

RENCONTRES

PARALLÈLES 03

DANSE | PERFORMANCE | THÉÂTRE

Plateforme d'artistes émergents d'Europe et de la Méditerranée



PROJECT





KOMM'N'ACT is on the look-out.

Through the association of artists, structures and cultural institutions, KOMM'N'ACT tends to be close to the issues and challenges of contemporary creation, and in order to do so, develops tools for emerging European and Mediterranean artists

We want to turn our territory into a welcoming and pioneering space open to new forms.

A place for encounter, where European, Mediterranean and regional artists can collaborate, but also a place where artists who deserve to be seen elsewhere are from.

We offer places to meet, work and show for searching artists.

Circulation of approaches, works and artists is at the heart of our project.

We seek to create means to live out our art form professionally and to become visible. These means are not hierarchical and vertically organised as they are in diffusion structures or when “established” artists scout “promising” artists.

We have decided to make the most of the various European cultures, and aim at creating a network of emerging European artists, and of these artists with structures keen on new stage forms.

Our project is in touch with these structures with a will to be federated around sensitive initiatives which are adapted to emerging artists' projects and the current production context.

LES RENCONTRES PARALLÈLES

Rencontres Parallèles is a festival for young contemporary creation as well as a place where to share artistic practices.

It makes it possible for invited artists to present works whether in progress or completed and take part in research and experimental exercises open to the public together with other artists.

We give an active part to spectators as they are associated to a number of activities for them to understand each artist's approach, how long it took them and the challenges of the creative process, contextualizing their work historically, politically and socially.

A dual location : MARSEILLE and LISBON

The third edition of Rencontres Parallèles will take place in Marseille and Lisbon.

The first part will be in Marseille, from May 19 to 28, 2011, gathering about thirty European and Mediterranean artists in various artistic venues:

- La Friche la Belle de Mai,
- La Scène Nationale du Merlan,
- Les Variétés cinema,
- Le Centre International de Poésie Marseille (CipM),
- Art-Cade gallery,
- Histoire de l'oeil-HO bookshop/gallery.

A second event will be organized in Lisbon, early in 2012.

In partnership with the French Institute in Portugal, various artistic collaborators from the Portuguese capital will be involved.

This dual location proves yet again the international dimension of our project. In the future, each edition of Rencontres Parallèles will take place in two separate territories, which we will connect.

FROM MAY 19 TO 28, IN MARSEILLE, RENCONTRES PARALLÈLES 03, INCLUDE:

- A programme of Theatre, dance, performance, writing, visual arts.
- About 30 European, Mediterranean and regional (PACA) artists present over the entire event.
- **Regards Croisés** (converging visions): the artists spontaneously give a unique response on stage to a common material (video, text or object...), sent one month ahead of the festival.
- **Artists' Bubbles**: The artists present their references and sources of inspiration as a way of understanding their artistic world.
- **Public discussions**: professionals suggesting a stimulating development of the young artists' work will analyze their work, in order to broaden our horizons and encourage collaborations.

EARLY IN 2012, IN LISBON, RENCONTRES PARALLÈLES 03, INCLUDE:

- A multidisciplinary programme (theatre, dance, performance, writing, visual arts).
- 6 artistic projects from the Marseille edition.
- **Public discussions** around the support and initiatives for artistic emergence in Europe.
- **Meetings between artists and Portuguese professionals** will be organized in collaboration with the various people involved in the event.

PROGRAMME

INVITED ARTISTS

- **Vanessa Santullo** (France), visual arts
- **Alexander Schellow** (Germany), visual arts
- **Yair Barelli** (Israel/lives in France), dance
- **L'IRMAR** (France – PACA), theatre
- **Le Bruit des Nuages** (France – PACA), theatre
- **Rana Hamadeh** (Lebanon/lives in The Netherlands), performance
- **RSJ Works / Human Works** (Norway), theatre/circus/dance
- **Submerso** (Portugal/France), dance, collective creation from Rencontres//02
- **Maud Vanhauwaert / Antoine Boute** (Belgium), reading performance
- **L'Employeur** (France – PACA), theatre
- **Marjolijn Van Heemstra** (The Netherlands), theatre



Roma 07, 2007©Vanessa Santullo

Roman trilogy

VANESSA
SANTULLO
(FRANCE/ITALY)

VIDEOS

LA FRICHE BDM / HALL DE LA CARTONNERIE

OPENING ON THURSDAY 19 MAY AT 7PM

EXHIBITION ON 20 TO 28 MAY

AT 6PM TO 11PM

ROMAN TRILOGY

The *Roman Trilogy* is made up of three movies which can be seen separately: *Forza Playmobil*, *Serena e le due Matteo* and *Roma 07*. All of them were shot during my stay in Rome between 2006 and 2007. These movies focus on the inhabitants of the city, their glamorous side and the way they sometimes show off. Rome stands out as a source of endless inspiration for artists. As a whole, the trilogy displays the image of an eternal city that is exposed through the prism of collective imagination.

ROMA 07

2007, colour video, sound, 5'

Roma 07- In reference to one of the famous films by the Italian director Fellini's *Roma*—is made up of an accumulation of fragments filmed in the city streets. Therefore the theme echoes the Italian archetype: attitudes, postures and intonations are just so many details that compose a rhetoric of gestures where pretentious objects such as mobile phones play an important part.

