

## 3 [Fenêtres] European project 2010 / 2011

*Should you invent yourself, or re-invent yourself, in few words and some actions, which one would you choose ? // Had I to invent you, or re-invent you, in few words and some actions, which ones would I choose ?*



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# Summary

With l'ABC de KF (2009 creation), Katja Fleig started a cycle of researches on the artistic identity. Today, she's proposing to three other artists to seize together several principles present in this performance.

3 [Fenêtres] gathers a dancer, two performers and an actor of different European nationalities. All of them are confronted to the same question, basing themselves on their own stage skills.

**Each [Fenêtre] is created in three weeks of installation in a spot in different European cities.**

Each artist that is invited for the creation of a *Fenêtre (Window)* makes up his (hers) own inventory, his (hers) classification of chosen words, from A to Z and develops some of these letters through his (hers) own creative tools (skills).

Listening to the other members of the team, composed by the leading part, the choreographer, and, following the *Fenêtres* by a writer or a musician, he or she will develop his or hers own universe.

**The work with each artist will lead to the creation of a [Fenêtre], short and independent form, show, performance or concert.**

Presentation of the proposed approach : Why ? How?			P 3
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<p><b>[Fenêtre] 3</b> <b>Tout a commencé par la danse</b></p> <p>With NicoNote Sound conception Mikaël Plunian</p>	<p>Residency 1 : 6-10 april 2010 à La Paillette – Rennes in France</p> <p>Residency 2 : 6-12 september 2010 at la Voilerie Danses - Arzon in France</p> <p>Residency 3 : Current research</p>	<p>Key words :</p> <p>The third position</p> <p>The detail of the hand</p>	P 10

## Why ?

*« Considering the diversity of the parts that we play as artists, of the fonctions that we are holding, our identities do not define themselves exclusively through what we are producing but also through how we are doing them. The way in which we play these parts, that we accept or not to take, that is what's making us different one from onether. We are building up of them fictions, tactics and effects. Through allmost magicien tricks, we grab ourselves from here to reappear there, little bit smaller, or little bit more red, or more angular, or rather green, or maybe later.*

*The civic responsibility is one of the rules of the game that everybody accepts and transposes in his way. Thus, the territories and the places where we live, the spaces and the politics that we cross, the so-called European Community can be perceived through fragments, mosaic of points of view, points of loss and points of gatherings. And not in the autorisation, or the stardardisation of gestures, of languages, of cultures.*

*Inviting 4 artists of different nationalities, the project 3 [Fenêtres] positions itself right here. By provocking a temporary artistic beeing together, it might be seen as a prism of the European neighbourhood. Between game of mirrors and identity crossing, the stake of T3 bis is indeed to view what gather and what separate us, with this shared position – that's sure – the choice of the hospitality and of a re-cognition, of ourselves, of the other one. »*

Katja Fleig

## How ?

To place and to reassess our own practice, to put into perspective the perception that we have about our own identity through the eyes of your colleagues open up for us new possibilities of work. This will allow us to seize easier the place from where we create, in a more open and ludic way.

### ▪ **The body in the center of the process of creation**

The access to the content will be done through the work on the body, holding on the qualities and the ways of fonctionning of each intervenant. We recover the trace of the energies, of the impulsions, of the impetus and the mouvements that animate it and that constitue the wealth and the source of his creative work. We observe how these ones manifest themselves and take form in the space. Where does his motivation come from exactly ?

### ▪ **The protocole makes that different languages serve as a support**

Just like through the body, the artistic identity is registered and translated through the language. The languages being connected to the cultural contexts that are structuring the identity, Katja Fleig has chosen to invite artists who do not live in their originary country and who speak several languages, just like she does.

From an artistic pratice to another, from a language to another, identitary and cultural fields are opening to exploration, each time more singular.

### ▪ **The protocole includes the principle of the selfderision**

Having a detached relation to his own artistic approach so that you can offer your art. Thus, often, it is question of setting up, cleannig, entertaining, classifying, recording the experiences as skills acquired during the professional development.

These propositions are shared with the public in the joy...

## Who ?

### **Katja Fleig - choreographer and dancer**

Katja Fleig, independant choreographer and dancer of German origin, created the enCo.re company in 2003 in Rennes where she lives today.

Trained in Germany (Essen), then in Netherland (Amsterdam) and in France (Angers), Katja Fleig has also been in Belgium, in Italy, in the Czech Republic, in Norway where she met several artists and exchanged about the conditions of work in the political contexts of each country she visited. The artistic identity of Katja Fleig is intimately connected to this european identity in progress. With the real necessity to create strong boundaries, yet preserving the specificities of each member.

