



THEBADWEEDS

@THEBADWEEDS

They grow out of oblivion, out of cracks, out of the most inhospitable, wild and anarchic places, coexisting with us, among us, their existence is a gesture of resilience, living proof of resistance.

TheBadweeds is a real fictional music band made of weeds. A Trans-species band, half human half plant, coming from the plant kingdom to share their message with humans.

Instagram : @thebadweeds

video : <https://vimeo.com/455620833>

A show / a fiction on social networks / video clips

A hybrid show: between dance-theater, music and digital creation.

The show THEBADWEEDS is a hybrid concert, at the crossroads of dance-theater, digital creation and music. On stage, three bodies, vegetal entities in front of a green background. Microphones hanging from the ceiling like lianas, a projection screen and speakers suggest that a concert is about to take place. They dance, they talk, they zonate, they photosynthesize...

Thebadweeds produces choreographic concerts, music videos and has a life on social networks. They present themselves as a group of contemporary music.

Borrowing the codes of pop culture, these strange hybrids proclaim their right to be and to coexist with the human community. Each track, at the crossroads of electro pop and hip hop, becomes a music video, a speech, a text, a question.

THEBADWEEDS thinks of itself as a "frictional" project (existence between fiction and reality).



Bad Weeds as an another conception of ecology

The project THEBADWEEDS explores the particular way of bad weeds to also be there, the project tries to explore all the symbolism they evoke. With its cursed name, it represents life on the margin, the unmanageable life that remains outside "the city", outside the garden.

"there it is a possible undecided, a forsaken, a hollow, a hollow, a mhmhm, a hesitant silence, a draft, a thing...eh... a thing. No, we can't measure the... a thing, mhhmm, a thing what, a thing thing thing, large, but large, as we can't measure it, it is vast, it is vast, cosmic, we have something cosmic there, like a black hole, like a galactic void, wandering, a wandering image, a disordered word, not pronounced, not articulated. . a space of future, for the moment it is useless, it belongs to no one, everything is possible there. Inexploitable (for the moment)".

(Excerpt from the text of the show)

Inspired by Gilles Clément's Third Landscape Manifesto, THE BAD WEEDS' project is above all a desire for vitality, for the exploration of wildlife, if there is any left, and of the forms it can take.

"An undecided fragment of the planetary garden, the Third Landscape is made up of all the places abandoned by man. These margins assemble a biological diversity which is not to date listed as a wealth. Third landscape refers to third - state (and not to Third - world). Space expressing neither power nor submission to power. It refers to the pamphlet by Siesyes in 1789: - " what is the third state? - Everything. What has it done so far? - It has done nothing. What does it aspire to become? - Something. »

What possibility, what forms of resilience, resistance or coexistence have we yet to invent?

Openness, new spaces, vegetal freshness, what can we learn from these anarchic lives?

Bad weeds allow us to talk about ecology and resistance, but in a less guilt-ridden, more festive approach, by emancipating ourselves from the overly eco-paternalistic, moralistic, guilt-ridden or apocalyptic narratives, which no longer produce desire. BAD WEEDS is born from a desire to talk about desire, the wild, the multiplicity of forms of living beings and the marvel of each one.





TEAM

Writing, directing, choreography and interpretation - Rocio Berenguer

Writing, scientific collaboration - Marc Higgins

Performer and choreographer - Patric Kuo

Performer, drums and vocals - Haini Wang

Digital control and device development - Sylvain Delbart

Musical composition - Baptiste Malgoire and César Urbina

Light - Diane Guerin

Video effects - (in progress)

ROCIO BERENGUER - CHOREOGRAPHER AND AUTHOR

Born in 1987 in Spain, settled in France since 2012, she manages the company PULSO. Choreographer, author, director, Rocio Berenguer is interested in the major issues and changes in our contemporary world - including the evolution of individual freedom in our society, the place of technology in our daily lives, ecological issues ... Whether in Homeostasis#V2, around the dialogue between humans and artificial intelligence, in Ergonomics, inspired by the world of start-ups, G5, around the threats to the future of humanity and the diversity of species, his creations are prospective fictions that explore the possibility of an "other tomorrow". They also reveal our contemporary neuroses. (<https://rocioberenguer.com/>)

