

CONVERGENCE 1.0

Compagnie Adrien M

Note of Intent

This project is a *mise en abyme* for juggling through technology. It creates an allegorical play that is closer to dancing than to technical wizardry by diverting the strictest rules of space, gravity and time.

“The Convergence 1.0 project is an experiment putting juggling and computing into the centre of the reasoning of research. They are no longer elements serving a narrative framework; they are both the crux and the subject of the show, essential in their relationships and their developments. They blur certain ideas. The project's starting point could be summed up by the question, “What would be left in juggling if we removed the balls?”. It would seem that other movements and other rhythms could be born from their disappearance.

The virtual juggling system developed for the project frees itself from constraints, leading to another type of movement. Liberated from the figure, the balls may become a graphical, even choreographic, support, revealing themselves to be alternately appealing, entertaining or disturbing by the infinite expanse of possibilities. One of the risks incurred is making the discipline disappear behind the generated images, but it is on this narrow line between the disciplines that the project evolves”.

Adrien Mondot

The starting point of this project is solitude, a refuge from the juggler and computer scientist and a symptom of retreating into oneself. *Convergence 1.0* is the visual transcription of the improbable worlds that the juggler has invented. A translation of his fantasies and nightmares, he is the victim of games of illusion and appearance that he himself set up. The vividness of the object, mask and prism, and the ambiguity between dreams and reality, reveal the fragility of the individual. *Convergence 1.0* is the point where fantasising and a fantastic reality meet.

Technology contributes in the weakening of certitudes, in the breaking of reality. The differences of point of view and subjectivity fool the spectator. The play on visibility gives rise a questioning of the evidence of what one is given to see.

Project description

The basic principal of the *Convergence 1.0* project is to exploit the antagonisms between traditional and digital approaches in the fields of juggling, music and lighting.

Juggling:

The traditional form of the juggler/musician double act is revisited in an approach combining contemporary dance and contact juggling, accompanied by a cellist. The idea is to develop a dense and breathtaking relationship between the two artists.

Virtual juggling enables the artists to play with every image and constraint. Time, speed, gravity, appearance and disappearance are fields whose infinite capacities are explored. Close to a form of magic that has nothing to hide, this experience invites the public to question their judgment of appearances. Technically, virtual juggling is an issue for research in graphical computing, and for the creation of new digital tools adapted to an artistic approach.

Real and virtual juggling is the means of expression used in the service of the production. Creator and creation are omnipotent and evoke the two faces of the same character. The virtual juggler reveals the juggler's dreams and accentuates the notion of playing. But such perfectly mastered juggling is only an illusion, a wild dream that reveals the fragility of the being. The nightmare is thus born, that of a body that must learn to move, find a new point of balance; that of an individual confronted with solitude.

Music:

The music is produced live by a cellist and a sampler. The sound of the cello fractures the space, samplers juggle with sounds. The play on appearances then also becomes sound. Electro-acoustic and electronic sounds deceive our auditory senses, to grasp another reality.

Lighting:

Lighting is the only stage set. This modest adornment, oscillating between appearance and disappearance, is based on the principal of play between light and shadow. It plays with transparency and superposition. It reveals the fragility and ambivalence of the materials used whether they be real or virtual. The lighting is treated in such a way as to emphasise the dreamlike universe. The dream being that other reality, revealing fantasies, desires and nightmares.

Putting different approaches into balance – analogical and empirical, the other digital and theoretical – highlights the issue of technological advancement and of the value of a new medium in the artistic field. It is at the unlikely meeting of juggling, music and lighting that we find the poetic function of an incalculable convergence.

Computer science:

The programme and systems used are perceived as technical curiosities but contain poetics of abstraction, a strong mechanism of optical illusions and a philosophy of fictitious reality.

Biographies

This project marks the birth of Adrien M company, whose axes of research are as much living arts as computing arts. *Convergence 1.0* is the manifestation of the company's multi-disciplinary approach.

Adrien Mondot – Artistic director, designer and performer (juggling and dance)

Initially a computer researcher, he worked for three years at INRIA (*Institut National de Recherche en Informatique et Automatique*) on non photo-realist rendering (or artistic rendering), a branch of computing used to invent and design new graphic creation tools that are free of reality. During this time, he also developed programmes for various cultural organisations to manage problems of anamorphosis generated by the projection of images on complex surfaces (*Répliques* exhibition seen in Algiers and Grenoble by *Laboratoire - Sculpture Urbaine*).

