



NUIT IMMERSIVE SUPER TOMORROW

INTERVIEW WITH AVEC GUILLAUME COUSIN, JULIE DESMET-WEAVER, CLAIRE BARDAINNE, ROCIO BERENGUER, LYLLIE ROUVIÈRE, THOMAS LAIGLE

What space does *the Silence of Particles* occupy within the *église des Célestins*?

Guillaume Cousin: *The Silence of Particles* takes place in the choir of the church because the cannon is a big machine and the rings of smoke need some distance to be able to transform. The Twins, The Great Range, The Fragile One..., each volute has its own name, shape, and lifespan. It all depends, among other things, on the quantity of smoke, on the strength of the piston. Like an ancient chorus, *The Silence of Particles* links the performances together. I like the idea of having three performances one after the other. There's the endurance factor, but also the fact that throughout the night, we'll come into contact with spectators in various states of receptiveness. There will be evolutions. I'm often invited to perform in deconsecrated churches, their meditative dimension works well with the feeling created by this process. I'm an atheist but the vortex produced by the machine makes the invisible suddenly visible. This could probably be the source of a new religion based on the physics of particles.

How did the idea of adapting Boris Vian and his most famous novel come to you?

Julie Desmet-Weaver: During the Experience Day organised by the Adami, which started an encounter between developers and artists, I had the pleasure of working on digital prototypes based on literary texts. This artistic upheaval, which puts the performer and the spectator in new scenic forms, profoundly spoke to me. Hence the desire to adapt a book like *Foam of the Daze* in a non-exhaustive version, to bring together performing arts and new technologies, which seemed to me particularly relevant. The basic idea of this creation is that it is emotions that govern reality and no longer the laws of physics. Patrick Vian and Nicole Bertolt were very supportive right from the start. Boris Vian, engineer, writer, musician, songwriter... was a jack-of-all-trades, and his work is perfectly suited to such a genre-bending attempt. Axel Beaumont, aka Colin, the hero of the tale, is virtually surrounded by dream worlds and by well-known characters of the novels like Chick, Alise, Nicolas, and of course Chloé. For the Nuit immersive, we shortened the show so that it could be performed in the nave of the *église des Célestins*, among the other performances.

For the Nuit immersive, how do your light sculptures, conceived with Adrien Mondot, combine with Jann Gallois's choreography?

Claire Bardainne: We've wanted to work together for a long time. In that sense, this evening in the church is the beginning of a process, a first step. Jann Gallois's dance is full of both power and delicacy. It is perfectly aligned with the sensual intensity central to our own work. In this sort of draft that is "Just your shadow", the bodies of Carla Diego and Jann Gallois become spirit, imagination enters matter. In the church, we've taken over the Saint-Benoît chapel, where constraints of accessibility and visibility provide an additional challenge. The lights we use are alive, never pre-programmed, we create them live to go with the soundscape and the movements of the dancer. The light will by definition be different with each performance. This short format is ideal for what is likely to be a draft, the result of a first encounter and, we hope, of a shared gentleness.

What hides behind the title *Eatthesun, Thebadweeds*?

Rocio Berenguer: You will witness the first photosynthesis ritual by The Bad Weeds, a multispecies band, part-human, part-plant. This Nuit immersive will be a preview of a creation programmed at the Théâtre de la Ville in Paris in 2023. Beyond the homage to Nick Cave and the Bad Seeds lies an attempt to change the way we talk about ecology. The idea is to stop looking backwards, to leave behind moralist guilt-tripping and to replace it with the desire, joy, and vital force of weeds that can grow anywhere. Humour has always been part of my work. Humour leads to the absurd, to clumsiness, to the idea of playing, which in turns reminds us of childhood. Man is great but often makes mistakes. Off-beat humour is the best way to understand things. Without humour, I make mistakes. Performing in the *église des Célestins* is also a way to return to the religious sphere, to take ancient rituals and reinvent them. I like the idea of brevity, of density. The Nuit immersive gives us three performances, three attempts. The more you repeat something, the more you strengthen yourself.

As a choreographer, how would you define your collaboration with Moran Sanderovich?

Lyllie Rouvière: We've worked together for a year. I bring her material for her warm-ups, to make her body available. Moran Sanderovich ceaselessly returns to hybridisation, to the mutation of bodies, and it's also the case with the creation she presents in the *église des Célestins*, about the relationship between tormentors and victims, and which is accompanied by the light tones invented by Thomas Laigle. Our research is about how to put into movement the emotions created by those transformations. I'm an architect by training, so I pay very close attention to the way bodies exist in space. In that sense, the *église des Célestins* is a real challenge, and so is the relationship to the audience, which won't be sitting in front of Moran Sanderovich but will stand all around her.

During the Nuit immersive, you will associate your creation as a light and sound designer to the performance by Moran Sanderovich.

Thomas Laigle: The idea came from the editor-in-chief of "Tracks". Moran Sanderovich and I both like to blur the lines. She draws out and explores what's hidden under the skin. As for me, I create sound climates based on the electromagnetic waves broadcast by certain lightbulbs. Light is no longer the result of sound but its originator. For the audience, it always implies a loss of bearings. For the Nuit immersive, we're creating a common performance in which I replace the soundtrack usually used by Moran Sanderovich. I'm a musician who rarely gets invited to concert halls. My lightbulbs create sounds and light up spaces. The choice of venue is therefore essential. With the *église des Célestins*, it becomes very stimulating. I use large reflectors to broadcast a light commensurate with the architecture of the monument. I see the brevity of the performance as a plus. I prefer dense and incisive actions, like energy balls that draw the attention and stimulate the senses.

Interview conducted by Marc Blanchet