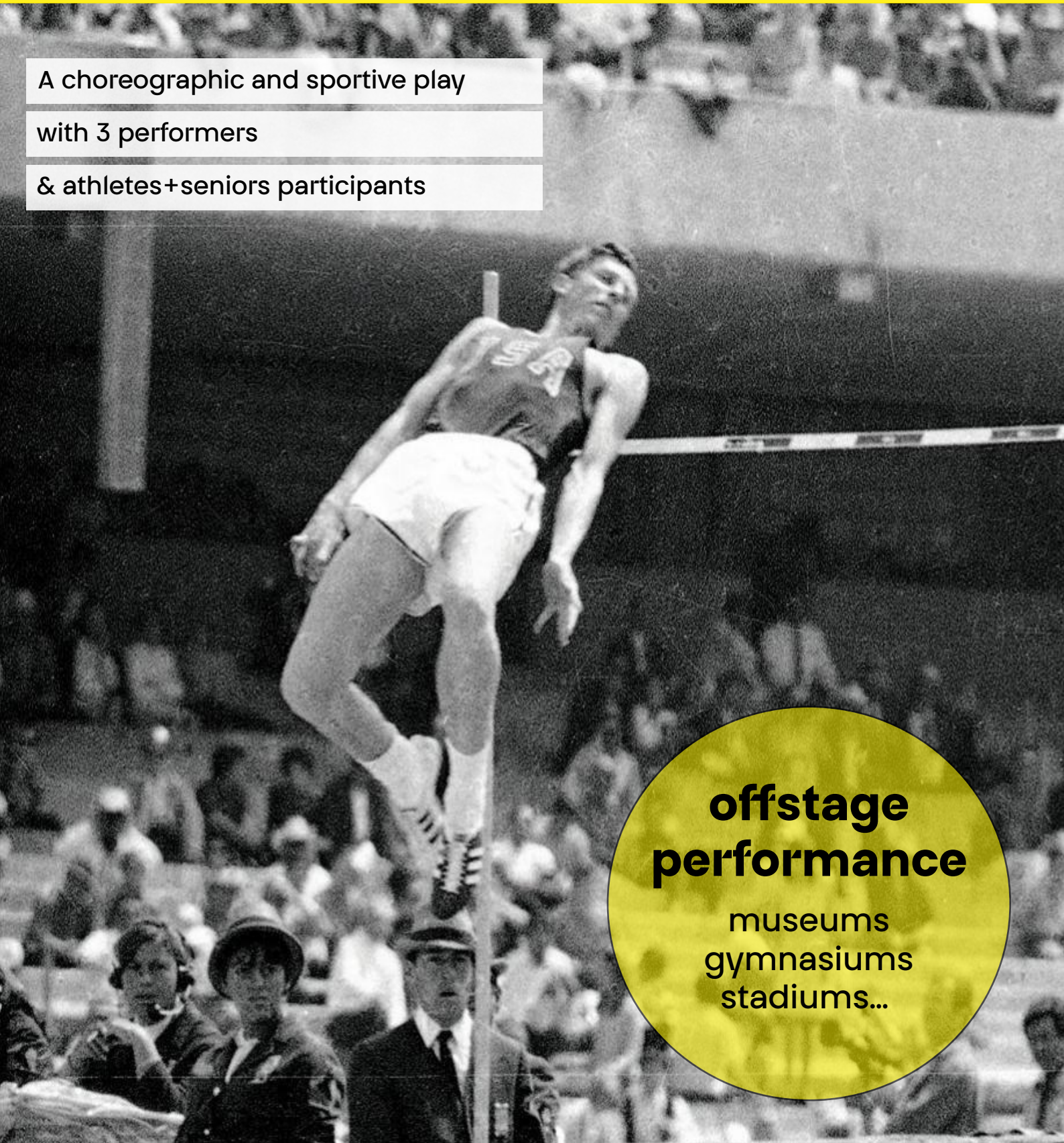
t.r.a.n.s.i.t.s.c.a.p.e

Pierre Larauza & Emmanuelle Vincent

20 october 1968, Mexico



A choreographic and sportive play

with 3 performers

& athletes+seniors participants

offstage performance

museums
gymnasiums
stadiums...



20 october 1968, Mexico is a choreographic journey that combines a sporting tribute and a political allegory. A piece for all ages, which invites local participants to join the artistic team on stage. It's an ode to intergenerational movement, with athletes, dancers and the elderly coming together around the symbolism of the obstacle.

