

Our Bed

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Core Studio 1 - Collaborative
Scenario

Project Statement

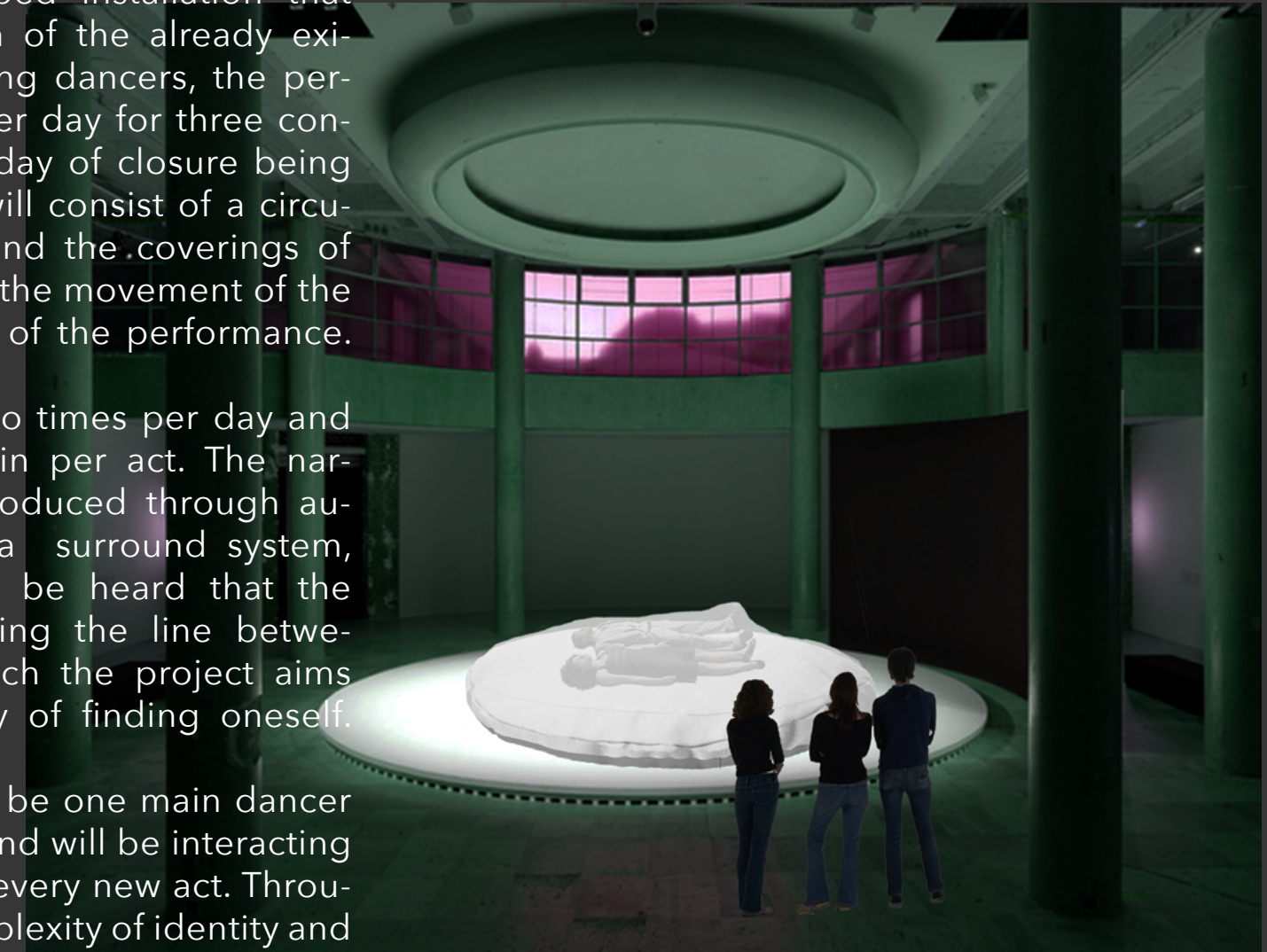
Addressing the theme of existential completeness and human intimacy, *Our Bed*, is an installation which uses sound and performance to represent the search of the perfect other. Influenced by Plato's soulmate narrative in the Symposium, a series of five different dances will take place in the installation. The dancers will perform scenarios, accompanied by dialogues, which eventually result in a perfectly balanced performance, connoting the finding of the complete self.

