

t.r.a.n.s.i.t.s.c.a.p.e
Pierre Larauza – Emmanuelle Vincent

present



Fictional reality in an urban setting...

Dance performance / Interview

Live dance-video

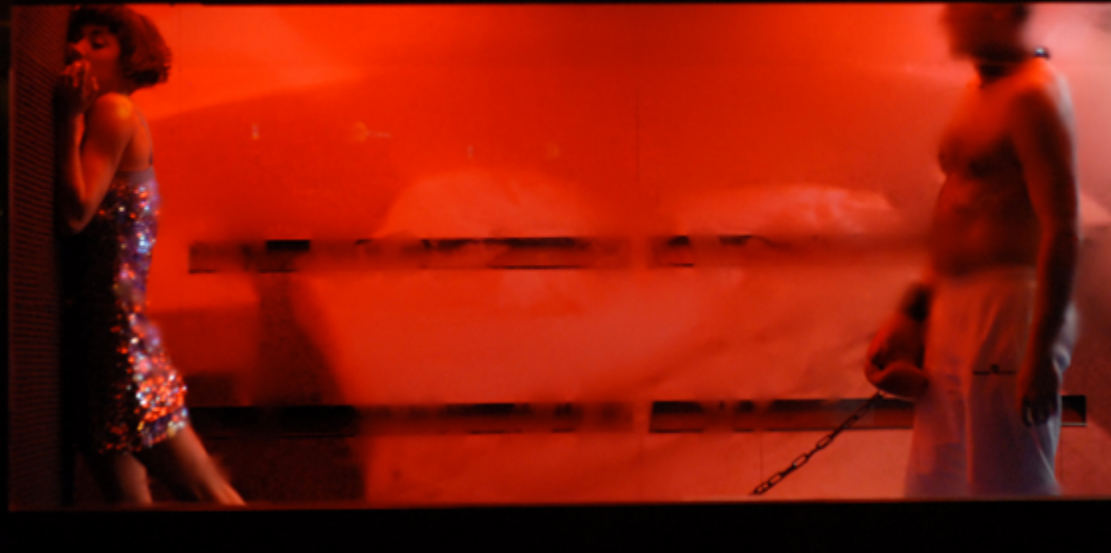
Chambre (s) d'Hôtel

Dance performance / live dance-video / interview (2x50min)
with 3 dancers and the live interview of a chambermaid, a boxer or a call girl.

A **t.r.a.n.s.i.t.s.c.a.p.e** production in co-production with **Manège Scène nationale de Maubeuge**,
Manège.mons/Maison Folie, **CECN2 Centre des écritures contemporaines et numériques**, **Technocité** and **Transcultures**.
With the kind support of **Wbi Wallonie-Bruxelles International**, **Tournées Art et Vie**, **WBTD Wallonie Bruxelles Théâtre Danse**.



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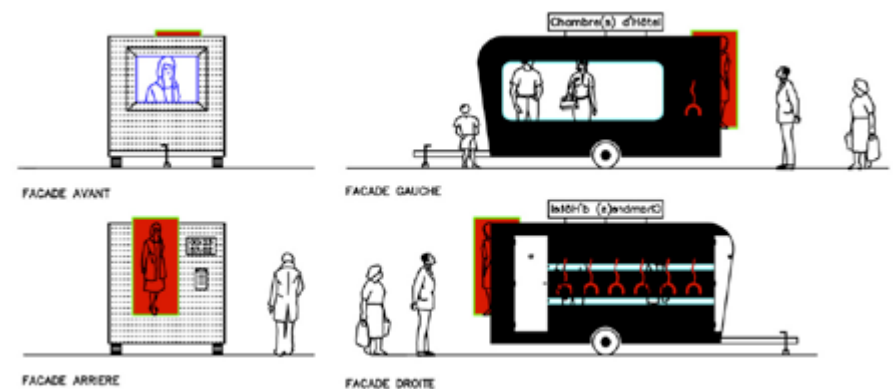
Live dance-video + Interview

FICTIONAL REALITY IN AN URBAN SETTING

In this creation, the dance company t.r.a.n.s.i.t.s.c.a.p.e (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 2 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.



