

t.r.a.n.s.i.t.s.c.a.p.e

interdisciplinary collective

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2009 Tour

see www.transitscape.net for updates

festival **VIA**

12-13, 18-19 march 2009 Mons (Belgium)

festival **EXIT**

2-4 april 2009 Maison des Arts de Créteil (France)

festival **Nouveaux auteurs**

7-8 may 2009 Halle (Germany)

festival **Chalon dans la rue**

22-26 july 2009 Chalon-sur-Saône (France)

festival **Biennale de Charleroi-Danses**

14-15 november 2009 Charleroi (Belgium)



Performance/Interview

Live dance-video

Fictional reality in an urban setting...

Chambre (s) d'Hôtel

Performance/Live dance-video/Interview (duration: 3x50 min), Belgium
with 3 performers and the interview of a chambermaid, a boxer or a call girl.

Concept, choreography, scenography and direction **Pierre Larauza + Emmanuelle Vincent**

Performers **Alfredo Fernandez Atienza, Ana Cembrero Coca, Emmanuelle Vincent** + local guest for the live radio interview

Pre-recorded soundscape **Alexander MacSween** Live soundscape **Jorge Piquer Rodriguez** Video editing **Pierre Larauza**

Technician **Serge Payen** Assistant director and interviewer **Cécile Cozzolino** Stage manager and assistant scenographer **Sarah Jacobs**

Digital video interface **Maxim Surin** Network technician **Hadrian Bnin-Bninski** Construction **Transitscape** and **Eric Mercenier**

Administration/Promotion **Friederike Kaiser** Transport **Kosta Bellas**

A **t.r.a.n.s.i.t.s.c.a.p.e** production in co-production with le **Manège Scène nationale de Maubeuge**, le **Manège.mons / Maison Folie**, le **Manège.mons / CECN2** Centre des écritures contemporaines et numériques, **TechnocITÉ**, **Transcultures**.

With the support of l'agence WBTD Wallonie Bruxelles Théâtre Danse, Wbi Wallonie-Bruxelles International, Tournées Art et Vie, Service culturel de la Commune d'Ixelles and Bellas for the transport.

Transitscape is the result of the meeting between architect/director Pierre Larauza and dancer/choreographer Emmanuelle Vincent in 2003, who both wished to confront and crossbreed their respective disciplines with visual and sonic arts.

The collective, based in Brussels since 2004, brings together international collaborators with multidisciplinary talents: video artists, computer wizards, graphic designers, sound engineers, composers, musicians, writers, actors and dancers.

« Our projects fit in our interdisciplinary research, and through them we aim to look into the amalgamation between different media and to erase the borders between disciplines. We try to create an ambiguous, non-hierarchical and striking relationship between bodies, spaces, dramaturgy and technology.

Physical and mental movement is a recurring theme in our creations, and intercultural relations hold a prominent place. Transit locations (airports, hotel rooms but also game centres, call shops, ...) are the base for our reflection on loneliness and the suspension in between here and elsewhere. With a frivolous deconstruction and a meaningful relationship, we make use of new technologies to criticise a world that seems subject to its own absurd control.

We are neither technophiles nor technophobes; when we think about the relationship between the stage and technology, it is not as a simple confrontation but as a means for mutual observation, in an underground and low key fashion.

The movement from one medium to another is the key to the discourse modulated by our performances, giving birth to hybrid and ever-changing projects.

We question the place of the spectator and his implication from witness to voyeur. Faced with a non-linear narrative and a complex (scenic or urban) display, the spectator has to recompose, analyse and resolve. Our aim is to upset the traditional representative system – to overthrow the codes. Our narrative is composed of collages and deformations, with a particular interest in disintegration, discontinuity and fragmentation, offering a new form of contemporary fable to the spectator. »

Pierre Larauza + Emmanuelle Vincent





© Emmanuel Valette

Live dance-video / Interview : FICTIONAL REALITY IN AN URBAN SETTING

In this new creation, the interdisciplinary transitscape collective (led by Pierre Larauza and Emmanuelle Vincent) explores the relationship between fiction and reality in a public space and with a high degree of participation.

