



İLÜM

FROM AGE 5

NYASH

DANSE
JEUNE PUBLIC

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FROM AGE 5

LENGTH : 50'

PRESS'S SPECIAL PRIZE, RENCONTRES THÉÂTRE ET DANSE
JEUNE PUBLIC DE HUY 2021

« She's dancing he's doing the lights
sometimes she steps into the light sometimes she steps
out
sometimes he casts light on her body sometimes he
doesn't cast it anywhere
and sometimes their bodies try to shine together
and sometimes he tries to dance like her
oops sometimes he stumbles
one day their bodies touch each other under the light
and then she dances like never before
and then he works the lights like never before. »

Laurence Vielle, *La Roseraie*, *Llum* rehearsals, September
2019



THE SHOW

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> SYNOPSIS

Light carves... Light reveals... Light explodes... Light touches me... Light tells stories... Between fascination and fear, light conveys an imaginary world and poetic dimensions of its own, and invites the spectator to a journey between infinitesimal and immense scales. Light as a playful element, encouraging interactions and relationships. Can I climb on top of it ? Can I squash it ? Maybe I can eat it ? By playing with light and everything it stands for, one is able to domesticate light as well as its counterpart, darkness.

> ARTISTIC STATEMENT

LIGHT AS CONNECTION

«In the beginning, light was born from the shadows. We cannot invent light without darkness. The deeper it is, the more it enables us to tell the story of the infinite... If words stem from the blank page, then light needs the black page in order to exist. »

Dominique Bruguière, *Penser la lumière*

This project was born from the desire to use our different modes of expression to serve a project based on the blank — or rather the black — page. The creative process of this production was not focused on theoretical or technical elements, but relied on intuition, observance, sensibility, and most importantly direct encounters.

Until now, light, albeit a crucial element of the company's productions, only concerned the later stages of creative

process. In *Llum*, light is considered as both a material and an object in itself. Shifting from functional to poetical concerns evidences a desire to uncover the mechanics, the object, its corporeality as well as its intrinsic poetry.

With this project, we wish to uncover this traditionally invisible work, to take lighting design out of the shadows.

Casting light on its consistency, its density.

As light is immaterial, it cannot be perceived before it physically reaches objects and bodies. Such is the paradoxical nature of light: it allows these objects and bodies to come alive, yet cannot exist without them. Light reveals its materiality when it is made tangible in the air, when it is put into play.

Light may trace outlines and shapes, and it can completely conceal them. We can walk through it and through its spaces like actual pieces of fabric. When we engulf ourselves into light, we alter it, manipulate it, carve it, dig through it. While light evokes a sense of evanescence, movement can reveal its densities and its textures.

Continuous light, severed light, jagged light.

Framing, defining, choosing.

Conversely, light is manipulated, coloured, disseminated, set in motion. Light offers the most direct means to choose what we want to show and what we wish to hide. We reveal this mechanic process by manipulating light on stage.

By bringing the banal and often unknown gestures of operating a projector, opening the shutters, plugging the power cord, into a spatial and temporal context, we reveal their poetic potential as well as the person and the mind who operate the spotlights, illuminating the stage. Unveiling this practice turns it into a compositional partner for the body dancing under the light.

In these moments of friction and complicity, bodies and light meet, conjuring up a point of view, an emotion. This duo sets its own pace, generating a mutual energy: sometimes, movement is being guided by light; sometimes, light starts following the body. From their mutual play emerges a narrative.

From the onset, we have decided to design this production for children from age 4. The imaginative potential of light is a source of fascination and fear for young children: when light wakes them up, it signals a beginning; when it goes out, it marks an ending. Playing with all the meanings attached to light enable to domesticate it, as well as its counterpart, darkness.

As they experience the world, young children first and foremost express their sensory reaction. Light may contribute to familiarize them with vibrations, feelings that belong to his quotidian experience. Thus, light becomes a guide that accompanies children along situations, landscapes, and images — an entire imaginary world blossoming on stage. Movement, music, and sometimes words support this maturation.

Aren't the things that are hidden from us more visible ? Do I only see what's apparent ? Can we tame the darkness? Do we always need to see constantly ? Light as a connection, as a tool for communication. May the power of our imagination and these stories created in the moment inspire every spectator.





THE TEAM

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CREATED AND PERFORMED BY

Caroline Cornélis and Frédéric Vannes

ARTISTIC COLLABORATION

Marielle Morales

MUSIC CREATED BY

Claire Goldfarb

PIANO

Jean Jadin

TEXT AND VOICE

Laurence Vielle

LIGHTING DESIGNER

Frédéric Vannes

SCENOGRAPHY CONSULTANT

Anne Mortiaux

COSTUME DESIGNER

Aline Breucker

PROMOTION AND MANAGEMENT

Ad Lib - Anna Giolo

A Nyash production in partnership with Charleroi Danse. With the support of the Ministry of the Federation Wallonia-Brussels (Service de la danse), Les Chiroux – Centre culturel de Liège, La montagne magique, ékla (Centre scénique de Wallonie pour l'enfance et la jeunesse), Mars (Mons arts de la scène), le Centre Culturel Braine l'Alleud, Les Abattoirs de Bomel (Centre culturel de Namur), and La Guimbarde.



