

Léonore Easton

I am a British-Swiss performer. I'm working on a PhD in Performance Studies at Queen Mary University of London. My research is about the relations that language has with the body and the way in which contemporary performance and Live Art tend to reveal the body's implication in language production, especially when the latter becomes nonsense. This research is done both in theory and through practice, which means that my performances are linked to my exploration of the intrinsic relation between the body and language production.

Performances :

2007:

May **SOB**, Fieldgate Gallery contemporary art and project space (London)

April

I W T S Y B
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Rrhea Logo *meets* **Real Corpo**

Performance with Boris Hoogeveen, Queen Mary University of London.

2006 : **SOB**, Galerie Lucy Mackintosh (Lausanne)

2005 : **Beet, Brown & Root** by Squirrel & Nej, Red Ink Studios (San Francisco) et BAC (London)

2004: **The Spell of Chestnut Tree Blossom Smell**, Espace BASTA (Lausanne)

2003: **Beet, Brown & Root** by Squirrel & Nej, East End Collaborations (London)

2003: **Chthonic Imprint**, La Vitrine (Lausanne)

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Léonore Easton / Boris Hoogeveen, 2007, (30mins), Queen Mary University of London



Rhea Logo *meets* Real Corpo

IWTSYB is a meeting between *Rrhea Logo* and *Real Corpo*; a meeting between words and experimental mouth sounds. The text unfolds as a poetic lecture on the autonomy of voice. Voice becomes this abstract extra fluid coming out of the body. Throughout the performance Léonore's words mingle with Boris's "beat-vox"/beat-box. Other experimental sounds are produced live with the help of a sink, an extension of Boris's body, into which is pouring a circular continuous flow of water, a looping device, two cd players, two mixing tables and a voice multi-effects in order to maximise the potential of this sound system. Together, Léonore and Boris utter words on the edge of falling back into sounds, sounds on the edge of becoming words whilst on the very edge stands an almost palpable, physical voice.



Léonore Easton (Londres)

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Boris Hoogeveen (Lausanne)

SOB, 2006, (20mins), opening of *Eau Sauvage* Galerie Lucy Mackintosh.

- « le bruissement implique une communauté de corps »
- « le bruissement, c'est le bruit même de la jouissance plurielle »
- « la langue comme immense tissu sonore »

Barthes, *Le Bruissement de la langue*.



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SOB results from several questions : how can language become palpable? When does language become (again) wild? What constitutes wild water?

This performance weaves a concrete bond between the language of corporal fluids and of letters / sounds which compose our verbal language. Four glasses of water are each in their turn impregnated with a fluid (saliva, tears, blood, breath); four opaque glasses hold pasta letters which are found in alphabet soup; each effusion of a fluid in water corresponds to the ingurgitation of letters; these are straightaway spat out onto big black panels laid on the ground; the composition formed is read aloud with a microphone; the action is repeated for each of the four glasses; a soundtrack is diffusing a logorrhoea of English and French words whose sonorities merge into one another creating an uninterrupted “soundscape” throughout the performance.

The words were chosen for their sonorous similarities and linked to a verbal and corporeal “wildness”. The known or recognised words emerge to better disappear into a sound that becomes impalpable, ungraspable, whereas the verb spat out from the mouth reveals itself as tangible and physical letters which are only reproducing the nonsense of the body. The audience is lulled by the rustle of language, but it is at the same time witness to the physical and maybe even violent implication of language.



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A DVD of **SOB** realised by Frédéric Lombard is available.

Chthonic Imprint , 2003, (15mins), La Vitrine.

Chthonic Imprint researches the concept of “homeland”. The starting point of this performance is to understand what really links us to a homeland: is it the borders of a country? Is it the relation to the soil, the earth? Is it the land of our ancestors? Their buried bodies in the earth that we tread on? Ancestors are not only buried in the ground, but in our flesh as well. We constantly carry the land of our ancestors it with us: our body. It is our direct link to the earth and our only true possession: body as a homeland.



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This performance happened on peat. Everyone in the audience had to be bare foot. The relation between the inside and the outside was made tangible by the contact with the earth and the link to the constant movement inside the body throughout the performance. A soundtrack composed of a series of chosen words, translated into different languages and following one another in a sonorous logic, surrounded the audience. This circular litany was creating a tension between a sound coming from the outside, and the potential existence of a language which is other, an archaic language which would run through the inside of the body.

I often work with different tongues which tend to become different languages, as well as soundtracks. For an earlier performance, I sent e-mails non-stop for 13 hours informing the people I was writing to of the repercussions of my exhaustion, which came close to a sort of trance, on my body and my way of typing, of writing. Since I was not correcting my typing mistakes any longer, I was letting the logic of the body animate the frenetic rhythm of my fingers.

I have also performed in collaboration with Jen Mitas, an American performer. Together, under the name of Squirrel and Nej, we created ***Beet, Brown & Root***, performed for **East End Collaborations** (London) in 2003, at **BAC** (London) and at the **Red Ink Studios** (San Francisco) in 2005.