

TRAFFO_CARRÉROTUNDES + TROIS C-L (CENTRE DE CRÉATION CHORÉGRAPHIQUE LUXEMBOURGEOIS)
PRESENT

Project O

Vedanza

A contemporary dance performance for young audiences
(from 4 years old)

HANDOUT

TRAFFO

TROIS C-L
Centre de création chorégraphique luxembourgeois

VEDANZA



Photo © Bruno Baltzer

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Project O

Company VEDANZA

presented by
TRAFFO_CarréRotondes and
TROIS C-L (Centre de Création Chorégraphique Luxembourgeois)

CREATION APRIL 2010

Dance, live music, video
Young audiences from 4 years old
Duration: 40 mn
No text

Direction / Concept: Rajivan Ayyappan
Choreography: Emanuela Iacopini, Yuko Kominami
Performance: Emanuela Iacopini, Yuko Kominami, Samuel Meystre
Sound design: Rajivan Ayyappan, Emre Sevindik, Tomas Tello
Light design: Nico Tremblay
Interactive media design: Matsuo Kunihiko
External advisor: Laurent Dupont

With the support of

SACEM
Luxembourg


JAPAN FOUNDATION



Project O

The VEDANZA Company



« Project O » is a charming performance made of games and surprises!

Three dancers and one musician proceed on a path paved with obstacles on their quest for the moon. They move within a theatrical space composed of lights, images, sounds and games. The audience can free their imagination and let be carried away in a dreamlike world. Choreographic and musical compositions have been inspired by the perfectly round shape of the moon. Moments inspired by reality alternate with magical and abstract elements.

"Playing, making friends, searching, making mistakes, getting surprised, questioning, getting excited or exhausted... all are elements from children's daily life that we would like to represent on stage." (Rajivan Ayyappan, artistic director)

"They made it... to allow an audience aged five access to contemporary dance, and at the same time offering fun entertainment to adults." (Tageblatt, 19 Apr 2010)

"Some were looking for explanations on how dancers had been moving, others were simply fascinated by this mix of extraordinary music, multimedia input, and modern dance. (...) What a joy to see my students attentive and interested during the whole duration of the show." (A pre-primary school teacher)



VEDANZA is a non profit-making organization created in Luxembourg in 2006. The company produces mixed media performances for touring and provides educational activities for children, young people, and adults.

The aim of the organization is to build a network of innovative artists working in various media such as literature, dance, sound, new media, and visual arts, and to support, create and perform contemporary work. Offering a collaborative environment to research, experiment and develop art practices with new technologies, the organization welcomes artists from Luxembourg as well as other cities.

For more information please visit www.vedanza.org

Past productions:

- > Permanent Impermanent, solo choreography, London (The Atelier) and Luxembourg (TROIS-CL), 2006
- > A Fountain for instance, pedagogical project, TROIS-CL, Luxembourg, 2007
- > Farfalle sound scape project, in the frame of Retour de Babel, Dudelange, 2007
- > Goose Bumps, pedagogical project, TROIS-CL, Luxembourg, 2009
- > Project O, performance for audiences age 4+, TRAFFO_CarréRotondes, Luxembourg, 2010
- > The JOB, choreography involving professionals and unemployed, Mierscher Kulturhaus and Grand Theatre de Luxembourg, 2010



Intention note

Rajivan Ayyappan, artistic director



The original idea was to work on Aesop stories but once we started working I preferred a story I had written myself ten years ago - Moon and the Castle.

Historically speaking, the moon and the castle form an iconic image throughout literature and visual arts. They often appear as dark and gothic images. That is why in Project O I wanted to give them a lighter connotation.

Musical and choreographic compositions have been inspired mainly by the round shape of the moon. Other elements for movement composition were inspired by gestures of every day life. Choreography and music have been composed from improvisation and at times they leave space to live stage improvisations.

As a dance performance for audiences starting from 4 years of age, Project O wants to offer magical moments, some more abstract, in contrast with some realistic and concrete elements. "Playing, mistaking, searching, making friends, being surprised, questioning, being energetic or tired... all are elements from children's daily life that we would like to represent on stage."

The intention is to stimulate the imagination of young audiences by suggesting a contemporary work where dance, music, light and images have contributed to the staging of the original story. ' We want to dance! ' screamed some kids after a try out performance during our creation time. A good encouragement since this is also my first work for children.

