

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



XL PLEASURES

On stage dance performance

by **PIERRE LARAUZA & EMMANUELLE VINCENT**

creation 2015

Choreography Emmanuelle Vincent

Dancers Ana Cembrero Coca, Charles Ngombengombe, Sara Tan

Performer & Set designer Pierre Larauza

Technical manager Serge Payen

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

Co-production InShadow Festival & Vo'Arte (Portugal), Kanuti Gildi SAAL (Estonia), Pôle national cirque et arts de la rue / Le Hangar - Fabrique des arts de la rue (France), Iselp, Maison des Cultures et de la Cohésion Sociale (Belgium).

With the support of FWB, WBI, WBTD, Grand Studio



XL PLEASURES

Dance performance for 3 dancers and 1 performer

Synopsis

XL Pleasures deals with the pleasure and with the excess; pleasure got by the overtaking of limits, nonsense of the full excess, beauty of the insanity... We investigate physical reactions through 3 choreographic paintings inspired by three world sports records: Long jump with 8,95m, Weightlifting with 263kg and Apnea with 11mn35.



XL Pleasures by t.r.a.n.s.i.t.s.c.a.p.e
photo: Inês Silveira & Lieven Soete



Choreography

« Le plaisir extrême est proche de la douleur » Paul Valéry.

The choreographic contents deals with the overtaking, with the immoderation, with the disproportion, with blunder, with too full, in overflowing, in the extravagance, in the abundance, in the exaggeration... So many terms which define the choreographic orientation.

3 dancers are by moments considered as a chorus, embodying the impulsive representation of the organ heart. The dancers evolve in the different parts according to the tension made by the performer.

The choreography also bases itself on bodies with various speeds, sequenced gestures and movements (accelerated speed - slow speed - inverted standard speed).

4 bodies taken in between the passion of a sport and the effort to arrive there.

A duet, represented by two dancers who make a choreographic path of mechanics towards the organic.

A solo, represented by a dancer who represents the energy and the strength.

A second solo, represented by a performer which embodies a solitary body, in search of the possible, the symbol of the public.

XL PLEASURES

Dance performance for 3 dancers and 1 performer



XL Pleasures, photos of the performance
photo: Lieven Soete

Performer and nonsense of the excess

His repetitive gestures and movements bring a strange dramatic rhythmic and a tension. The performer embodies by its radical actions the nonsense of certain overtakings of limits. For example, in the first part, he does not stop trying to jump so far that the world record of long jump, but, small and white, his jump becomes alternately ridiculous, funny and disturbing.

In the second part, he is connected with a drip of water and swells slowly but surely.



Set design and aesthetic

t.r.a.n.s.i.t.s.c.a.p.e is known for its set design which always had a big importance in the projects of the company: as much as for the visual art/choreographic point of view as for the singular relationships and intimate which they propose to the public. The set design singularity in XL Pleasures is a huge plastic screen in between the stage and the audience. We wish not to restrict any more the dancer by a complex and binding device but to sublimate the potentialities of dialogues between the bodies of the dancers.

However, punctually, constraints are emanated from costumes or from accessories; for example, the performer is in an inflatable costume which little by little will force its movements. Lighting is radical and minimalist.

