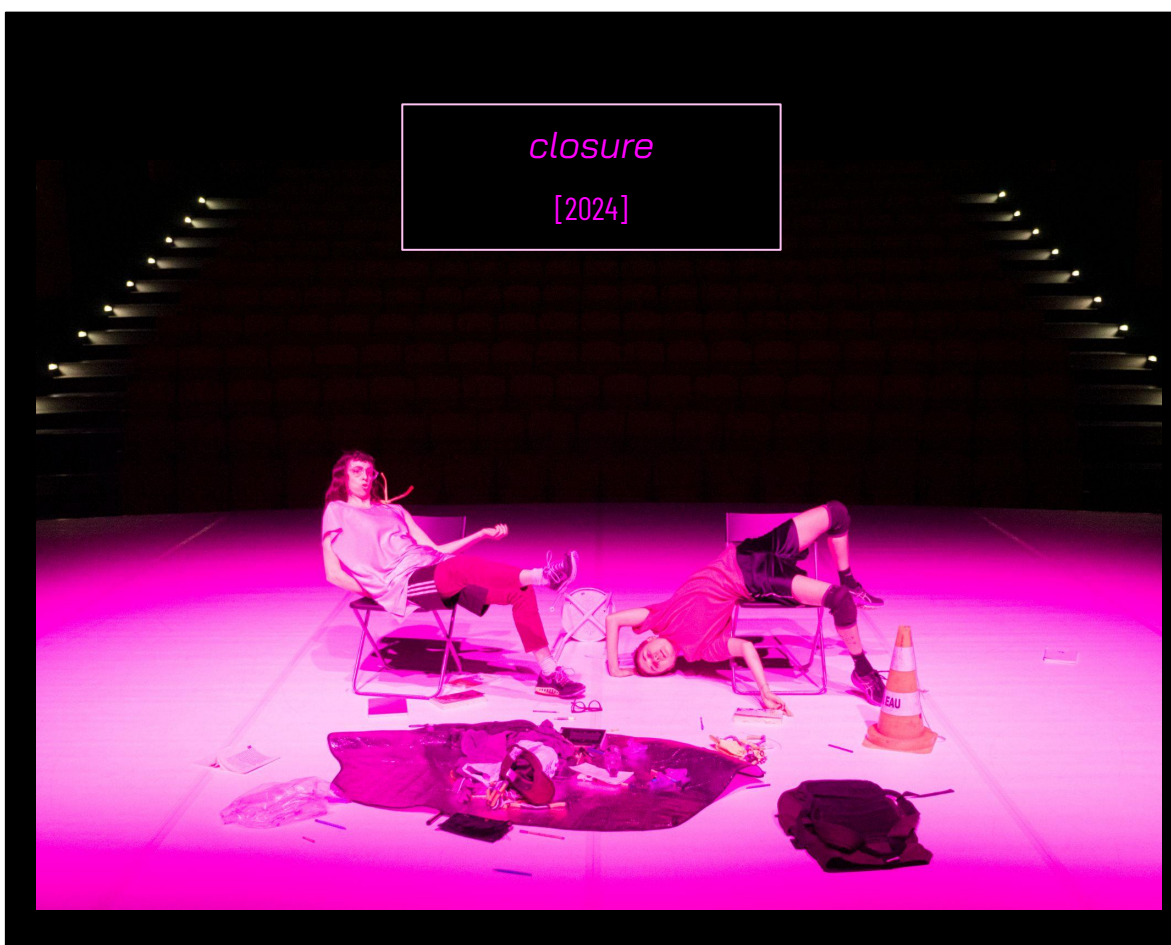
Complete performance 50 min

<https://www.lisannegoodhue.com/closure-performance-compl%C3%A8te>

closure "cultivates joy into ruin" (Anna L. Tsing), it was born out of an urgent need to create a sociological fracture and celebrate porosity through bodies and language. closure forms fuzzy, flowing terrains, where drawing, inclusive language and movement are addressed as a manifesto for future generations, inspired by the writings of transgender philosopher Paul Preciado, alongside Pablo Servigne's theories on collapsology*.

Where would these collapsological bodies stand? How would they move? What would they want?