PATRIC KUO - DANCER AND CHOREOGRAPHER

Patric Kuo is a dancer, choreographer and teacher from Sydney, Australia. He currently lives and works in Paris, France. From his earliest memories, Kuo has sought to entertain and enrich his work with many different approaches and styles throughout his career. In 2015, Kuo choreographed the 150th anniversary of HSBC in London, Shanghai and Hong Kong and in 2016 he performed the role of dancer and soloist in "Carmen Bizet" at the Sydney Opera House. After moving to Paris in August 2016, Kuo discovered the Ballet de Paris and joined The Iconic House of Ninja. He began training in The Old Way, the original dance style, voguing, and his new passion gave him many opportunities in France, working with Kenzo, Vogue New York, Chanel, Andrea Crews and playing in Jacopo Miliani's Tennis Ball's at the Palais de Tokyo's Do Disturb Festival.

HAINI WANG - DANCER AND ACTRESS

Haini Wang was born in Qingdao, China. Trained at the High School affiliated with the Beijing Dance Academy, specializing in dance and musical theatre. In 2012, she entered the EPSAD (Théâtre du Nord) in Lille under the direction of Stuart Seide, later taken over by Christophe Rauck and renamed École du Nord. In 2015, she graduated from the DNSPC (Diplôme National Supérieur Professionnel de Comédien). She plays in several shows: France Fantôme, written and directed by Tiphaine Raffier. Some had never seen the sea, by Julie Otsuka, directed by Richard Brunel. (Tour in the IN of the Festival d'Avignon 2018). Pulverized, written by Alexandra Badea, directed by Vincent Dussart. Kyoto Forever 2, written and directed by Frédéric Ferrer. Punk Rock, directed by Cyril Teste. (Théâtre de la Cartoucherie).

BAPTISTE MAGLOIRE - MUSICIAN

Baptiste Malgoire is an electronic music composer who nourishes his creativity in the diversity of his musical projects (Supernaive, Standard, B.R.U.M.E.). Graduated from the Arts Décoratifs de Paris in illustration, he specializes in music with images, and works for the first time on the musical composition of a show project (Bad Weeds) imagined by Rocio Berenguer.

SYLVAIN DELBART - STAGE MANAGER AND DEVELOPER

Sylvain Delbart evolves in the many fields of multimedia programming and electronic design applied to the arts. He works on the possibilities of interaction between sound, light, image and movement creation, and the creation of non-linear or pseudo-random events, exploring and creating links between science and art.

DIANE GUERIN - LIGHT CREATION

Diane Guérin began her training in the performing arts in 2008, when she joined the CFA du spectacle vivant et de l'audiovisuel (CFPTS) with a lighting option. As an apprentice, she follows this training in alternation with the Théâtre National de la Colline. During these two years, she participates in the shows of the 2008/2009 programming under the direction of Alain Françon and 2009/2010 under the direction of Stéphane Braunschweig. She creates the light for a good number of live show creations. In 2018, she works eight months at the Théâtre des Quartiers d'Ivry, then in the fall she joins the tour of "Tous des oiseaux" by Wajdi Mouawad.

FORME

The show takes shape in 2 forms (physical and virtual):

LIVE SHOW : The first form would be more akin to a choreographic concert. We would like to bring together different modes of expression: choreographic art, music and digital creation. The concert, as a phenomenon and in its HISTORICAL evolutions, also carries within it something singular, which THE BAD WEEDS convokes. Concerts (punk, rock or even beatles) bring together individuals (sometimes by the thousands!) around a music, an associated aesthetic - a great collective ritual that is also often associated with the ideology of an era if not a political movement. To dance and theater is added this will to make concert, and to draw from it an interaction THAT can be more intuitive, natural, but also festive with the audience.