SÉRÉNA E LE DUE MATTEO

2007, colour video, sound, 6'

In my work this film enabled me to set a foot in *mise en scène* and fiction; it is a movie which takes us straight to the heart of the Italian serenade. In Rome one evening, toward the end of the year, the characters are about to join the street crowd. An evening of drunkenness for some; a night of farewell for others. The title refers to Jean-Luc Godard's first short film *Charlotte et Son Jules*.

FORZA PLAYMOBIL

2006, colour video, sound, 4'50

In Rome, every tourist location has its State Guard to scare and reassure visitors at the same time. The title alludes to the political party of Silvio Berlusconi ("Forza Italia") and to playmobils uniforms, reminiscent of kids' games. Throughout individuals' portraits we can see a collective one. Behind the uniform, men and women play their roles. This series raises, to a larger extent, the issue of Human beings and their loss of uniqueness.

CAREER

After graduating with distinction in 2000 from the National School of Photography in Arles, Vanessa Santullo developed her skills in making documentaries in 2004 at the Ateliers Varan in Paris.

As a photographer and a video maker, the artist lists the little things which are part of our lives and keep us going. She creates an emotional world. Her invisible yet intrusive camera shoots samples of humanity; all this material filmed by the artist vibrates to the rhythm of the seasons and social events and raises the question of «how to be together».

Vanessa Santullo was nominated for HSBC prize for photography in 2011. She recently exhibited her work in the gallery Agnès b. in Marseille, and at the GAD as part of art-o-rama. Her films were screened in prestigious venues such as Nuit Blanche in Paris, la Ferme du Buisson in Noisiel, the Aka gallery in Rome and the platform in Algiers... They have also been selected in many festivals: Clermont-Ferrand, Aix-en-Provence, Barcelona, Naples, Milan and Brussels.

In 2010 together with Judith Mayer, Vanessa Santullo launched the website Marseille Face B, a platform dedicated to culture in Marseille.

She has been invited by the BAL, a new venue dedicated to documentary photographs in Paris since 2008 in order to direct a video as part of her 'carte blanche'. Vanessa Santullo is currently preparing her first fiction short film produced by Films de Force Majeure. This project, supported by the PACA Region, received funding from the Mécènes du Sud.

WWW.VANESSA-SANTULLO.NET

WWW.MARSEILLE-FACE-B.FR



Ohne Titel ©Alexander Schellow/Films de Force Majeure

Carte blanche

ALEXANDER SCHELLOW

(GERMANY)

VISUAL ARTS

LA FRICHE BDM / HALL DE LA CARTONNERIE
OPENING ON THURSDAY 19 MAY AT 7PM
EXHIBITION ON 20 TO 28 MAY
AT 6PM TO 11PM

CINÉMA LES VARIÉTÉS
INSTALLATION ON 19 TO 28 MAY

ART-CADE GALLERY
PERFORMANCE
MONDAY 23 MAY AT 7PM

ARTIST'S BUBBLE
FRIDAY 27 MAY AT 7PM
HISTOIRE DE L'ŒIL GALLERY

KOMM'N'ACT gives carte blanche to Alexander Schellow as part of Rencontres //03.

In partnership with Films de Force Majeure, currently producing his next film *Ohne Titel*.

Alexander Schellow's work is based on a way of drawing which is part of a performative approach and results from a process revolving around remembering or rather «memory reconstruction»: the Indian ink drawings on see-through paper, emerge from the methodical reconstruction of the artist's memories by himself, later on. As he relies on notes taken down on the spot, the artist «recalls» concrete visual memories which he reconstructs dot by dot until it generates «recognizable» shapes and structures.

The idea behind this carte blanche is to confront *Ohne Titel*'s work in progress with all of the artist's previous works, which will be displayed in various parts of the city throughout Rencontres //. The objective is to pinpoint the project as part of Alexander Schellow's continuous creative process and experiment the way his work can be shown in Marseille.

Alexander Schellow does not merely intend to exhibit his work in a particular place: his work is also in keeping with the brand new relationship between his existing work and new places where they are displayed. Therefore for this carte blanche, he came up with a network of several spots and types of displays, aimed at completely different audiences, sometimes directly (exhibition or performance), sometimes indirectly (works «concealed» in the public place).

The artist launches a specific relationship with the city: he creates his own itineraries, meets people, gets influenced by its atmosphere, thus fuelling his creative work. In return, he opens his artistry to all the inhabitants of the city, invites them to share and experience it as well as his vision through «spreading» his work across town.

The carte blanche is threefold.

• SAMMLUNG

there are 2,000 small-sized (10 cm x 10 cm) Indian ink drawings of faces on see-through paper. This series which began in 2001 is based on the memory reconstruction of encounters with passers-by in the urban everyday life.

For Rencontres //, Alexander Schellow will work with a group of volunteers made up of Marseille inhabitants. Going door to door, these people become «salesmen» whose «stock» consists in hundreds of drawings. Unlike regular «door-to-door salesmen», their product is not to be sold, but offered, as a temporary donation. Their assignment is to go to all sorts of people and venues (private flats, shops, public or private administrations...) and let them choose a drawing and display it where they want during a specific period. Then the invited photographer Elise Tamisier will take pictures of each drawing in its new environment. The photographs will be shown, everyday, in the hall of la Cartonnerie, where there will also be a city map showing the various locations where the drawings have been left.

