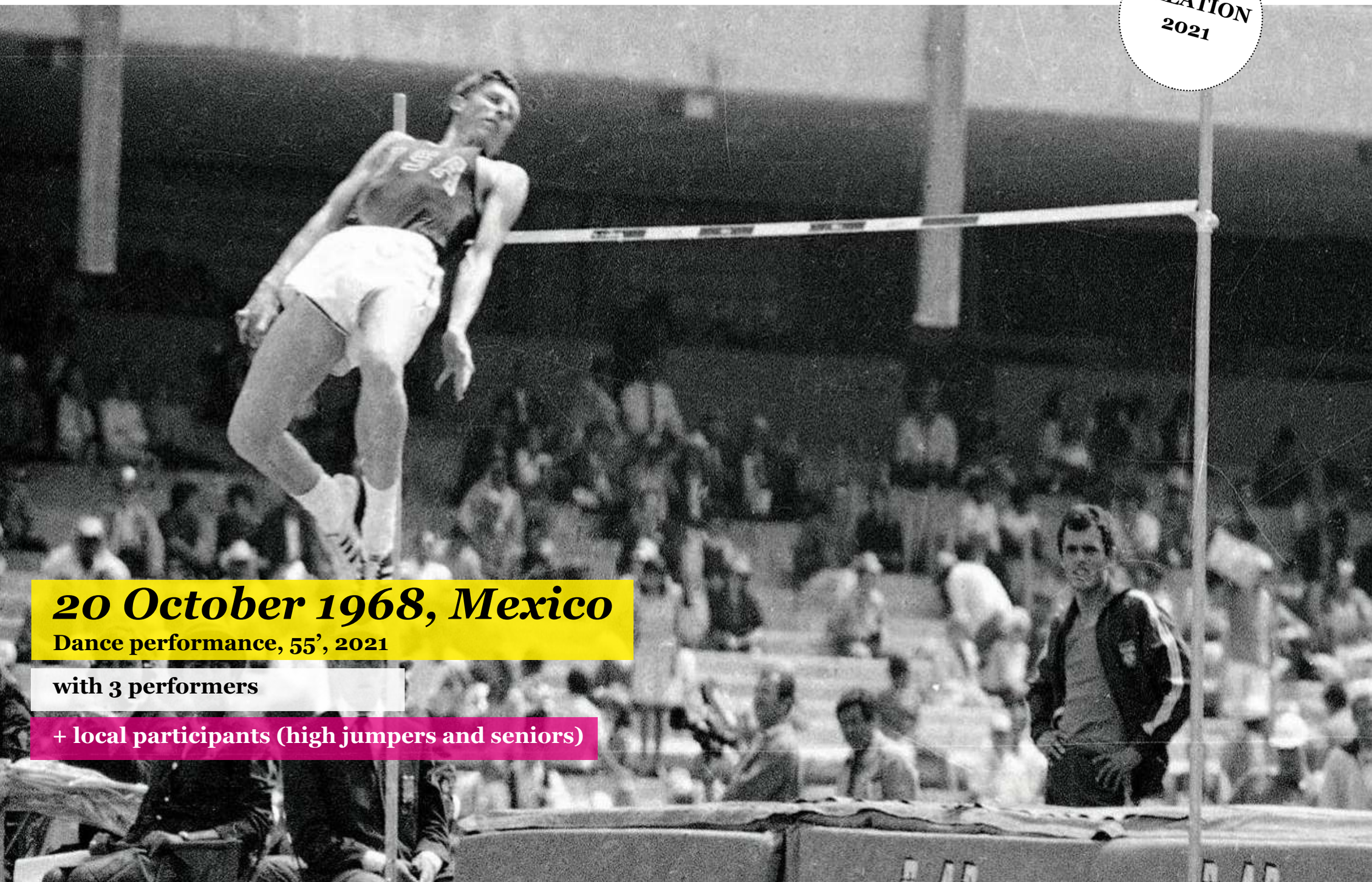
t.r.a.n.s.i.t.s.c.a.p.e

pierre larauza + emmanuelle vincent

CREATION 2021



20 October 1968, Mexico

Dance performance, 55', 2021

with 3 performers

+ local participants (high jumpers and seniors)



Selected by Dieter Jaenicke and the Tanzmesse team for the 2020 edition, our intergenerational and sporty dance performance "20 October 1968, Mexico" finally had its World Premiere recently in Brussels at the Balsamine Theatre.