Under the **enCo.re** company, Katja Fleig develops an interdisciplinary creation process, inviting artists of different artistic universes, as Seijiro Murayama (musician), André Markowicz (writer and translator), Marc Perrin (writer), Daniel Doebbels (choreographer), Marcel Dinahet (video director), Céline Roux (historic of art), Stéphane Lafféach (DJ), Jean-Marc Ségalen (scenography director and visual artist), Nathalie Elain (actress). This choice of confrontation artistic identities leads her to question the stage space, the relation to the public and the fields of the representation.

She worked out her approach from her experience of performer, especially next to Catherine Diverrès and Bernardo Montet at the National Choreographic Center in Rennes during 5 years, then with the Théâtre du Radeau under the direction of François Tanguy during 8 years. A development graduated by the co-foundation of *Ensemble W* in 1996 and improved by the collaboration with Paul Wenninger (Viena-Austria) and Osman Khelili (Rennes).

Also Taichi instructor, Katja Fleig invested herself in transmission actions and the training of professionals, amators and all other publics.

# *[Fenêtre 1] Dé-campement*

*“If you say something, say something”*

## **Participatory Performance Installation** **With Camilla Graff Junior**

**Conception** : Katja Fleig and Camilla Graff Junior

**Sound conception** : Mikael Plunian

**Set design** : Magda Mrowiec

**Coproduction:** Giraff Graff

**The installation is adaptable, conceived for public places and museums.**

The duration is set for 90 mins in a spatial frame where the spectator is free to come and go.



© Magda Mrowiec

*« The fact that we are all different is what connects us »*

Camilla Graff Junior

We start from the hypothesis that our identity exists and, in a process of constant reconstruction, is projecting itself in the future through the others, who play different roles in this process.

The figure ‘Camille’, performer and researcher, invites the public to enter in her world and write with her several chapters of her history. The sound composer Mikael Plunian, present in the set, plays with her developing his heteroclitic musical spellingbook.

**Camille proposes to the public a moment of game, of dream and exchange as well, in different languages.**

*Dé-campement* establishes an unusual situation between the intimacy and the public space, between the self and the other, the known and the unknown.

The plastic installation allows the public to move from a rather open space to an intimate space in the center of the setting.

*«One of the first questions I study with the artists I invite for this project and in relation with their spellingbook, is the one about their relation to the dance. Even if they did not chose dance as their main form of expression, I notice that various traces and memories related to the dance are playing an actif role in their artistic practice. We figure out that these elements related to dance are a entire part of their scenic languages. Those 'disguised histories of dance' are integrated in the performance as well »*

Katja Fleig



© Magda Mrowiec

**Dé-campement** proposes a live situation of the artistic working process.

The performance developps and writes itself following the precis rules of the game. The exchange with the public, principal gamepartner, is an important factor of this evolution.

The feedback of the public's experiences are collected and integrated in this work written with the public chapter by chapter and place by place. The spellingbooks of the artists are developed within the working process and at the different places invested.

**The sound conception, according to Camillas performing themes, is created from the spellingbook of Mikael Plunian's musicbox.**

It gives the base and indicates the time and the rules of the game for the public. Each moment of the game has its own sound-theme, which gives the color and mood of the part. Those elements of the composition are fixed and repeated at each new chapter.