Today's children will hopefully constitute tomorrow's artists, amateurs and audiences for contemporary dance and music. That is why it is really important to give them access to stage performances at a young age. Hopefully they'll appreciate!

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Interview

with Rajivan Ayyappan, artistic director

What was the procedure for conceiving Project O?

Right from the beginning, I have been thinking of games as the basic structure for the performance. As a performance work, Project O is a real time play that generates sounds and movements. Like any play or game, there is a number of strong guidelines and rules that point out errors very clearly.

Both music and choreography are based on a real time play concept: so there are composed events as well as events that are formed through improvisation on stage. The central part of the work defines this procedure very clearly, it's supposed to be a playground like Brueghel's "Games of Children", it's an active field... a recollection of physical movements that are seen in the physical game tradition... a series of movements disconnected from plays... a montage of physical movements picked up from many games.

Could you tell us something about the musical composition?

Actually there's no musical composition as such. The basic need for the musical part of this project was to find four distinctively different sounding environments.

First, a stary night as you could hear it in a valley with the sky as the dominant space... quite a dry listening for this part. Then a dreamlike playground where all kinds of playful sounds are welcome. The third is a strange and reverberating environment to play a specific game and last, at the end, a sound of the air inside a large spherical object.

The musical line-up that we have is formed of three levels of real time improvisations: an acoustic instrument played by Ganesh Anandan and myself, then there's the sound synthesis done by Tomas Tello and finally the sound mixing and diffusion by Emre Sevedik. All of us are building real time sounding environment based on certain guidelines we made for us to follow. Errors are welcomed quite a lot here too, especially if such errors offer significant musical contents.

What characteristics are there in working for young audiences?

I am sure there are many methods of producing work for children. Some creations can be experienced by any age group like some of the traditional works, even modern works, for instance Jean Tinguely, Chaplin, Aesop, Miro' etc. However, quite a lot of creations that are termed as adult works today perhaps demand specific ways of experiencing, depending on the artist's concerns and the complexity of the contents.

I think works for children should be more concerned about what you can give them for their growth and development rather than the need of the artists to express themselves as we see in many creations today.

Works for children should trigger enthusiasm for arts, concentration, wonder, imagination, it should offer a good time and they should feel like they want to see more. On the other hand, complex ideas can be included in the work even though children may not grasp it, but they might realise it later, perhaps much later in life, if the experience is strong enough.



Photo © Sven Becker



Interview

with Emanuela Iacopini, choreographer and dancer

Could you tell us something about the choreographic process in the context of Project O?

In a preparatory phase of the creation process we have organized workshops with children from the Conservatoire of Luxembourg City as well as with pre-primary school children from the Commerce school in Luxembourg Gare. We could observe the behavior and movement of children in relation to a recreational space, and to dance. The exploration with round toy objects has been one of the starting points of our work.

We then worked through improvisation. We wanted to create alternately some figurative and some more abstract moments of dance.

The round shape of the moon inspired movement composition in many parts of the piece. We explored the interaction with this real or imaginary round shape, interaction that could happen from the external part of the body as well as from within the body. We worked on a continuous movement pattern of the sphere but also on some contrasting elements like the loss and recuperation of balance around the gravity axe, or any form of rhythm interference. We were also inspired by daily gestures like sleeping, playing, dressing up... gestures that children recognize.

One part of the piece is also conceived as a live game where instructions are given and rules have to be respected but the interpretation stays free. It's a real live game for us too.

From your experience of teaching contemporary dance and creating stage performances, how do you get children more engaged and comfortable with contemporary dance?

There's not much to do, children in general are comfortable with contemporary dance, and maybe parents should be made more comfortable with it.

Once children are in the dance studio I try to create an atmosphere where they can relax and become aware of their body in movement. Then the idea is to work on technical aspects to make them understand correct dynamics of movement with a healthy biomechanical approach, but also to suggest some improvisation exercises guided by imagery to stimulate their creativity. And they love it, they generally have no inhibition, they happily follow... it's physically and mentally good for them.

Last but not least, one should from time to time give them access to contemporary dance performances... for young audiences!

with Yuko Kominami, choreographer and dancer

Could you tell us something about dance today?