While Covid has obviously impacted the dance world, we are now more motivated than ever to come to Düsseldorf to present this show to the world.

20 October 1968, Mexico
Première, October 2021,
Théâtre de La Balsamine, Brussels
Photography by Hichem Dahes



A dance journey where a historic sports tribute and a political allegory cross an intergenerational face-to-face with athletes, dancers and seniors meeting around the symbolism of the obstacle.

A show that invites local participants on stage alongside the touring team.

20 October 1968, Mexico
Première, October 2021,
Théâtre de La Balsamine, Brussels
Photography by Hichem Dahes

PERFORMANCE PITCH

On October 20th, 1968, at the Olympic Games in Mexico City, a high jumper thwarted convention by proposing an unprecedented movement. After consultation, the judges approved the jump. The American Dick Fosbury, 21 years old, was crowned Olympic champion. This show uses this cult movement as a choreographic allegory of transgression. Dancers, real jumpers and elderly people take over in this piece that shatters the boundary between sports and dance movement.



20 October 1968, Mexico
Première, October 2021,
Théâtre de La Balsamine, Brussels
Photography by Hichem Dahes

LOCAL PARTICIPANTS: ATHLETES AND ELDERLY PEOPLE

FOR A DOCUMENTARY TERRITORIAL INTEGRATION

For each festival, we meet different athletes and seniors. Each time, we adapt our methodology to the local context to select them: depending on the place, the seniors are older or less able-bodied, just as the high jumpers are of more or less performing levels.

In order to make local participation of seniors and young athletes possible, we developed a two-step methodological approach:

Step 1) **Calls for participation in each venue of representation**

Step 2) **Workshop with selected participants**



20 October 1968, Mexico
Première, October 2021,
Théâtre de La Balsamine, Brussels
Photography by Hichem Dahes

Call for participation
Our first step is to launch a call for participation in order to select both high jumpers (in local sports clubs) and seniors (over 65 years old, in retirement homes or not).

As soon as the project of a performance is confirmed, we transmit this call for participation to the person in charge of programming or mediation so that he/she can distribute it locally.

Workshop
In a second step, the creative team meets the participants (about 5 seniors and 5 athletes) during a 3h workshop organised the day before the performance by the choreographers Pierre Larauza and Emmanuelle Vincent. It is not necessary to do it on stage and can for example be done during the technical set up (lighting, sound and scenography).

Whether it is for seniors or athletes, it is not difficult to find them on a voluntary basis, as they are curious to participate in an artistic performance. For example, for the premiere of the show at the Théâtre de la Balsamine in Brussels, we met the residents of the home Acacias in Molenbeek, and their educator with whom we collaborated. At the cultural centre in Engis, we worked with younger seniors, more mobile and valid. The same goes for the high jumpers who were present on the same dates: we spread the word in Belgian athletics clubs and the athletes came easily.

From local anchoring to an international outlook
The idea is to do the same methodology with local people from Düsseldorf if we come to perform at the Tanzmesse. Another example: since the programmer of the Istanbul Fringe Festival expressed her wish to program the play, we will do this with Turkish athletes and seniors.





20 October 1968, Mexico
Première, October 2021,
Théâtre de La Balsamine, Brussels
Photography by Hichem Dahes



20 October 1968, Mexico
Première, October 2021,
Théâtre de La Balsamine, Brussels
Photography by Hichem Dahes

20 october 1968, Mexico

Dance Performance, 55', 2021

with 3 performers
+ local participants (high jumpers and seniors)

An intergenerational documentary approach

This show is part of a documentary approach where contemporary dancers, high jumpers from local athletics clubs and elderly people met before the show stand together on stage. Out-of-breath 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 who is momentarily transposed from the theatre to the stadium.

Mediation

We consider that the departitioning presented on stage must be reflected in the audience. The idea is to bring together the dance audiences, the world of sport and the seniors network around this opened up piece.

