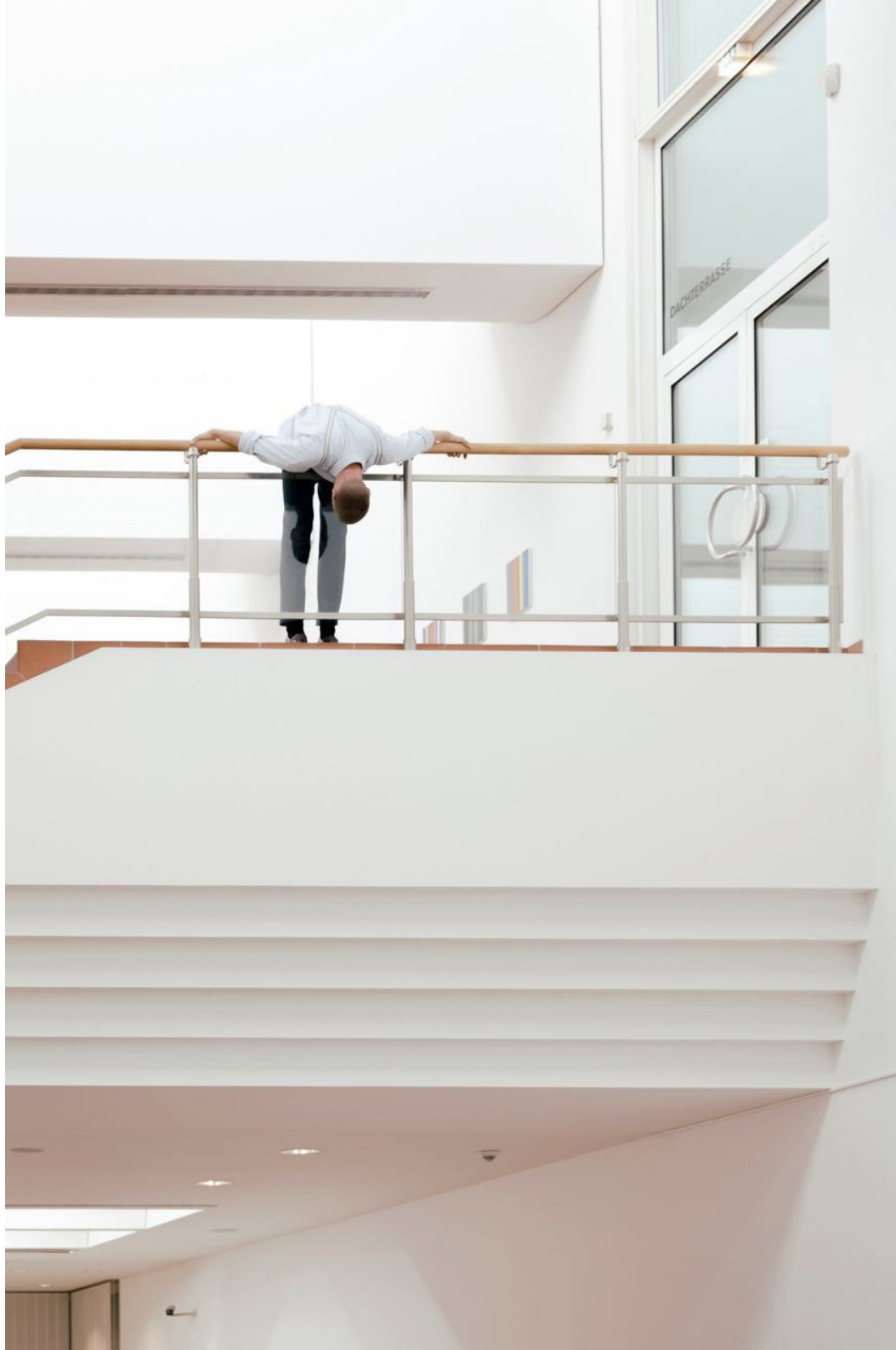


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under construction

Philip Esch  
Portfolio of selected works



Philip Esch is a dancer and researcher based in Cologne. His moving practice focuses on performing in public spaces, where architectural landscapes and moving bodies come into play.

He performed in various creations ranging between dance and performance. In his research he pursues questions on categorization systems, transdisciplinary creating and measurement of performative acts through sociological and methodological lenses. He currently studies the MA Dance Studies at the Centre for Contemporary Dance Cologne and works in the field of Sociology and Gender Studies at the German Sport University Cologne. He holds a BA in Arts du Spectacle Vivant/Performing Arts from Montpellier III, France, and a BA in Sports, Adventure and Expressive Movement from Cologne.