Each «volunteer» takes down notes on the encounters, and more importantly how the drawing was chosen. At the end, the notes will be gathered and entrusted to the sociologist Sylvie Mazzella (in charge of research at the CNRS - French National Centre for Scientific Research, sociologist at the LAMES - Mediterranean Sociology Laboratory). An event will take place at the Histoire de l'œil Gallery where she will try to analyze what happened during these interactions based on the drawings.





©Alexander Schellow

• SPOTS

A series which began in 2006 and is made up of 3-second animated films. Each sequence is taken from a daily situation: a woman turning her head around in the metro, a child on a swing... Looped and shown alternately with black screens of the same duration, the pictures appear and disappear before we can really grasp them, as if they were memories subconsciously entering our perception.

For Rencontres, the «Spots» will be shown in two ways. On the one hand, according to a «camouflage» strategy in various venues in town, whether private or public, on all types of already existing projection surface: a TV set in a bar, a computer screen in an office, advert or monitoring screens, etc. Thus the film has a loose impact on the perception of spectators unaware of their status. On the other hand, there will be «regular» screenings at les Variétés Cinema of unreleased «Spots» made from scenes the artist observed in Marseille in streets adjacent to the cinema. Some will be shown on the walls of the exhibition hall of the cinema throughout Rencontres //, whereas others will be screened in the auditorium before each film from late April onwards, as real «teasers» for Rencontres //.

• A PERFORMANCE will take place on the terrace of the Bains Douches|Art-Cade gallery garden located at la Plaine. Surrounded by the neighbouring building façades, the roof deck of the gallery is both visible and hidden from the city. As a foreign body, both a blind spot and an empty stage, it reflects them and even seems to create them. This intermediate architectural space will host an extra event from the programme: it will be another carte blanche within the carte blanche. Alexander Schellow has invited the choreographer and dancer Rémy Héritier (Paris) to give an answer through a performance to the question of a potential reflection on urban realities – in parallel to Alexander Schellow's *sammlung* and *spots*. Rémy Héritier's contribution partakes of the intense physical practice he has been developing in keeping with the concept of «document».

CAREER

Born in 1974, Alexander Schellow lives and works in Berlin.

Studied at Berlin Universität der Künste and Glasgow School of Arts.

Since 1999 ongoing practice with the process of visual reconstruction from memory in drawing series, animations, installations, lectures, performances, book publishing.

Collaborations based on this practice with scientists and artists in various fields (choreographers, stage directors, musicians...). International exhibitions, screenings, site-specific projects and research in museums, galleries and biennials, including T.I.C.A.B. – Tirana International Contemporary Art Biennial (Albania), 1st Thessaloniki Biennale of Contemporary Art (Greece), Centre Georges Pompidou (Paris), Museion (Bolzano), Kunstmuseum Stuttgart, deAppel arts centre (Amsterdam).

Long-term institutional cooperation with Galerie Ute Parduhn (Düsseldorf), the film production company FILMS DE FORCE MAJEURE (Marseille) as well as with the international production platform MELD (New York, Paris, Athens).

Since 2007 teaching positions at universities and postgraduate institutions including in Paris, London, Antwerp and Konstanz.

Grants and residencies including Akademie Schloss Solitude artist residency, the Max Pechstein Award and a Senior Fellowship at the Zukunftskolleg of Konstanz University.

[HTTP://FR.ALEXANDERSCHELLOW.DE](http://fr.alexanderschellow.de)

[HTTP://WWW.FILMS-DE-FORCE-MAJEURE.COM](http://www.films-de-force-majeure.com)

Production:

Alexander Schellow/Films de Force Majeure





Yair Barelli ©Delphine Perrin

Ce ConTexte

YAIR
BARELLI

(ISRAEL/LIVES IN FRANCE)

DANCE

LA FRICHE BDM / PETIT THEATRE

THURSDAY 19 MAY AT 9.30PM

FRIDAY 20 MAY AT 9.30PM

DURATION 30'

ARTIST'S BUBBLE MONDAY 23TH MAY

7.30PM HALL DE LA CARTONNERIE

CE CONTEXTE

Ce ConTexte is an intimate, introspective event, under the public's shower of attention. Text, voice and body bathe in this attention, we can smell odours. Sharing the frame of mind which derives from the performance. Sharing this experience becomes the show in itself, and this show reflects the context on the performer. Struggling towards the continuous unknown. Following one's body's desires, without getting in the way. Delivering an oral report of what is happening now. Speaking a lot, making the most of the power of the language, tickling its boundaries to take out some weight and get down to the body, letting it speak. Sharing the desire and failure to express what we cannot. Without being betrayed by clothes, merely the bones. Trying out the stage as a special place, outside of everyday life and social standards. A place for confession, a shower, a bed. A place where we can feed on awareness.

«Text means *Tissue*, but whereas hitherto we have always taken this tissue as a product, a ready-made veil behind which lies, more or less hidden, meaning (truth), we are now emphasizing, in this tissue, the generative idea that the text is made, is worked out in a perpetual interweaving; lost in this tissue - this texture - the Subject unmakes himself, like a spider dissolving in the constructive secretions of her web.»