From the beginning of his studies he was fascinated by juggling, and several placements (with Philippe Ménard, Yvann Alexandre, Yves Riazanoff and Lucas David) and productions inspired him to move away from his original work. The creation of a minimalist street show: *Fausses Notes et Chutes de Balles*, performed in Aurillac, Geneva and Avignon; and his meeting with the choreographer Yvann Alexandre and his work: *Oz, 4 soli, ambiance cOzy*, were the decisive elements in his decision to closely combine dance and juggling. In addition, he took part in a first collective creation with the company GESTE: the show *Rêves 1.0*, presented at the 2003 Avignon festival, for which he began to develop a system of virtual juggling with the help of computing tools.

The *Convergence 1.0* project was born not from the idea of combining juggling and computing, but rather with the desire to use these skills, which are deeply rooted his world, into a production.

Since then, he has collaborated on many other projects: he designed custom-made programmes for specific theatre requirements, in particular for Armando Menicacci, as well as for Eric Duranteau's multi-distribution video systems.

Véronika Soboljevski – Musical composition and interpretation

Véronika Soboljevski has diplomas in the cello, double bass and in Chamber music from the Conservatoire d'Avignon (receiving a gold medal for Chamber music in 2002). She took part in the musical creation of several plays including *Linathaïe* with Jean-Gabriel Alessandrini and David Suire as well as *Pleure pas Lolie, ou, Le Monde vu par les Yeux* with Olivia Musitelli and she plays regularly in Chamber orchestras.

Christophe Sartori – Sound design and production and sampling

A sound designer and electronic sound mixer, he works for the Yvann Alexandre company and the *Les Cerises* theatre group. He was also assistant manager at Le Manège, the national theatre of La Roche-sur-Yon.

Thierry Laroche – Lighting design and production

A lighting designer from the rock scene, he is also a graphic arts enthusiast. His approach to lighting is sensitive and lively.

Friendly support

Guillaume Bertrand: Acrobat, actor and artistic director of the 13ème Quai company.

Guillaume Bertrand carried out his apprenticeship in circus techniques at the schools of Rosny-sous-Bois and the *Centre National des Arts du Cirque* at Chalons-en-Champagne. Since 1997, he has been the artistic director of the 13ème Quai company which produced the shows: *Vide grenier*, *Bielle de nuit*, *Engrenages*, *Les nuits mélanges*, *Demain sous les Toiles*, *Mathilde*, *Pacte 2666* and the *Vertige du Sous-Sol* (currently in production). He was a performer for François Verret, Guy Alloucherie, Josef Nadj, and others. He helped with the production of the shows *Possible and Ivresse en mi rémable* for the SI PEU CIRQUE company.

He is an acrobatics, acting and clowning instructor.

Partners

Production: Compagnie Adrien M

Coproductions: Le Manège de Reims Scène nationale / Les Migrateurs – network for circus arts - Alsace / Le Maillon, Scène européenne - Strasbourg / Théâtre Pôle Sud - Strasbourg / CCAS - Montreuil.

Support: Les Subsistances, artistic creation laboratory - Lyon / l'Académie Fratellini - Saint-Denis / El Mediator - Perpignan.

Grants: Ministère de la Culture et de la Communication - DICREAM / Jeunes Talents Cirque / ADAMI.

Freight requirements and performance fees

Set: frontal

Capacity: approx. 500 seats (front facing audience only)

Suitable for all ages

Number of people on tour: 5 people

Performance fees:

€3 500 / 1 performance

€5 500 / 2 performances

€7 700 / 3 performances

Excluding transport, meals and accommodation, to be paid by the host organisation:

- Transport:

By rail: 5 return tickets on the basis of 2nd class SNCF tickets at the current rate and transfers between the stations.

By air: 6 return tickets (5 people + extra seat for the 'cello) on the basis of current tourist class ticket rate and transfers between the airport, hotel and performance location(s).

- Accommodation: 5 single rooms with breakfast.

- Meals: on site catering or meal expenses payed at the rate applicable on the date of the show contract.