—
*collapsology: synthetic, transdisciplinary study of collapses in different spheres of our society and planet (biodiversity, civilization, economy, politics) [Servigne].



© Geoffrey Badel

closure - Théâtre la Vignette - nov.24
On the photo Lisanne Goodhue and Lisanne Goodhue

closure
[2024]


SPEDIDAM
LES DROITS DES ARTISTES-INTERPRÈTES


**PRÉFET
DE LA RÉGION
OCCITANIE**
Liberté
Égalité
Fraternité

Direction régionale
des affaires culturelles


La Région
Occitanie
Pyrénées - Méditerranée

Choreography | Lisanne Goodhue
Dance and performance | Lisanne Goodhue and Mei Bao
Sound | Mei Bao
Costume, Scenography, Lights | Lisanne Goodhue
Technic | Maïlou Vasseur
Outside Eye | Rachel Tess, Marion Storm, Mariana Viana, cohue
Text advice | Daniel Lühmann - cohue
Camera and editing | Loïc Beslay
Production | Lucille Belland - cohue

Co-productions: MARC - Milvus Artistic Research Center, Knislinge, Sweden / Irganisme, Montreal - Linterface digital residency / Le Pacifique CDCN Grenoble AURA as part of the Accueil Studio

Residencies: Honolulu - Nantes/ MARC - Knislinge, Sweden/ La Corvette - Evelle, Burgundy / Halle Tropisme - Association MM- Mathilde Monnier / Glassbox-sud Montpellier

With the support of the City of Montpellier - residence of creation and research / SPEDIDAM - assistance with the creation of an Original Soundtrack for a choreographic show / the Occitanie Regional Directorate of Cultural Affairs - assistance with choreographic creation.

The company benefited from a studio loan from the CCN-Ballet National de Marseille

Thanks to: Elie Gregory, André-Paul Venans, ICI-CCN Montpellier (studio loan)

geste de démarrage

[2022]
cohue

Piece for 5 performers
In outdoor garden
40 min

Trailer <https://vimeo.com/8336591095>

Complete performance 40 min

<https://vimeo.com/769646744/21f2325e03>

[instagram.com/_cohue](https://www.instagram.com/_cohue)

'geste de démarrage' (or gesture to start) is the stirring up of fertile ground made up of soft and hard negotiations, to practice an exchange, a test of ideas, a sharing of thoughts, positions, questions and fictions.



from the moment they are brought together, the five artists' different materials and desires gain multiple interpretations and become something else. not only things: on the way, between stones, words and pluralities, people are also transformed and affirmed at the same time. it is around this experimentation with others, linked to the politics of friendship, that this performance takes shape, starting with a stroll and interspersed with scenic decompositions, textual presences in various formats and manipulations of objects. in the process, different propositions and qualities of movement coexist and support each other in a constantly changing landscape that plays with interior and exterior space.

Concept and performance

Clarissa Baumann, Philipp Enders,
Lisanne Goodhue, Kidows Kim, Daniel
Lühmann.

Production

cohue - Lucille Belland

Coproduction

ICI - Centre chorégraphique national
Montpellier Occitanie / Direction
Christian Rizzo, dans le cadre de
l'accueil-studio, Théâtre la Vignette-
Scène conventionnée - Université
Paul-Valéry, Fond de soutien à
l'insertion post-exerce initié par
ICI-CCN Montpellier Occitanie -
direction Christian Rizzo avec le
soutien de la DRAC Occitanie, Nos
Lieux Communs

Residencies

Théâtre la Vignette- Scène
conventionnée - Université
Paul-Valéry, La Bellone-Maison du
spectacle (BXL/BE) Essieu de Batut
-résidences d'artistes en Aveyron,
Plastique Danse Flore
Avec le soutien financier de la
Direction régionale des affaires
culturelles Occitanie, de la Région
Occitanie/ Pyrénées - Méditerranée
et du mécénat de la Caisse des
Dépôts.