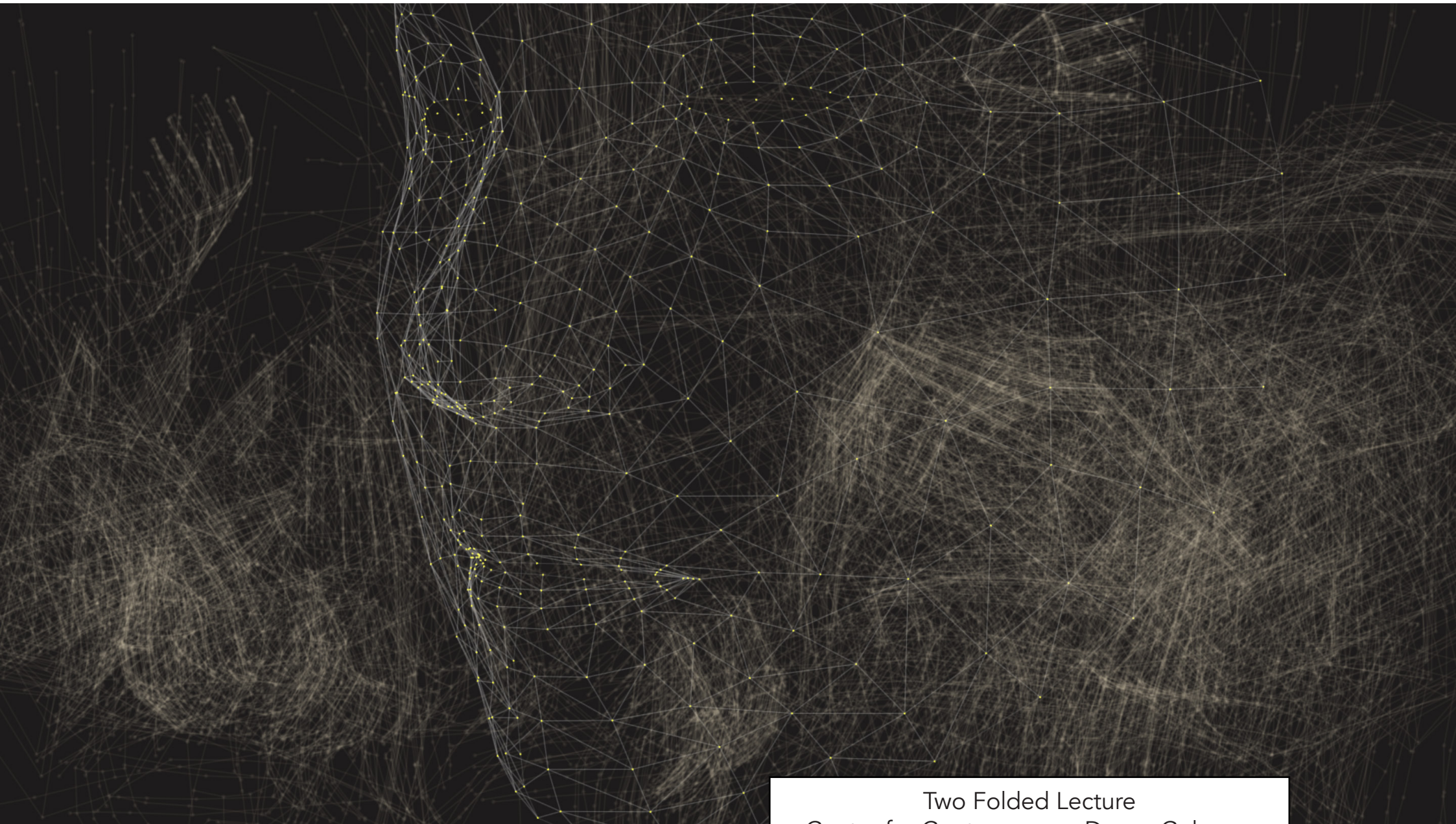


Raum, Mode, Pose  
Museum Ludwig Cologne  
Octobre 2023

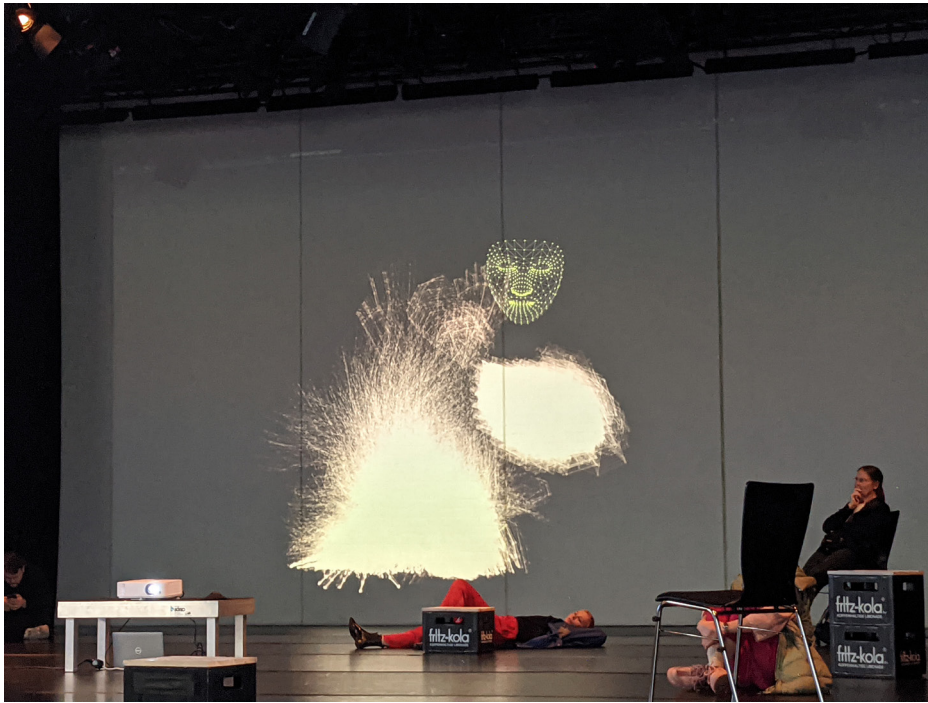


The exhibition shows works of Cologne photographer Walde Huth. On the *Late Night Thursday* it gave room to the performance Raum, Mode, Pose (Space, Fashion, Pose). Together with Nadine Kribbe and Emma Stacey, we developed the performance based on a variety of specific