Performance calendar

2007/2008

15 septembre au 15 octobre > tournée Brésil / Argentine avec le soutien de Culturesfrance

3 novembre > ODC – Saint-Denis (Ile de la Réunion)

9 et 10 novembre > le Séchoir – Saint-Leu (Ile de la Réunion)

21 décembre > théâtre de Villeneuve les Maguelone (34)

15 janvier > atelier spectacle – Vernouillet (28)

Région Aquitaine

18 janvier > communauté de communes de Piémont-Oloronais

20 janvier > centre culturel de Pessac

22 janvier > théâtre Jean Vilar – Eysines

24 janvier > salle Georges Méliès – Villenave d'Ornon

26 janvier > espace d'Albret – Nérac

30 janvier > théâtre Jean Vilar – Saint Quentin (02)

Région Basse-Normandie / Bretagne

5 février > espace Jean Vilar – Ifs

7 février > théâtre des Jacobins - Dinan

9 février > l'archipel – Granville

12 février > les ondines – Changé

19 février > La Merise – Trappes (78)

Région Alsace/Lorraine

4 mars > centre culturel Jean L'Hôte – Neuves Maisons (54)

8 mars > théâtre de Haguenau (67)

Région Centre

11 mars > équinoxe, scène nationale de Châteauroux

13 mars > l'Hectare, scène nationale de Vendôme

20 et 21 mars > théâtre de l'onde – Vélizy-Villacoublais (78)

26 et 27 mars > le grand logis – Bruz (35)

29 mars > le manège, scène nationale de La Roche sur Yon (85)

Région Rhône-Alpes

4 avril > espace culturel – Saint Genis Laval

8 avril > théâtre de Venissieux

11 avril > Coleo – Pontcharra

23 et 24 avril > Grands Soirs – le manège, scène nationale de Reims

Région Midi-Pyrénées

3 mai > Pronomades en Haute-Garonne (31)

6 mai > centre culturel de Ramonville St Agne (31)

22 au 25 mai > centre Beaulieu - scène nationale de Poitiers (86)

Specification sheet

The show must be seen from the front, the audience should be directly facing the stage, side-on seats should not be used.

Contacts:

Technical Manager and lighting production: Thierry Laroche - Tel.-fax: +33 (0)2 51 70 56 88 – thierrylaroche@aol.com

Sound production: Christophe Sartori - Tel.: +33 (0)6 22 50 01 03

Stage:

Italian-style cloths

Minimum height: 5m

Opening: 10m

Depth: 8 m

Black dance mat covering the whole stage (to be supplied)

2 wooden chairs (not too low) used during the show

A piece of tulle (supplied by the company) to be hooked on to coat hangers on the apron

Video:

Use of a 5 000 Lumens video projector (supplied by the company) placed in the auditorium, either suspended or on a pedestal and able to project a 6mx4m image onto the tulle fixed on the apron

Dressing rooms:

Allow dressing rooms for 4 people, with hand basins, mirrors, chairs, and drinks (water, fizzy drinks, fruit juices, tea, coffee, etc.), biscuits, fruit, etc.

Provide lockable room to store the cello and computer equipment.

Lighting:

Production:

Placed in the auditorium

Avab-type lighting console with memory

Power:

3kw Circuits: 36

5kw Circuits: 1

Lanterns:

1 PC 1Kw

2 PC 650 w on turntables

1 PC 5 Kw fresnel type

9 Juliat profile lanterns 614, 3 shutters, of which 4 on turntables

9 Juliat profile lanterns 713 on turntables

4 PAR CP60

13 PAR 36 on turntables

2 quartz 500 on turntables

making 30 turntables

Filters :

Lee filter:

2 x 201 formats 713

1 x 204 formats 5Kw

5 x 201 formats 614

1 x 205 "quartz formats"

Sound:

Production:

Placed in the auditorium.

1 console 12 inputs, 2 masters, 5 AUX (3 pre, 2 post-fader) and 6 sub-groups with a minimum of 2 semi-parametric equalisers per section.

7 31-band equalisers of parametric technik type (5 for the auditorium, 2 for foldback).

2 multi-effects type SPX 990 or 1 multi-effect type TC M 2000.

1 CD player with autocue.

Use of a computer with 6 sound outputs and 2 inputs in RCA.

Diffusion:

Each sound item will be allocated a separate AUX or sub-group:

Aux 1 and 2: stage foldback

Aux 3: PC output

Aux 4 and 5: multi-effects output

Master LR: façade

Group 1 and 2: lateral diffusion

Group 3: central cluster

Group 4 or AUX 6: Sub

Façade: professional in 2 active voices suitable for the venue, 4 MTD112 type + 2 SUB SB 218 type.

One lateral audience cluster with 4 speakers (4 Mtd 112)

One central cluster (1 Mtd112)

Foldback: 4 foldbacks, side, with feet, all identical, MTD 112 or PS 10 type on 2 lines.

Appropriate amplifiers and cabling.

Microphones / DI:

2 PZM type microphones (SM91)

1 microphone for the cello (supplied by the company).

The construction begins the day before the first performance.

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