FRICTION : (existence between fiction and reality) The Bad Weeds are also present on social networks. Notably on instagram. Thus, the group of plant hybrids continues to exist, before and after each concert. Always blurring a little more the border between reality and fiction. We could almost talk about "alternate reality": Borrowed from video games, this term refers to an online interactive narrative (via commentary, post like or reactions to stories) that uses the real world as a platform and uses transmedia narration to deliver a story that can be modified by ideas or actions. This exclusively digital form thus opens the door to a new relationship between show and audience because THE BAD WEEDS continues to exist as an artistic material and as a narrative in reality, or at least on each viewer's screen.

VIDÉO-CLIPS : broadcast and elaborated live, the video clips are also available online. (<https://youtu.be/YgilleGZmYA>)



Stage scenography : use of digital technology to reinvent the framework of the representation.

The stage background is replaced by a green screen : in addition to being a aesthetic support, it allows real-time inlaying. Thus, associated with a live projection, the green screen creates a multiplicity of enunciation contexts. Unused, the green screen on the set becomes a kind of "a-context", a neutral or even non-existent context in which the Badweeds' words resonate. Conversely, the use of the green screen and the inlaying of images opens up an infinite number of aesthetic possibilities, contextualization of bodies and words in normally inaccessible spaces.

It also makes it possible to continue to bring this music group to life on a video medium: exploiting the possibilities of the clip, by recovering, subverting and using the pop culture codes associated with it. In addition to the video, the voices of the performers are also worked and modulated live. The use of digital technology, and more specifically of green screen and video, creates a third space on stage, in which all staging is allowed, projecting the spectator into places other than that of the performance. The modulated voice and the projection of images create a visual and sound synesthesia, situating the Badweeds' speech from another, alternative place: listening and attention are all the stronger because this speaking is truly new and unheard of. In short, video projection, editing on a green screen and voice modelling are contemporary digital tools, but could be at the service of a theatrical process that can be likened to Brecht's: "distancing effect" (English translation) which literally means "putting into strangeness" (Verfremdungseffekt). And this is the function of the digital: video and modulated voices are the medium for creating new spaces, inventing new contexts for these already so unfamiliar plant bodies. Digital creation "makes us perceive an object, a character, a process, and at the same time makes it unusual, strange", allowing the spectator to grasp that beyond the fiction-concert, there is a political discourse on marginality and ecological issues.



Choreography - what kind of choreographic writing to talk about margins?

On stage, behind the microphones and on the screens, anonymized bodies evolve, a-gender, that allow us to really see an atypical writing of the movement. This singular body of the Bad Weeds renews the listening and the glance. The spectator is confronted with new, unidentifiable entities and pushes him to really focus his attention on what is sung, said, danced...

Two approaches constitute the choreographic research for this project:

1# POP / Marginal identities, reinvested, reappropriated by the mass.

Based on Gilles Deleuze's Pop-philosophy, reinterpreted by the contemporary philosopher Laurent de Sutter, THE BAD WEEDS will attempt to establish this link between philosophy and pop culture. And this will be done through phrases and dance steps borrowed from "pop" choreography. It is about very contrasted body movements, very written choreographic spaces, composed from various inspirations of pop music videos (CardiB, Ciara, Missy Elliott, Rosalia).

The work of re-appropriating these choreographic materials and writing movement inspired by pop/hip-hop superstars will be done in collaboration with dancer and choreographer Patrick Kuo. This iconography and choreographic work, maintained and over-consumed by the spectator, is reinvested, subverted. THE BAD WEEDS offers a rereading of pop culture.

2# WILDERNESS /Vegetal Body, anonymous, invisible, immobile.