Chambre(s) d'Hôtel is an urban installation combining a performance and a radio interview. A single architectural object, a hybrid and technoid caravan, combines a piece of fiction and a reality which are layered on top of each other during the 3 x 50 minutes of the performance.

Chambre(s) d'Hôtel is a travelling hybrid device, an urban transplant that is experienced as a transit location loaded with possibilities, a breaking moment where each encounter defines the next day. Experimental film, dance and a testimonial are layered together, forming a narrative puzzle in this tense piece of work that is all about identities and territory.



© Emmanuel Valette

FICTION

Live dance-video

The performance consists of the real time creation of a dance video, shot with 5 cameras inside the caravan filming the 3 dancers. The film, split-up in 10 sequences, is edited in real time and then broadcast on one of the sides of the caravan (+ streamed live on the website www.streaming.transitscape.net). The caravan, with its bay window, allows the audience to simultaneously watch the live dancing and the recorded film.

Dance-video, b/w, 10 sequences / 50 minutes x 3

Synopsis : « Three characters whose destinies meet in a hotel room:
 A boxer about to retire, in transit between his last fights,
 A call girl who brings her customers to this room,
 A chambermaid, witness or accomplice
 to the intimacy of its inhabitants. »

TIME CODE	SEQUENCES		
50:00' 1	Timer	21:40' 6	THE SWEAT
41:50' 2	THE HUNT	16:14' 7	ROOM #41
37:42' 3	28 SEPTEMBER 2002	10:54' 8	OOH45
31:40' 4	THE DOG	07:15' 9	CHECK-OUT
26:40' 5	THE BIRD AND THE DOG	01:26' 10	End

Video blue key
 Real time
 video blue key
 with multiple
 video cameras

CHOREOGRAPHY OF THE INJURY

The choreography, fragmented in 10 sequences, looks into the concepts of *Injury* and the *Disturbance of habits*. It is inspired by a world of trajectories, curves, breaks, abstract schemes that constitute a person's environment today. We explore various mechanical and systematic gestures and movements.

The body is shown in all its aspects, gestures reign over words, the language of movement is predominant and cancels out speech. As a consequence, it is the body that is thinking. It produces and conveys the language. The sober, precise, controlled play is executed with speed, repetition and energy. The three dancers grip into each other, reject each other, fight and wrestle for survival.

In the sequence *The dog and the bird*, the repeated violent acts of a couple lead to a kind of uncontrolled pulse. The violence of the body as opposed to the space is exacerbated. Gestures are carried out in a mechanical fashion and reveal the border between individuals and their territory. The fascination and fear conveyed in a hotel room are reflected in the sequences where sex, violence and loneliness are brought to the foreground. We witness the fragility of people confronted with themselves.



LIVE DANCE-VIDEO

FACE TO FACE BETWEEN THE DANCER AND HIS CLOSE-UP

Here the film and dance actions are inextricably linked.

The use of cameras creates both a movement away from and a sudden intrusion into reality. The camera captures the significant movements of the face. To quote Gilles Deleuze: "The affectionate image is the close-up, and the close-up is the face, ...». He also reminds us that Eisenstein suggested the close-up is not only a type of image among many others, but that it confers an affective reading to the entire film. So the face is the close-up.

The images play with the scene but the dancers don't watch the resulting image. That's why we can see a dancer's back and at the same time his or her face in the video screen. The details accentuate the drama and the facial expressions show what is invisible. Through the framing, we can choose to reveal or hide the wider picture.

The video delivers a fragmentation of the field of perception and splinters the performance space. It becomes an instrument that shatters and dissipates the body. The faces, as if they were detached from their bodies and perched on the screen, watch, observe, spy on the upset spectator, who is offered several viewpoints.

Chambre(s) d'Hôtel enables the experience of a dialogue between the living flesh and the digital body.