From my point of view, today's dance is of a hybrid nature. It can include various kinds of dance as well as movement practices: traditional, classical, modern, contemporary with various cultural backgrounds. And maybe sometimes it can go as extreme as to the point when whatever movement you define as dance can be called dance...

But at the same time this trend to hybridization allows personal research for one's own dance which comes with necessity, urge for communication and life beyond established styles, beyond established practices.

What are the differences between contemporary dance performances for adults and for children?

As we prepare this Project O, I don't really feel I make a big difference between a performance for children and adults. Maybe the subject we deal with might be different.

In this project, from what I understand, we explore the spherical objects or movements and let plays unfold themselves...

I sometimes wish any of my performances can be seen by, and resonate with, people of different ages and backgrounds.

+ Biographies



RAJIVAN AYYAPPAN

Rajivan Ayyappan is a sound artist, composer and visual artist from India. He lives and works in Luxemburg.

He works independently as a sound designer for film (post production), video, choreography, and his own sound projects that manifest through various physical forms such as installation, instrument fabrication, sculpture, live performances. He is also a trained voice improviser (south Indian/north Indian music training 1970-1986), and a multi-instrumentalist. He has presented his work in various art spaces and festivals internationally.

He studied visual arts/visual communication at the National Institute of Design, India (1984-1990). His traditional skills and interest in typography and his exposure to visual arts history triggered a kind of paradigm shift to his musical direction. After design studies, he travelled extensively in India and absorbed pretty well the heterogeneity of Indian sound environment and sound culture.

His recent projects include 'Sound mapping Mithi terrain', a sound project (field recordings, installations) at the National Gallery of Modern Art in Mumbai (2009); 'Telescopes (Audio elf)', an installation based on Soccer, for the FIFA world cup 2006 exhibited at the Museum für Angewandte Kunst in Köln (2006); 'The Air Around', a global network and real-time performance installation with 213 sound artists from around the world; and 'Signals untitled', an installation based on travel maps from Bangalore.

His sound design projects in collaboration with Fireflys Post Sound Mumbai brought brilliant sound dimensions to recent Indian films such as Printed Rainbow by Gitanjali Rao, which has received three awards at the Cannes festival in 2006. He designed sound for Indian film makers: Ketan Mehta (The Rising), Aparna Sen (15 Park Avenue), Ayisha Abraham (Straight 8) and many documentary films. He is the co-founder of Vedanza Artists International in Luxemburg. He plays guitar and electronics and performs live concerts in Europe with bands such as PRBH 4et and Luma Luma sound laboratory.



YUKO KOMINAMI

Choreographer and dancer
Yuko Kominami was born in 1973 in Japan. lives and works in Luxemburg.

She studied butoh and dance in Tokyo. After finishing her BA in Japanese history at Waseda University, she did a Professional Diploma in Community Dance Studies and an Independent Study Programme at Laban Centre London from 1998 to 2000. She obtained her MA in Dance Cultures, Histories and Practices from the University of Surrey in 2006. She has been working as an independent dance and performance artist and as a dance teacher. She has collaborated with other dancers, choreographers, artists, musicians and theatre directors of various horizons. Recently, she has been frequently working with the company Ten Pen Chii directed by Yumiko Yoshioka, and Joachim Manger in Berlin, Germany. She lives in Luxemburg.

Her work consists in experiments with movements in-between ("movements of becoming") where intensities of individuals intersect. Through these experiments she aims towards affirmations of multiple and fragmented movements of 'a life'.

It is best represented in her series of solo pieces that explore connections between individuals. One is "When the Peony Breaks..."(2006), which focuses on both personal and collective memories and which experiments with taking those memories into molecular movements. "Linnunrata" (2007), explores the subject of love, separation and human connections. Her next piece, "reMEMBRANeCe" (2009.), explores individual and collective memories with a focus on skin. It consists in solo dancing (Yuko Kominami) and video projection (Catherine Richard). Two female artists' autobiographical memories are juxtaposed, layered and intersected with other collected childhood and family memories to create a space where I, you, we - personal and collective - resonate and unfold in an adventure of individuality, connectivity and collectivity.

