

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

art directors/ Pierre Larauza – Emmanuelle Vincent

Belgium dance company



Versions *M* & *XS*

Urban distortions

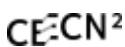
Dance, live music and architecture

A **t.r.a.n.s.i.t.s.c.a.p.e** production in co-production with **Manège.mons / CECN2, TechnocITÉ,**
Transcultures and **L'Abattoir** Centre national des arts de la rue.

In art residence at **La Chartreuse** *Centre National des Ecritures du Spectacle*

In art residence at Le **STUDIO technologique de Maubeuge**, Scène nationale de Maubeuge

With the support of **Grand Studio**, the agency **WBTD** and **Wbi** Wallonie-Brussels International.



Versions **M** or **XS** or **STAGE**

Urban distortions

Dance, Live music and Architecture

Interdisciplinary installation-performance through which dance, song and territory meet, triggering the public's mobility in a spirit of proximity and intimacy. Dancers and musicians are inside transparent inflatables bubbles!

Distorsions urbaines takes an interest in the clash of territories, speeds and movements of different scales through the exploration and the decoding of three cities: Hong Kong, Mtwapa (Kenya) and Brussels.

We are trying out a deciphering of the city, a system of urban reading and writing, with humour and certain strangeness brought about as a result of decontextualisation.

The singer/musician Matthieu Ha develops a language without words with which he ends up with his Haute Contre voice in a musical style close to minimal and baroque music.

Between performance and installation, the two sides of this dance project, with their diverging issues, meet at the perceptive distortions level.

DISTRIBUTION

>Version **XS** 3-5 artists

>Version **M** 8 artists + 1 technician

**Both version can be
As an **INSTALLATION** or on **STAGE****

Choreography, scenography **Pierre Larauza, Emmanuelle Vincent**

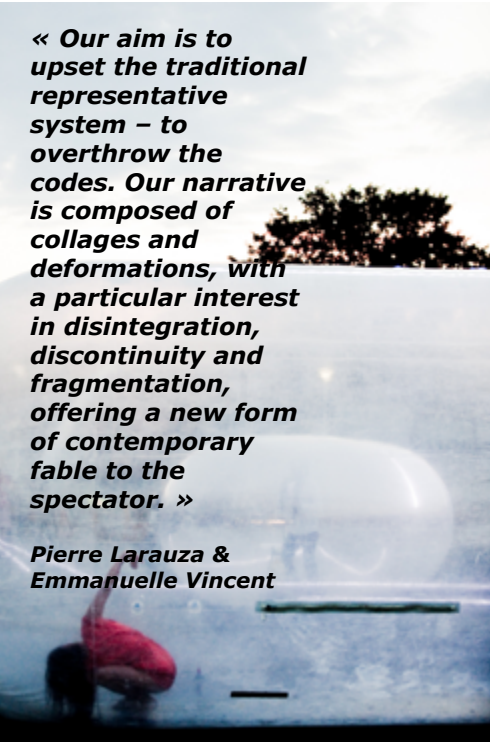
Dancers **Charles Ngombengombe, Sara Tan, Emmanuelle Vincent**

Singer/musician accordion **Matthieu Ha** Cellist **Guillaume Martigné**

Performeur-drawer **Thy Truong Minh**

Performer-writers **Olga Mandel Ndaya, Pierre Larauza**

+ in option our technician **Serge Payen**



« 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

TECHNICAL SHEET

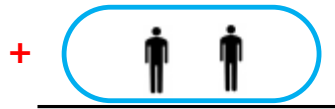
Our set design is made of 2 transparent inflatable bubbles.
3 dancers 2 musicians and 3 performers are inside/outside the 2 bubbles.

The set design is very easy to set, it's just needed to inflate.
Very easy to transport, the bubbles deflated fit in 2 suitcases.

1 big transparent inflatable bubble
with 3 dancers inside + in option some water on the floor



1 small transparent inflatable bubble
with 2 live musicians inside



3 performers outside



Easy transport



Live music



Video



220 V



MATERIAL AND TECHNICIAN NEEDS

We are quite autonomous on a technical level. We need:

- Only **1 technician** is necessary for audio and lighting (set-up + performance).
- Electricity: **1 simple power line** (16A 230V).
- Audio: **1 sound system** for live mid-range instruments and voice (with bass module).
- **4 Microphones**: 1 for a cello, 2 for an accordion, 1 for voice.
- Video: **1 video projector** (projection will be down on the big bubble).
- Lighting: We have our own led lighting for inside the 2 bubbles. Some **extra projectors from the venue** (4 PAR, 4 PC... with DMX) are welcome.
- Water : access to water may be necessary but optional.