Screen shots from the live dance-video



REALITY

Live radio interview

Parallel to the performance, a radio booth broadcasts (and allows to see) a real time interview with a person who is a chambermaid, boxer or call girl. While they are watching the interview, spectators can listen to it through headphones hanging from the caravan.

At the same time it is being broadcast on the web radio at www.streaming.transitscape.net, where the testimonials are archived.

In each city where we perform, we will advertise for potential interviewees with an announcement :

« *If you are a boxer, call girl or room maid and want to testify during one of our next performances, please send an e-mail to info@transitscape.net.* »



INTERVIEW RADIO
PAR CÉCILE COZZOLINO

INVITÉ : MAÏMOUNA DIALLO LIBOUTON
PROFESSION : FEMME DE CHAMBRE

A SUIVRE EN DIRECT SUR LA WEB RADIO :
<http://www.streamingradio.transitscape.net>

Si vous êtes boxeur, call girl ou femme de chambre et que vous désirez témoigner lors d'un prochain spectacle, envoyer un mail à info@transitscape.net



Flyer made by Sarah Jacobs

Interview

*Slimane Sissoko, french
professionnal boxer
was our guest during the Exit festival
performances, where he was
interviewed by Cécile Cozzolino.*

SOUND AS A DOUBLE PERCEPTION : MUSICS AND TESTIMONIAL

Chambre(s) d'Hôtel, as a fusion between dance and video, also pays great attention to sound and creates a visual universe beating to the rhythm of electronic music.

La musique est diffusée à l'extérieur via des hauts parleurs autour de la caravane.

The pre-recorded music by composer Alexander MacSween (Canada) and live music played Jorge Piquer Rodriguez (Spain) project us into a double sonic environment that encapsulates and stimulates all our senses and leads us to discover new horizons.

Musics are played outside through speakers all around the caravan.

The sound, designed on various levels, colours the space and delivers mathematical precision. It unites, divides, splits up and alienates the sequences one after the other, keeping the audience in a state of tension.

By layering analogue keyboards on top of a digital system, he constructs a music that always tries to trick us, producing aural, timbral and rhythmical illusions.

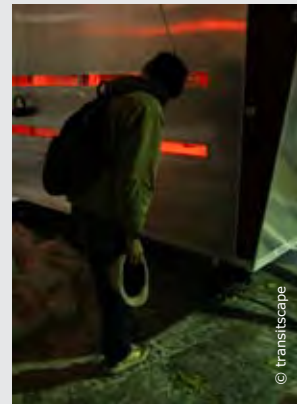
The testimonial can only be heard through audio headphones installed in front of the video wall. That way, the listeners/viewers of the video are immersed in another sonic universe. Thus the testimonial add another poetical narrative level on the video made by dances sequences.



IMMERSION OF THE SPECTATOR IN A HYBRID ARCHITECTURAL SPACE

The eye of the spectator is always in a state of alarm, never inactive. It doesn't enter an identification process. The memory of the spectator becomes a mosaic of events caused by images driven by the rhythm of the performance.

Everybody has to construct the scenic work for himself, circulating inside their own personal journey. The spectators are integrated into the movement of the object which transports and flows through them, in order to lead them away from all their certainties in real time.



press article

« In a time when we are destroying walls, when we witness the vanishing of the boundaries that until now protected our privacy and enclosed the artist – and the audience – in a defined, achieved, reassuring space, contemporary theatre questions everything...

Whereas usually caravans isolate, the one of the t.r.a.n.s.i.t.s.c.a.p.e collective (Pierre Larauza and Emmanuelle Vincent) sees itself literally converted into a platform, a stage where each event becomes a performance. With 'Chambre(s) d'Hôtel', the paradoxical idea of a shared private space is at stake. The three individuals who appear – a boxer, a call girl, a chambermaid –, produce singular gestures which, captured on video and live, recreate a new space in which the spectators suddenly find themselves to be voyeurs. 'Chambre(s) d'Hôtel', with its fusion between various media and the almost involuntary intrusion in this usually forbidden location, contains its own criticism and questions those who take part in the game about their place in the performance. In the end, who will violate the other's view: the performers or the casual passers-by? **In all its disturbance and indecency, this is probably a work beneficial to the greater well-being.»**

Mathieu Laviolette-Slanka, Evene.fr, october 2008



Pierre Larauza | director, architect/scenographer, video artist |

Pierre Larauza (France, 1976), co-founder of transitscape, is a pluridisciplinary artist working on individual and collective projects in the areas of living arts, architecture and visual arts. He graduated from the school of Fine Arts in Bordeaux (1998), the school of Digital Arts in Sydney, Australia (2001), and the Architecture school of Paris-la-Villette (2004).