CAROLINE CORNELIS, ARTISTIC DIRECTOR AND CHOREOGRAPHER

After a performing career with Frédéric Flamand, Paulo Ribeiro and Michèle Noiret, Caroline discovered dance for young audiences with the IOTA company in 1998. Ever since, she has continually sought to familiarize young people to the language of contemporary dance. In 2006, she founded Nyash, a not-for-profit association, and produced *La Petite Dame* and *Tout ce qui nous sépare*.

Since 2010, in partnership with Miko Shimura, she has developed and perfected her research with young audiences. Together, they produced *Kami* and *Terre Ô* (Prix du Ministre de l'Enfance, Huy, 2013). Currently touring Europe, *Stoel* (2015) is her first collaboration with musical directors Claire Goldfarb and Arne Van Dongen (Prix du Ministre de l'Enfance and Press mention). In the wake of this production, Caroline created *10:10*, a show exploring the potential poetic relationships residing in everyday objects (chairs, with *Stoel*) or spaces (the schoolyard, with *10:10*).

As an artist, Caroline also develops projects that seek to bring dance into schools and is an educator with professional and training teachers.

FRÉDÉRIC VANNES, LIGHTING DESIGNER

A film graduate from INSAS, Frédéric Vannes has worked as a lighting designer and production manager on more than forty theater plays, dance pieces, circus shows or concerts over the last twenty years. He took part to projects whose contents and commitment went beyond the limits of the stage, and marked by a profound sense of humanity : GROUPOV's Rwanda 94, about the genocide, and *Complicity*, with Espace Catastrophe, involving mentally disabled people. He joined the Nyash company in 2011 as a technical director and lighting designer. In this context, his work continues to serve an essential purpose: educating the eyes of young people.

LAURENCE VIELLE, TEXT

Laurence Vielle is a Belgian poet and actor. After academic and artistic studies (Roman philology, magna cum laude, UCL, 1989, first prize in speech and drama, Conservatoire royal de Bruxelles, 1989-1993), she is now a writer-speaker. She considers poetry as a matter of speech. Poetry in action. She collects other people's words as well as her own, and tries to tune her ear to these drums. She has recently received the grand prize from the Académie Charles Cros in the "record-book" category for *Ouf*, released

by Maelström in 2015, the Scam Belgique literature prize in 1026, the Prix des Découvreurs in 2017, the critic's prize in 2018 in the best author category (for her text written for Burning).

She writes for the stage, for the radio, and always for the ear.

As an actor, writer, and speaker, she creates shows and performances, taking as starting points speeches written and collected during residencies in mostly urban settings.

She has made several key encounters : Monique Dorsel, Pietro Pizzuti, Ernst Moerman, Théodore Monod, David Giannoni, Valère Novarina, Anatolii Vassilive, the Carcara company, Claude Guerre, Christian Germain, Laurent Fréchuret, as well as the musicians with whom she goes hand in hand : Vincent Granger, Catherine Graindorge, Bertrand Binet...

She was the 2016-2017 Belgian poet laureate (www.poetena-tional.be), a title she used as an attempt at cheering up Belgium's linguistic borders and reporting current events through poetry.

More recently, she published *Ancêtres*, in partnership with Europalia Indonesia, in 2017, and the CD-book *Domo de poezia* in 2018, both with Maelström.

She was artist in residence at UCL in 2019-2020.

Since March 2020, she has been offering poetical moments on Musiq3 with *Laurence Vielle lit la poésie*.

She is currently adapting Gertrude Stein's *Le Monde est rond* for the stage in French theaters.

CLAIRE GOLDFARB, SOUND DESIGNER

An award-winning cellist and singer, Claire Goldfarb has created music for performances, albums, plays and films. Her artistic approach is informed by movement and dance. In *Little Drops*, produced with her company Murmures et chocolats, is a theatrical and musical show for small children. She has collaborated with Nyash for several years (*Stoel*, *10:10*, and *Little Drops*, in production for *Territoires sonores*).

ANNE MORTIAUX, STAGE DESIGNER

A visual artist and stage designer, Anne Mortiaux's practice is informed by the exploration of sites, spaces, matter and narratives. She seeks to associate lived experiences to matter, and vice-versa. Her interest in childhood led her to work in schools and children's theater. Earth, clay and water are her materials of predilection.

MARIELLE MORALES, ASSISTANT AND EXTERNAL PERSPECTIVE

A choreographer from the Mala Hierba company, Marielle Morales has lived and worked in Brussels since 2003. She has created pieces blending theatricality, movement and plasticity.