Roland Barthes, *Le plaisir du texte*, 1973

CAREER

Yair Barelli was born in 1981 in Jerusalem. After studying psychology and linguistics, he started his career in contemporary dance joining Toulouse Choreographic Development Centre. Then he worked as a performer for many choreographers in Israel: Anat Danieli, Anat Shamgar, Nimrod Freed and the company *Vertigo*. In 2008, he came back to France where he settled. He attended the "Essais" training at Angers CNDC (National Centre for Contemporary Dance) and worked as a performer for Emmanuelle Huynh and Christophe Le Goff. He has presented his own work in France, Germany, England and Israel as part of various events: "Danse élargie" at Paris Théâtre de la Ville, the FRAC Pays de la Loire in Carquefou (regional contemporary art collection), at the 104 in Paris, Pact Zollverein in Essen, at Hützig university in Berlin, at Suzanne Dellal Centre in Tel-Aviv, at Rennes Dance Museum, at the TAP in Poitiers and Angers CNDC. He is currently working on the projects *La Visite Virtuelle* in cooperation with Neal Beggs and "Dance or die" with Pauline Bastard and Ivan Argotte. In 2011, his work is coproduced by and in residency at Angers CNDC and Rennes Dance Museum. He teaches yoga and dance on a regular basis for Angers CNDC Choreographic Artists' Training and «The Place», London Contemporary Dance School.

designed and performed by

YAIR BARELLI

light designer

AUGUSTIN SAULDUBOIS

In coproduction with the Dance Museum/National Choreographic Centre of Rennes and Brittany.

With the support of Angers National Centre for Contemporary Dance.

This show will be performed as part of NeXt Génération at Valenciennes NeXt International Arts Festival, in autumn 2011.

acknowledgements

CHARLÈNE SORIN, JULIEN LACROIX





From the Relative Character of the Presence of Things ©Johannes Schmidt

From the relative character of the presence of things

L'IRMAR (FRANCE)

THEATRE

LA FRICHE BDM / LA CARTONNERIE

THURSDAY 19 MAY AT 20PM

SATURDAY 21 MAY AT 21PM

DURATION 60'

FROM THE RELATIVE CHARACTER OF THE PRESENCE OF THINGS

"From the Relative Character of the Presence of Things is a relative show (which can be looked at but also, only listened to). In fact, its title has taken precedence over its writing.

We use the stage to focus all the attention on one thing at a time, two at the most (three sometimes).

Outside of this space, we believe there are too many things.

We attempt to extract the potential sound and physical neutrality from the natural tension of the events in order to harmonize with the subject matter.

That does not mean Nothing !

If there are moments of silence and emptiness, it is to take better advantage of them.

The IRMAR works to the point of not knowing how to go beyond, in the name of what, and for whom exactly.

The pure pleasure of speech without orders, of invertebrate noises and patient images which lead us to a likely space of cheerful gatherings and complete solitude.

For all these things, John Cage inspired us a lot."

The IRMAR

stage direction

VICTOR LENOBLE

MATHIEU BESSET

with

LYN THIBAUT

OLIVIER VEILLON

BAPTISTE AMANN

SOLAL BOULLOUDNINE

in collaboration with

ALBERT JATON

BENOIT MARCHAND

CAREER

The IRMAR (The Institute of Research Leading to Nothing) is a collective founded by actors from Cannes Regional School of Acting (ERAC) and by musicians, members of Neutre, a sound improvisation project set in Dijon.

The IRMAR believes that there are too many things. From the start, the IRMAR's goal was to explore Nothing and its effects on stage, and to use things, silence and sounds for that purpose.

After four years of research, the IRMAR gradually oriented itself toward an approach of theatrical act able to include composition methods borrowed from the so-called "experimental" music; in a performance genre derived from the "Happening" and the "Event", as well as the Installation.

Within the framework of the Rencontres Parallèles 03 taking place in Marseille and in Lisbon, the IRMAR will present "From the Relative Character of the Presence of Things."

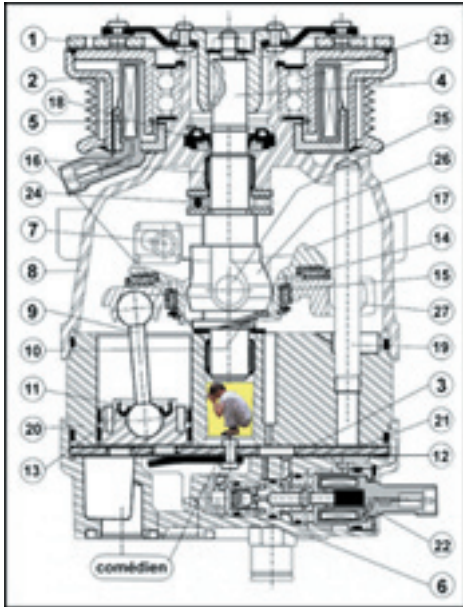
L'irmar is part of KOMM'N'ACT "Mutualized Platform" project.