Among her classes and workshops, ongoing "Movement Laboratory" best illustrates the essence of her work. The laboratory includes physical training, exploration in guided improvisation and employs various movement methodologies including butoh and postmodern dance. It aims to cherish and affirm this experimentation of "a life" by an individual and between individuals and a research into a personal and yet universal language of dance.

+ Biographies



EMANUELA IACOPINI

Choreographer and dancer
Italian born she lives and works in Luxemburg.

Her interest for science and art led her to a BA in dance studies at the Scuola Professionale Italiana di Danza in Milan after which she went to London for a BSc (Hons) in chemistry at the Queen Mary University. While in the British capital, she also obtained her MSc in Dance Science from the Laban Center. She conducted scientific researches in kinesiology of dance and presented her work at Viljandi Kultuurakademia (Estonia, 2007) and at the 14th Annual meeting of IADMS in San Francisco (US, 2004). She is a member of the Media committee and the International Liaison Network member of IADMS for Luxemburg. She is also a graduated practitioner of yoga and the Eyerman technique of Bodywork and Movement.

Dance takes her to various horizons. She works for several structures amongst which are Qdos Entertainment and E&B Productions (Peter Pan at Lyceum Theatre in Sheffield), the Théâtre des Capucins in Luxemburg and Wiltz festival (Claudine Pelletier's Les Caprices de Mariane by Musset), TROIS CL, TRAFFO (Project O), Kulturfabrik, Mierscher Kulturhaus, Grand Théâtre de Luxemburg (The JOB), Atelier in London, Attakkalari Centre for Movement arts in Bangalore (India). For the cinema, she has also worked as a choreographer on S. Cafiero et V. Lobelle's feature film Les Dents de la Nuit as well as for N. Steil's Réfractaire.

In Luxemburg, she associated with Rajivan Ayyappan (composer) and Isabelle Siempelkamp (researcher) to found VEDANZA Artists International in 2006. Her creations include Permanent Impermanent (2006), A fountain for Instance (2007), Goose bumps (2008), Project O (2010), The JOB (2010). Since 2007, she has also been a teacher in contemporary dance and dance sciences at the Conservatoire of Luxemburg City.



SAMUEL MEYSTRE

Choreographer, dancer and dance teacher
He was born in 1974 in Switzerland. He presently lives and works in Germany (Saarland).

Samuel got his education in ballet, modern and contemporary dance through numerous teachers in various schools in Switzerland and at international dance workshops (Nigel Charnock, Jorma Uotinen, Josef Nadj, Randy Warshaw, Ballet Junior de Genève,...). He received a scholarship for the education program danceWEB in summer 1997 in Vienna.

He worked as a dancer and/or co-choreographer with numerous companies in Switzerland (Alias Cie, Movers, Mafalda, Pool,...), Germany (Micha Purucker, Sylvia Heyden) and Sweden (Adekwhat/Philippe Blanchard) and has received a cultural-merit award from the city of Zurich in December 2002. Samuel choreographed his first short piece at the age of 23 and founded in 2006 the vobalko company, with which he brings his own works, as well as projects in collaboration with other artists. vobalko is opened to collaborations with all kind of visual artists, actors or musicians. Samuel's work usually reflects human feelings and condition, such as love, hate or conflicts, mixed with humour and amplified for the stage. His movement is fluid and very powerful, often linked with elements of martial arts and floor work. The movement always serves the emotion without losing its beauty.

Samuel teaches modern and contemporary dance to all levels. He is actually involved in projects to bring dance into schools in Saarbrücken and surroundings, and teaches every now and then in professional dance schools (Cinevox Junior Company, Zürcher Tanz Theater Schule,...). He also gives professional company training and conceives choreographies for the dance formation "Performance" in Saarlouis.

+ Biographies



MATSUO KUNIHICO

Media artist, dancer, sound designer
Born in 1969 in Japan.

Matsuo Kunihiro is a multimedia artist based in Tokyo. He specializes in interactive technology, audio-visual design and contemporary dance. He is a core member of Nest, a multimedia performance group in Japan. He also is a founder of CMprocess, an artistic collective working on the borderline between technology, performing arts and design, thus offering an integrated view on digital media system design. «CMprocess» also is the name of the tools and methodologies for generating a performance work.

TOMAS TELLO

Tomas Tello was born in 1981 in Lima, Peru.