Synopsis

On 20 October 1968, at the Olympic Games in Mexico City, a high jumper defied convention with a novel move. After consultation, the judges approved the jump. The American Dick Fosbury, aged 21, was crowned Olympic champion.

The show seizes on this cult movement as a choreographic allegory of transgression. Dancers, athletes and the elderly take up the baton in this piece that challenges the boundaries between sporting gesture and dance movement.



' We all have a wall in our lives that we haven't been able to get over, that we don't know how to get over or that we won't be able to get over...

Let's go beyond it ! '

Mediation
& territorial inclusion

ATHLETES AND SENIORS IN THE SHOW

At each venue, we invite athletes and seniors. This local participation is organised in two stages:

Step 1) Call for participation at each venue.
Step 2) Two workshops of 2h with the selected participants.

Call for participation

The first step is to launch a call for participants a few months before the performance in order to select high jumpers from local sports clubs and senior citizens, whether in retirement homes or not.

Workshops

In the second phase, the artistic team meets the participants (between 3 and 5 seniors and 3 and 5 athletes) in workshops (2x2 hours) organised before the performance.



The show takes an intergenerational approach, bringing together on stage female performers, athletes from local athletics clubs and elderly people met before the show. Breathless bodies, timed bodies and athletic bodies pass the baton.

The sporting gesture, a choreographic material fictionalised by the dancers, is laid bare on stage, in front of an audience momentarily transported into a sporting context.

Our aim is to ensure that the cross-disciplinary nature of the show is reflected in the auditorium, and we are taking care to bring together dance, sport and elderly audiences. As an option, we are offering mediation activities in addition to the show, to bring people together and encourage encounters.

A number of event options are possible, to be decided in consultation with the host venue: tea dances, intergenerational sports warm-ups, workshops, initiation to high jumping, meetings and debates with the artists, etc.





Distribution

A choreographic and sportive piece by t.r.a.n.s.i.t.s.c.a.p.e, 55'.

Creation and choreography: Pierre Larauza + Emmanuelle Vincent
Musical creation: D A N G

3 ARTISTS ON TOUR:
Manuela Fiori, dancer
Emmanuelle Vincent, dancer
Pierre Larauza, performer

+ GUEST PARTICIPANTS:
Seniors (between 3 and 5)
+
Athletes from local athletics clubs (between 3 and 5)

Coordination & administration: Elisa Furiosi



Produced by t.r.a.n.s.i.t.s.c.a.p.e asbl in coproduction with Charleroi danse. With the support of Théâtre de La Balsamine, Maison des Cultures et de la Cohésion Sociale de Molenbeek, Zinnema, Fabrique de théâtre and Théâtre Océan Nord.

The dance and hybrid forms duo t.r.a.n.s.i.t.s.c.a.p.e / Pierre Larauza + Emmanuelle Vincent is supported by the Fédération Wallonie Bruxelles - Service de la danse, the COCOF and the Commune d'Ixelles.

Bios

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

Pierre Larauza and Emmanuelle Vincent created the duo t.r.a.n.s.i.t.s.c.a.p.e in Hong Kong in 2003, with the ambition of creating a dialogue between dance and the visual arts. Settling in Brussels in 2004, they have travelled from Europe to Asia and Africa, performing at numerous international festivals. This cross-disciplinary path has led them to present their projects in situ on stage, in the public space, in museums and galleries.

In the course of their choreographic creations, their roles have intersected to nurture a shared multi-disciplinary approach. As visual choreographers, they explore movement in hybrid forms in which the scenographic device plays a key role. Questioning the porosity of disciplinary boundaries, their projects have been performed in over twenty-five countries on five continents. Pierre and Emmanuelle blur the lines, shake up genres and break codes to rethink the notion of spectatorship.

The duo were associate artists at Les Halles de Schaerbeek between 2021 and 2024. Benefiting from a programme contract from the Fédération Wallonie-Bruxelles, they are also working with visual artist Thy Nguyên Truong Minh on an artistic and educational exchange project in Vietnam with the ERG and the University of Fine Arts in Ho Chi Minh City.



Manuela Fiori Schneider
(Brazil, 1989)

Dancer

Manuela is a Brazilian dancer and choreographer based in Brussels. She was a member of the Brazilian company Caxias do Sul.