Production: L'OUTIL

With the support of montévidéo-centre de créations contemporaines, CDN of Gennevilliers, JTN and Théâtre Mansart

WWW.IRMARIEN.BLOGSPOT.COM





La machine pour s'entraîner à manquer d'espace
©Le bruit des nuages

La machine pour s'entraîner à manquer de place

Sci-Fi Stage Performance

LE BRUIT DES NUAGES

(FRANCE)

LA FRICHE / HALL DE LA CARTONNERIE
FRIDAY 20 MAY AT 8PM
SATURDAY 21 MAY AT 8PM
TUESDAY 24 MAY AT 7.30PM
WEDNESDAY 25 MAY AT 8PM

DURATION 15'

ARTIST'S BUBBLE THURSDAY 26 AT 7PM
HALL DE LA CARTONNERIE

LA MACHINE POUR S'ENTRAÎNER À MANQUER D'ESPACE

Sci-Fi Stage Performance from the forthcoming creation "Rétrospective incomplète d'une disparition définitive".

Among other perils, mankind will have to face its own irretrievable and seemingly uncontrollable increase.

For from being able (as quickly as it increases) to send excess people to Mars or Saturn, some societies plan to reduce the space allocated to each individual.

Besides, in so called «developed» countries, this phenomenon has partially and insidiously started in cities: the lack of accommodation together with financial and real estate pressure triggered off a significant reduction of accommodation surface per inhabitant, immediately backed up legally by all sorts of revisions (downwards) of minimum habitability standards, which was going up until then.

For the inhabitants of the world where the size of accommodations was inversely proportional to that of fridges which can be found in them, the message sent is clear: we may as well get used to... be use less space. And as much as there are simulators for astronauts to learn how to deal with weightlessness, it's high time we implemented a few instruments for people to anticipate their forthcoming living conditions.

Therefore here is the machine that helps you get used to running out of space.

In this mechanical and still experimental process but which will certainly be foundation for training and achievement of tomorrow's individuals, the vital space is a datum in movement, which keeps going down.

Individuals must develop strategies (in three dimensions) to find their own place and survive. There appears a

new concept with a new name: MSS, Minimum Survival Space, which represents the line below which the health and integrity of a given individual are endangered. It also becomes, with a care to distribute rightly (and save) reserves global vital space reserves, the quantification of sufficient space for the comfort of said individual.

At the same time as the physical pressure he undergoes, the individual is helped by a more psychological «pressure»: a few benevolent voices advise him so as to encourage him to be reduced, shrink and get smaller with a view to getting the best results possible. Let's specify, in conclusion, that this research system will only require in the beginning voluntary actors, who thanks to this experience, will be better suited for tomorrow's world, and will undoubtedly be immensely grateful to this new machine.

Olivier Thomas

CAREER

Le bruit des nuages company was set up in Marseille in 2004 by Olivier Thomas, architect, set designer, musician.

Unsatisfied with being the mouthpiece of other people's thoughts, he decided to speak through the design of theatrical dramaturgies based primarily on set designs.

Since then he has been thinking about a wordless theatre (but neither dumb, nor meaningless) a wordless language for «silent shows which have things to say».

The company created "Ça me laisse sans voix" in 2006 and "Le balayeur céleste" in 2010.

Production: Le bruit des nuages

Le bruit des nuages is part of KOMM'N'ACT "Mutualized Platform" project. With the support of Vidéophonie-AADN (69) and the city of Mouans-Sartoux (06)

WWW.LEBRUITDESNUAGES.COM





©Call it a cat when it grins : GRAPHIS N°127

Call it a Cat when it Grins : GRAPHIS N°127

**RANA
HAMADEH**

(LEBANON/

LIVES IN THE NETHERLANDS)

PERFORMANCE BY A VISUAL ARTIST

LA FRICHE BDM / STUDIO

FRIDAY 20 MAY 8.30PM

SATURDAY 21 MAY AT 7PM

DURATION 50'

ARTIST'S BUBBLE WENESDAY 25 MAY

AT 7PM AT CIPM

CALL IT A CAT WHEN IT GRINS : GRAPHIS N°127

In one of his musings, bedridden French poet Joë Bousquet, shot in a battle during World War I, pronounces himself destined to become the offspring of his wound; that '[his] wound existed before [him], [he] was born to embody it'. Contemplating the 'wound' in relation to such a counter-intuitive statement, Rana Hamadeh's lecture-performance will set off a trail of questions and associations that reflect upon the ethics of masquerade: the role-play between bodies and events, absences and presences, language and the objects of language.

Taking a graphic design magazine penetrated during the Lebanese civil war by a bullet, as its point of departure, Hamadeh's non-academic theoretical lecture-performance *Call it A Cat when it Grins: GRAPHIS No 127* will question the constructions of history and futurity through the play among several tenses, telling lies, believing them, posing questions, answering some and regretting answering the rest, building, demolishing, hesitating, killing, living and letting live, becoming Alice, becoming a cat, grinning, masquerading, etc.

CAREER

Rana Hamadeh is a performance and visual artist from Beirut currently based in Amsterdam.

Interested in curation as an artistic practice, she works on long term discursive projects that comprise several levels of collaboration, and involve lecture-performances, installations, conversations and audio/text based works.

Researching modes of articulation and interpretation 'as', or in terms of capital, is the subtext that generally underlies her work. She focuses on speech, conversations and the format of the 'artist talk' as artistic media, questioning with that the conditions of spectatorship, and the boundaries, mechanisms, and authority of meaning production.