Première

Septembre 11th, 2022
Plastique Danse Flore



Mécénat

Concept

Felix Deufel, Lisanne Goodhue,
Matthias Gruner, Ildikó Tóth

Choreography, Performance

Lisanne Goodhue
Ildikó Tóth

Sound

Felix Deufel

Video installation

Matthias Gruner

Dramaturgie

Alisa Hecke, Tessa Theisen

Production

Constance Künzel

Camera, photo

Walther Le Kon

Première

1.09.2022 Leipzig

Future Void is a coproduction of Schaubühne Lindenfelds and the 4fürTANZ Leipzig association. Supported by the Kirow Ardelt GmbH/ TECHNÉ SPHERE LEIPZIG GmbH and the NATIONALE PERFORMANCE NETZ - STEPPING OUT, supported by the Federal Government Commissioner for Culture and the Media as part of the NEUSTART KULTUR - dance programm.



Future Void - Techné Sphere Leipzig

Future void

[2022]

Dance piece for 2 dancers
Indoor location:
Train manufacture
50 min

Trailer

<https://www.youtube.com/watch?v=jsmQ9oEchxY>

If a future does not produce a usable value, then the type of the future is "Future void". (programming language)

Future Void is a performance set in the city of Leipzig's streetcar repair warehouse (Techné Sphere), which allows us to experience a hybrid resonant space of movement, sound, light and video. The warehouse space becomes at times ghostly and at times future-like, with bodies attuned to processes comparable to those of video editing. Visitors, equipped with headphones, are invited to explore space and time: fragmented and distorted temporalities sketch out new realities and question our perception of past, present and future.



Dancer thoughts


Learning and relearning to be a dancer is at the heart of my training, where the soul of my feet touches the ground.

Primarily a practice of otherness, having the sensitivity to learn to modulate my body to the ideas of another is for me - as I've come to realize through my experiences - a political act in itself. It involves power dynamics, ways of nurturing the thought and body of the other, oscillating between different shades of sharing and transparency.


As a dancer since 2010, and having worked for and with some twenty choreographers in Europe, Canada, Israel, etc., I believe that in 2024, being a performer very often means providing my own dance materials, my ways and tools for thinking about movement.

Who owns the creative process between choreographer and performer? The question runs throughout my career as a performer and remains there, floating, like a nourishing and electrifying double-edged boundary. This gesture of transfer can be beautiful or ugly, or even worse, perhaps mawkish, weaving an ever singular relationship between creator and performer.

What drives and motivates my role as a choreographer is the fact that I dance and have danced for others; a bit like an indirect dialogue with the choreographers, pieces and dances that have passed through me, that I have interpreted.



Writings & poetics



i want closure
i want closure of this room
i want closure on the 15th and 16 of November
i want to close this light
i want closure of this performance
i want closure to close closing to becoming clostering
i want closure of my mouth
i want to close my voice
i want closure of my nose and ears
i want to close my ears, my mind, my skin.

i want closure deep in my throat
i want closure on the tip of my tongue
i want closure to shape my words
i want to close all languages and tongues, all spit, teeth and gums

i want closure to be taught in schools
i want to close books, novels, dictionaries, nouns, and verbs

i want to close the everyday things
i want to close bakeries, croissant, baguette, wine, food, cigarettes...

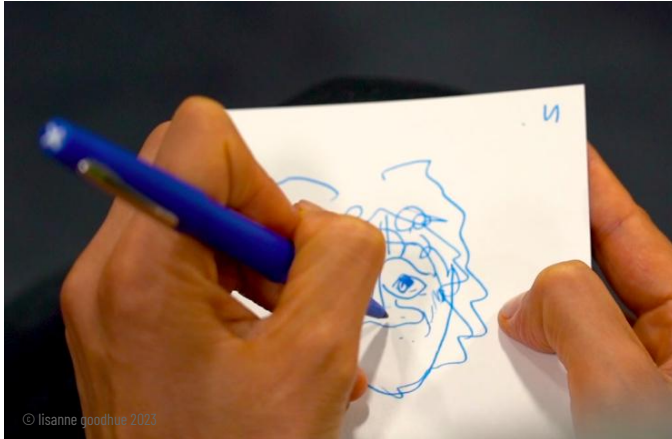
i want a hard closure
And i want closure to break down crying
I want to close my mind
I want to close down the dialogue
I want to close Cultural centers, independent libraries, local theaters and dance centers
I want to close cultural fundings, i want to close city, and state funding
I want to close the concept of money

