

When the Night Falls...

Workshop, Installation & Performance in a Church



Taking the time to be together, to feel together, to risk intimacy and get closer to one another

What is the place for intimacy in our nowadays societies ?
What are left of our rituals ?
What is the connection to our senses as individual and as a collective ?

This project is a 3 steps process composed of a Workshop, an immersive Installation and a Performance in the space of a church.

After 5 days living and exploring different kind of rituals and experiences around intimacy with a given population, we invite the audience to join our temporary artistic community in a church at dusk to be the witnesses of our last ceremony. When the inside meets the outside.

Shall we be Intimate ?

This project is born from the desire to explore the notion of intimacy in this modern world. It is an attempt to meet our own self and others without all the social layers, masks and cultural expectations that drives our lives and influences our daily behaviours.

Intimacy is often reduced to a partnership or love relationship, but it is the degree of meeting one's own experience in a given situation that define the level of intimacy. We can be intimate to a tree as well as to a person or to our own self, it depends on the presence and the attention we put to the felt and lived experience.

Though Being intimate is part of our human nature as social beings capable of empathy (the ability to connect to others's realities) intimacy is threatened towards isolation, loneliness, individualism and the disconnection with the body. To « feel intimate » being a physical thing, it is the ability to allow yourself to be touched by the experience and let the somatic (relation between body and mind) experience affect you.

Therefore creating spaces to re-connect to our felt senses, our emotional responses and our own personal relations with things seems to me relevant today as a political and social life-serving statement.

Rituals as Scores to generate Intimacy

A Ritual is a sequence of activities involving gestures, words, and objects, performed in a specific place according to set sequences in relation to clear intentions.

Rituals has always existed in humans societies as a way to reinforce the notion of belonging, togetherness and create a strong sense of community amongst a group. Those performed acts are like doorways for people who engage in them to move from an ordinary to an extraordinary experience. They often are associated to worship rites and sacraments of organized religions and cults, but they are what is punctuating our lives. We engage in many rituals every day without noticing it : common actions like hand-shacking, saying hello, celebrating birthdays, taking showers, dressing up and paying taxes... are to me to be termed rituals. It is the quality of presence and consciousness we put to an action, the meaning we make out of the action, that define its depth and make daily activities Rituals.

The performance of ritual creates a theatrical-like frame around the activities, symbols and events that shape participant's experience, its cognitive ordering of the world and as it is performed through the body it has a kinaesthetic impact that is likely to generate an experience that can be transformative. As Barbara Myerhoff wrote, « Not only is seeing believing, doing is believing ».

Rituals are to be re-invested, it is of our responsibility to give back depth and meaning to our actions and daily activities.

In this project we will use the power of Rituals to explore intimacy. Starting from daily activities we all know, we will develop our perceptions and senses to turn those ordinary actions into extraordinary experiences.

Movement and intimacy

Every living phenomena is in motion, movement is life, when we stop moving we can consider ourselves as dead. In this project the entry door will be through the body. How can the movements of our actions and dances can be grounded in a deep sensorial relationship within the person moving? In that sense movement will become an intimate expression of what is alive within every performers. Through the principles of the Kinaesthetic empathy, movement, together with sound, will come as a vehicle allowing the audience to connect deeply into the dancers' experiences. The body carries all of our personal histories, memories are stored in every single muscles, ligaments, joints, molecules. When we engage physically, it's our whole inner world that we bring into play. Movements and body become the interface between the inner and the outer world.

Sound and intimacy

We are not used to take care of sound in all his forms, and with all of its dynamics. It is a hard task to have the right attention to it even when the ambience is very noisy, and when silence comes at night it's neither easy to deal with the loud breathing of dreams.

Inside a church every sound has a really powerful meaning, the natural reverb amplifies its characteristic and leads us to a upper mood.

So it's clear that all the senses are awakened but in such a big space sound and noises give the public and listeners a precise direction.

Sound will lead us through a path where every detail is meaningful.

A bowed instrument like the contrabass, the use of electronics devices and voice, give us a very wide palette to support actions and movements.

This project is conceived in 3 distinct but interrelated parts :

- a Workshop with a given population
- an Immersive Installation
- a Performance

A workshop

The first segment of this project is to work with a chosen population for 5 days and experiment around the question of intimacy. It could go from an open group of random people to a more targeted group such as youngsters, elders, migrants, prisoners or any other relevant groups.

