

A CONTEMPORARY PERFORMANCE

"A ROOM"

BY CIE OFF ROAD

& JEAN JADIN

CREATION 2021

PRESENTATION

This collaboration is set between the pianist Jean Jadin from Belgium and the performer Mille Lundt from Denmark. In this collaboration the work unfolds between contemporary music, text, movement and improvisation.

Jean Jadin was born in Uccle in 1962. He graduated from the Royal Brussels conservatory in Mons. Pianist, composer and improviser he collaborates with several music ensembles and wrote a large number of pieces for the piano and for chamber music and one oratorio. His current activities as a pianist mainly focus on personal compositions, leaving a lot of room for improvisation with solo or group concerts.

Mille Lundt born 1980 in Copenhagen in Denmark is the artistic director of "Off Road", a Belgium based company that places itself as a multidisciplinary performing arts company. Mille graduated in 2006 from L'école Supérieure Des Art Du Cirque in Brussels. She works as a choreographer, circus artist and performer and incorporates the contortion technique in her physical language. She always seeks to develop and integrate new movements in relation to the environment she works in.



INTRODUCTION

Inspired by the painter Edward Hopper, we relate in this performance to a selective vision of an interpretative rendering of realism. We want to use on stage the way that Edward Hopper illustrates his paintings with emptiness, wideness and isolated figures. By using these terms we observe and discuss the emotional and physical state of solitude. Solitude is a state of seclusion or isolation, lack of contact with people. Solitude is the condition of being alone with oneself, like what do you do when you are alone?

Do you constantly seek distractions?

Are you constantly filling your mind with noise so that you cannot hear yourself think?

We embrace the solitude through metaphors and text. Using text in our performance is an approach to catch glimpses of concrete actions, a situation or an emotional state. These moments will be carried out as dialogues between the music, text and movement. We are looking for moments that occurs in the in between of daily actions. During the time of lockdown due to the COVID-19, most people tried their best to continue their daily lives in confined spaces, but what happens in between these daily actions? The moments when your mind starts to wander away...



THE PERFORMANCE



The performance is set in an enclosed and defined space where two isolated figures inhabit. This confined space manifest solitude in a shared space. We want to expose a void on stage to make space for an imaginary world that all exist inside of us. We use music as the link between the text and the performed actions. The music gives access to the unreal and shadow zones of the actions on stage and it is a contact with the deepest layers of the human subconscious. It is the sound that adds to the extra dimension that grabs you and gives you access to unexpressed emotions. In the music, there is a key to understanding the complicated game that takes place between the supporting roles, the text and the dance. The physicality will take it's outset in ordinary actions

and will be distorted into unordinary behavioural actions. The positions and actions of the artists will be in a constant search and travel between these two opposite behaviours. What happens to the body when it is isolated from touch and contact? The performed actions will seek to shape choreographies using elements such as isolation, rhythm and contrast. The improvisational freedom, in which the music and movement occur in the moment, exists as a responses to what the musician and the performer are momentarily in, this form is a quality that we want to apply at moments in the universe of our performance. The performance will consist of fragmented parts and be assembled into a performance through a complete abstract and sensorious form.

DRAMATURGY



The dramaturgy is an ongoing process that we will focus on throughout the whole creation period. We want to create a bridge between the real and the unreal by playing with the emotional and visual aspect of uncertainty in the actions happening on stage. If the void and the silence is the beat before an action to happen, then what happens if the action never takes place and all goes back to normal each time?

We are focusing on three main aspects;

- How to communicate through physical language?
- How to express inner statements through sound and the spoken word?
- How do you express stillness?

Each tone in music and in words carries it's own colour and it's own specific emotion. In the almost invisible line between the said and the unsaid and between what we see and what we feel, lies another reality. We would like to scratch on the surface of our first comprehension of reality to see what hides beneath. We want to reveal bit by bit the hidden world of two characters that share one space, both in isolation, alone and together.

SYNOPSIS



A woman and a man share an undefined time together in a confined space. The room could be an office, a livingroom or a study. The two characters move around inside of this room as if they have stayed here for already a long time. They have their habits around each other, but they are never in physical contact, neither do they look directly at one another. All communication is led through sound and movement. They are awaiting something, something to happen.

The man he play's the piano and the woman she read's a book. Finally the woman looks up and walks to a microphone, she tell stories about people's life outside of this room. The man get's more and more immersed in his piano play and don't seem to notice what is happening around him.

The woman moves around in the room, she dances, she transforms her body into an abstract sculpture. Dynamic movement incorporating the folding technique contortion and questioning her physical balance.

The man walks away from the piano, the piano is breathing, the man is at a loss and don't remember what he has to do next, he folds and unfolds the piano in a repetitiv manner while the woman is again sitting and reading.