As well as creating and directing for transitscape, he takes part in different exhibitions and international festivals, and has recently published a visual essay titled *XS Property shops* as part of the collective work *HK Lab2* (Map Book Publishers, Hong Kong). He was an assistant to the Chinese architect Gary Chang, Belgian photographer Marie-Françoise Plissart, and has been working as a scenographer with Olivier Bastin (L'Escaut) since 2006. He was also a researcher at the Polytechnic University of Hong Kong, working on the Pearl River Delta project with Map Office (awarded with the Inspiration prize in May 2003 at the 1st International Architecture Biennale in Rotterdam). His video work *Urban transit O'bodies* is built around places/non-places and the movement and place of the body – the same body he tries to neutralise in the photo essay *Bodiestransit*.

His current research work *Paysages rhizomatiques* is an a-disciplinary exploration of various urban phenomena through a decoding of the Hong Kong territory.

Alexander MacSween | musician, composer |

Alexander MacSween (Canada, 1964) is a musician and composer. He took part in many film, dance and theatre projects, amongst others with Louise Bédard, Estelle Clareton, Ginette Laurin, Robert Lepage, Montréal Danse, José Navas and Projet Porte Parole, and with Marie Brassard in her creations *La Noirceur* and *Peepshow*. Using different technological means, he often incorporates pieces with human voices in his compositions. This work led him to deliver training workshops at TechnocITÉ in Mons, Belgium. Alexander also works as a drummer, navigating in between the worlds of rock, electronic and improvised music. He has performed with Paolo Angeli, Bionic, Tim Berne, Michel F. Côté, Frank Gratkowski, The Nils, Sam Shalabi and Martin Tétrault. At present he is playing in *Foodsoon* with Bernard Falaise and Fabrizio Gilardino. In June 2006 he created his first sonic installation for the CitySonics festival in Mons, Belgium. This piece, titled *Calix*, was performed again at the PX festival in Tuscany and during the Luxemburg edition of CitySonics.

Emmanuelle Vincent

| director, choreographer, dancer, dance professor |

Emmanuelle Vincent (France, 1978) has a degree in Training of trainers for theatre trades (Bordeaux 3, 1998) and a degree in Performance arts (Sorbonne-Nouvelle, Paris 3, 2002), where she developed her research on *The quest for movement in the digital age*, directed by Georges Banu.

She took up classical dancing at the age of 6. Throughout her youth she's shown interest in sports and a strong creative side, and at 18 she discovered contemporary dance.

At the same time she attends theatre workshops (Ariane Mnouchkine, Georges Bigot, Georges Bonnaud, Eloi Recoing, ...) and contemporary dance workshops (Ultima Vez, Anne Van der Broeck, Mathilde Monnier, Lyse Seguin, Sydney Dance Company, ...). After living in Sydney for a year, she founded the transitscape collective in 2003 with Pierre Larauza. In Hong Kong she created *Over the Game* (dance video) and then moved to Brussels and made *Insert Coin* (installation-performance). As artist in residence at the Maison Folie in Mons she created *Call Shop* (theatre-dance), which was awarded the Prize of the professional jury at the Via Festival in 2007. She also takes part to other projects and danced in *Finale* by Robert Pacitti, *Two Close* by Jodi Allen Obeid... She also works on cinematographic projects and videos. She has been teaching the didactics of dance at the Université de Louvain-la-Neuve (UCL) since 2004, and since September 2007 she has been leading the dance and scenic arts school of transitscape: *La Confiserie*.