She initiated in 2008 GRAPHIS No 127 as an umbrella under which she has been producing several works.

Her works have been shown in the Van Abbemuseum, Eindhoven, New Museum, New York, and Beirut Art Center, Beirut, among other places. She graduated in 2009 from the Dutch Art Institute/ Enschede.

[HTTP://WWW.RANAHAMADEH.NL](http://www.ranahamadeh.nl)





©Be good to the always

Be good to the always

RSJ WORKS & HUMAN WORKS

(NORWAY/BELGIUM)

INTERDISCIPLINARY

LA FRICHE / LA CARTONNERIE
MONDAY 23 MAY AT 8.30PM
TUESDAY 24 MAY AT 9PM

DURATION 60'

ARTIST'S BUBBLE WEDNESDAY 25
AT 7PM HALL DE LA CARTONNERIE

BE GOOD TO THE ALWAYS

Be good to the always is an orientating map, a plan B, a waltz with the homeless or your potentially best random thoughts this afternoon. But perhaps more than anything, this performance is a survival guide to where you are and what's your city, at this current, pleasant moment. This is a site-specific quest down the rabbit hole of statistics, history and mapping as we go exploring, re-writing, destroying and rebuilding piece by piece that which you call home, if home is this city.

Be good to the always is an interdisciplinary performance, concerning cities and their identity or city attributes, dependent on where the work is being performed. A site-specific work in a set frame, so to speak.

The project is initiated and produced by "Rudi Skotheim Jensen Works", and is developed artistically in collaboration with the company "Human Works" consisting of Anne-Linn Akselsen and Adrián Minkowicz. For the project, the collaboration has invited Benjamin Eugène and Tobias Stål into the artistic process.

on stage

ADRIÁN MINKOWICZ, ANNE-LINN AKSELSEN,
BENJAMIN EUGÈNE

off stage

RUDI SKOTHEIM JENSEN, TOBIAS STÅL

production

EMMY ASTBURY, PATRICIA CANELLIS

CAREER

R.S.J.works, consists of Rudi Skotheim Jensen, in collaboration with Stockholm-based producer Emmy Astbury, Hong Kong producer May Yu from «Circling Theater» and Greek / Norwegian Patricia Canellis from «FairyFestprod». *R.S.J.works* engages in collaborative productions with various performing ensembles. The company both initiates and / or is invited to productions with a focus on interdisciplinary performing arts. As of 2010, *R.S.J.works* has had the pleasure of presenting and collaborating in works on a relatively small and humble surface of this planet, among others; Norway, Greenland, Faeroe-Islands, Japan, Germany, Denmark, Belgium, Israel, Sweden, Hong Kong, France, Spain, India.

WWW.RUDISKOTHEIMJENSEN.COM

Human Works is a company founded by the theater artist Adrián Minkowicz and the dance artist Anne-Linn Akselsen. Their first project, "Dry Act #1: Corpse Aroma" was premiered in December 2009, in Brussels, at "Les Briggittines", within the frame of the international festival "Working Title #3". "Dry Act #1" is the first part of a trilogy. The second part, "Dry Act #2: South Domino" is planned to premiere in 2012.

WWW.BEGOODTOHEALWAYS.COM

With the support of the Norwegian Arts Council, Scenerommet in Vestfossen, Kinitiras Studio in Athens, Fredrikstad County and Artboem.





Submerso ©Cyril Meroni

Submerso

COLLECTIVE CREATION RESIDENCIES //02 (FRANCE/PORTUGAL)

DANSE - SOUND - VIDEO

LA FRICHE BDM / SALLE SEITA

TUESDAY 24 MAY AT 8PM

WEDNESDAY 25 MAY AT 9PM

DURATION 45'

Submerso resulted from the meeting of three artists with different disciplines.

The creation involved a series of residencies in Europe initiated and proposed by KOMM'N'ACT.

SUBMERSO

work deriving from Rencontres // 02 residencies

Submerso is most probably an area in your head or near the sea, whose boundaries keep changing. Its outline is blurred, what is inside it is dark. *Submerso* is our flaw. It's a tension that ceaselessly grows with no apparent reason. It derives from a movement, a look, a presence, between the lines of what is being said, performed, danced.

choreography, dance

ANA MARTINS (Portugal)

sound design

FRANCISCO MEDEIROS (Portugal)

video, set design

CYRIL MERONI (France)

A proposal by KOMM'N'ACT, in co-production with Système Friche Theatre - la Friche la Belle de Mai, supported by Theatre Durance, in Château-Arnoux-Saint-Auban and Theatre de la Balsamine, in Brussels.

With the support of the Conseil Général des Bouches du Rhône, the Conseil Régional Paca and the city of Marseille.





Maud Vanhauwaert

MAUD VANHAUWAERT & ANTOINE BOUTE (BELGIUM)

READING-PERFORMANCE

READING 1

CIPM

WEDNESDAY 25 MAY AT 8PM

READING 2

FRICHE BDM / LA CARTONNERIE

WITH ANTOINE BOUTE

SATURDAY 28 MAY AT 7PM

CAREER

Maud Vanhauwaert (27) is a Belgian poetic performer. She published a first volume of poetry titled as *ik ben mogelijk* (I am possible). She makes her own theatre- performances and won several poetry slams, in Belgium and the Netherlands.