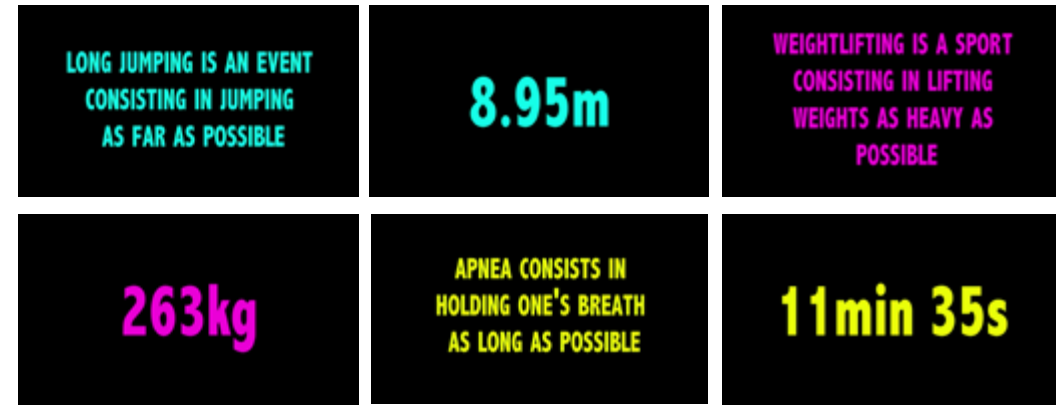
Music

The electro music-clash interested us for its multicultural dimension, drawing its sources with the futurists of the beginning of the century and of Asian and African musics. The electronic musical universe of the belgo-French artist Miss Kitten so crosses the sound universe abstracted from the sports world. Sound recordings of comments of the television at the time of the various world records (English, French and Japanese TV) overlap, aggravating the universal dimension of the sport world.

Finally, we chose the title « Vitamine C » of the German group of experimental rock Can ; the singer of which was Japanese. This song to text of 1972 is full of sense here. He speaks about weakness and energy : « you loosing your are vitamin C ».



Still images from the extreme slow motion video at the beginning of the performance (2.5')



Still images from the video introduction at the beginning of the performance (1')

Brief description of the different performance parts

INTRO

This part simply shows the definition of the 3 sports related to the performance with the world records figures (with no date or details).

Then there is an extreme slow motion video about a fall as a poetic symbol of failure. The movie, shot in extreme slow motion, is on stage to mark a unique and singular temporality, a counterpoint. The content of the movie investigate the limits of physical reactions.

"8,95m"

This part is about the notion of sports record through the funny reproduction of the **world record of the long jump** (realized by **Mike Powell** on August 31st, 1991 in Tokyo with 8m95).

"263kg"

This part is about the notion of profusion and the full excess through the diverted reproduction of the **world record of weightlifting** (realized by **Hossein Reza Zadeh** the 25/8 2004 in Athens with 263 kg).