SET-UP

The set-up and the breakdown takes from 2 to 4 hours.

SITUATION

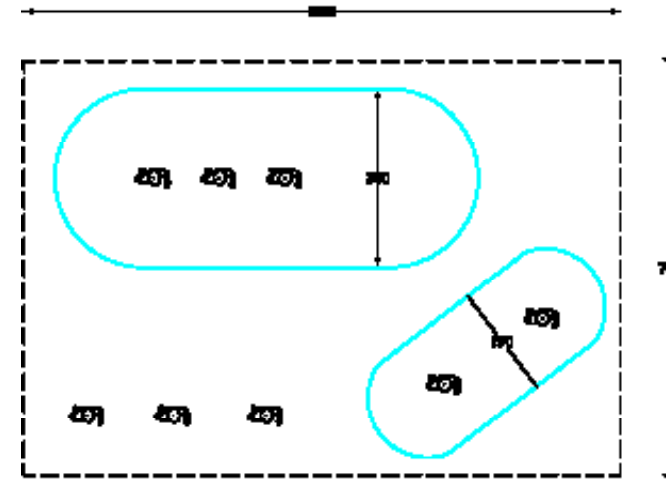
The installation can be placed outside in an urban space or inside in a closed performance space (warehouse, stage, ...).

RECOMMENDED TIME SCHEDULES

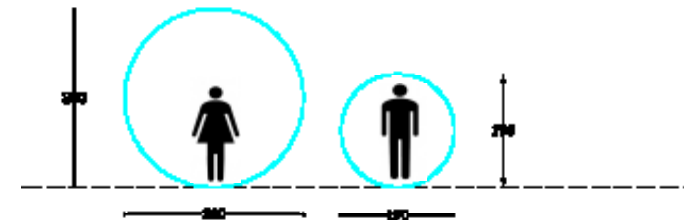
The performance lasts **50 minutes** but the installation can also be seen as a art object within the day as any museum art piece.
A certain degree of darkness may be necessary for the performance but it's not compulsory.

Technical drawings with measurements (in cm)

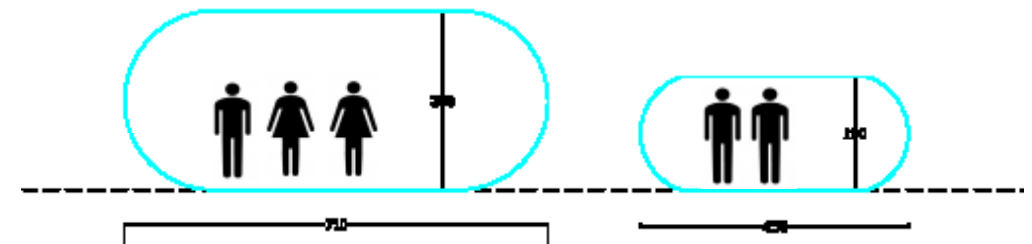
The sizes of the 2 bubbles are indicated on the drawings below.
(big one = 7.1m x 3m / small one = 1.9m x 4.5m).



Top view



Side view



Front view

Note 1: Configuration

The installation is a «*in situ*» creation in the sense that each hosting location or urban space will be subject to an individual study and a unique configuration regarding the position of both the bubbles and the audience.

Note 2: Audience

The audience is standing all around the 2 bubbles. People are free to move during the performance.



Diffusion/ Performance purchase

Please contact us for any enquiry regarding the performance purchase :

Artisitc co-director : Pierre Larauza

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TOUR 2010-2013

2013

Maison des Cultures, Brussels, (Belgium) / Urban distortions XS
French May, Hong Kong, (China) / Urban distortions M **ON STAGE**
Beijing Dance Festival, Beijing, (China) / Urban distortions XS
Fêtes Romanes, Wolluwe, (Belgium) / Urban distortions M
InShadow festival, Lisbon, (Portugal) / Urban distortions M

2012

Belgium focus in Washington (National Portrait Gallery, USA) / Urban distortions M
Motel Mozaïque Festival, Rotterdam (Netherlands), Urban distortions M
D-Festival, Brussels, (Belgium) / Urban distortions XS
Baltoscandal Festival, Rakvere (Estonia), Urban distortions M
Internationale Tanzmesse, (Germany) / Urban distortions M
Kermesse Belgo-japonaise, (Lille 3000, France) / Urban distortions M **ON STAGE**