Tomas Tello was born in 1981 in Lima, Peru. He studied traditional music and harmony in Lima with Jorge Madueno and Andres Prado from 1999 to 2001. He then studied with Gani Mirzo in Barcelona for two years. Back in South America, he worked in Buenos Aires and studied with guitarist Fernando Kabusacki and learned Alexander Technique with Jessica Nardelli. In 2005 he formed the band Shaolines del Amor with Raul Gomez and started the solo project Makakinho del Amor. He currently lives in Urubamba, Cuzco.

His work is based on traditional South American music and analogue electronics. He mixes layers of recorded ambient sounds with traditional playing techniques. His intention is to restore the ritual character in music and through this to establish a closer relation between human and sounds.

EMRE SEVINDIK

Composer, sound designer

Emre Sevindik is a Turkish-born composer and sound designer who works in Luxemburg for contemporary dance, theater and cinema. He has worked notably with Robert Wilson, Govinda van Maele, Yuko Kominami, Jean-Guillaume Weis and Nicholas Elliott. He has been involved in several interdisciplinary performance projects such as Shqrux (1st award at the International Festival from in Odense, Denmark, 2003), Le Bruit du Silence (premiere in Kulturfabrik in Esch-sur-Alzette, April 2006) and El Burro (programmed in the frame of ni vu ni connu in 2007). He is regularly creating sound installations, for example in Mudam (Luxemburg).

+ Information

GENERAL INFORMATION:

Dance, live music, video
For all audiences from 4 years old
Duration: 40mn
No text
Maximum audience: 150
(public and school performances)
2 performances / day possible
Tiers compulsory

TRANSPORTATION:

2 vehicles from Luxembourg,
except in case of very long distances

ACCOMODATION AND PER DIEMS: supported by the organiser

TEAM ON TOUR:

- 3 dancers
- 1 musician
- 1 sound technician
- 1 light technician
- 1 production manager

CONTACT:

Pascale Lanier
TRAFFO production manager
pascale.lanier@rotondes.lu
+352 26 62 20 46

Thank you for contacting for all information about financial conditions.

All documents related to the performance (photos, file, technical rider) can be uploaded on our website:

rotondes.lu/pro/creations-traffo

+ Project O tour:

TRAFFO_CarréRotondes - Luxembourg City:

12 performances from 2010.04.16 to 2010.04.22
6 performances from 2010.11.17 to 2010.11.21

Centre Culturel Régional Opderschmelz - Dudelange (Luxemburg):

2 performances from 2010.12.14 to 2010.12.15

Theater an der Parkaue - Berlin (Germany) in the frame of the festival "Luxemburg ist Tanz" organised by the Embassy of Luxemburg

1 performance - 2011.10.27

İrfan Şahinbaş Stage - Ankara (Turkey) in the frame of the "Little Ladies Little Gentlemen" International Children's Theatre Festival organised by the Turkish State Theatres

2 performances - 2012.04.26



Photo © Sven Becker



TRAFFO on tour...

The Emperor's new clothes

After H.C. Andersen's tale

Musical performance with brass quintet

Young audiences from 6 years old

Duration: 40'

Capacity: 150

Creation October 2009

Languages: French, Italian, German or Luxembourgish

Two swindlers, pretending they could weave a piece of cloth that only smart people could see, offered to the emperor to make his clothes. The king, who loved to be well dressed among anything else, found himself stark naked in front of his subjects!

The story by H.C. Andersen is about the relativity of things, the difference between being and appearances, and the deceiving power of fine words. The artist, originated from Austria, Luxembourg and Italy, have inspired from workshops led with children from the three countries to adapt the tale.