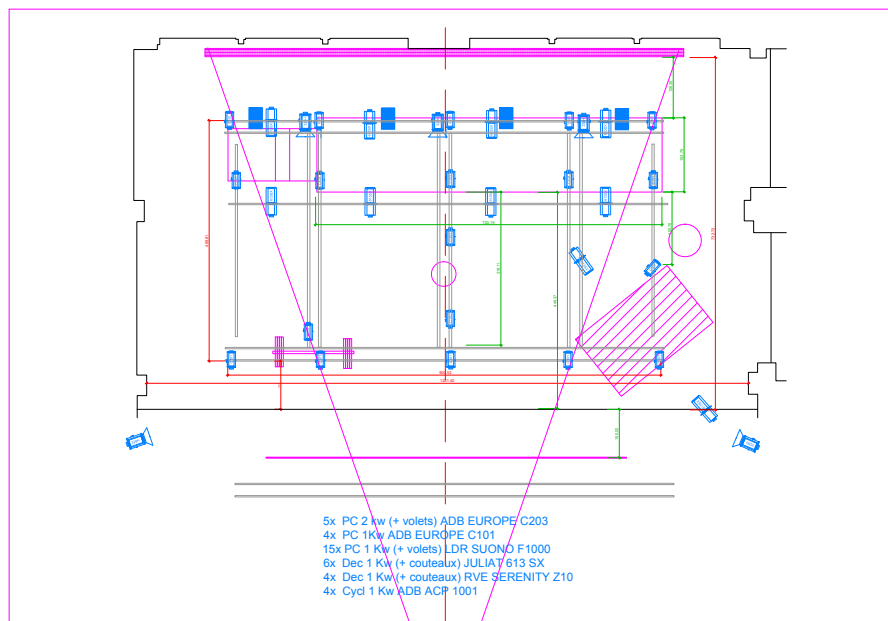
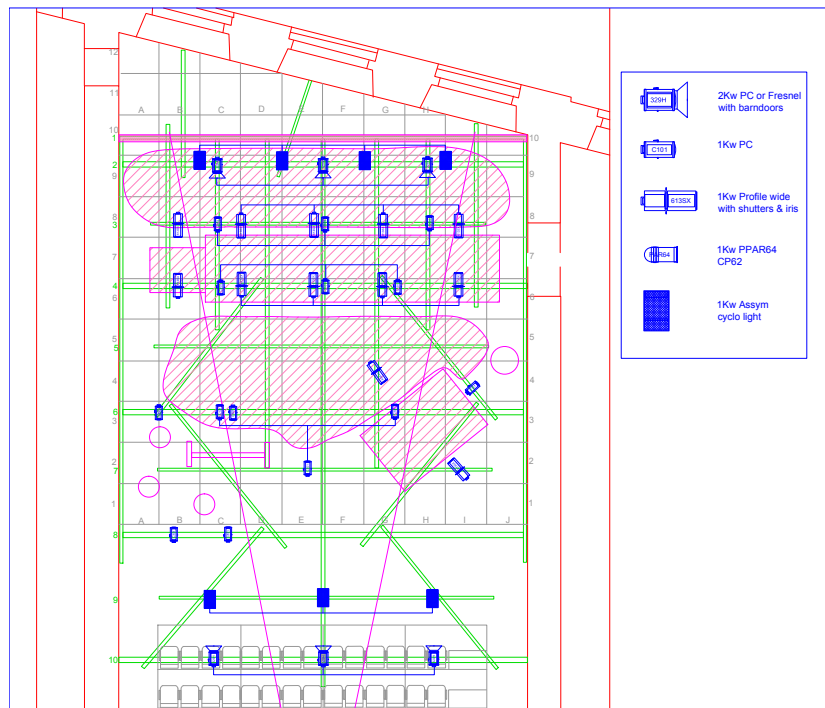
"11min 35s"

This part focuses on the **world record of static apnea** (realized by **Stéphane Mifsud** on June 08th, 2009 in France).

This part is interested in the mental drunkenness.

EPILOGUE

This part is about personal intimate physical excess through the profusion and the full excess. The performer has a special prototype costume and inflates little by little while he's simply drinking or eating and eventually become a massive and oversized person.



technical sheet

XL PLEASURES

Rider & light to be adapted to each location

Set Up Light	10	p.m.	24-08-2013
Get in:	8,5	a.m.	
Set up Deco	9	a.m.	
Focus Light	11	a.m.	
Lunch	1	p.m.	
Set Up sound	2	a.m.	
Rehearsal	4	p.m.	
Show	8	p.m.	
Get Out:	9	p.m.	
Video matériel:			
	1	white cyclo	on pipe 1
	1	Videoprojector	between pipes 11 & 12
or	1	BNC	from VP to Control not yet defined
or	1	VGA	from VP to Control not yet defined
	1	DVD Player	
	1	B.O. Shutter	with remote (DMX or XLR)
Sound matériel:			
	2	Sub Bass	
	4	Mid-Hi Heads	Cluster
	2	Floor monitors	may be back the 2 sub
	1	Small Mix desk	In: L+R CD & L+R DVD & L+R PC
	1	CD Player	with Auto Pause
Light matériel:			
	7	Assym cyclo light	1kw
	6	PC or Fresnels	2kw with barndoors
	14	PC	1kw
	12	variable profile spot	1kw wide wit shutters
		dimmer	patch not yet defined
		memory lighting desk	
		Color gell	CTA & CTB range (if extra, we'll bring own) gafallu tape
Various:			
		water (400l)	for à inflatable swimming pool we bring a electric pump to empty

project **network** & **contacts**

Coproducers & partners confirmed

**Pôle national cirque et arts de la rue /
Le Hangar – Fabrique des arts de la rue (Amiens, France)**
Artistic Direction : Philippe Macret et Jean-Pierre Marcos