2011

VIA Festival, Mons (Belgium) / Urban distortions XL
Festival Nouveaux auteurs, Halle (Germany) / Urban distortions M
Festival Chalon dans la rue, Chalon-sur-Saône (France) / Urban distortions XL
Fêtes Romanes, Wolluwe, (Belgium) / Urban distortions XS
Nuit Blanche de Bruxelles, (Belgium) / Urban distortions M
Kermesse Belgo-japonaise, (Belgium) / Urban distortions XS

2010

Bangk(zero)k festival, Bangkok (Thaïland) / Urban distortions XS
Rencontres d'été de la Chartreuse, Avignon (France) / Urban distortions XL



DISTORSIONS URBAINES # VS.beta 1

(JUILLET 2010 - AVIGNON + DECEMBRE 2010 - BANGKOK)



December 2010 - Bangkok (Festival Bangk(0)k)

Music by Matthieu Ha and in collaboratin with Mira vision (Fred Chemama)

2003



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

The main character 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 ... A journey through dance and architectures.

Production : Videotage, Hong Kong VIDEOTAGE錄影太奇



2007

Prix des
Rencontres Professionnelles
Festival VIA 2007 in Mons

CALL SHOP Dance-theater, Belgium-France, 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. With the support of TechnocITé and Transcultures.



2004



INSERT COIN Interactive urban performance, Belgium, 3h

Four 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, Belgium



2009

CHAMBRE(S) D'HÔTEL

Live dance-video performance/ Live interview, Belgium-France, 2009, 2x50'

A hotel room and the strange people who live there ... a boxer, a callgirl and a cleaning lady live there, under your very eyes. Five cameras capture, select and rebroadcast some of the things they do as sequences in a documentary fiction, while, at the same time, the audience follow the dancers directly through the dormer windows of the room. Between interviews, witness statements, sequences, cinematography and dance, this deliberately voyeurist performance forms a narrative puzzle which leaves no-one untouched. Each of the characters weaves the road of memory and identity. A place people pass through, where anything can happen, a time to stop where each meeting can decide what happens next day.

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

With the support of the agence WBTD Wallonie Bruxelles Théâtre Danse, the Wbi Wallonie-Bruxelles International, the Tournées Art et Vie, the Service culturel de la Commune d'Ixelles and the architecture firm L'Escaut.



Dance, live music and architecture

2010



URBAN DISTORTIONS

Dance performance, Belgium, France, 50'

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2012



LANDSCAPE DUET

Dance-film, Belgium, Hong Kong, 16'

« Hypnotic clash of territories in Hong Kong through the body exploration of urban landscapes and natural environments. »

Review by the Hong Kong film critic Ka-ming

From Dancing to Filmmaking

«The dialogue between artistic languages stimulates our thinking about film images. Among the Jumping Frames works, I was particularly impressed by **Landscape duet** by Pierre Larauza and Emmanuelle Vincent. The two dancers each occupy one corner of the frame, and the shots emphasize their profile. The setting seems to be the rooftop of a building. The great blank wall behind creates a two-dimensional effect, constituting a read-made stage – this involves the use of camera framing and screen space. Even more interesting are the movements. In the first half of the 14-minute film shot in slow motion, they splash water, jump, spin around, hug and fall under the scorching sun. The images are stunning and the movements are extremely graceful.»

Ka-ming, film critic. He started to write film reviews during university years, with articles published in various magazines and newspapers including Youth's Weekly, Entertainment Bi-weekly, Ming Pao Daily and Economic Journal. He has regularly conducted film talks and film courses at Broadway Cinematheque, secondary schools and universities. He now teaches at The School of Film and Television of The Hong Kong Academy for Performing Arts.

Direction, Camera and Editing **Pierre Larauza** / Choreography and Editing **Emmanuelle Vincent**

Dancers **Ivy Tsui Yik Chit** and **Emmanuelle Vincent** / Original music **Matthieu Ha**

Project manager **Paul Yip** / Camera assistant and Production manager **Cheng Ka Lok**

Animation, Story board, Artistic advisor **Thy Truong Minh** / Technical supervisor **Jorge Piquer Rodriguez**

Production **t.r.a.n.s.i.t.s.c.a.p.e** / Co-production **VIDEOTAGE** and **CCDC City Contemporary Dance Company**

Sponsors **Light Craft Workshop** and **Olympus** /

With the kind support of **WBI, FWB, WBTD, WBImages, Grand Studio**



1h par jour avec mes collègues,
2h avec des inconnus dans les transports,
2h avec mon ordinateur, quelques heures

Version M on STAGE



www.transitscape.net

Pierre Larauza & Emmanuelle Vincent

Art directors



Version M OUTSIDE



Version XS OUTSIDE

Contact

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