The stories that the woman tells us takes over life in the room and we imagine lively the actions that she is describing through her words and movements.

Strange and more rhythmical sounds accompany the storytelling. The man and the woman meet in a duet of sounds.

The world turns around and the man and the woman are standing still, separate, together in the room. The woman turns around herself to stop the outside world from turning.

The time locks down and the man is playing the piano while the woman moves slowly as if she is underwater. The man continues to play the piano and the woman sings.

TEXT

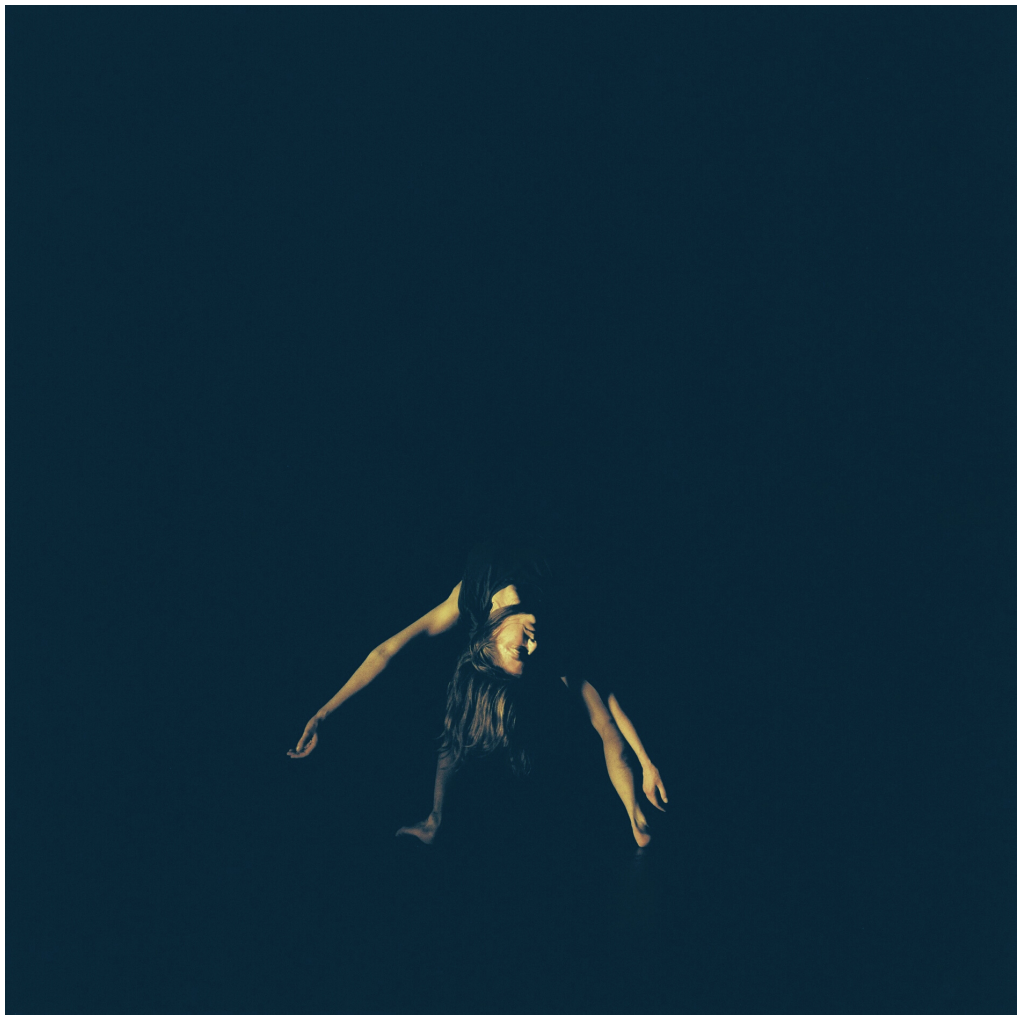
“ Maïté disappears into her own troubles, all her thoughts, so many torments. This body she used to love. Now, she sells it ”.

" His body was changed and had become dazzlingly beautiful. He loved his friend. Together they walked in a sublime immensity, the landscapes were opening and closing up, they were advancing unintentionally to a heavier harmony and the earth weighed in his sight ".

Reality and unreality get's natural mixed together in the writing. Specific emotions come to expression in abstract metaphors. These suggest the unspoken words between people, the distance that can be created between lovers, but also the desire and longing towards another person. The texts are written by Adrien Lecouturier and freely interpreted by Mille Lundt, who also contributed by writing two texts. Adrien is a French filmmaker, his writing is based on visual perceptions of a happening. He describes a situation and tells a story from a cinematic point of view. This way of writing is interesting to use on stage since it creates images in your mind that we can underline with music, light and movement. In this way, we use the cross over to reinforce each art form.