Vo'Arte / InShadow festival (Lisbon, Portugal)
Artistic Direction and Programming : Pedro Sena Nunes

Kanuti Gildi SAAL / Augusti TantsuFestival (Tallinn, Estonia)
Artistic Direction and Programming : Priit Raud

ISELP Centre d'art contemporain (Brussels, Belgium)
Contact : Anne-Esther Henao

Centre culturel Wolubilis (Woluwe-Saint-Lambert, Belgique)
Contact : Solange Werner

Maison des Cultures et de la Cohésion Sociale (Molenbeek, Belgique)
Contact : Sonia Triki

PRODUCER CONTACT

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t.r.a.n.s.i.t.s.c.a.p.e is a Brussels-based dance company which confronts and cross dance with cinema and architecture. 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.

Emmanuelle Vincent

choreographer & 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 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. The dance performances Chambre(s) d'hôtel and Urban distortions were very successful in terms of audience and tours.

Among collaborations beside t.r.a.n.s.i.t.s.c.a.p.e, she performed in Finale by Robert Pacitti, Two Close by Jodi Allen Obeid, Cinética by La Ignorancia, Kermesse désorientale by the collectif Nihon Bashi. Since a few years she practises vietnamese dance as an exchange with contemporary dance through the Vietnamese community Truong Son. Since 2004 she has been teaching the Didactics of dance at the University of Louvain-la-Neuve, and since 2007 she has been leading La Confiserie, t.r.a.n.s.i.t.s.c.a.p.e's performing arts school.

Charles Ngombngombe dancer

Charles Ngombengombe was born and grown up in Zimbabwe where, since childhood, he gained quite a lot of experience of traditional Zimbabwean dance, modern jazz, ballet and contemporary dance as well.

He followed the syllabus of the Dance Fundation Course and then, in 2006, he was admitted in the Tumbuka Dance Company which is one of the major contemporary dance company in Zimbabwe.

Later on, he created his own works and took the opportunity to show them in Belgium and could integrate, in 2010, the international school PARTS

(Performing Arts Research and Training Studios) in Brussels.

Since then, he works with the t.r.a.n.s.i.t.s.c.a.p.e. company on different productions such as "Urban Distorsions" and on the new one "XL pleasures", performed in Europe and in quite a lot of countries such as Congo, Rwanda, South Africa, Japan, China and U.S.A.

This rich experience allows him to have a good mastery of his art, one of a kind and really amazing.

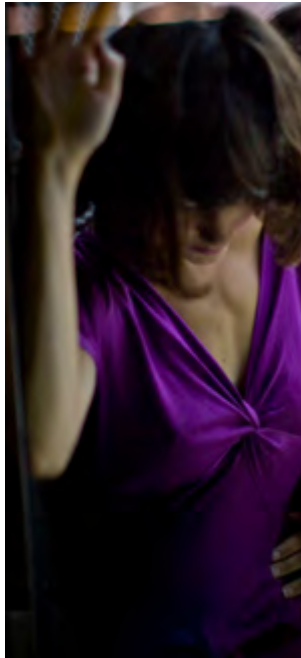
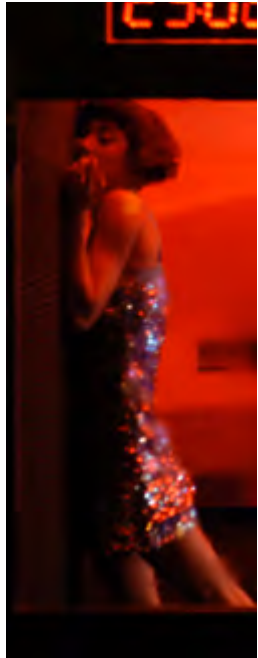


Charles Ngombngombe in *XL PLEASURES* creation 2015 by t.r.a.n.s.i.t.s.c.a.p.e

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 Stiliani 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'Hotel* creation 2009 by t.r.a.n.s.i.t.s.c.a.p.e