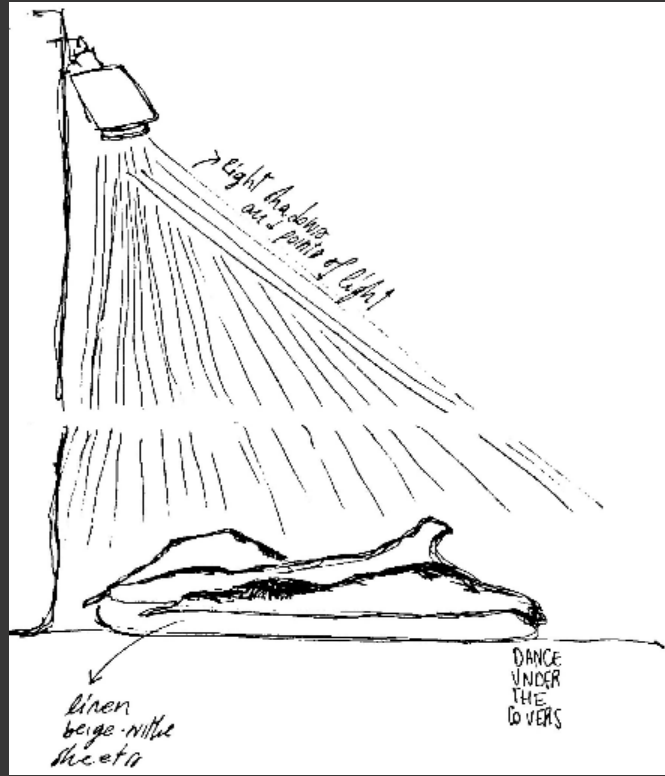
Project description

Taking place in the Agora of the Palais de Tokyo, the performance will unfold in a bed installation that adapts to the circular formation of the already existing space. Having six alternating dancers, the performance will occur two times per day for three consecutive months (excluding the day of closure being Tuesday). The installation itself will consist of a circular bed, as mentioned earlier, and the coverings of the bed which will be reactive to the movement of the dancers creating a time capsule of the performance.

The performance will happen two times per day and will have the duration of 10 min per act. The narrative that is created will be produced through audio and visual stimulus. Using a surround system, a series of four dialogues will be heard that the dancers will perform to. Mending the line between musicality, rhythm and speech the project aims to recreate the physical journey of finding oneself.

To portray this journey there will be one main dancer who will be present in all 5 acts and will be interacting with the alternating partners for every new act. Through this we aim to portray the complexity of identity and multifaceted nature that we carry, essentially the dancer signifies that situations call for us to change and we do.

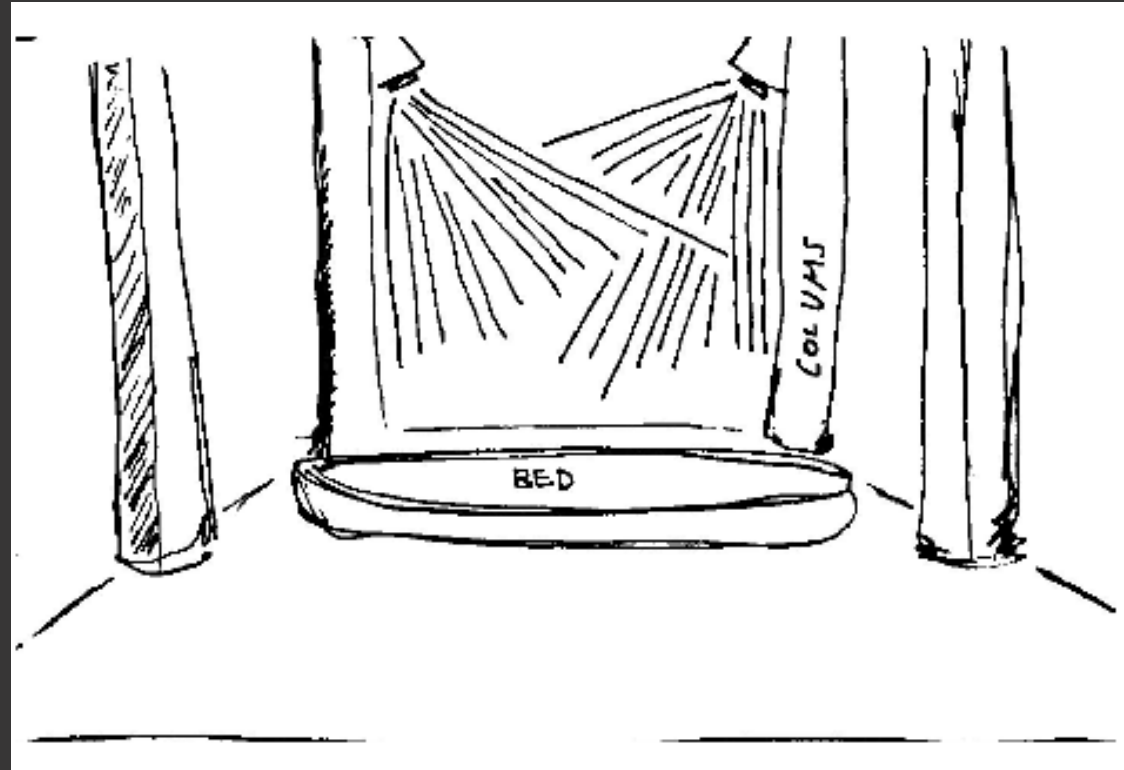




Coming out of the audience, the dancers will be planted surrounding the agora creating an interactive environment where the distance between audience and performer will be questioned in hopes of creating something less of a distant theatrical performance and more of an interactive spectacle.

