

LUTSF Report

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Tremor, Ritual for Oblivion: A project by Anouk Llaurens in collaboration with Sonia Si Ahmed, Carolyn Roy and Julien Bruneau
Dates 6–18 April 2026
Brussels



This two-week research project was one of a series of residencies, curated by choreographer David Weber-Krebs, taking place in a glass room on top of a residential building in Schaerbeek, Brussels, under the umbrella title of *Durations*. These residencies invite artists to think and develop an intervention with a durational dimension. *Tremor, Ritual for Oblivion* was the 6th iteration of *Durations*, and the fourth focussed period that Anouk, Julien and Sonia had spent working together on the project. I was invited to join them in this residency, bringing with me my own dance and writing practice – specifically my work with sensing resonance in the space between bodies and witnessing practice – to experiment with what could emerge when distinct but related ways of working converged in shared conditions of time and space.

“Tremor, Ritual for Oblivion” contemplates the life cycle of memories. It engages us in an eco-somatic process of recycling and decluttering necessary for our survival: How

can we de-archive the body and cultivate enough porosity to others and the environment to stay alive? Can this process reconnect us to a more essential memory, a timeless one?

Tremor experiments with words and their performativity. It engages in a transformation process through practices of calligraphing, dancing and singing words. Initially, Tremor summons bodily memories through movement and sensory explorations of the space. These bodily memories are then crystallised in the form of written words, which are then brought back into play (movement) through a succession of calligraphic practices carried out with unstable and increasingly light materials: from seeds to voice through bodies and smoke.

Durations 6. Tremor, Ritual for Oblivion will unfold as a two weeks-morphing installation-performance from April 6 to 18th, open to visitors on Friday, 17th from 5 to 7pm and on Saturday, 18th from 11am to 1pm and from 4pm to 6pm.”

I have been a friend and colleague of choreographer Anouk Llaurens since the late 1990s when she lived in London. Since she moved away in the early 2000s we have been in regular contact, sharing our ideas and preoccupations as dance artists via email exchange, social media, and occasional opportunities to come together in a studio to share ideas. We have often spoken of a desire to bring our practices together in a more sustained dialogue, as we share a common background in release-based contemporary dance, somatic practices and specifically Lisa Nelson’s Tuning Scores, as well as an interest in writing and documenting dance. Not living in the same country and restricted access to affordable studio space have meant that our in-person dialogues have been rare. This residency, offering a dedicated working space for 2 weeks, was an opportunity to test ways of working together and develop understandings that could underpin future collaborations. For me a question was what I could bring from my own practice into a group of practitioners engaged in a project that they had already worked on and refined over a period of time, and how to do this. I was also curious as to whether, as a mature artist who is usually in a position of teaching, initiating or leading a process in some way, I could let go of my way of doing, be open to new possibilities, and find in myself the sensitivity and insightfulness required to be able to enter into a collective process.

We were scheduled to begin working together on 6th May. During the night of 5th, J’s mother, (Anouk’s mother-in-law) died. This upsetting event, the emotional load, absences and possible unavailability to engage deeply in the residency’s original proposal, necessitated asking first whether the project could go ahead, and then prompted a rethinking of how we would work together while allowing space for grieving, and a refinement of ambition in terms of material we would explore. So, I spent the first working day with Anouk, alone together in the glasshouse studio, thinking and moving through desires, possibilities, qualities of movement, elements available to us. By the end of this day we had alighted on a template for our process, focusing on poetic documentation of our temporary inhabitation of this glasshouse through bodily landing, germination and erasure, to be explored with calligraphy, text and the spatial relations between bodies (including non-human bodies), working with tuning to the space, our bodies and other resources available to us at any given moment – and above all, listening. We

devised a 2hr process structure, repeated 2/3 times each day, with space between each cycle for discussion and refinement:

- Landing (30 minutes) – giving entire weight to the ground, noticing sensation, awarenesses, thoughts. Changing orientation to allow weight to pour through back, both sides, and front.
- Writing (10 minutes) – detailed description of a remembered sensation during landing
- Choosing 1 or 2 words from the text that encapsulated the memory of a sensation on this day.
- Performative options 1hr 20 mins: Reading texts aloud, writing and erasing words on the surfaces of the space, including with lentils and on windows, reorganising elements within the space (plants), sounding, speaking fragments of words, singing, writing, changing position within the space in relationship with other bodies.

For the duration of the residency, each day we practiced and refined this score in different configurations, becoming increasingly attuned to each other and the space, sharing it publicly 3 times, adapting to the presence of other bodies in the space with us.