scores, that in reference to Walde Huth, would challenge the architectural lines of the museum, critically position ourselves in relation to the poses of 70's fashion models, and confront the movement of archetypal museum characters. (photos by Leonie Braun)





Two Folded Lecture  
Centre for Contemporary Dance Cologne  
Octobre 2023

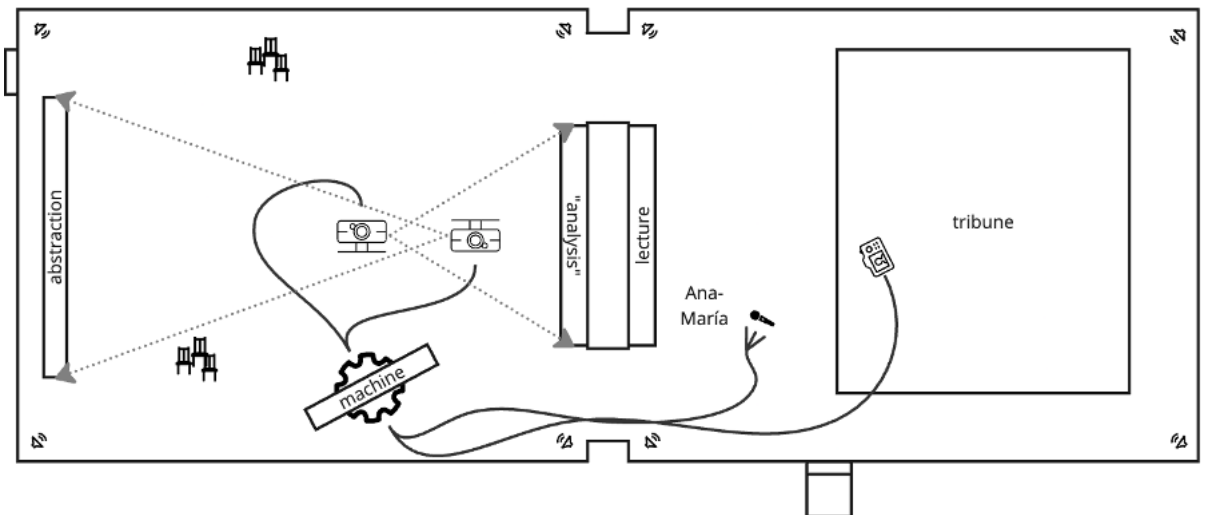
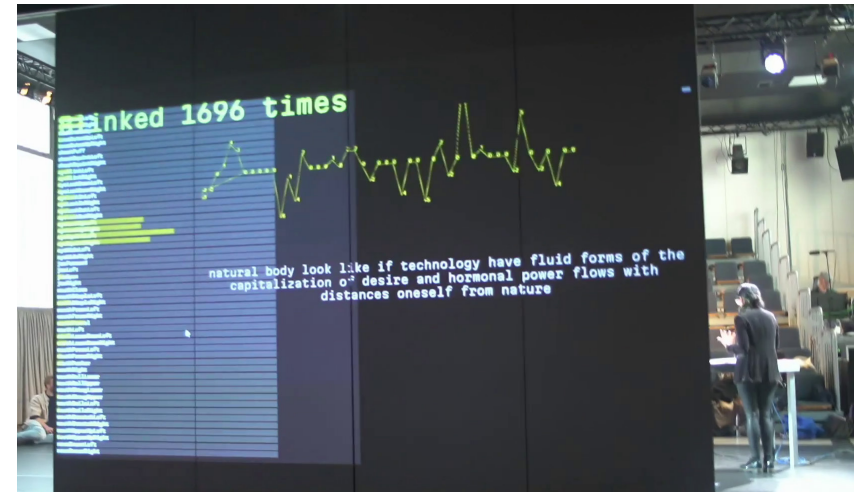