Jorge Piquer Rodríguez | musicien, compositeur |

Jorge Piquer Rodríguez (1984, Spain) has a degree in Fine Arts from San Carlos University in Valencia and a degree from the Academy of Arts in Tallinn, Estonia. It was there that he created his first short animation film, a co-production with *Nukufilm studios*.

He was a member of various experimental music collectives such as Gretel y los aviones and La Jeunesse Désseparée, where he developed himself as a self-taught musician. In addition to his work as a composer for dance music, he created various film projects. In 2006 he is awarded the audience prize for *Caja de tiempo*, a collaboration with choreographer Ana Cembrero Coca, at the IV Performance and Experimental Art Festival in Saint-Petersburg. His work was shown at various international festivals such as the Decima Mostra de Cortometrages de Sagunt in Valencia (2007), and he recently won an award at the Second Floor Film Festival for his film *Blondy* in Tallinn, Estonia (2007).

Ana Cembrero Coca | dancer |

Ana Cembrero Coca (1983, Spain) has a degree in Fine Arts from San Carlos University in Valencia and a degree in Urban Space from L'École Nationale Supérieure des Arts Visuels de La Cambre in Brussels, where she specialised in dance video.

Right from childhood she started to train in classical dance at the Royal Dance Academy. Later on she continued with modern, funky and contemporary dance until the age of 20, when she decided to dedicate herself exclusively to contemporary dance.

For seven years she took classes in Spain with choreographer Juana Castelblanc, and she participated in various workshops in Europe with Inma García, the Taiat dance company, James Carles, Patricia Kuypers, Ultima Vez, Roxanne Huilmand, Marielle Morales, ... She won the audience prize for the video installation *Caja de tiempo*, a collaboration with musician and director Jorge Piquer Rodriguez, at the IV Performance and Experimental Art Festival in Saint- Petersburg, Russia (2006).

Recently she exposed her work for Art Show Alpen Rose with 30 other artists in Milan, but also at the dance video festival FRAME in Portugal. This year she is working on the dance video *Cinética*, with a grant from the Spanish ministry of culture.

She teaches at *La Confiserie*, transitscape's school for dance and scenic arts in Brussels.

Alfredo Fernandez Atienza | actor, dancer |

Alfredo Fernandez Atienza (Spain, 1966) took classes at the international theatre school De Kleine Academie. He is a dancer with *Cie Foliada* who have been performing all over Europe since 1984.

He played in *Agamemnon* by Aeschylus, *The Tempest* by Shakespeare, *Endgame* by Samuel Beckett, *Kitchen Cabaret*, a creation of Luc De Smet directed by Dominique Serron, *Brussels Manifesto*, a collective creation directed by Yvonne Mac Devitt, *Les Experts*, directed by Adeline Rosenstein.

Apart from that he took the following courses and trainings: Théâtre et écriture: *Kalisky le téméraire*, facilitated by Marc Liebens and Marie-Luce Bonfanti; *Ecrire un Récit de Vie* with Daniel Simons; *Le verbe pour (é)preuve*, led by Koffi Kwahulé; *Conte* with Martine Tollet, Françoise Delhaye and Joël Smets; *Jeu de Clown* with Pascal Guéran; *Constellations Familiales Systémiques* directed by Alfred Ramoda; *Eutonie- Alexander* with the Cie Nicole Mossoux; *Méthode Feldenkrais* directed by Monique Vandervoort; *Tai chi chuan* with master Pan; *Yoga* with Alain Daligault.

Cécile Cozzolino | radio interviewer, assistant director |

Cécile Cozzolino (France, 1981) was trained at the Ecole Régionale d'Acteur in Cannes where she discovered various texts, artists and approaches to theatre. She has worked amongst others with Gildas Milin, David Lescot, Jean-Pierre Vincent, Valérie Drevelle, Charlotte Clamens, Francis Viet, and Didier Galas.