A contemporary dance graduate from the Conservatoire de Bordeaux, she has also a Master's degree in medieval literature. After her studies, she completed several technical trainings : contact-improvisation, authentic movement, Feldenkrais method, BMC... She has worked as a performer in Spain and Belgium since 1997 and frequently collaborates as an assistant with various companies, including Pierre Droulers, Michèle Noiret, and Nyash.

ANNA GIOLO, PROMOTION MANAGER

Founder of Ad Lib, she supports a selection of Belgian artists for developing their productions and promote their creations nationally and internationally. Since 106, she has been in charge of co-programming the Look IN'OUT professional meeting days in Brussels, in partnership with BAMP and Théâtre 140. Within Ad Lib, she is the coordinator of the yearly international and multi-disciplinary residency program at LIBITUM in the French Vaucluse region.

Anna Giolo was also a member of the Conseil d'aide aux projets théâtraux (theatrical projects support council) at the Federation Wallonia-Brussels, worked toward the development of artist management departments for various structures in Brussels, and as an administrator and assistant director on various projects.



TĚCHNICKÁ SPECIFIKÁCIÛS

THE TEAM

- > The team is composed of 3 persons

DURATION

- > 50 minutes, without intermission

STAGE

- > 10 m from wall to wall
- > Depth : 7 m (audience not included)
- > Height : 4 m

LIGHTS

- > 24 2-KW circuits (public lighting not included)

We require :

- > 2 medium-throw profile projectors 1KW type Juliat 614 SX, with shutters
- > 4 short-throw profile projectors 1KW type Juliat 613 SX, with shutters
- > 8 PC spots 1KW with shutters
- > 15 PAR 64 solo (cp62)
- > 4 Horiziodo asymmetrical (ACP)

SOUND

We require :

- > 2 distant speakers
- > 2 front-stage speakers

SCHEDULE

- > Set-up : 6 hours
- > Takedown : 1 hour

TECHNICAL CONTACT

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PRÊSS

Le SOIR, Catherine Makereel, August 18, 2021

At the Rencontres de Huy, something to sink one's (baby) teeth into

“Llum” is the first highlight of the Rencontres de théâtre jeune public de Huy. The Nyash company literally splashes the audience with light.

When light becomes a puppet

The award for the most surprising material and subject matter unquestionably goes to the Nyash company. With Llum (from age 4), choreographer Caroline Cornélis has chosen to create a show using light as its primary material. This intangible yet ubiquitous element becomes most fascinating puppet to animate. Effecting the perfect osmosis between dance, music and text, Llum also resolves one of the oldest paradoxes of stage performance: the obligation that the lighting engineer should remain hidden in the dark. Here, the man who operates the light not only finds his rightful place on stage, in plain view, but provides an equally crucial contribution to the manifold sparks of this miraculous show as the choreographer.

With his projectors of all sizes, Frédéric Vannes magically sculpts the luminous ravings of the choreography.

Taking the form of a rectangle on the floor, diffracted on a mirror ball or on a sequin dress and splashing on the faces of the spectators, staging playful shadow puppetry scenes on the curtains, light becomes the title character, provoking astonishing metamorphoses. Dancing with a lampshade over

one's head, playing basketball with a small, bouncing star, emerging from mysterious clouds outlined by skillfully lit plumes of smoke: Caroline Cornélis emerges as a will-o'-the-wisp whirling among visual flashes. We should also mention the bright additions of Claire Goldfarb's musical contribution and Laurence Vielle's poetry: “Listen up, it's sparkling!” mischievously whispers the poet. Sun in our hair, stars in our eyes, and sometimes night in our hearts: Llum speaks to all our senses, acting on the audience the same way the sight of a sunflower warms our skin. A shower of brightness that suddenly alleviates a severely gray summer.

La Libre Belgique, Laurence Bertels, August 19, 2021

“Llum” — a whispered children's story told with dance

Sometimes, you just get mornings like this. Opening the third day of the Rencontres théâtre jeune public, Llum — close to the Latin for “light” — unexpectedly rose and travelled through the early fog to brighten up the souls and raise the enthusiasm of the spectators. A genuine highlight.

Carried by the words, voice and poetry of Laurence Vielle, and lit up by her life partner Frédéric Vannes, choreographer and dancer Caroline Cornélis moves through the shadow to celebrate all the languages of light.

Immersed in a black and white setting, Cornélis engages with the beam of light with elegance, dexterity and poise, narrating the meeting of the sun and the night, the birth of

desire, the creation of the earth, the gifts it provides and the respect it deserves from us. Her choreography translates her fascination for light as a material and as an object, and for its sculpting, revealing, and tactile qualities as it twirls, shifts, disappears, draws or hides outlines and shapes.

With light yet resolved steps, with supple yet precise gestures, the dancer explores those fragments without which life couldn't emerge, shares her delicateness with that of the poet, and above all that of the children, from age 4 or 5, whispering a danced story in their ears — reminding us how meaningful this medium is for this age group.



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Théâtre
Jeune
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