Concept, text, direction and stage design: Dario Moretti (founder of Teatro all'improvviso)

Music: Elisabeth NAske

Costumes: Carmen Van Nyvelseel

Light design : Michel Bättermann

Video : Enrica Casentini

Performance :

Daniel Tanson (acting)

Sonus Brass Ensemble: Stefan Dünser (trumpet/concept), Attila Krako (trumpet), Wolfgang Bilgeri (trombone),

Andreas Schuster (horn), Harald Schele (tuba)

Coproduction : TRAFFO_CarréRotondes & Grazer Spielstätten

With the support of Bludenz Kultur

Information:

rotondes.lu/pro/creations-traffo



Photo © Bruno Baltzer

CONTACT:

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Production Manager TRAFFO (CarréRotondes)

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VEDANZA

TROIS C-L
centre de création chorégraphique luxembourgeois

TRAFFO
CARRÉ ROTONDES

TECHNICAL RIDER

Projet O

Last update: 2011.01.17

Dance, live music, video
For all audiences from 4 years old
Duration: 40mn
No text
Maximum audience: 150 (public and school performances)
2 performances / day possible
Tiers compulsory

Venue and Stage

Dance area size:

Depth :8m
Width: 9m

Stage Size:

Depth: 10m
Width: 11 m
Height: Minimum of 5m00. Please contact us if the venue has less than 5m height

Set:

The set is only a white dance floor of 9 meter large by 8 meters in depth, with a hang white tulle at the end of the dance floor.

We bring the tulle of 12m X 5,25m hang at the back of the stage.

The organiser must provide a white dance floor in good condition to cover a 9m large by 8m depth floor. We don't care about the direction of the dance floor.

The organiser must provide enough black curtains to build 5 legs on each side of the stage.

The public must ABSOLUTELY be sitting on a tier where he can see the floor of the stage, since the video projection will happen on the floor.

Schedule and Hands:

The build up of the show require 3 services of 4 hours, including one rehearsal and warm up for dancers.

If a PRE-LOAD of the light is possible before our arrival, let us know, in the way that we will maybe need only service 2 and 3.

In the frame of a FESTIVAL or if it's only possible to do the load-in in 1 day, please contact the technical responsible to check the technical planning such as eventual technical adaptations.

Day 1

1st service: 9h-13h Light Build up (2 light technicians)
9h-13h Sound Build up (1 sound technician)
9h-13h Video + Set Build up (1 stage technician)

2nd service: 14h-15h Video check and Focus (2 light technicians for all 2nd service)
15h-16h30 Light Focus
16h30-18h Light Programming

Jour 2

3e service 9h-10h Soundcheck (1 Sound Technician)
10h30-12h Rehearsal

For rehearsal and shows, only one good technician is required just in case...

Lighting

- 6 Asymetric cyc light ACP1001
- 1 Flood 500W
- 24 Par64 CP62
- 22 PC 1000w Type ADB C101
- 14 Profiles ETC Source Four 750W
- 3 Profiles ETC Source Four jr 575W
- 1 Profiles Type ADB DS205 with gobo holder.
- 2 Profiles Type ADB DVW 205 with gobo holder.
- 3 Floor mount for projector
- 8 Boom with a height of 3m
- 48 Dimmers of 2,4 KW
- 1 Lighting desk with submasters and chaser(type MA Lighting Lightcommander).

Filtres: L119, L151, L181, L156, L201, L132, L352, L158, R119

Sound

- 2 Condensor microphone for small instruments
- 2 Wireless system emitter and receiver for the bicycle (there is 2 contact microphones in XLR on the bike, please can you tell us the brand and model of your wireless system so that we can bring the right adaptors)
- 1 Good quality reverb
- 1 Good quality delay
- 1 FOH sound system sufficient for the venue
- 2 Good quality speakers from the back of the public
- 2 Monitors on stage
- 1 Sound mixer with 4 auxiliary sends and 4 subs.

Video

We bring all the video equipments

- 2 Videoprojector of 4500 ansi lumens, that will be hang on the rig to project on the floor.
- 2 Hanging clamps for video projector
- 2 VGA cables of 30m from the projector to the control room
- 2 Dmx shutters BLACKY
- 1 Matrox triple head 2go
- 1 Webcam hang on the rig with a 50m data cable

WardRobes

Enough wardrobes for 3 dancers and 1 musician, with coffee, tea, chocolate and all those little stuffs that makes people happy - :)

If something looks impossible for you in the rider, please let us know and we will manage to make it with your own equipments.

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|---|--|
| Lighting and technical director: Nico Tremblay Email: nico.tremblay@rotondes.lu +352 26 62 20 62 +33 6 78 24 65 76 | Production manager: Pascale Lanier Email: pascale.lanier@rotondes.lu +352 26 62 20 46 +352 621 48 39 98 (mobile) |
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