Maud tries to find a way to perform poetry on stage. On the one hand she wants to be understood by the audience. On the other hand she doesn't want to make too many compromises. The texts she performs have to stay alive without stage. That is her ambition.

As a poet, it is very difficult to trespass language-borders. It is almost impossible for a Dutch poet to have a performance in France. Maud wants to play with the impossible. Not to overcome it, but to honour it.

For Rencontres// 03, Maud will make two performances. One performance will consist of some of her own Dutch poetry intertwined with some French texts especially written for the festival. In the other performance Maud will work together with Antoine Boute, a French-speaking Belgian who is a master in juggling with the building blocks of language, namely: sounds.

WWW.MAUDVANHAUWAERT.BE

Antoine Boute:

Born in Brussels in 1978, he lives in Tervuren (Belgium), almost in the forest. Writer, sound poet, essayist, event organizer, he explores the impacts between body, language and voice according to various supports and means (paper, internet, stage) and enjoys collaborating with other authors and artists (Ariane Bart, Lucille Calmel, Mylène Lauzon, Charles Pennequin, Bertrand Laverdure, Sebastien Biset, Sebastien Rien, Jean DL, Mauro Pawlowski, Agnès Palier...). He is involved in the Armée noire from its origin in 2007. His artistry is based on language, its boundaries and alternative uses. His work is an absurd, disquieting and entertaining game whose rules keep changing and where anyone who wants to take part is welcome. He also teaches religion and Dutch at Lindthout Sacré Cœur school centre.

ANTOINEBOUTE.BLOGSPOT.COM





Le temps nous manquera ©Stéphane Gasc

21/06/2006-20/07/2006

performance d'après

Le temps nous manquera

L'EMPLOYEUR

(FRANCE)

THÉÂTRE

LA FRICHE BDM / PETIT THEATRE

THURSDAY 26 MAY AT 8PM

FRIDAY 27 MAY AT 7PM

DURATION 30'

21/06/2006-20/07/2006

As part of Rencontres// 03 in Marseille, L'Employeur will present a work in progress of *Le temps nous manquera*. The creation will take place as part of actOral.11 Festival and contemporary writing.

"A man walks out on his wife and commits suicide one month later, that's the story.

Yet, we won't see him or hear him.

The wife tells how they broke up. The friend tells how he died.

They're here, together, but in their own separate time. Only mourning unites them.

It's not really relevant to know why he leaves her or why he commits suicide. Only the consequences matter here, pain, anger, that kind of things and the joys we still have to feel."

stage director

L'EMPLOYEUR

with

EDITH MÉRIEAU

ALEXANDRE LE NOURS

STÉPHANE GASC

JULIE NANCY-AYACHE

PASCALE BONGIOVANNI

JAMES BOUQUARD

based on "Le temps nous manquera" by

STÉPHANE GASC

CAREER

L'Employeur derives from an earlier company (Le Sextuor) made up of former students from l'ERAC (Cannes Regional School of Acting). The three actors still create pieces from the contemporary repertoire whilst exploring various ways of staging. Alexandre Le Nours directed "Sextuor Banquet" (Armando Llamas), Stéphane Gasc "Atteintes à sa vie" (Martin Crimp) then "Aux prises with la vie courante" (Eugène Savitzkaya) presented as part of actOral.6 festival in Marseille in a piece resulting from the combination of visions: that of the actors, a production manager and a set designer/ videomaker.

The artistic world of L'Employeur originates from the confrontation of several theatrical wishes to finally build their own identity.

An intimate type of acting, sometimes akin to cinema, a set made up of all sorts of second-hand things and video installations, direct address to the public, toying with the idea of acting-non acting, actor-character, a kind of theatre both visual and easily performed, where the formal aspect could coincide with the mere reality of "being here", which does not overlook emotion or humour, with the persistent will to give the illusion of simplicity... This could be our approach.

Le bruit des nuages is part of KOMM'N'ACT "Mutualized Platform" project.

Production of "21/06/2006-20/07/2007": L'Employeur

With the support of Mécènes du Sud.





Family'81 © Anna Van Kooij

Family'81

MARJOLIJN VAN HEEMSTRA

(THE NETHERLANDS)

THEATRE

LA FRICHE / SALLE SEITA

THURSDAY 26 MAY AT 9PM

FRIDAY 27 MAY AT 8PM

DURATION 75'

FAMILY'81

“People are more children of their time than they are children of their parents”, writes historian Marc Bloch.

Writer and performer Marjolijn van Heemstra was born in 1981. For *Family'81* she visits three people who were born in that same year in a different place in the world: Souad Abdallah (Lebanon), Ntando Cele (South Africa) and Satchit Puranik (India). As children of the same time, they are thus actually family.

With her three contemporaries, van Heemstra researches the years that raised them and the question what you share with people who lived the same days as you but in another part of the world.

The four contemporaries grew up in a world in which globalisation was the magic word and e-culture slowly brought all the corners of the earth within a hand's reach. Through which invisible lines are their histories connected in this globalised world? Do they share a story bigger than their own?