She met Emmanuelle Vincent in Brussels in 2005 during the performance *Finale* by the Pacitti Company and later collaborated as a performer with transitscape for the performance-installation *Insert Coin* and in *Call Shop*, for which she also wrote part of the text.

Serge Payen | technical director |

Serge Payen (Belgium, 1956) is a general production assistant (Manège.mons, RTBF auditorium). Being himself specialised in sound design for many years, he collaborated with Alexander MacSween on the creation of the sonic composition for *Call shop*.

Sarah Jacobs | graphic designer, assistant scenographer |

Sarah Jacobs (Belgium, 1980) got her degree in graphic and visual communication after her research on *digital identity and cyberdependency* (La Cambre 2007). She has been a teacher of plastic arts at ERG in Brussels since 2008.

She has been working with transitscape since 2004 and for la Maison Folie in Mons as a graphic designer since 2006. Her graphic interests are focused on pictograms and signs as visual guidelines, whereas her personal concerns look into needless over-consumption.

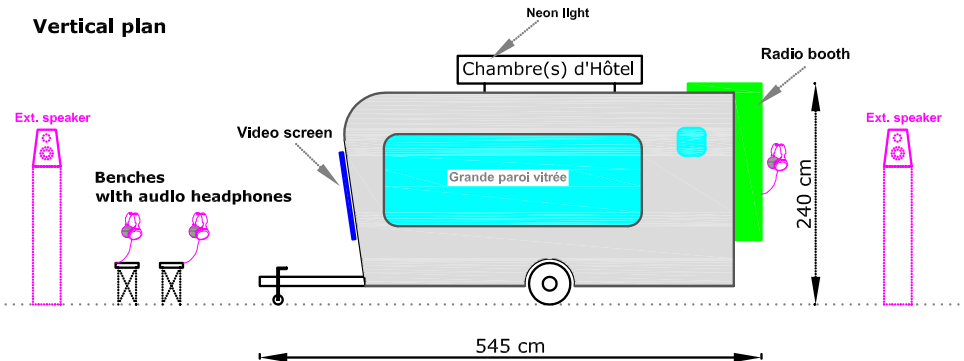
Hadrian Bnin-Bninski | network and streaming director |

Hadrian Bnin-Bninski (Belgium, 1978), who has a degree in philosophy and computer sciences, specialised in open software and audio-video streaming. He is a member of the Belgian collective *HackLab*. Currently he is taking a *Master in Digital Art* course at the university of Belgrade.