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.

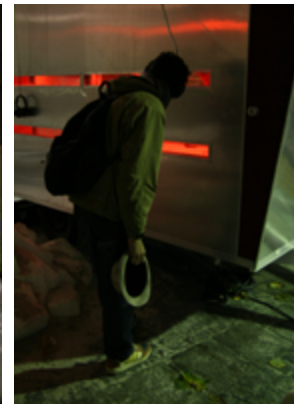
Press review

« 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, Evène



© Emmanuel Valette



© transscape

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.





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 our web radio where all the testimonials are also archived.

In each city where we perform, we will find local people to be interviewed and 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 professional 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.



Chambre(s) d'Hôtel

Concept, choreography and scenography **Pierre Larauza + Emmanuelle Vincent**
Dancers **Alfredo Fernandez Atienza, Ana Cembrero Coca, Emmanuelle Vincent**
+ local guests for the live radio interview
Live music **Jorge Piquer Rodriguez** Pre-recorded music **Alexander MacSween**
Live video editing **Pierre Larauza** Stage manager **Serge Payen**

t.r.a.n.s.i.t.s.c.a.p.e is a Brussels-based dance company which confronts and cross dance with visual art and live music. Their projects are dance performances, art installations and dance-videos.

Created in 2003 in Hong Kong by the filmmaker/performer Pierre Larauza with the choreographer/dancer Emmanuelle Vincent, the company is now based in Belgium and creates projects all over the world with international collaborators.

Since September 2007 t.r.a.n.s.i.t.s.c.a.p.e has also been leading the performing art school La Confiserie.

Pierre Larauza

film director & set designer



Pierre Larauza (France, 1976), art director and co-founder of the Belgian-based contemporary dance company t.r.a.n.s.i.t.s.c.a.p.e, is a multidisciplinary artist working on individual and collective projects in the areas of performing arts, visual arts and architecture.

Beside creating and directing films and dance performances with t.r.a.n.s.i.t.s.c.a.p.e, in collaboration with the dancer/choreographer Emmanuelle Vincent, he takes part in different films and performances as actor or performer. At the same time, his solo art works (installation and photography) has been exhibited or edited

internationally. His theoretical architecture research Rhizomatic landscapes is a cross disciplinary exploration of various urban phenomena through a decoding of the Hong Kong territories and body movements.

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).

His current and future projects are intimately linked to dance, cinema and urban phenomena.

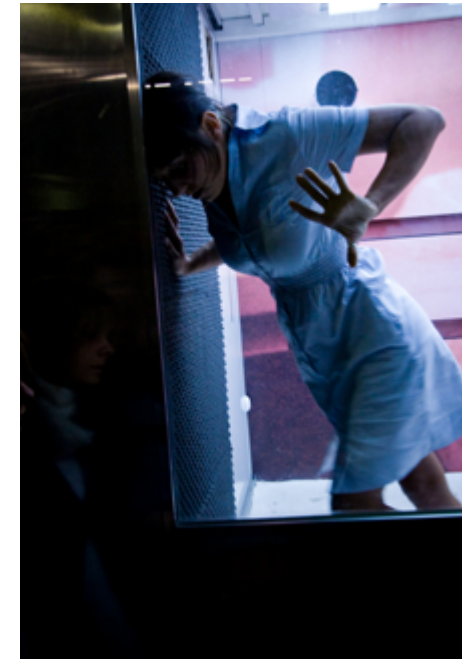
Emmanuelle Vincent

choreographer, film director & dancer

Emmanuelle Vincent (France, 1978) is educated in theatre and contemporary dance and she works as a choreographer, director, dancer and pedagogue. She has a degree in Training of trainers for theatre trades (Bordeaux 3, 1998) and a Master in Performing arts (Sorbonne-Nouvelle, Paris 3, 2002), where she developed her research on The quest for movement in the digital age, directed by Georges Banu. During her course of study, she has been involved in many performances.