I want to buy closure for 5 euros at Monoprix
i want closure on sale at Black Friday. I want to sell closure on amazon, i want to sell closure to your kids
I want to spread closure to everyone
I want closure for teenagers, kids, babies, adults, dogs, birds, cats, insects.

i want closure from the inside out
i want closure to transform my skin, to swallow me, to penetrate all my openings. I want closure in liquid form

i want to grow closure in the gardens, to become seasonal
i want closure to give fruits – to rot and decompose
i want closure to be the rain, i want closure to make me wet
i want closure to close the curtains
i want closure to enter room,
[...]

Visual art practice



Pratique 'Making an 'off' portrait of the audience' - October 2023

- activated 30 min before the start of the 'closure' performance in a space adjacent to the stage, performers and spectators interact in a gestural, blind-drawn portrait device. Spectators leave with their own postcard-sized portrait.

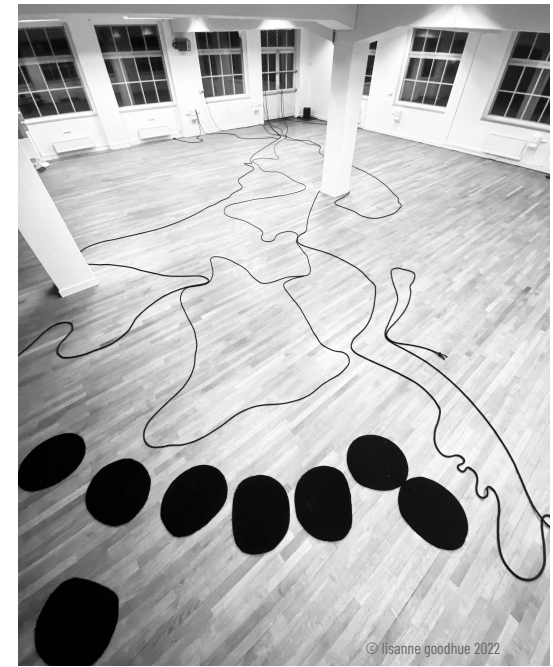
My drawing and installation practices observe precarious edges.

Rooted in my artistic practice, drawing is used as a metaphor for undoing the visible, defined contours of the body. I see the pencil line as a closed boundary, a line by which we define an inside and an outside. The line is the in-between, like a necklace worn around the neck and collarbones. Once opened, its beads escape and its shape can dissolve.

The desire to draw permeable boundaries between past, future, front and back inspires the use of transparency and the almost-visible; an analogy with the impalpable concepts of time and space. My installations bring together objects that are often treated using the "all-over" method: fine, massive materials invade the ceiling, the wall, the floor, the void ready to break, to fall at the slightest gust of wind, gust of movement. I arrange the objects on the depth field to generate a "mise en abîme" of the body, perpetually multiplied by the materials.

