

description, workshop : conversing with masculinity

Kevin Fay is engaged in a long-term research project on the subjects of masculinity, feminism, language, and the body.

As part of this, he offers performative reading circles called 'conversing with masculinity'. In these, he facilitates collective reading, writing, listening, and moving to open and explore the interstices between words that refer to gender identity and expression.

Concretely, by using language from the excerpts of texts written by masculinity researchers and feminists to generate poetry, songs, drawings/maps and movements, Kevin looks for how language moves in shared, repeated attempts to produce sensuous, alternative knowledges.

As the work continues, Kevin gathers material from the workshops to prepare a publication and a series of performances.

description, work in progress : blood and thunder

For 'blood and thunder', dancer-choreographer Kevin Fay and sound artist Guillaume Soula will interrogate the idea of 'talking heads' - defined as both a closeup picture of a person who is talking (e.g. TV news, talk shows, Instagram reels) and a person whose talk is empty and pretentious.

In a dialogue that includes movement, text, sound, and deconstructed American pop songs (e.g. Talking Heads' hits like 'Burning Down the House', 'Life During Wartime', 'Psycho Killer', and 'Once in a Lifetime'), Kevin and Guillaume will address the notion of 'blood and thunder' by focusing on political discourse of gender identity and expression.

With tools developed in workshops, language will slide between fact and fiction, reality and fantasy and in so doing propose an open, shared space of listening and reflection. Simultaneously, because improvisation scores rely on text and movement, choreography for 'blood and thunder' will play with distance or dissonance in terms of how bodies relate to words : anchored, stationary explorations of gravity will tumble up and down as they move through space. Importantly, scores include the voice, and the orientations of the body along improvised trajectories influence how the voice is perceived inside and outside.

As a preview to the upcoming series, 'blood and thunder' explores exaggeration, hyperbole and uproar as realities of our time as well as tools for grappling with intensity. Rather, if 'talking heads' providing world news, life advice, or religious admonition are unrestrained and exaggerated (e.g. facially, verbally), what kind of thunderous uproar emerges in the rest of the body? Is the power of the 'talking head' felt throughout the person speaking, or is it an act of ventriloquy - dissociating the body from the words being heard? If so, what is the function of (dis)connection in relation to the intensities of language?

Words that carry 'blood and thunder' refer to unrestrained, exaggerated or even violent action or behavior. For TOIVOLA-festival, restraint is put to the side, and bodies are invited to feel through the intensity of our time together.