She has built her choreographic skills in different countries and places and used a lot of opportunities to travel and meet international artists with various backgrounds. After living in Sydney for a year, she founded t.r.a.n.s.i.t.s.c.a.p.e in 2003 with the artist Pierre Larauza. In Hong Kong she created Over the Game (dance-video) and then moved to Brussels.

Since 2007 she has been leading La Confiserie, t.r.a.n.s.i.t.s.c.a.p.e's performing arts school.



Emmanuelle Vincent in *Chambre(s) d'Hôtel*

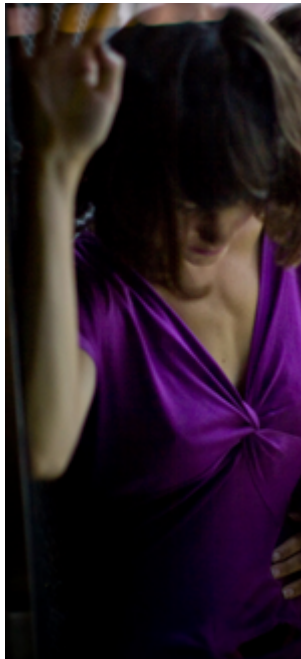
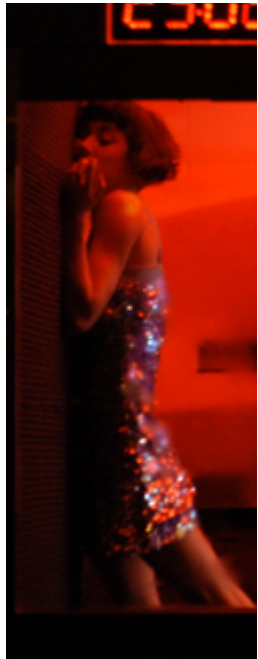
Ana Cembrero Coca dancer

Titled in fine arts at the Facultad de San Carlos de Valencia (Spain) and at L'école Nationale Supérieure des arts visuels La Cambre, Brussels (Belgium), with a specialty in cinema and audiovisuals arts.

Since her childhood she was taught classic dance at the Royal Academy of Dancing. In her adolescence she takes up modern, funky and contemporary dance until she is twenty years old, the moment when she decides to dedicate herself solely to contemporary dance. For seven years she took lessons from the Spanish choreographer Juana Casteblanc. Later she will continue her training with different companies and choreographers from Europe (Inma García/TaiatDansa, James Carles, Patricia Kuypers, Ultimavez...)

In a parallel way to her filmdance works she has collaborated as dancer/performer for several artistic projects as Strings by the choreographer Astero Stilian Lamprinou, Le corps encerclé by the visual artist Mathilde Troussard, and recently in Chambre(s) d'Hotel by the interdisciplinary collective t.r.a.n.s.i.t.s.c.a.p.e.

She is based in Brussels where she teaches contemporary dance at Ecole de danse et des arts de la scène La Confiserie. And she directs with Jorge Piquer Rodriguez the collective *La ignorancia*.

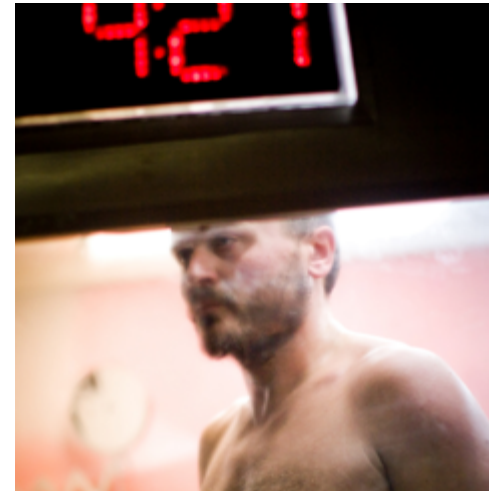


Ana Cembrero Coca in *Chambre(s) d'Hôtel*

Alfredo Fernandez Atienza actor/performer

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...