In *Family'81* van Heemstra reports on the recent history based on memories of four contemporaries. Michael Jackson, the Gulf War, riots in India, Nelson Mandela, Dolly the cloned sheep, reconstruction in Beirut and Mc Donalds in Mumbai. It is an attempt to get a grip on the indissoluble web of events that together form something called the common history. And a search for the bigger

CAREER

Author Marjolijn van Heemstra (1981) is fascinated by the limitations that face humans – their mortality, their limited senses and language, their mental loneliness – and their attempts to get beyond these limitations. For example, in Het Meer she and Keez Dnyves (of, among other things, PIPS:lab) went in search of the 'more' that - according to a popular saying - supposedly exists between heaven and earth. This turned into a lecture performance, a theatrical form which, in this and later shows, she became increasingly adept at:

Productions and texts developed at Frascati

Expected : “Family'81” (text and performance 2011)

“Tegen de tijd” (text and performance, together with Hannah van Wieringen 2010)

“2012” (text, directed by Julie van den Berghe 2009)

“Ondervlakte” (text and performance, together with Roald van Oosten 2009)

“Het Dierenrijk: een show” (text and acting, research presentation together with Jochem Stavenuiter 2009)

“Het Meer” (text and performance, developed in cooperation with Keez Dnyves 2008-2009)

Blauwe Maan (text, written during Gastschrijvers # 5 2007-2008)
Onderzeeër (text and performance 2007)

WWW.THEATERFRASCATI.NL

WWW.MARJOLIJNVANHEEMSTRA.NL

A production of Frascati

With the support of VSB Fund



[FIND OUT MORE ABOUT KOMM'N'ACT'S PROJECT](#)

ARTISTIC DIMENSION

KOMM'N'ACT collaborates with young European artists and companies working in the field of contemporary performing arts: theatre, dance, circus, performance and other unclassifiable disciplines. It allows itself to make a foray in neighbouring disciplines, such as literature, photography or visual arts.

By young artists or young companies, we mean artists who are at the early stage in their career and have already completed at least one creation.

Rather than defining emergence as a sort of awakening of the young contemporary scene, or a shift from one situation to the next higher one, we prefer its scientific acceptance, i.e. the appearance of new characteristics with a certain degree of complexity. The crossing of disciplines and the disrupting of potential writings, on stage, are involved in redefining an art, which is not only theatre, or dance, or a mix of the two, which is a stance in a given or taken space, and which challenges viewers.

We stand up for an idea of young people in creation who favour research, experimentation, who make the current social issues theirs, who speak the language of the contemporary world while questioning the ways of representing reality.

This artistic positioning is far from being obscure and is meant to be received by a wide audience. We are working in this direction.

MARSEILLE, EUROPE AND THE MEDITERRANEAN

KOMM'N'ACT promotes the idea of a culture in action in Europe and Mediterranean basin.

KOMM'N'ACT is both a dynamic structure and a relay for young European and Mediterranean artists in Marseille and the PACA region:

developing and coordinating local initiatives to receive young artists in performing arts at various conception stages of their projects: writing, residency, diffusion.

- residency of Alexander Schellow, in March and May 2011 in partnership with la Friche Belle de Mai and Films de Force Majeure.

- organization of Rencontres Parallèles 01, Parallèles 02 and Parallèles 03 in Marseille in collaboration with artistic venues in Marseille.

encouraging meetings among young European artists with cultural stakeholders and regional artists.

- As part of Rencontres Parallèles and Residencies notably.

initiating or getting involved in artistic initiatives launched by European structures. We try to develop long-lasting partnerships.

- organization of a second event of Rencontres Parallèles in another European or Mediterranean city.

developing production at a regional and European scale, through Parallèles Residencies.

- 2008-2009, Parallèles Residencies 01: Creation of Far Far Far Away in 2009 (M.Abeille, G.Coppini, P.Guerreiro)

-2010-2011, Parallèles Residencies 02: Creation of Submerso in 2011 (A. Martins, F. Medeiros, C. Meroni)

Besides, we try to bring along an alternative to the artistic isolation of most regional young artists' projects:

by collaborating with young regional companies so as to encourage their development at an international level.

- setting-up of a production Platform for young artists and companies from the PACA Region: as a result we provide support in production, diffusion and communication.

The artists with whom we work are associated in the long run and considered as collaborators of a wide collective project.

They become relay for KOMMN'ACT's project in their own country with respect to other artists and structures that could be potential partners.

PARTNERS

PARTNERS AND SUPPORT OF RENCONTRES //03

Local authorities:

- Bouches-du-Rhône General Council (Conseil Général - Culture & International Relations)
- Provence Alps Côte d'Azur Regional Council (Conseil Régional PACA - Culture)
- City of Marseille (Culture & International Relations)
- National Office for Artistic Diffusion (ONDA)

Sponsors:

- Anaphore SARL

Partners:

Venues :

- Système Friche Theatre (Marseille)
- Scène Nationale du Merlan (Marseille)
- montévidéo-centre de créations contemporaines (Marseille)
- Histoire de l'oeil bookshop/gallery (Marseille)
- Art-Cade (Marseille)
- cipM
- French Institute in Portugal (Lisbon)

Organizations:

- Films de Force Majeure (Marseille)
- Via Lab (Lisbon)

Consulting & project monitoring agencies:

- Arcade PACA (Aix-en-Provence)
- ADCEI (Marseille)
- Espace Culture Marseille (Marseille)
- Relais Culture Europe (Paris)



marseille face à



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