Using the body as an entry door to bring our attention back to our senses, we will explore some rituals and create our own that make sense to us as a group.

The sensory experiences will invites us as a community to relate to each others in ways that we don't normally do in daily life, creating a safe space to unravel the layers and open up to our sensitivity within a group context.

Caring for oneself, for others, giving back value to living together and releasing our creative potentials are the main intentions for the Workshop time.

An Immersive Installation

From these 5 days experiences, we will elaborate a form of Immersive Installation in which to invite a larger group of people to experience our scores on intimacy. Inside the church, the audience will be invited to take part in some Rituals on a one to one format or a more collective one.

The Immersive Installation is a space for the audience to feel and dive within, take a breathe from its daily preoccupation, and be exposed to the relationship they hold with Intimacy.

Through physical, sensorial, experiential and immersive acts, the audience will be given the chance to stay as long and experience as much as they wish for.

Sharing the experience through a Performative Act

The performance will be like the closing ritual of the whole project. Each time adapted and re-created for the specific space, the preconceived protocols will appear like the last ceremony from this collective experience. Both performers and participants will come together in this performative form and share with the audience an « out of time » experience.

Both poetical, ceremonial, expressive and abstract, the performance will alternate between movements and actions within an elaborated soundscape supporting the sensorial experience.

An invitation to feel, to dream, to lose the notion of reality and become witnesses of new possibilities to be together as a community.

Welcome to the mystery of the Night !

Why the church ?

I see the church as a place in which i can retire from the amount of stimulus from the outside world i am exposed to everyday. A kind of temple for interiority open to all in the middle of the public space.

If i remove the religious aspect of such place i am left with a space of silence that invites us to enter in a deeper connection to the self and therefore is supporting the intentions of the project.

Churches are present in most of the cities and villages. They are great spaces to re-invest and use for other purposes than religious or touristic ones.

Churches are pieces of Art, made by sculptors, architects, painters and other craftsmen and artist, it is relevant that it may host Art. Art as being the highest form of spiritual awakening, dogma-free.

Yoann Boyer – Conception, Dance & Performance



Yoann Boyer is a Dancer, performer and a Life/Art Process practitioner interested in the power of expressive arts as a way to reveal what intimately “moves” us as humans.

After studying in the *D.A.N.C.E program*, he works as a dancer for choreographer like Pierre Droulers, William Forsythe, Carolyn Carlson, Thierry De Mey, Joanne Leighton, Christophe Haleb, Stefan Dreher and Julyenn Hamilton with whom he studies the art of *improvisation & instant Composition*.

Looking for new ways to express himself he studies Clown work that opens him up to new performative territories. In parallel he studies NonViolent Communication offering him new perspective on inter-relational life and group dynamics.

In 2012, his interest to bridge the personal with the art brings him to the *Tamalpa Institute* in California where he studied with the Post-modern choreographer Anna Halprin.

Today he is orienting his own pedagogical & artistic work around improvisation and performative play in a life/art dimension.

He is developing movement workshops and communication trainings in France and abroad and has been selected to join the Euro-mediterranean Laboratory for art in the public space *“Art’R’Public”*.

Tommaso Rolando – Music & Performance

Born in Genoa, Italy, Tommaso is a musician with an heterodox training.



He spent the very first years as a musicians playing and leading several bands like :

Calomito (indie jazz rock – 2 records), *Aparecidos* (tango/cumbia/milonga – 2 records) and *TOBA* (impro duo with Patrizia Oliva – 2 cdr).

Later on, he got involved with Orchestra Bailam and toured around the world in Russia, Ukraine, Turkey. Together with this arabic/genoese ensemble they recorded 4 cds.

Meanwhile he has developed a solo project *STONI*, an impro/electroacoustic project for a contrabass, voice and electronics. He released 1 cd.

Through this solo experience, his interest brought him to expand his horizon and he started to collaborates with dance, theatre and visual arts.

His research is now strongly focused on improvisation & instant composition in direct communication with other disciplines and art forms.

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With the support of :



Co-funded by the
Creative Europe Programme
of the European Union

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