Alfredo Fernandez Atienza in *Chambre(s) d'Hôtel*

Jorge Piquer Rodríguez | live music composer and musician |

Jorge Piquer Rodriguez (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 Désemparée, where he developed himself as a self-taught musician.

Alexander MacSween | recorded music 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 Noireur 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.

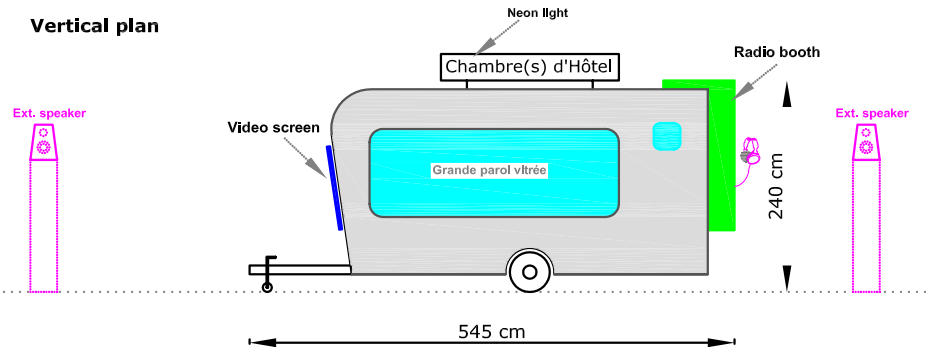
Standard set-up for the installation

Each hosting location or urban space will be subject to an individual study and a unique configuration : the caravan can be placed outside in an urban space or inside in a closed performance space (warehouse, on stage, ...).

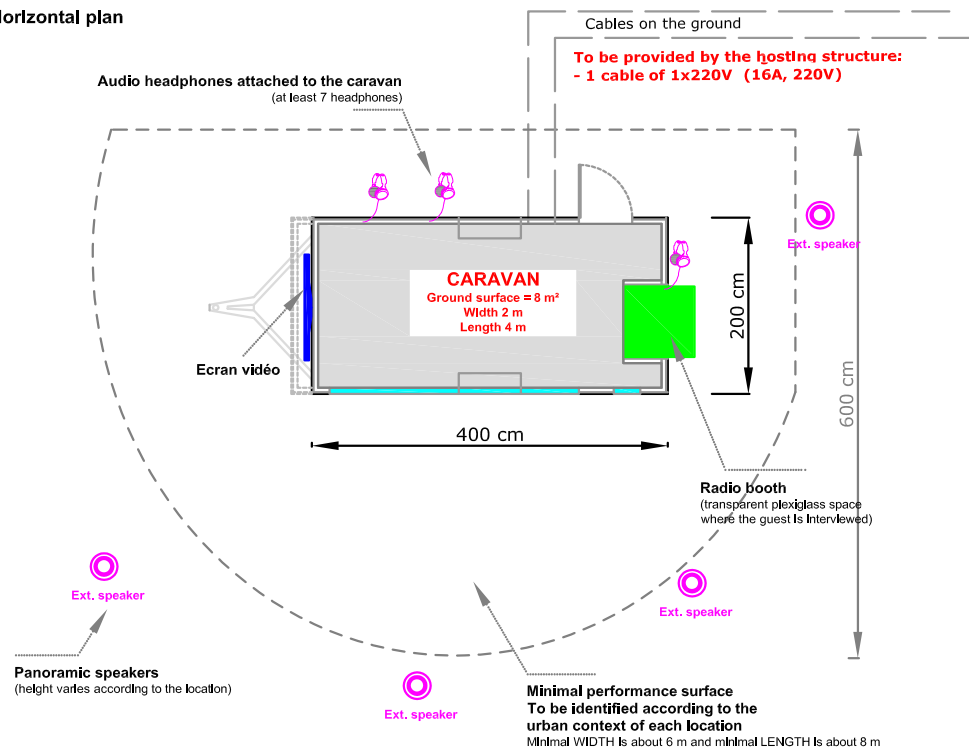
May we remind you that we are fully autonomous on a technical level (video screen, audio HP, caravan lighting, ...).