Several event options are possible: meeting/debate, tea dance party, intergenerational sports warm-up or ball, workshop, etc.

" We all have a wall in our lives, that we have not been able to go through, that we do not know how to overcome, that we cannot cross... let's break it down! "

Beyond a tribute to the irreverence of Dick Fosbury, "20 October 1968, Mexico" is a choreographic mirror of our difficulty to overcome the walls that are too often erected.



FULL VIDEO RECORDING:
vimeo.com/transitscape/20october1968

The complete video recording of the premiere was made on 14th and 16th of October 2021 at the Balsamine with the residents of a retirement home; and on 29th of October 2021 at the Centre culturel d'Engis with senior met in workshops: this demonstrates the adaptability of the project and the varied resonance of the bodies depending on the participants.

20 October 1968, Mexico
Première, October 2021,
Théâtre de La Balsamine, Brussels
Photography by Hichem Dahes



20 octobre 1968, Mexico, documentary sculpture by Pierre Larauza, 1,8 x 2 x 2,5m, 2020





The sculpture inspired us a wall in Legos for the scenography (photos of the show)

A DOCUMENTARY SCULPTURE AT THE ORIGIN OF THE SCENOGRAPHY

This creation takes as its starting point Pierre Larauza's documentary sculpture 20 October 1968, Mexico, which deals with the mythical gesture of the high jumper Dick Fosbury. This sculpture does not focus on the record itself, but the athlete's sporting irreverence; Dick Fosbury revolutionized the high jump that day by daring to modify a canonical movement... The metaphorical artwork reconstitutes the height jumped by Fosbury with the help of a 2.24m high concrete wall. In the show, this allegory of the border-obstacle is symbolized by a wall of giant legos being de/constructed on stage during the performance.



DISTRIBUTION / CASTING

A dance performance choreographed by
Pierre Larauza + Emmanuelle Vincent

Music: D A N G

3 PROFESSIONALS ON TOUR

Manuela Fiori, dancer (on tour)
Emmanuelle Vincent, dancer (on tour)
Pierre Larauza, performer (on tour)

+ LOCAL PARTICIPANTS:

Local seniors
(around 5)
+
Athletes from local athletics club
(around 5)

***

Coordination and administration:
Elisa Furiosi (on tour)

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

Manuela Fiori Schneider
(Brésil, 1989)

Dancer

Manuela is a Brazilian dancer and choreographer based in Brussels. She has been a member of the Brazilian company de Caxias do Sul. When she moved to Belgium, 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 also worked with choreographers such as Renan Martins de Oliveira, Ceran Oran, All Sigalova, Romeo Castellucci, Fitri Sedyaningsih, Louise Kalfon, etc. In 2015, she joined the Master in Performing Arts at the University of Brussels, with a specialization in research, dramaturgy and critical analysis. In 2019, she collaborated as a dancer with Pierre Larauza and Emmanuelle Vincent for the show-manifesto « Notre arme sera l'allégorie » (Théâtre de la Balsamine, Brussels). She develops a work on altered states of consciousness in the form of a solo entitled « Inner Dialogues ». In addition, she teaches contemporary dance in various dance schools in Brussels.

Emmanuelle Vincent
(France, 1978)

Choreographer and dancer

Emmanuelle Vincent is a choreographer, dancer and director involved in collective and individual projects in the fields of dance and visual arts. She builds her choreographic work in different countries where she creates various opportunities to meet international artists from different backgrounds who feed her creativity. In parallel to her creations, she is involved in multicultural projects and develops a pedagogical approach. She directs the dance and performing arts school La Confiserie and teaches dance didactics at the Faculty of Motor Sciences at the Université Catholique de Louvain-la-Neuve. She has a master in Live Arts from the Sorbonne-Nouvelle under the direction of Georges Banu where she developed a reflection on "The quest for movement in the digital age". Recently trained in ethology, she is developing a choreographic work on the relationship between living beings to reconnect with our animality. She will be artist in residence at the Université Catholique de Louvain-la-Neuve in 2022-2023.