Metadata flattens. It sorts, organizes, and diminishes differences that seem of no importance to those who generate the data. In the lecturer's visualization hands are reduced to lines. The reduction of complexity of fingers and the impression of X-ray-like images can become dominant. How does our perception of a body change when we see it being constructed of straight lines? Bodies are round and as the performer, teacher and activist Makisig Akin says: „There are no straight bones“.

(Excerpt from Esch & Olmos. (2024): Two Folded Paper: Categorizing the Bodies of Technofeminism. [manuscript submitted for publication].

Two Folded Lecture took place during the conference (Virtual) Ecologies in the Field of Dance. The lecture was composed of a two-folded space where a lecture on the concepts of life and nature in techno-feminism could be listened to on one side, and where a graphic representation of the live data taken from the lecturer's movements and the text were shown on the other side. It was a collaboration between philosopher of nature and of technology Ana María Guzmán Olmos, data visualist and creative programmer Juan Camilo González and Philip Esch.

When the lecture begins Ana María stands at the lectern in studio 2 at the Center for Contemporary Dance in Cologne. Next to her Nos Queremos Vivas lights up on the projection. She faces the tribune, where a microphone and a camera record her sound and image. Both data streams run in cables through the now open partition walls to studio 1. A machine consisting of computers and a monitor picks them up. From here they are sent to Juan Camilo's server, where three computer models analyze the data. A model of facial recognition, of hand recognition and speech recognition calculate an abstraction and an analysis of the speakers input.





## Wundertal Sonnborner Straße Wuppertal May 2023

*Wundertal* was a massive participatory dance event including 200 dancers, amateur dancers, performers from Wuppertal and the surrounding area, students and actors and actresses. Opening the new season through an outgoing festival Boris Charmatz choreographed the piece.

Over the course of 3 hours a line of people going through essentialist human states and processes of protest, love and death, played and performed to the open public.