I have typed here one of my texts, originally handwritten:

April 17th. The Glasshouse. Brussels.

Warm and sunny. I am lying on my back with my eyes open wide The alarm had been set for 30 minutes and my internal clock is so attuned to chronos time that I stirred from the depths of my landing just as it sounded. A says she needs 10 more minutes. I am lying on my back with my eyes wide open, listening to the sounds from outside the space, trying to grasp them and remember them for they are what somehow give me a frame and a container. But they pass in the distance. I am lying on my back in a constrained type of star shape, fitted between a ledge, some flower pots and a tray. My weight has poured into my skull. I feel its contours touching the floor, and rock a little from side to side to increase this soothing contact. I am rocking to feel sensation and rocking to feel comfort. I was lying on my left side, feeling a deep sadness trying to surface. A small convulsion – my objectivity in straining to just notice somehow quenched the tears even as they arose to my eyes. I am lying on my back with my eyes open, my arms lying away from my torso, my legs pointedly streaming away from my pelvis like the limbs of a starfish. I am watching webs of dust floating across the surface of my retina. I close one eye to better see which floater is moving in which eye. They seem to be similar in constancy and form – threadlike. I realise that my left eye is unable to send a clearly defined image whereas my right eye is lucid, legible even. I notice that these floaters are carried on the water in my eyes – as I roll my eye they move over the surface of my retina, swimming with the tide. Swimming in my unspilled tears. Sounds present to me as movement around my stillness, passing on all sides. A child's voice calling Papa, a power drill, a train signalling its passage, traffic. Onmidirectional sounding, faint music from a radio. Cacaphonic. I begin to feel I am all surface. A surface that traces of this space – its air, dust, sound, light, textures – are playing over. My body is diminished – absent – I can't seem to reach its matter through this overstimulated surface and sensorial openings.

Did I achieve what I set out to do with this project?

Tremor was a proposition to contemplate the alternance of form and formlessness, movement and rest, sound and silence. Yes, the regular practice of a cycle that facilitated this enabled me to move between these opposing states with ease and presence. My

personal intentions within this frame were to focus on notions of memory and the present, bodily porosity, the inaudible, the influence on our bodies of electromagnetic waves that constitute our environment. Of these aims, I let go of sensing into electromagnetic waves as inappropriate within the circumstances, and focused instead on my bodily sensing of the space and listening into the space between us as a way of understanding when to move, when to witness, how to compose and recompose elements within and of the space. By bringing my concerns into dialogue with peers working with related themes I hoped to expand the possibilities of my own practice, and find new approaches to integrate work with dance, sound and writing. On reflection I would say that I deepened my own practice, and confidence in moving between moving, inscribing and listening.

I can't highlight any particular moments in what was an intense and rewarding durational endeavour made challenging by the unexpected circumstances. It was an enriching experience to work, take risks, reflect and resolve problems with such experienced peers. I learnt that I am able to be calm in emotionally heightened situations, to listen, to propose, to adapt. And that I have a vast professional and practical experience behind me that I am able to draw on quietly and offer into new situations. This awareness has given me confidence in my own work, and in my ability to work collaboratively. I know that I will work with this group of people in the future, and hopefully with others.

During my time in Brussels, through an introduction by Anouk, I initiated a meeting with Heike Langsdorf of Radical-hope to discuss the possibility of me researching at Radical House in Brussels to develop my own work exploring fragmented experience, mis-spoken words, sensitivity to resonance and listening to the inaudible sounds that are with us in spaces that we experience as silent. This meeting has led to an offer of a residency should take place in 2027. My experience during these two weeks in Brussels has left me feeling that things are possible in a way that I had begun to doubt.



Sharing information about this project:

As part of the residency we 'performed' our cycle to an invited audience on 3 occasions. The feedback was positive and indicates that the project will continue to develop when time and budget allows. An afternoon of our working was documented by a filmmaker – my understanding is that this will be shared in KASK in Ghent, but perhaps elsewhere too. Anouk is in discussions with Varamo press about publishing an account of this residency, including photo-documentation and our writing. I anticipate incorporating aspects of our process – composing and recomposing space, excavating bodily sensations and documenting these through text, within my teaching practice.

Suggestions which could help future Awardees:

If plans change, be adaptable, listen in to the new situation, notice what it offers/closes down, reflect, be open to the new and pro-active in contributing to what it can become.

Images:

1. Practising
2. Calligraphy