Sara Tan dancer

Sara Tan was born and bred in Singapore where she first began her dance training primarily in ballet and tap. Later on, she decided to pursue a further education in dance overseas. She went to the University of Wisconsin Stevens Point in America where she earned her Bachelor's Degree in Dance and encountered contemporary dance for the first time. Upon graduation, she left the United States and moved to Brussels, Belgium where she entered into the contemporary dance school, PARTS (Performing Arts Research and Training Studios). During her time in Europe, she has worked on pieces by Anne Teresa De Keersmaeker, worked with the multidisciplinary company, t.r.a.n.s.i.t.s.c.a.p.e (Brussels), as well as worked on projects of her own on the side. With her own pieces, she has performed in venues such as Theatre de la Monnaie (Brussels), deSingel (Antwerp), Museum aan de Stroom (Antwerp), Museum M (Leuven) and Villanella (Antwerp). Sara is at the moment working with multiple companies. She is working with the French company, Kubilai Khan Investigations on their recent creation, with t.r.a.n.s.i.t.s.c.a.p.e for a second creation and will later be a dancer for Brussels-based choreographer, Isabella Soupard. On top of these, she continues to create her own works and assist with the creative processes of others. .



Sara Tan in *Urban Distortions*, creation 2010 by t.r.a.n.s.i.t.s.c.a.p.e

Pierre Larauza

set designer & performer

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.

Among his creations as a filmmaker, the video work Urban transit 0'bodies (1998) is built around places/non-places and the movement of the body. Over the game, a dance-video made in Hong Kong in 2003 is mixing both architecture and contemporary dance. Chambre(s) d'hôtel (2008) is a performing art project including a 5 camera real time dance-video. Landscape duet is his last short film made in Hong Kong in 2012 in which he has developed a singular slow motion aesthetic.

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). He was an assistant to the Chinese architect Gary Chang, the Belgian photographer Marie-Françoise Plissart and has been working as a scenography consultant with Olivier Bastin at 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 current and future projects are intimately linked to dance, cinema and urban phenomena.



Other creations 2003-2013

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

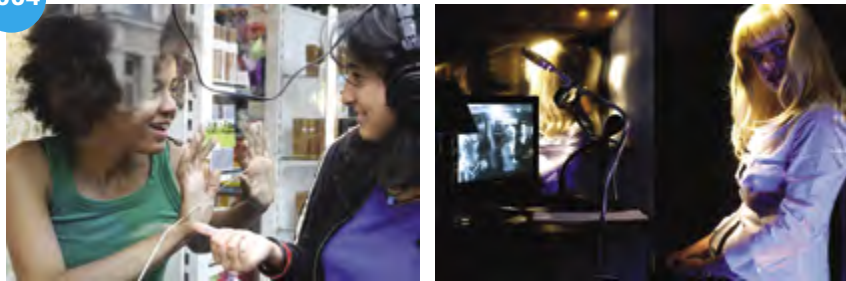
CALL SHOP Dance-theater, Belgium-France, 2007, 60'

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**.

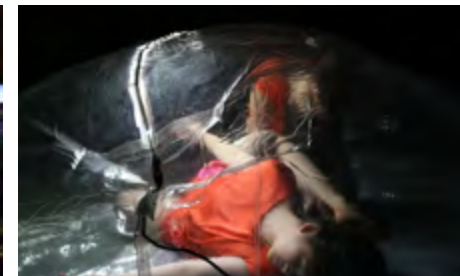
With the support of the agence **WBTD** Wallonie Bruxelles Théâtre Danse, the **Wbi** Wallonie-Bruxelles International, the **Tournées Art et Vie**, the Service culturel de la Commune d'Ixelles and the architecture firm **L'Escaut**.



Other creations
2003-2013

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!

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 Écritures 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. »

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**



XL Pleasures, work in progress at Augusti TanzFestival, Tallinn, 08.2013

