



EVE

DANCE IS AN UNPLACEABLE PLACE
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« Eve, dance is an unplaceable place »
is a contemporary dance
performance based on Embodied
Virtual Reality films. Eve is the
meeting between the virtual and the
real, to awaken the sensations of
displacement.

COMPAGNIE VOIX & OMNIPRESENZ





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Project presentation

VR, as its name suggests, is virtual. And all you need is a headset for the journey. What is lost in this instant change is the ritual of entering a new space in physical form. This project tries to restore the body experience within the virtual, both through the appearance of the body and its ability to communicate. We create a dream-suspended atmosphere to enter another body, ready to watch a close dance, express themselves with dance and observe the experience of others.

We are working on the creation and opening of a link to physically associate three choreographies within virtual reality films, and a live choreography on the stage. To do this, we select and set the points of contact between the bodies of the dancers and the bodies of the users. These contacts produce the embodiment, a geometry of choreographic movements.

The four choreographies - three in video and one in live - are journeys between dimensions, and they shape questions: what causes a meeting of cultures? how is the encounter between man and machine manifested? how does nature behave alongside civilization?

Dance, as well as virtual reality, takes us to another mental reality outside our comfort zone. Dance is therefore a metaphor for experiencing an alternative to the established path, and at the same time it brings us back to the physical world. The dance is inexhaustible, it is an exception of any “place” where we have been. We want to highlight unbridled progress and the unconditional use of technology, with meta-performance based on technology.



The EVR films and the live performance

On stage, three dancers represent the different faces of a Pachamama, her feminine energy, her sinuosity and her consciousness. The ritual inspired by Mother Earth comes from "Pacha", which in Aymara and Quechua means earth, the world, the universe. This ritual brings three people, randomly chosen among the audience, to three unexpected places, where they enter the skin of someone else, and where dance is a revolutionary language: a social situation in an old street of the city of Barcelona; the confrontation with a technological alter ego, precise, cold, multiplies; the collective expression of nature that never reduces its power.

The audience is a spectator of a ritual that includes the participation of the dancers and the chosen people. The music articulates the rigorous rhythm of the choreographic action, which connects to the virtual choreographies during the embodiments, the physical contacts allowing the dimensions to create dialogues. Virtual, immersive and multi-sensory stories are also visible outside through projections.

EVR stories are different narrative contexts, but built on the same rhythmic structure and having a common denominator: the search for the roles of body and movement, the effects of human proximity in the virtual, based on the Proxemics theory, and the predisposition to imitate, based on the Mirror Neuron theory. On one hand, virtual characters are close to the user and part of their environment, while generating a sense of presence. On the other hand, the user recognizes the new body as his/her own and tends to follow the movements.



1.OH HOME

Europe is home to a large number of immigrants, and the percentage increases with the great migrant crisis of the recent years. We are open to the migration of people, but we are still debating how to deal with the impact of cultural diversity. The choreography describes the concept of "home" and migration, translating into movement three texts by the authors Claudie Lesselier, Pico Iyer and Warsan Shire, with six dancers surrounded by the urban scene of Barcelona.

2.MULTIPLICATION

A computer opens a window to the vast knowledge that people can develop and share via the Internet. It is a circle between data and knowledge, it is a vehicle for traveling and changing. Eve travels in a computer, in a brain, in another intelligence. She witnesses the multiplication of space and time, the poetry of coded languages and the possibilities of technology and imagination.

3.THE ECSTASY OF GOLD RELOADED

An abandoned place always comes back to life after any event in human history. Venice and its islands are an example of a vast expanse of water and semi-emerged lands where the landscapes of silence change with the flow of the tides. The traditional boats of the lagoon resist the noisy aggressiveness of the engines, the colors of the water, the sky and the earth mingle with the red brick of the human buildings and the salt marshes offer the hospitality to the fauna typical of the places. In the film, this human-nature relationship is represented by a succession of choreographies where nature reacts and resumes its place in a place left empty by civilization.



The body and the human space

Bodies can express themselves in their own language, be a vector of deeper reflection, in addition to the superficiality of the verbal forms and meanings of current communicative habits. The language of dance is not tied to a specific style, but it always conveys the psychology of its creator. Each choreography is built for a specific use, in a specific place, for a specific society. My choreographic thought is an attempt to answer the questions that emerge from these facts, and therefore linked to the experience of the place: from my point of view, places and spaces are etched in our bodies and constitute the fertile ground and the departure point. Our experience of reality nourishes our consciousness, which ultimately expresses itself with the body. The thought process is not abstract, but functional, and works with the spatial images of bodies in places. Choreographic constructions in specific spaces allow the spaces themselves and the bodies to evolve together, to gather experiences of the past with imaginary spaces, then to invent new spaces, and thus new means of communication.