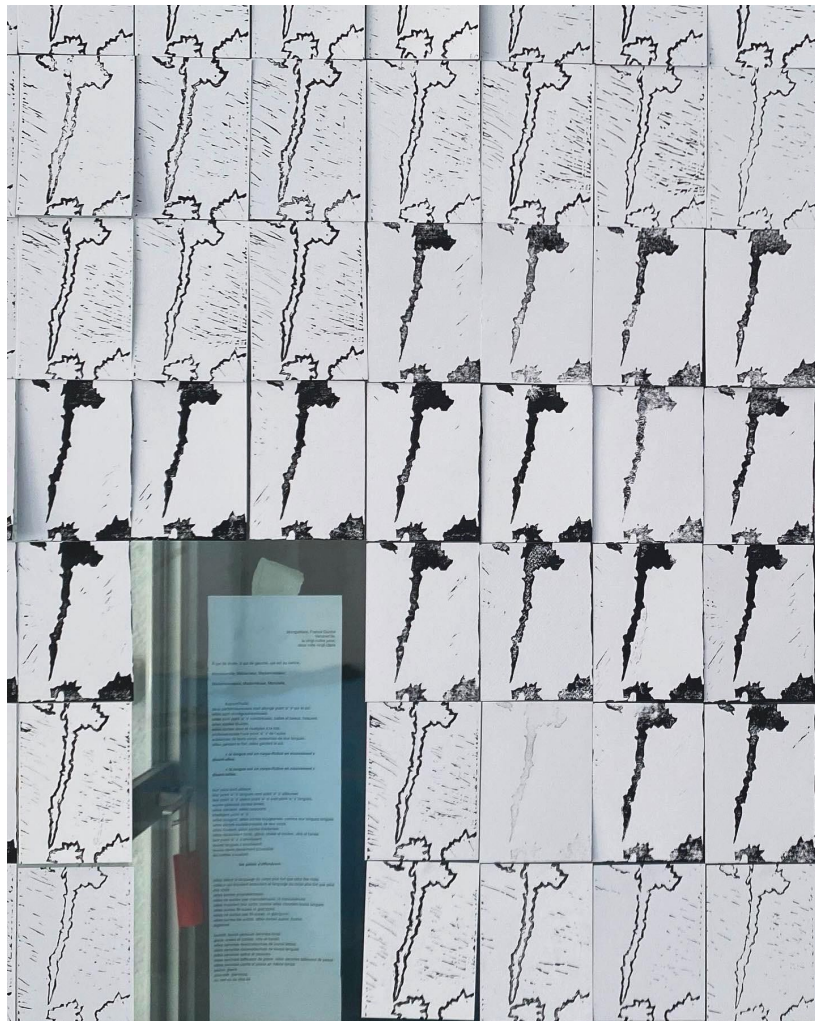
Objects are placed in space in such a way as to open up their potential for movement. They are sometimes taken by storm and brought into direct contact with the body, sometimes seen as an extension of the object. At other times, they are there out of precariousness.

I develop my visual practice through an in-situ practice, and by rearranging the objects that already inhabit the site, I reinforce my proximity to the host environment, and its real economies. This approach sometimes inscribes the register of chosen objects in poor materials, easily recognizable by the public. By manipulating them in performance, I work to extract the abstract and poetic potential of everyday materials.



Elaborate rope sketch, malleable scenography for the opening-studio/end-of-residency of 'closure' in December 2022 at MARC, Knislinge, Sweden.

Sometimes anchored to a fixed point in the room (window handle, etc.), the 3 40-meter ropes are manipulated in performance. Sometimes used for their 'soft' body aspect as a temporary topographical trace, or 'hard' stretched in a straight line, the rope's glide across the floor creates a 'muddy sand' effect, as if the floor might give way.



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silkscreen prints - L.Goodhue - used during the performance closure - June 2024 Glassbox-Sud Montpellier. In postcard format, a portrait of a member of the public is drawn on the back in black felt-tip pen. The postcard is then given to the person drawn.

Transmission

Between words & practice



© Ilisanne goodhue 2022

Atelier 'dessins en mouvements', quatre ateliers donnés aux élèves de l'École Primaire Pottier-Sibelius

4 transmission format examples

Tanzfabrik, Berlin, pre-professional training

Since 2017, I've been teaching the Movement Exploration course as part of the ten-month Tanz Intensive training program at Tanzfabrik Berlin. I see it as an opportunity to deepen many of my choreographic interests, welcoming the insights and investigations of students; future professional dancers and performers of tomorrow.

Université Paul-Valéry, Montpellier

Since 2021, I've been giving dance classes to students in the Licence Théâtrale program at Montpellier's Paul-Valéry University, where I explore how some of the concepts of dance can be transferred into different artistic fields: acting, costume-making, directing, writing, etc.