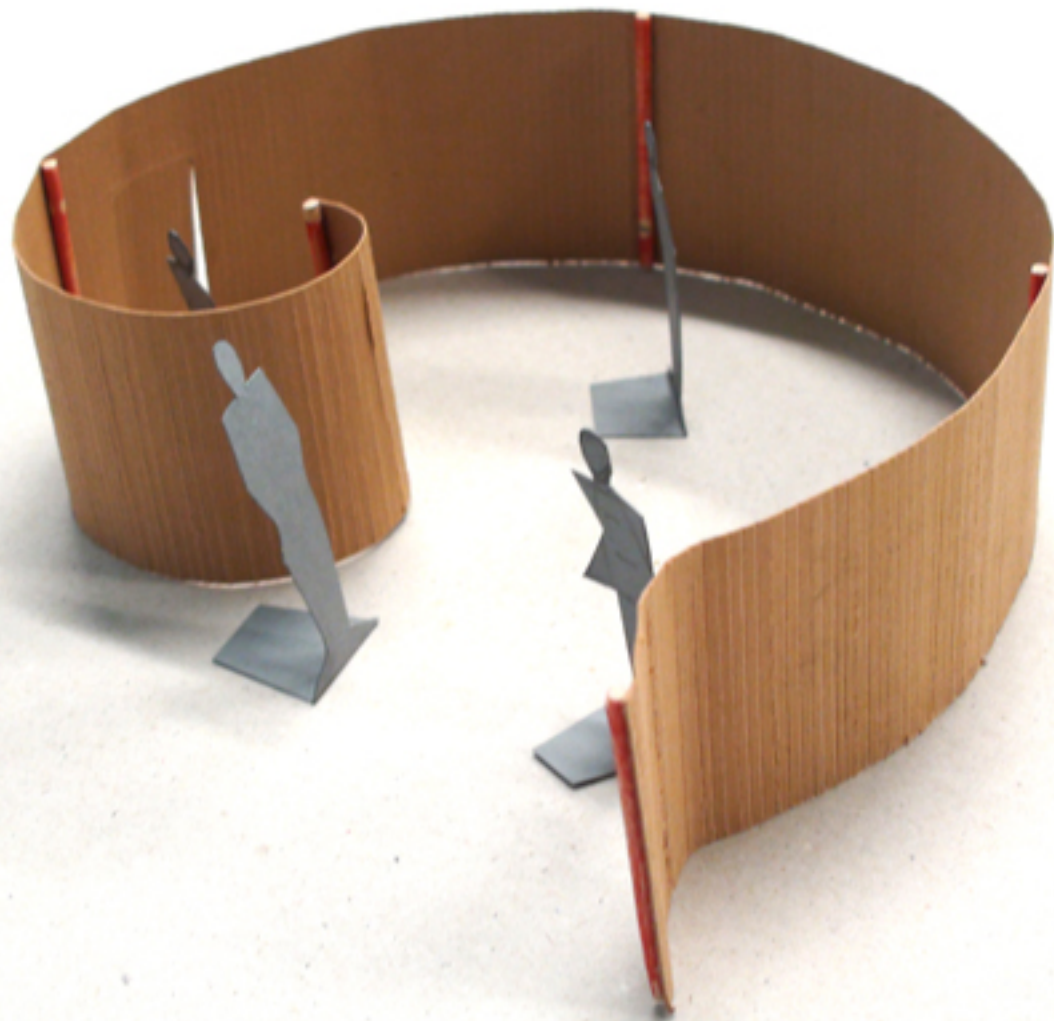
There is an improvised part too: Mikael aims to perceive what is happening in each chapter written with the persons from the public and directly reacts with some appropriate sound proposition.

**The public is directly involved in this performance as well as in it's creativ process.  
We aim to meet all kinds of public.**

**You can see a video of Dé-campement in our website**

[http://www.enco-re.eu/encore\\_2010\\_creations\\_current\\_t3\\_video.html](http://www.enco-re.eu/encore_2010_creations_current_t3_video.html)

**Model of the installation in page 7**



## **Camilla Graff Junior - Performer and visual artist**

Camilla Graff Junior, born in Denmark in 1974, was trained as an actress and studied the direction and the contemporary dance in different schools in Paris, New York and Copenhagen.

She is now preparing a doctorate on the «Auteur theater» advised by Georges Banu at the Nouvelle Sorbonne University in Paris.

As a soloist, Camilla took part to projects like the theater, the performance, the cinema and the video. She worked with choreographers like Sara Gebran (Dk), Helle Bach (Dk), Andy de Groat (Fr) and Helena Waldman (Ger), with the directors Robert Wilson (USA), Richard Foreman (USA), Patricia Allio (Fr), Léa Dant (Fr), Tanja Krone (Ger), Nina Larissa Bassett (Dk) and the collective LIS (It).

Director and art visual artist, Camilla produced about twenty projects connected to the living show, presented and developed in Europe, in Africa, in South America and in the USA. The Giraff Graff Company, whom she assures the artistic direction, was created in 2002, as a natural subsequent of a desire for artistic meetings and international pluridisciplinary collaborations.

Camilla won several prizes for her work ; International Theatre of Copenhagen, Fonds des metteurs en scène du Danemark, Fonds des interprètes du Danemark, Ministry of Culture in Danemark, French Institut in Copenhagen, Danish Embassy in Paris, City Council in Copenhagen, City Council in Paris and so on.

## **Mikael Plunian – Sound conception**

Mikael Plunian is a composer, musician and performer, born in France in 1975.

Self-taught musician, he takes part to different musical projects since 1998. Electronic music, rock, theater, sound poetry ...

In 1998, he formed the group *Shane Cough* and in 2003 the *Fatale* one, with whom he made 3 albums and broadcasted in France and in Europe during 5 years.

Since 2002, he works as a composer for theater and dance projects and sound poetry, developing a work of musical creation and live improvising, of research on the language musicality, of the creation of sound spaces. He worked with the directors Patricia Allio (Fr), Eléonore Weber (Fr), Le Théâtre des Lucioles (Fr), Benjamin Guyot (Fr), Lamya Régragui (Fr), NicoNote (It), Silvano Voltolina (It), Camilla Graff Junior (Dan/Ger).