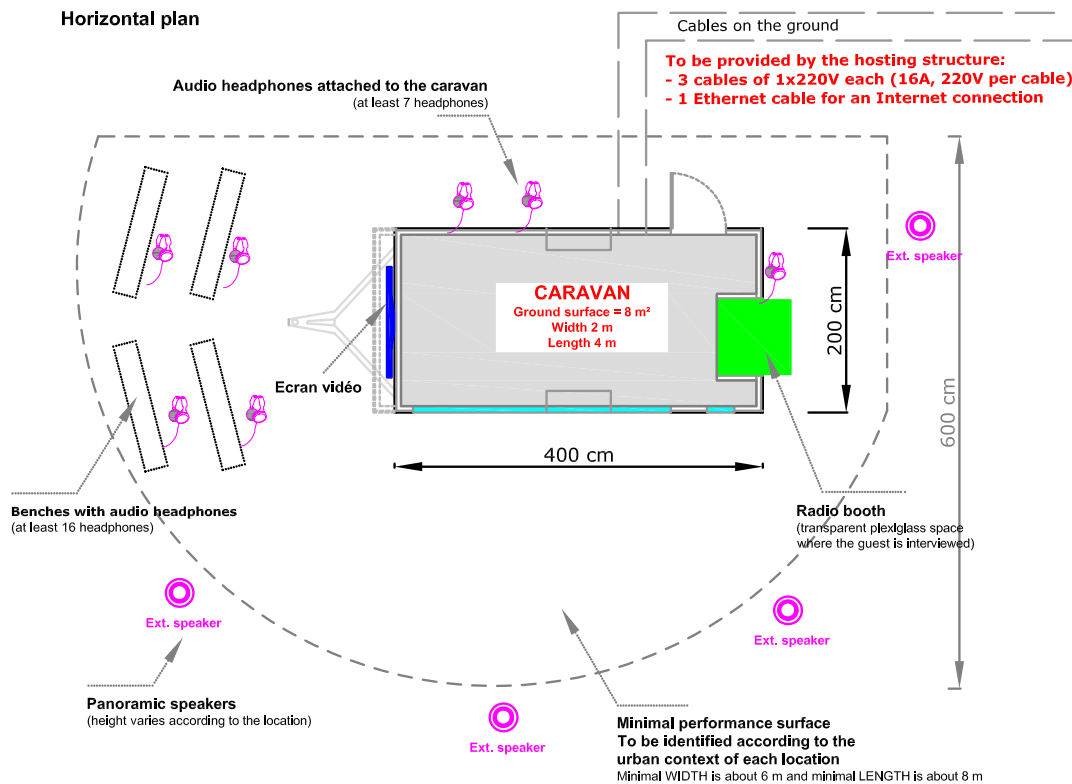
Standard set-up for the installation

May we remind you that we are fully autonomous technically (lighting, video, sound, ...) and that all we need are three 16A, 230V power lines and a broadband internet connection.
 Note: each hosting location or urban space will be subject to an individual study and a unique configuration.

Vertical plan



Horizontal plan



TECHNICAL SHEET

MATERIAL /

We are fully autonomous on a technical level (video, audio, lighting, ...).
 All we need are three 16A, 230V power lines and a broadband internet connection.

SET-UP /

We ask our host location for two technicians during 6 hours for the set-up and two technicians for 2 hours for the breakdown.
 It takes about 6 hours to set everything up. If necessary this can be done on the day of the performance.

SITUATION /

The caravan can be placed outside in an urban space or inside in a closed performance space (warehouse, stage, ...).

RECOMMENDED TIME SCHEDULES /

The performance lasts 2 or 3 x 50 minutes so that spectators can freely view the performance from 3 different angles:

the dance video <> the stage performance <> the radio interview
 A certain degree of darkness is necessary for the performance.

Hence we suggest the following time schedules:

In an urban space:

- 3 x 50 minutes after 17:00 in winter
- 3 x 50 minutes after 21:00 in summer

If the performance takes place inside, this can happen at any time.

PURCHASE PRICE /

Please contact us for any enquiry regarding the performance price :

Artistic co-director : Pierre Larauza

diffusion@transitscape.net T. +32 (0)484 421 768

We also ask our host location for accommodation and catering for 8 people.

other creations by t.r.a.n.s.i.t.s.c.a.p.e

2003-2007



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OVER THE GAME Dance-video, Hong Kong, 2003, DV, 27'

Anime, who is totally addicted to video games, records the sounds of her games on minidisc. The next morning, on the Hong Kong rooftops, she listens to her recordings and re-experiences her virtual fights by dancing ...

Production : Videotage, Hong Kong | VIDEOTAGE 錄影太奇



© transiscap.e et Pierre Toussaint

INSERT COIN Urban installation-performance, Belgium, 2004, 3h

3 spectators/players can interact with a performer placed behind a window, with only audio headphones and a navigation box for communication. Texts, dance and mockery are intertwined with problems such as manipulation, satisfaction or physical and mental control.

Production : Transcultures, Belgique



Prix des Rencontres Professionnelles - Festival VIA 2007 à Mons.



© transiscap.e

CALL SHOP Dance-theater, Belgium, 2007, 60'

Call shop is a hybrid piece where the stage is seen as a place of exile, suspended in between here and elsewhere. Once again the collective explores the question of the character and the relationship between fiction and reality. Through the symbol of the call shop, the notions of borders, their limits and improbabilities are explored.

Production : manège.mons/ Maison Folie, manège.mons/ CECN, La Maison Folie Wazemmes - Lille. Avec le soutien de TechnocITÉ et Transcultures.