Pierre Larauza
(France, 1976)

Choreographer and performer

Choreographer but also scenographer and performer, Pierre Larauza creates since 2003 dance performances and dance films with the choreographer Emmanuelle Vincent (duo t.r.a.n.s.i.t.s.c.a.p.e). His physical experience is marked by intensive sports practice and the art of burlesque acrobatics.
In parallel to this dance work, Larauza has been developing for several years a three-dimensional visual work that is deeply rooted in reality: a process he describes as "Documentary Sculpture".
Trained as an architect, visual artist and choreographer Larauza is also involved in art research: his doctoral thesis in Art and Art Sciences questions the intersection of sculpture with a documentary approach. He has published on the spectatorial hybridity of dance in museums (Geuthner, 2019) and has also been involved since 2016 in a transcultural project in Vietnam. In this context, he gives workshops of installation art and sculpture at the University of Fine Arts in Ho Chi Minh City.


Manuela Fiori Schneider


Emmanuelle Vincent


Pierre Larauza

FEEDBACK ON THE SHOW

Let us share with you some feedback we received after the premiere of our show in Brussels!

« It has been a long time since I have seen so much humanity on stage». »

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

« So happy to have accompanied this singular project bringing together people whom we would never meet in our daily lives. This is the power of our cultural professions: to create links, cohesion, to allow for listening, tolerance, to look at things from a different perspective, to allow alternatives to emerge and to encourage them. A plural and diverse world.

Bravo to t.r.a.n.s.i.t.s.c.a.p.e for having carried this creation with such generosity and energy! »

Monica Gomes, director of the Théâtre de la Balsamine

« Magnificent dance performance, seen yesterday at the Balsamine: I had the honour to animate afterwards an onstage discussion with the dancers, the sportsmen, the elderly and the public, the atmosphere and the exchanges were so beautiful, strong, what a magnificent team, an unforgettable show: great quality of listening and great artistic quality, THANK YOU to all! »

Françoise Berlanger, theater director

« I wanted to thank you for this moment! I really fell in love with this enormous work. I loved the super communicative energy, this direct and engaging relationship with the audience, the staging of bodies and heterogeneous rhythms, the aesthetics and the illustration of the performance by the dancers, in short I really got into it (...) I am very interested in hybrid forms and in particular those that investigate little explored paths, intergenerational, sport as a tool, putting the audience in a completely different state of attention and pro-activity, the mix of tools on stage and their connection... congratulations." »

Lucie Yerlès, circus artist













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

Hong Kong, 2003: Emmanuelle Vincent and Pierre Larauza create the duo t.r.a.n.s.i.t.s.c.a.p.e before moving to Brussels. The two artists then travelled from Europe to Asia via Africa, visiting international dance, film and outdoor arts festivals, always creating devices that mix fragments of fiction and real life. As choreographers and visual artists, they explore movement in hybrid forms. Their open-ended universe brings together visual arts and dance in stage shows, urban and museum performances and dance films.

In the course of their projects, their roles intertwine to nourish their common multidisciplinarity. They surround themselves with international collaborators. Questioning the porosity of disciplinary borders, their creations have been shown in more than twenty-five countries on five continents. Pierre and Emmanuelle blur the lines, shake up genres and break codes to rethink the notion of spectatorship.

As associate artists at Les Halles de Schaerbeek (Brussels, Belgium) from autumn 2021, they will develop the project 19xBxl as a vast exploration of the Brussels territory through choreographic and human portraits. Benefiting from a subsidy from the Federation Wallonia-Brussels, the duo also runs the dance school La Confiserie and, together with the visual artist Thy Nguyen Truong Minh, conducts a bilateral cooperation project in Vietnam with the Ecole de Recherche Graphique in Brussels and the University of Fine Arts in Ho Chi Minh City (Vietnam).

www.transitscape.net
facebook.com/transitscape
instagram #t.r.a.n.s.i.t.s.c.a.p.e