When she moved to Belgium in 2010, she began her studies at the Royal Artesis Plantijn Conservatory in Antwerp, where she obtained a bachelor's degree in contemporary dance. She then worked as a dancer with Wim Vandekeybus for the creation of 'Fear Not'. She has worked with choreographers such as Renan Martins de Oliveira, Ceran Oran, Ali Sigalova, Romeo Castellucci, Fitri Sedyaningsih, Louise Kalfon.

In 2015, she joined the Master in 'Performing Arts' at the University of Brussels, specialising in research, dramaturgy and critical analysis. She is developing her work on altered states of consciousness in the form of a solo entitled 'Inner Dialogues'.

Manuela also teaches dance at various schools in Brussels.



Emmanuelle Vincent (France, 1978)

Choreographer & dancer

Emmanuelle Vincent is a choreographer, dancer and teacher. Her contemporary dance practice is rich in experience, from Ariane Mnouchkine to the Sydney Dance Company, via traditional Vietnamese dance and yoga.

Trained in ethology applied to human/animal communication since 2020, she is developing her choreographic work on the relationship between living beings.

She has collaborated as a performer with directors Elodie Segui, Isabelle Dumont, Edith Van Malder and Chilean dancer Lucia P. Vivas on themes of animality and ecofeminism.

She also teaches at the Faculty of Motor Sciences at UCLouvain and teaches performance art at the University of Fine Arts in Hô CHi Minh-City.



Pierre Larauza (France, 1976)

Choreographer & performer

Trained in architecture and the visual arts, Pierre Larauza approaches choreography as a sculpture of movement and set design as a work of art. Self-taught in the performing arts, he breaks free from convention almost naturally.

At the same time, for several years he has been developing visual art rooted in reality: a process he describes as 'documentary sculpture', based on life-size reconstructions of historical physical movements (from a cult sporting gesture to a police blunder).

With a doctorate in arts and art sciences (ULB/ARBA, 2020), Pierre is also involved in artistic research and teaches visual arts at the University of Fine Arts in Ho Chi Minh-City.

It was his eponymous documentary sculpture on Dick Fosbury's world record that inspired the show '*20 october 1968, Mexico*'.

Audience feedback

'I'm so happy to have been part of this crazy project, bringing together people who in our day-to-day lives would never meet. This is the power of our cultural professions: to create links and cohesion, to enable people to listen, to be tolerant, to look at things from a different angle, to allow alternatives to emerge and to encourage them.

Well done to t.r.a.n.s.i.t.s.c.a.p.e for bringing this creation to life with such generosity and energy!'

Monica Gomes, author and theater director.

'It's been a long time since I've seen so much humanity on stage.'

Martine Wijckaert, theater director and founder of the Théâtre de la Balsamine.

'I had the honour of leading an on-stage discussion with the dancers, the sportsmen and women, the elderly and the audience. The atmosphere and the exchanges were so beautiful and powerful, what a magnificent team, an unforgettable show: great listening skills and great artistic quality, THANK YOU to everyone!'

Françoise Berlanger, theater director.

'I just wanted to say thank you for this moment! I really fell in love with this enormous piece of work. I loved the super-communicative energy, the direct and engaging relationship with the audience, the staging of heterogeneous bodies and rhythms, the aesthetics and illustration of the performance by the dancers. In short, I really got into it - I'm really interested in hybrid forms, especially those that explore little-explored avenues, intergenerationality, sport as a tool, putting the audience in a completely different state of attention and pro-activity, the mix of tools on stage and the way they link together. Well done again.'

Lucie Yerlès, circus artist

Key dates

- 9th of november 2024 : Le Vaisseau (Strasbourg, France)
- 21st of april 2023 : Centre culturel de Rixensart (Belgium)
- 13th of october 2022 : Festival Out of the Box, Atelier Théâtre Jean Vilar (Louvain-la-Neuve, Belgium)
- 30th of october 2021 : Centre culturel d'Engis (Belgium)
- 20th of october 2021 : Maison des Cultures et de la Cohésion Sociale de Molenbeek (Brussels, Belgium) - covid cancelation
- 15th (Première), 16th and 17th of october 2021 : Théâtre de La Balsamine (Brussels, Belgium)
- 29th of august 2020 : Internationale Tanzmesse (Dusseldorf, Germany) - covid cancelation.



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