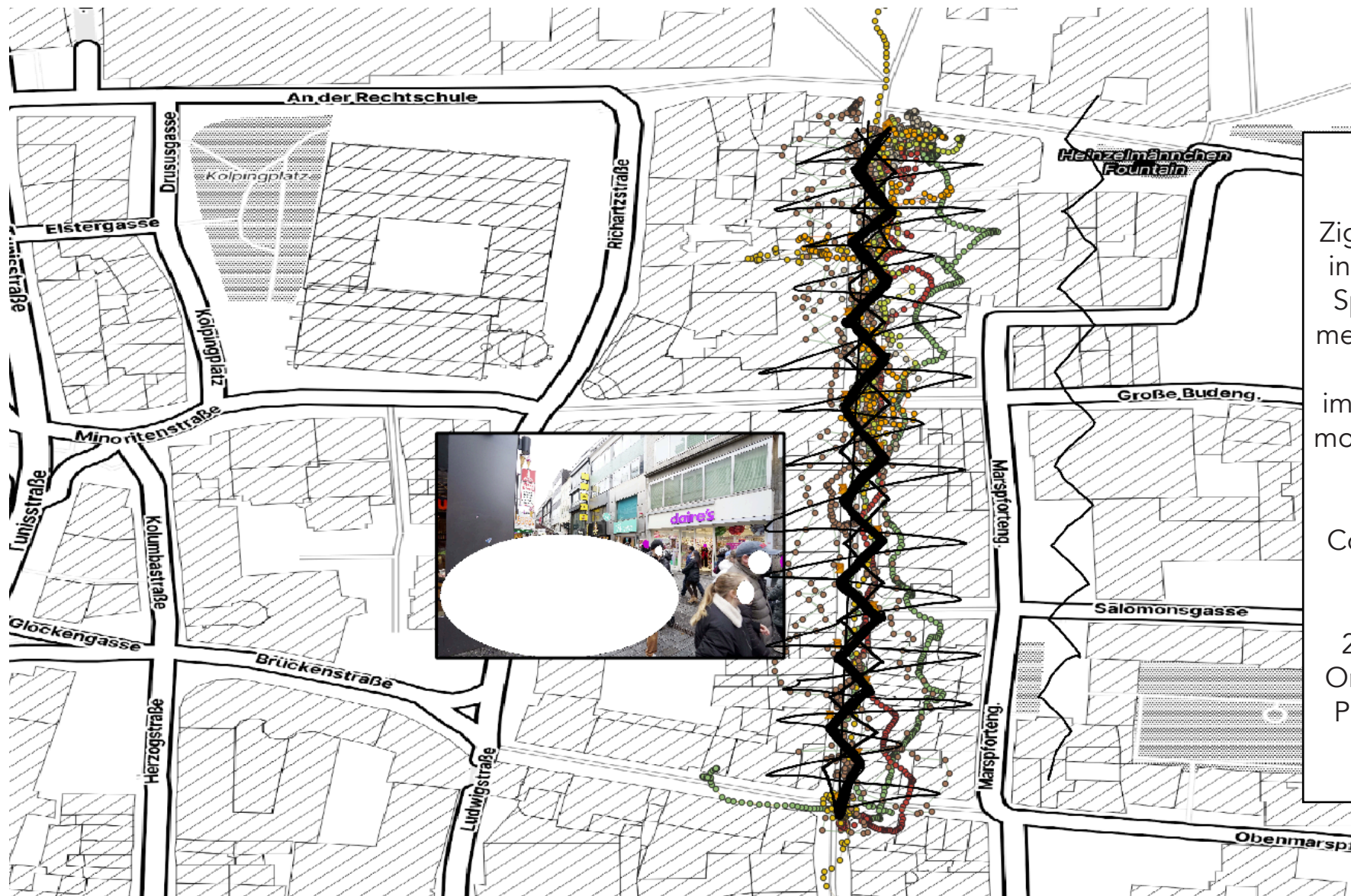


The Dinner  
Ebertplatz, Cologne  
May 2023

THE VILLAGE was a large-scale happening in the galleries at Ebertplatz in a co-production with the cultural festival Sommerblut. In a six-hour long durational performance, we explored the dynamics of communities, collective and individual rituals and taboos in installations, performances, live music, lectures, video and electronic sets. Within this growing community, *The Dinner* set the communal gathering for a subversive dish. Chopping of white roses heads, dining altogether, to invite visitors to join the community by a tasting of the dish that was prepared on set. Choreography, sound and meal were conceptualized with Carmen Pomet & Javier Rodriguez-Vasquez. Artistic Director Brigitta Muntendorf.







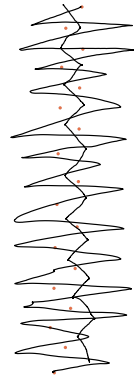
Zigzagging  
in Public  
Spaces:  
measuring  
the  
impact of  
movement

Cologne

2023 -  
Ongoing  
Process

Zigzagging is a practice I began as part of my research in urban public spaces. It is a series of choreographic scores for intervening in streets and places that have been built to enhance maximally effective capitalist movements with non-efficient actions in motion. Like the organized Zigzag-path by a group of people in a narrow 'pedestrians only' shopping street on a Black Friday. This simple choreographic intervention through a movement that is unnatural to its environment creates a disturbance.

While this disturbance is tangible in abrupt movement stops, deviances and smiles, its impact can be measured too. From field notes, systemic photography to pedestrian flow analysis through critical mapping I research on methods to do so.



In this process I am interested in the visibilities, invisibilities, and hypervisibilities in the process of mapping that leave gaps to be filled



led by data or imagination, and the selectivity revealing this process's immanent power dynamics. I am interested in the participatory creation with colleagues and friends and yet unknown strangers.

When I asked strangers in the street to walk the drawn pathway in zigzag, reactions were fairly various. A small group of elders that came from the Christmas market close by the street went into the path with fun and high ambition. They might have had a mulled wine just before. Others were hesitant, ignored the invitation entirely as if I was about to sell a product, or, when approaching the corners of the path, looked up and around, eventually turning on the spot to present themselves to the non-existent hidden camera. Moving, researching and disturbing as participatory practice.