LIGHTING PLOT

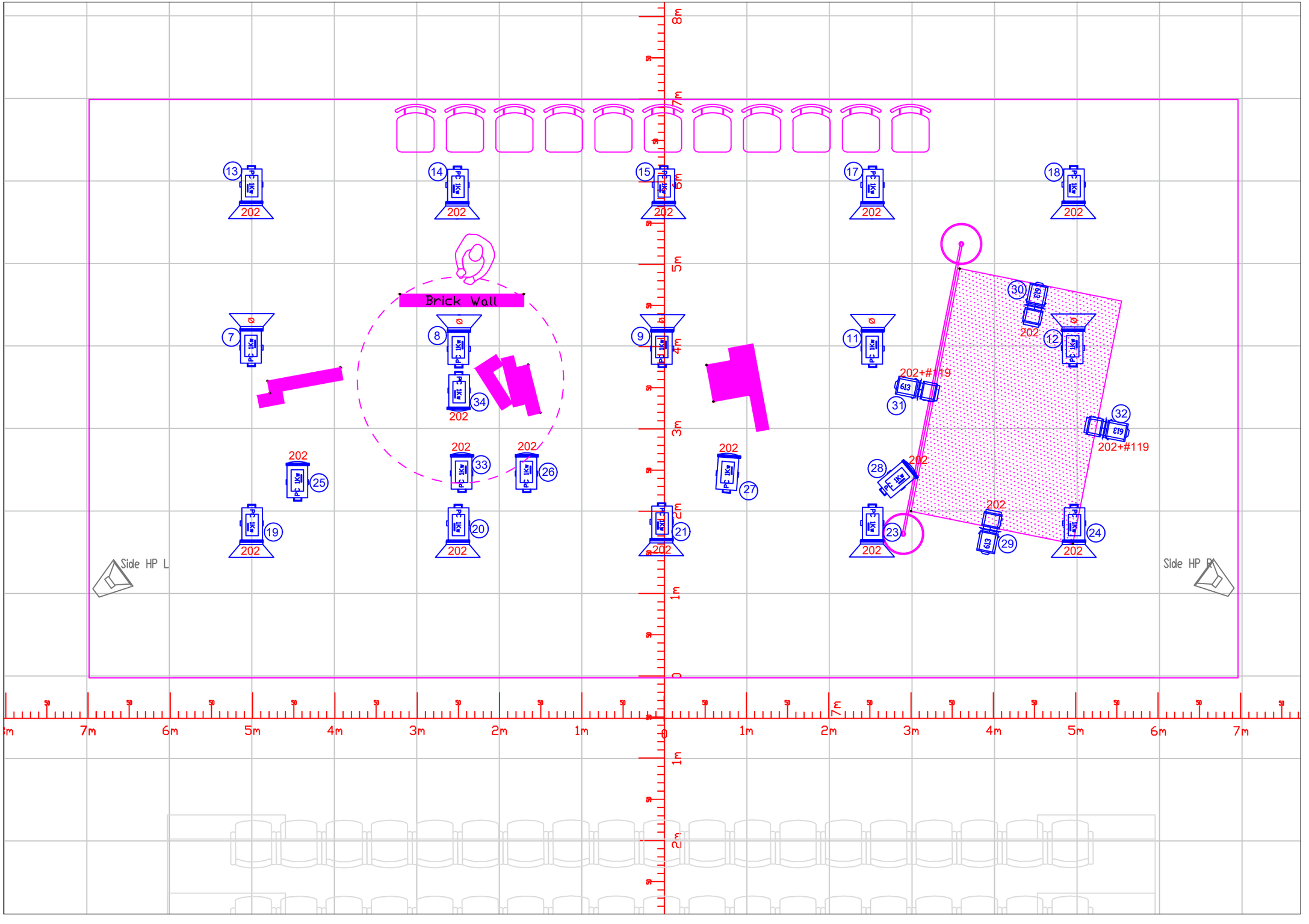
GENERIC ONE

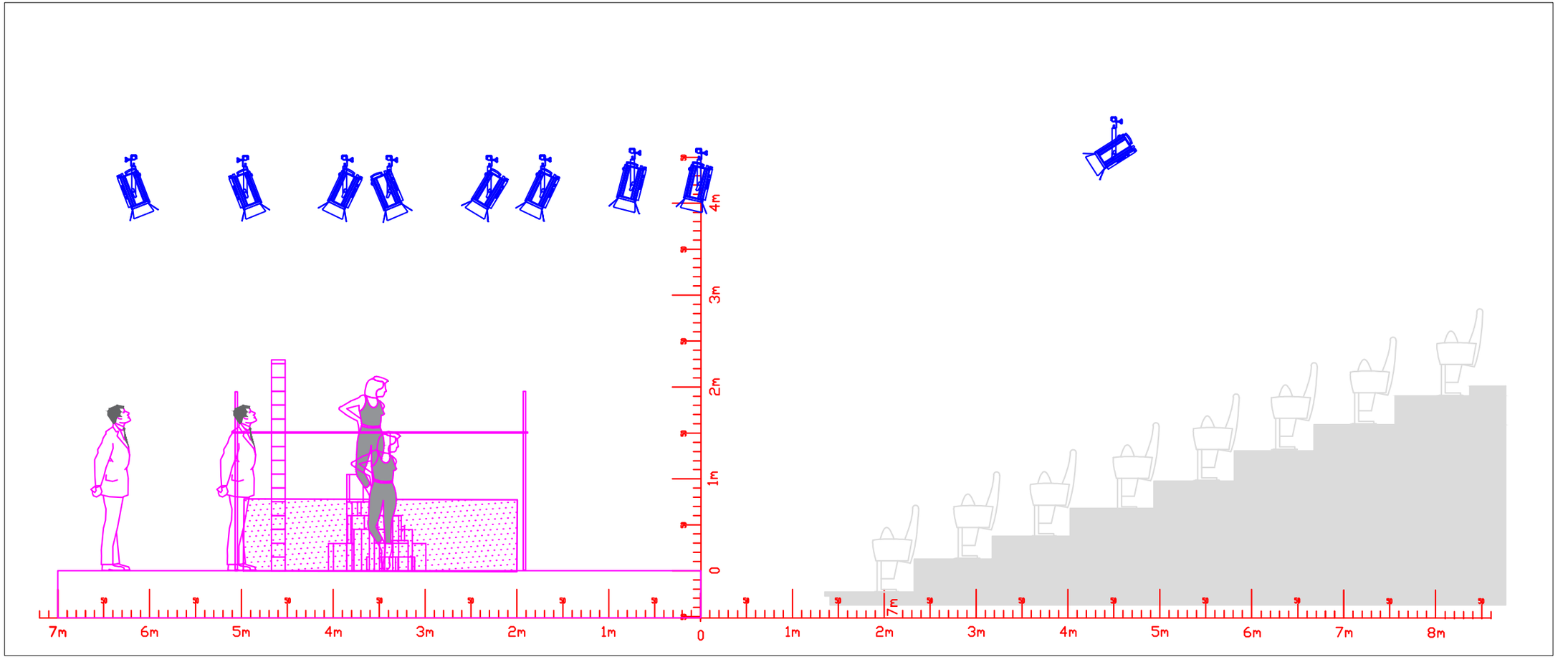
20 October 1968, Mexico

Dance Performance, 55', 2021

with 3 performers

+ local participants (high jumpers and seniors)


Brick Wall
Side HP L
Side HP R
202
202+#119
8m
7m
6m
5m
4m
3m
2m
1m
0
1m
2m
3m
4m
5m
6m
7m



Sound							Light						
01 x Yamaha 0 1 V 96							04 x profile short - Optique 15/42°, 1 kW with iris & shutters						
02 x Side fill (L+R)							21 x						

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

Pierre Larauza & **Emmanuelle Vincent**
Artistic directors & Choreographers
pierre@transitscape.net
emmanuelle@transitscape.net

International distribution
+32 (0) 495 27 28 35
diffusion@transitscape.net

Elisa Furiosi
Coordination and administration

www.transitscape.net



20 October 1968, Mexico
Première, October 2021,
Théâtre de La Balsamine, Brussels
Photography by Hichem Dahes

t.r.a.n.s.i.t.s.c.a.p.e is supported by Fédération Wallonie-Bruxelles - Service de la danse, Cocof, the Commune d'Ixelles.

Studio / rue des cultivateurs, 74
1040 Brussels
Belgium