Half a Train

an installation by DD Dorvillier & David Bergé, Berlin, 2007

At a dance festival in Vienna in Summer 2005 we met and developed a friendship. In early 2007 we began to have regular contact through emails and internet chats. We found ourselves both in in-between places vis a vis our home and professional situations. After a few internet photo/chat exchanges David suggested that we send each other a new picture every day by email. At that time there was no agreement about content or the duration of our commitment, there was no end result expected, only curiosity and openness.

We began in March of 2007 sending each other these daily pictures, which documented ordinary details as well as special moments, our location on the planet, surrounding environments, emotional states, always unpredictable but always functioning within the conversation put forth by the accumulation of images. We sent each other these pictures with no captioning or additional text.

Through this time we began to get a sense of each other's perspectives. We learned simple details of each other's lives while also witnessing the evolution of a conversation, a manner of speaking to and about looking and photographing. From revealing intimate moments to each other, to the act of public self-portraiture, as well as in the presentation of the work to the public, we encountered different levels of performativity and presentation.

Half a Train was first shown as part of Tanz Im August's Sommerbar, the Festival Center Lounge at Podewil. We wanted to bring the images out into a public context without losing the sense of intimacy that was at to root of the project. It was situated just beside the box office in a somewhat remote and normally unused area of the lobby. The viewer would have to know it was there or else accidentally discover it while queuing up for performance tickets.

A few months into our durationally undefined project, we had the opportunity to present it at a dance festival in Berlin later, in August 2007. We continued to exchange photographs as we had been since March, for a total of about six months. It was in Berlin that we first had an overview of the photographs together. We made decisions about the chronology and editing of the slideshow, and installation of the project on site.

David Bergé (Berlin-Brussels) is a photographer and image-editor, active in the field of dance and performance. Among others, he has been working with choreographers as Trajal Harrell, DD Dorvillier, Jennifer Monson, Marc Vanrunxt, Eleanor Bauer, Meg Stuart, Jack Hauser and with institutions as P.A.R.T.S; ImPulsTanz, Sarma and Hochschulübergreifendes Zentrum Tanz, Pilotprojekt Tanzplan Berlin. He photo-edited the publication 'P.A.R.T.S. - Documenting ten years of contemporary dance education' and developed the image policy of the performing arts magazine ETCETERA, where he currently works as image editor. www.papa-razzi.be

DD Dorvillier is a choreographer, performer, and teacher living in New York. Her work has been shown in venues such as The Kitchen, PS122, and Danspace Project in NYC, as well as internationally in Australia, Spain, France, Austria, Japan, Germany, and Russia. She has collaborated and worked with a variety of artists including: Jennifer Monson, Jennifer Lacey, Sarah Michelson, Jan Ritsema, Karen Finley, David Bergé among others. She has been affiliated with Movement Research, as an Artist in Residence, a co-editor of its Performance Journal, and co-curator of the Movement Research Festival '04 and '05. She is a New York Foundation for the Arts Choreography Fellowship recipient, a Bessie Award winner (Dressed for Floating, 2002), and a 2007 recipient of the Foundation for Contemporary Arts Fellowship. This year she will be part of Parades & Changes, replays, a re-enactment of Anna Halprin's seminal Parades & Changes (1965), initiated by French choreographer Anne Collod in collaboration with Anna Halprin.

Following are excerpts of the slideshow, which was projected as two separate parallel frames on the same screen. The images changed every nine seconds, and were slightly unsynchronized, though the order of images was specific.