We are working on six different written text's. Each of them tells a story that contains its own unique tone and integrity. The stories stand out as lonely parameters with each their unique style and way of being presented.

CHOREOGRAPHY



Mille Lundt

I have worked as a physical performer and as a contortionist for about twenty years. I use the folding technique to transform my body vocabulary into something more delicate, absurd or unreal and I use different choreographic tools to create my moving patterns which relates highly to the external landscape that I work in. In this performance I will focus on emotional states as a base to improvise from. I visualise these inner states and test how I can move with it, in it or out of it. I always seek to develop new movements for each performance because I feel that each show has their own original universe. Incorporating contortion techniques I search for this originality and extremities of a sculptured body or a movement, in a way I feel a bit like I am a crafts woman modelling an abstract organism. I tend to create realistic situations and twist them with my physical language into the unreal. I work on different falling techniques as a way to explore the human's line between control and chaos.

In this performance I work close to the sound landscape of Jean, I react, I propose and I reject. We are using improvisation in big parts of the work to express the present in a more actual state. We work together in between choreographed settings and leave the improvisation to guide us and always keep an openminded reaction pattern alive.

SOUND LANDSCAPE

Jean Jadin



My piano technique relates to the gesture of using short "patterns" often the consonant. The use of dissonance occurs when my discourse gets confused or dislocated, this is a step towards complete abandonment. There in lies a greater freedom for me as a composer to create the flow of my music.

I am often torn between the desire to express a piece of dreamlike music without tension, as if I wanted the world and the human relationships to be so, but I have to bring myself to accept that this world does not exist (yet !)... As a result, in the development of my musical "themes", I use the essential emotional patterns of tension-relaxation. It is, in my opinion, a way to give "life" to a concert and it frames the ground principles of a human function.

Working with Mille on this new performance, my music pattern get's very influenced by her movement and the instant emotion. My musical universe can go from a minimalist style to a rhythmic atonal style. To create a contrast, I use the kind of notes that suspend in the air, this generates an almost dreamlike atmosphere. I also like to use the satirical humor as a twist in my compositions in the shape of the "walking bass". Inspired by world music and jazz, the American composers John Adams or Terry Riley, I use musical material there is limited to then stretch it's limits of complexity. Throughout the performance I use the whole piano as an instrument. In search of a different and more complex sound landscape I use the inside as the outside of the piano, I play on the plucked strings inside the piano and I place various objects such as a book or a Tibetan bowl on the strings that enrich the sound.

STAGE DESIGN

LIGHT, SCENOGRAPHY AND COSTUME



On stage will be a grand piano, a chair, a few books and two microphones. The void on the stage will give space for the light that takes part of the scenography. We want to create an intimate room where the audience feels close to the actions on stage. The light will be used to shape the space and determine the atmosphere in each scene throughout the performance. It will give life to the space and be able to transform the space from enclosed to wide open. We wish to work on different light characteristics such as; cozy, gloomy, big, small, cramped, intimate, open.

The light and the costume will be designed to fit the same theme of color. We are inspired by the visual effects, the choice of color, shadow and light that Edward Hopper is using in his many paintings and we would like to use the paintings as a reference in the choice of costume and in our work on creating the light.

AUDIENCE

The performance art addresses existential questions, both human and social, transmitted in a physical and sensory form, very often in a fictional setting. When we attend a performance, theatre or dance, we are the spectators to an extract from reality, wrapped in metaphors and meanings which affect each spectator individually. Performance art is, therefore, a mediated language which, through fiction, staging, movement, music, etc., conceals and deploys reality, it offers the public the possibility to consider their existence from a new angle, to see life through new glasses. Everyone has an individual experience from the performed art, which gives the opportunity to start a dialogue on themes reflecting and mirroring society. In our case, attending a physical and musical experience can be put into practice to introduce a learning process based on aesthetics, where discursive learning is supplemented by perception.

PRODUCTION

Public: from 13 years old

Duration: 60 mins

Stage area: frontal

Language: text's available in French and in English

Distribution (in progress)

Original idea: Mille Lundt and Jean Jadin

Text: Adrien Lecouturier and Mille Lundt

With: Jean Jadin and Mille Lundt

Advice:

Light creation:

Musical creation: Jean Jadin

Choreography: Mille Lundt

Production (in progress)

Production company: Off Road and Expression 2000

Co-productions: Expression 2000

Residencies: Ancien Carmel

Calendar (in progress)

1/3-31/5/2020 :

Writing residence and laboratory in Ancien Carmel (BE)

5-9/10/2020 :

Residence

19-23/10/2020 :

Residence

7-13/12/2020 :

Residence

4-17/1/2021 :

Residence + possible work in progress presentation

1-31/3/2021 :

Final residence and premiere



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