Choreography and language

The choreography must justify its intentions of expression, and like all communication, it is generated by the need to express concepts. During my career, I have been more and more interested in generating content from the translation of texts, written or spoken, to the movement. The written and oral language has incontestably a practical and poetic communicative relation, but in any case it is born out of necessity and wants to be understood. I want to think of dance in the same terms, regenerating stories from my expressive sensibility, psychology, body shapes that convey content, and that require attention.





Biography of the Creative Team

Margherita Bergamo (alias Telma Ha) is a contemporary dancer since 2000, having left her career in the Italian rhythmic gymnastics team (gold medal in 1996 and 1997). She studied Communication at Ca' Foscari University in Venice, and Choreography at the Conservatory of Dance in Barcelona. After working with several Catalan and international artists, in the company Les filles Föllén, which she co-founded in 2010, she directed and performed several projects on stage. She recently directed the show "Revisiting Bowie" produced by the Auditorium of Barcelona, and regularly conducts choreographies for music videos, art videos and commercials, while cultivating her teaching skills. She began working in virtual reality films with Muvers / Erre que erre, and Omnipresenz in 2016. In 2017 she founded Compagnie Voix.

Daniel González is a digital artist born in Colombia and based in Barcelona. He considers himself as an electronic art explorer and interaction design creative, with special interest in empathy research, extended reality, embodiment, telepresence and social innovation. He received, among other awards, an honorary mention in Prix Ars Electronica 2014 & 2017 (Linz, Austria) along with the non-profit association Be Another Lab, creators of "The Machine to Be Another", an EVR system which uses Body Ownership illusions, Performance Art and Virtual Reality for understanding the relationship between identity and empathy from an embodied perspective. Daniel is also founder of Omnipresenz, a creative XR studio based in Barcelona focused on Embodied Virtual Reality, telepresence and immersive storytelling.

The creative team is completed with the dancers Camille Chevalier, Jane Fournier, Nahuel Renaud, Jenna Beaudoin, Élise Boileau and Raphaëlle Renucci. Mark Lee, screenwriter and film producer, Lucia Candelpergher, producer, Kirstin Huber, designer specializing in contemporary dramaturgy, Dale Nichols, composer and musician, Paloma Bomé, stylist and costume designer, and Cédric Lachasse, developer.

Credits

Choreographer, Producer & Co-creator: Margherita Bergamo / Interaction Design, VR Developer & Co-creator: Daniel González / Writer & Associate Producer: Mark Lee / Associate Producer: Lucia Candelpergher / Music Composer & Sound Designer: Dale Nichols / Visual Designer: Kirstin Huber / Costume Designer: Paloma Bomé / Lighting Designer: Hugo Dalphond / Developer: Cédric Lachasse / Photographer: João Queirolo / Video Capture: Émilie Léveillé / Interpretation: Mathilde Allemand, Naomi Charlot, Camille Chevalier, Jane Fournier. / Production & Distribution: Compagnie Voix & Omnipresenz / With the support of: Département de Saône-et-Loire, BeAnother Lab, Le Réservoir Ville de Saint Marcel, École de Danse Contemporaine de Montréal, Oculus VR / Première 11 to 14 October 2018 at Tangente Danse and Festival de Nouveau Cinéma, Montréal QC



Films

OH HOME (Barcelona)

Interpretation: Yeinner Chicas, Marta Hervás, Ignacio Jiménez, Anabella Pareja, Laura Sormunen, Junyi Sun / Costume Designer: Amira-Sade Moodie / Makeup and Hairstyle: Medusa Alegre / Acknowledgments: Hangar.org, Centre Civic Barceloneta, Grilled Cheese Studios and Chandra X-ray Observatory

MULTIPLICATION (Lyon)

Interpretation: Clémence Peytoureau / Costume Designer: Amira-Sade Moodie / Acknowledgments: Chandra X-ray Observatory

THE ECSTASY OF GOLD RELOADED (Venice)

Interpretation: Lara Ballarin, Aurora Dal Maso, Leila Ghiabbi, Chiara Lombardo, Marta Giovanna Tabacco, Veronica Marangon, Carolina Alessandra Valentini, Chiara Vecchiato, Magdalena Wojcik / Choreographic Assistance: Martina Marianni / Visual Designer: Matteo Rattini / Costume Designer: Amira-Sade Moodie / Acknowledgments: Padovadanza, IVESER Villa Hériot and Chandra X-ray Observatory

Press

<https://www.laval-virtual.com/fr/award-winners/>

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<https://blog.laval-virtual.com/hymne-au-lacher-prise-la-danse-virtuelle-de-eve-gagne-le-coeur-des-festivaliers-et-le-laval-virtual-art-vr-awards>

<https://blog.laval-virtual.com/margherita-bergamo-invite-la-realite-virtuelle-dans-son-art/>

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<http://surlespasduspectateur.blogspot.com/2018/10/sur-mes-pas-en-danse-retour-sur-une.html>

Video links

<https://vimeo.com/316104755>

<https://vimeo.com/272660195>