All we need is a 16A, 230V power line.

Vertical plan



Horizontal plan



TECHNICAL SHEET

EQUIPMENT

May we remind you that we are **fully autonomous on a technical level** (video, audio, lighting, ...).

All we need is a 16A, 230V power line.

set-up

We ask our host location for two technicians during 2 hours for the set-up and two technicians for 2 hours for the breakdown.

It takes about 3 hours to set everything up. If necessary this can be done on the day of the performance.

Confiruration

Each hosting location or urban space will be subject to an individual study and a unique configuration : the caravan can be placed **outside in an urban space or inside in an interior space** (warehouse, on stage, ...).

The audience is surrounding the caravan and is mobile, stand up.

A video screen is on a caravan side but we can also easily install and provide others video screens nearby.

RECOMMENDED TIME SCHEDULES

The performance lasts **50 minutes but we usually do it twice** so that spectators can freely view the performance from 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:

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

In an urban space:

- 2 x 50 minutes after 17:00 in winter

- 2 x 50 minutes after 21:00 in summer

PURCHASE PRICE

Please contact us for any enquiry regarding the performance price :

Artisitc co-director : Pierre Larauza

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

We also ask our host location for accommodation and catering for 6 people.

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 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'

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.

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** Wallonie Bruxelles Théâtre Danse and **Wbi**.



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.* »

From Dancing to Filmmaking

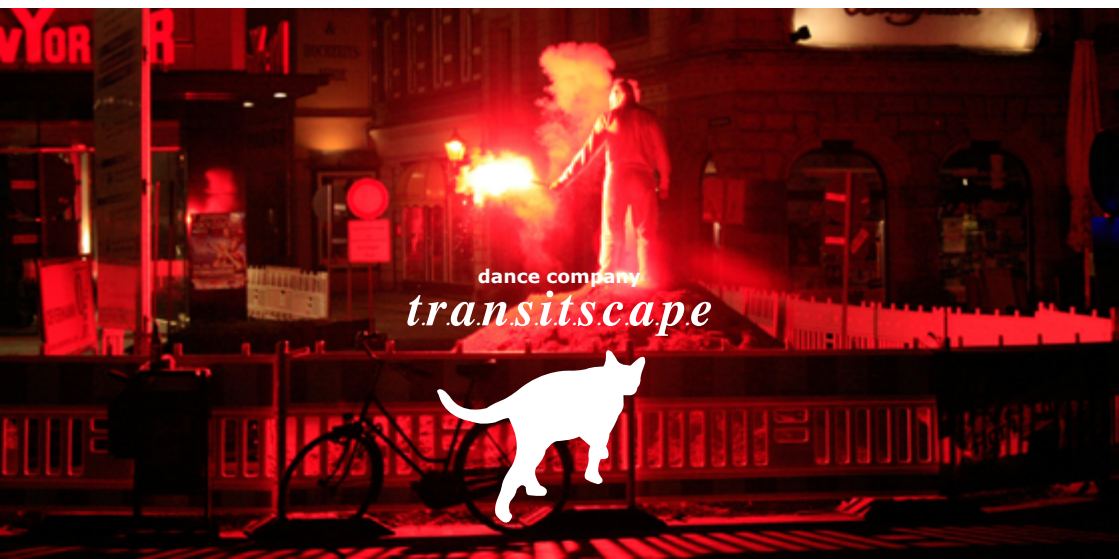
Review by the Hong Kong film critic Ka-ming

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, WBIimages, Grand Studio**





dance company

transitscape



Chambre [s] d'Hôtel

www.transitscape.net

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