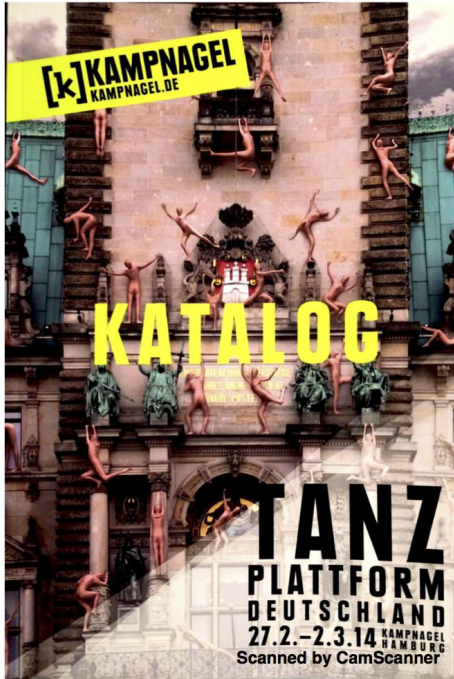
Drawing in motion for children

I offer "drawing in movement" workshops, which are a cross between my drawing and movement practice. Starting with a work of art chosen for its relationship to movement or dance (Matisse, Action Painting, Keith Haring, etc.), participants move between three roles: dancer (serving as our live model), observer and draughtsperson. The idea is to offer several points of access to contemporary art, stimulating imagination, language development and physicality.

Collaborative teaching

Back in 2020 with the cohue collective, we began a collaborative teaching program, having shared our collective practices at ICI-CCN, Lycée Jean-Monnet, and Théâtre La Vignette in Montpellier, and so on. Our workshops are a joyful mix of artistic practices (performance, visual art, writing, sound composition, editing, translation, dance, graphic design) where we celebrate the singularity of each within the group. Working in tandem with teacher Christine Jouve, I have taken on the Atelier en commun teaching format, aimed at an amateur audience sharing the joy of movement.

PRESS - lisanne goodhue



Sebastian Matthias is not content with compromises. Each impulse, each movement is thought out in the greatest detail and tested for its dynamic content. And even if one assumes at first sight that his Bauhaus-inspired research creates a purely formal and abstract dance vocabulary, after looking more closely, one feels clearly that the conscious liberation from emotionality, psychological motivation or theatricality leaves clear traces on our consciousness. Dance becomes a sensory machine that guides a dancer such as Lisanne Goodhue to a subtle and sophisticated presence in his choreographies. The conciseness of technique requires high aesthetic quality. In musical collaborations, Matthias also banks on structure and clarity, and conceives of time in encompassing cycles. The audience takes on an increasingly fundamental role. In »wallen«, they are placed on revolving chairs that are scattered around the room; they create spatial fields of tension that unite and shift with the dancers' movement through turns and crossing lines of sight. In the ornate space of »Danserye«, he removes the hierarchies on the one hand while on the other, the dancers force the audience to join in a moving (in both senses of the word) total event, lock them in, force them apart, attract them and drag them behind them. This former dancer of Hubbard Street Dance Chicago pushes the boundaries of popular club dance while denying himself any tinge of fashion by using live dance music – from the Renaissance.

Irmela Kästner

- Excerpt of the Hamburger Abendblatt.

05.05.2012, 07:36 Uhr

Article by Leon Hard, about the performance 'Tremor' by Berlin choreographer Sebastian Matthias - Kampnagel Hamburg

« Tanz ist hier unverstellt, ohne Theatralik oder demonstrative Virtuosität zu erfahren: in einer ungeschminkten Klarheit und unverstellten Schönheit, die den Betrachter zunehmend in den Bann zieht. Lisanne Goodhue fasziniert durch ihre pure, losgelöst in der Bewegung aufgehende Körperlichkeit. »

English translation:

"Dance here is lived unvarnished, without theatricality or demonstrative virtuosity: in an unvarnished clarity and beauty that captivates the spectator more and more. Lisanne Goodhue fascinates with her pure, detached physicality, absorbed in movement."

Publication

Publication from the exhibition *Façade* by Eva Berendes, presented at the Kunstmuseum Bonn.

The book focuses on the work of visual artist Eva Berendes, mentioning the collaboration with Lisanne Goodhue on page 47. Six double-page spreads feature photographic extracts from Lisanne Goodhue's work related to the exhibition. Mention of the performance on the credits page.

Published in 2023 by Spector Books, Kunstmuseum Bonn, photo credit David Ertl