A research around the body states of plants, neglected, unproductive, in resistance and resilient is in progress and will serve as a basis for the writing of a "choreographic dramaturgy". How to inhabit one's body in a wild state? What does wild mean in our bodies today?

The project wishes to reconstruct pop, contemporary, mainstream sacred rituals, to rediscover the ancestral sacred, the one found in the images of Charles Fréger's pagan rituals and which can exist in the most mainstream pop productions and combine them with the archaic gesture of life on the bangs of weeds. The idea is to combine these two approaches, these two materials, these two states of the body, one hyper-effective, coded and hyper-communicative, and the other more sensitive, intangible, unmetrisable.

Theatre-Dance: a hybrid form.

The speeches are sometimes directly addressed to the audience give them a form of responsibility for their presence in the room.

The political and social dimension of the concert, the style of writing of the texts allows this: prose, free verse, slam or even poetry. Finally, the hybridization between dance and theater offers a variety of register of enunciation to THE BAD WEEDS: at the same time danced, by bodies in movement, which composes a choreography of space, where the management of time, musicality and silences constitute a reinvented corporal research; but also at the same time spoken, because it allows these characters to exist and to express themselves.

Original soundtrack :

The goal here is to create singular tracks of music inspired by contemporary commercial music with urban sounds (reggaeton, hip hop ...). The BadWeeds being a fictitious band, it was necessary to think of these compositions as real products also intended to be listened to as such. The first album, called RESIST, we have for the moment the draft of 4 songs:

Wild : The very rhythmic and distorted instrumental parts contrast with those of the Acapella voice.

Eat The Sun : There is also a duality between the etheric chorus of the three protagonists on stage and the instrumental parts this time broken and deconstructed.

So Bad : Like its name, So Bad is a dark and tarry piece. It's similar to a piece of hip hop on steroids.

Phytozombie: After so Bad's dark universe, Zombies is a breath of fresh reggaeton air with a more joyful and comical sound.

To sum up, at the end of these first researches, we obtained an urban, electronic and raw sound composed essentially with analogical machines to obtain organic and lively sounds like BadWeeds

Creation process :

I want to find a new way of working, a new method allowing me to find more freedom, more authenticity. I started by "zoning", being there, wandering, living in a space without predefined objectives, and welcoming what can emerge from improvisation, from a particular state, anchored in the present, in the void.

I'm inspired by Gilles Clément in his book *Third Landscape* and by Erik Lenoir. In his book *"Petit traité du jardinier punk : apprendre à désapprendre"*, Erik Lenoir proposes a radical and provocative concept: an invitation to practice gardening differently, beyond conventions, with one's instinct and intuition. It is in this dynamic that the dramaturgical research around THE BAD WEEDS develops.

I sought the writing from pleasure, hypotheses, a utopian space but well rooted in the present of our actuality. What can we still invent as a way of being alive, as a way of being in the world?

2020

Research #1

Within the framework of a research residency created by Atelier B de Matrice, a first step was made around the plastic possibilities of the weed character, a first fiction was born from this time.

Video link - <https://vimeo.com/455620833>

Research #2

A new stage of research took place at the TNG, Théâtre Nouvelle Génération, Centre Dramatique National in Lyon from 21th of September to 9th of October and from 16th to 20th of November 2020 as part of the artist-in-residence research called "Le Vivier".

1 week of writing texts (Rocio)

1 week of writing on stage - choreographic research + texts - (Rocio)

2 weeks of research of movement qualities, corporality and characters (Rocio + Haini)

1 week of musical and choreographic research (Rocio + Haini + Baptiste + Patric)

instagram - <https://www.instagram.com/thebadweeds/>

Research #3

A research work took place in November 2020 at the Centquatre in Paris in the framework of the ADN Dance Living Lab event where Rocio was one of the 4 artists invited by the project. This event allowed to explore the video clip format and to create a new piece called POLINISE.

Video link - <https://youtu.be/YgilleGZmYA>