Actually, he is working with a collectif called *Humanus Gruppo*, on Quai Ouest by BM Koltès (2009/2010 creation), as well as with the directors Patricia Allio and Eléonore Wéber for the project « Un inconvénient mineur sur l'échelle des valeurs », with the artist Nicolas Bonneau for the musical project « A nos héros », with the actress and director Lamya Régragui on the project « Rosa Yemen » (Villa Médicis Hors les murs/ Los Angeles 2008). In Italy, with the artist NicoNote on the project « Rhapsody » and « La Bella e la Bestia », show for children.

## **Magda Mrowiec - visual artist and stage designer**

She was born in 1968 in Poland. She lives and works in Rennes.

Fine arts studies at University of Katowiece (PL), Fine arts school of Cornouaille in Quimper , the University Rennes2 and the architecture School in Nantes (FR).

Her artistic research is focused on the sensory perception of the space and the relation between the mental and the concret space. Her installations are founded on the principle of walking, notion which includes the importance of time, duration and rythm in the perception of the environment.

She conceives and realizes installations and stage settings for theatre and exhibition places: Le Théâtre National de Bretagne/Rennes, Le Lieu Unique/Nantes, La Baraque Dromesko/Rennes, Compagnie Tuchenn/Rennes, Polish Festival /Ille et Vilaine

Parallely to her activity as a space creator, she teaches at the Institute of Applied Arts .

**[Fenêtre 2] fertig ? fliegen !!**  
**ready ? take off** ( temporary title)

**About to leave the ground : performative essai**

**Conception** : Katja Fleig

**Sound conception** : Mikael Plunian

with **Boris Sirdey** actor

in collaboration with **Alexandre Koutchevsky**, writer, theatre director

duration around 40 mins



*Concerning Boris Sirdey, actor and pilote as well, our common reserach will focus on his relation with the force of gravity.*

*After having experimented vertical and horizontal axis, he takes the risk :*

*leaving the ground, brave the force of gravity, this is one of the dancer's aim, and the pilote's job...*



**Take off: strong physical sensation and radical changing of the point of view**

Katja Fleig

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**Boris Sirdey**

*« Born in 1979 in Paris and finished school in German language in Switzerland, the theatre joined me ever since I was 15 years old. It's in 2000, when I entered the National Acting School of Bretagne, that my destiny as actor started to precise itself and ever since 2003 it keep on enhancing itself through professional experiences.*

*The meetings I had with different directors, dancers, musicians, singers and pupeteers during my studies and afterward, have not stopped teaching me the various ways of living the theater. Stanislas Nordey was the first one to give me the taste and the opportunity of all this and since 2004, my way joined the one of Le théâtre du Radeau and François Tanguy »*

**Alexandre Koutchevsky**

Born in 1978. Author, director, pilote.

After a doctorate in theatral studies at the University of Rennes and a collaboration of 10 years with the Théâtre de la Folle Pensée, Lumière d'août (theatral company / collective of authors) means today for him the favorite place for his artistic activities as author/director.

Here he conceived and directed the project « Ciel dans la ville », théâtre pour un volume de ciel, about the airport of Rennes between 2007 and 2008. The project reinvents itself around the airports of Bamako (Mali), Ouagadougou (Burkina), Brazzaville (Congo) and Douala (Cameroun) during 2009-2010-2011. As an author he works with several companies : Dérézo/Brest (projects Qui? and Virthea), Folle Pensée/Saint-Brieuc (Pièces d'identités, Portraits avec paysages), Le silence des bateleurs/Marseille (La Traversée).

He leads also great number of writing work-shops. His texts were published in the revue Du Nerf.

## **[Fenêtre 3] – everything started by dance** ( temporary title)

**Project to write a choreographic score made to measure for NicoNote**



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Conception, choreography **Katja Fleig with NicoNote**  
Sound conception **Mikael Plunian**  
Duration around 20'

« I had the chance to see several times NicoNote on stage. Her generous physical and vocal presence, her strong ability of transformation and incarnation in characters made me think of a magician or a storyteller.

***I will invent with my thin and skinny body a dance for NicoNote. Through this dance her massive and solid body can brave the force of gravity, it can become light and transparent, ready for 'walking on the water'... »***

Katja Fleig

### **Nicoletta Magalotti, Alias NicoNote**

*I'm a performer – theatre director, my artistic signature is NicoNote.*

*I developed a personal language with Voice, Poetry ,Sound, Space . I 'm moving in different fields of the arts crossing bonderies of music , theatre , movie, nightclubbing and arts installations.*

*I compose and write sound dramaturgies using poetic textes or writing for myself , crossing various and multiple musical genres. In 1997, I created with my artistic signature NicoNote , which is personal and equipe signature of all my projects. I'm very interested in developing my connections with the suggestions which arrives from life , from arts , from art of living. That's why i choose to agree with the propositions of Katja Fleig projects.I'm in progress. Always.*

[www.niconote.net](http://www.niconote.net)

**The 3 [Fenêtres] are independent and can be presented separately. We are currently looking for partners.**