The first to come into the Agora will be the protagonist (female or male) and will remain there for the whole duration of the performance, the protagonist stays a couple of minutes on the mattress alone until the second performer comes into the scene. After every act the protagonist stays alone in the scene and there is a moment of pause up until the next dancer and the next act begins, this action is going to be repeated five times.

When the performance ends the dancers are going to step out from the mattress and the performance coordinator is going to elevate it, therefore this will become an art piece itself and it will show the traces of the bodies through the movement of the sheets and the different shapes on the mattress.



Manual and Performance Protocol

- One performance coordinator and one assistant coordinator needed, to make sure that the mattress and the sheets are in place - before, during and after the performance. Their job is to make sure that the dancers are comfortable and that they have everything they need.

- Next to the area of the performance, there should to be a designated area for the dancers to change, rest and have drinks and food. The performance coordinator is going to collaborate with the museum coordinator to prepare the place before every performance.

- A performance mediator will be present for hard of hearing and visually impaired individuals, trained and equipped to convey and translate the experience that we curate.

- The dancers are going to be wearing nude colors (according to each's skin tone): a set of thighs and a long sleeve t-shirt. The coordinators will be dressed in black. The dancers are going to have a change of clothes present in the resting area.

- There are going to be two spotlights that are directed onto the scene, in order to make the bed sheets slightly see through, helping with the viewing and outlining of the performers' movements that balance between shadow and light. The sheets are a beige-white linen fabric. They are going to be changed everyday, and sent to the dry cleaners. The platform is white, as well as the ropes/elastic bands.

Mood Board



Example of Dialogue

- A: Salut!
- P: Salut! Comment tu vas?
- A: Ça va... pas trop dans mon assiette aujourd'hui. Le temps est pourri et je pense que ça m'affecte. Mais ça va, c'est bon.
- P: Ouais je comprends, c'est pareil pour moi. J'essaye de remplir mes journées pour garder le moral.
- A: Cool, tu fais quoi sinon?
- P: Rien de spécial, je fais juste un peu de ménage, je viens de faire une lessive.
- A: T'es parti au ciné hier soir finalement?
- P: Non, j'avais envie de t'attendre, je pense que tu aimerais bien le film que je voulais voir.
- A: Oh cool, c'est vrai que je voulais voir ce film aussi, on m'a dit qu'il était vraiment bien. J'ai pas trop envie d'aller au ciné pourtant.
- P: Si tu préfères, on peut juste rester à l'appart et regarder un film. Fais moi signe si tu changes d'avis.
- A: Ça marche... tu veux manger un bout?
- P: Peut-être plus tard, j'ai pas trop faim. On peut peut-être prendre une bière ce soir.
- A: Oui ça me tente! Tu veux dire a des potes ou tu préfères qu'on soit seuls?
- P: On pourrait dire a des potes, attendons de voir comment la journée se passe parce que je suis un peu fatigué.
- A: Okay. Tu as besoin de faire une sieste?
- P: Je sais pas, pas vraiment. Je pense que c'est le genre de fatigue qui ne s'en va pas avec le sommeil. C'est plutôt dans ma tête.
- A: Ouais, je comprends. Tu veux parler de quelque chose?
- P: Non, ça va. Je sais pas vraiment pourquoi je suis de cette humeur, pourquoi je suis fatigué, donc je saurais pas comment mettre des mots sur mes émotions. Je suis juste un peu dépassé, je me sens un peu étouffé.
- A: Non ouais je vois. Quand je me sens comme ça j'essaye d'instaurer une routine dans ma vie de tous les jours et j'essaye de faire attention à moi même, faire des trucs que j'aime faire, voire les gens que j'aime, bien manger. Ces choses m'empêchent de me sentir triste.
- P: Oui je pense que ça marcherait, j'essayerai.
- A: Essayes de prendre soin de toi, et tu sais que je suis toujours là pour toi si tu as besoin de quoi que ce soit. Si tu as besoin de pleurer ou juste avoir quelqu'un à tes côtés.
- P: C'est gentil, merci. J'apprécie beaucoup. Je t'envverrais un message tout à l'heure pour voir ce qu'on va faire ce soir.
- A: Ok, bisous!
- P: Bisous!

Link to the complete set of dialogues (English & French version):

<https://docs.google.com/document/d/19IDU7dBuieHmnF4oYXzyGEmFgxkX1xNK96IVRIPkN3M/edit?usp=sharing>

Example of
Recording Sequence

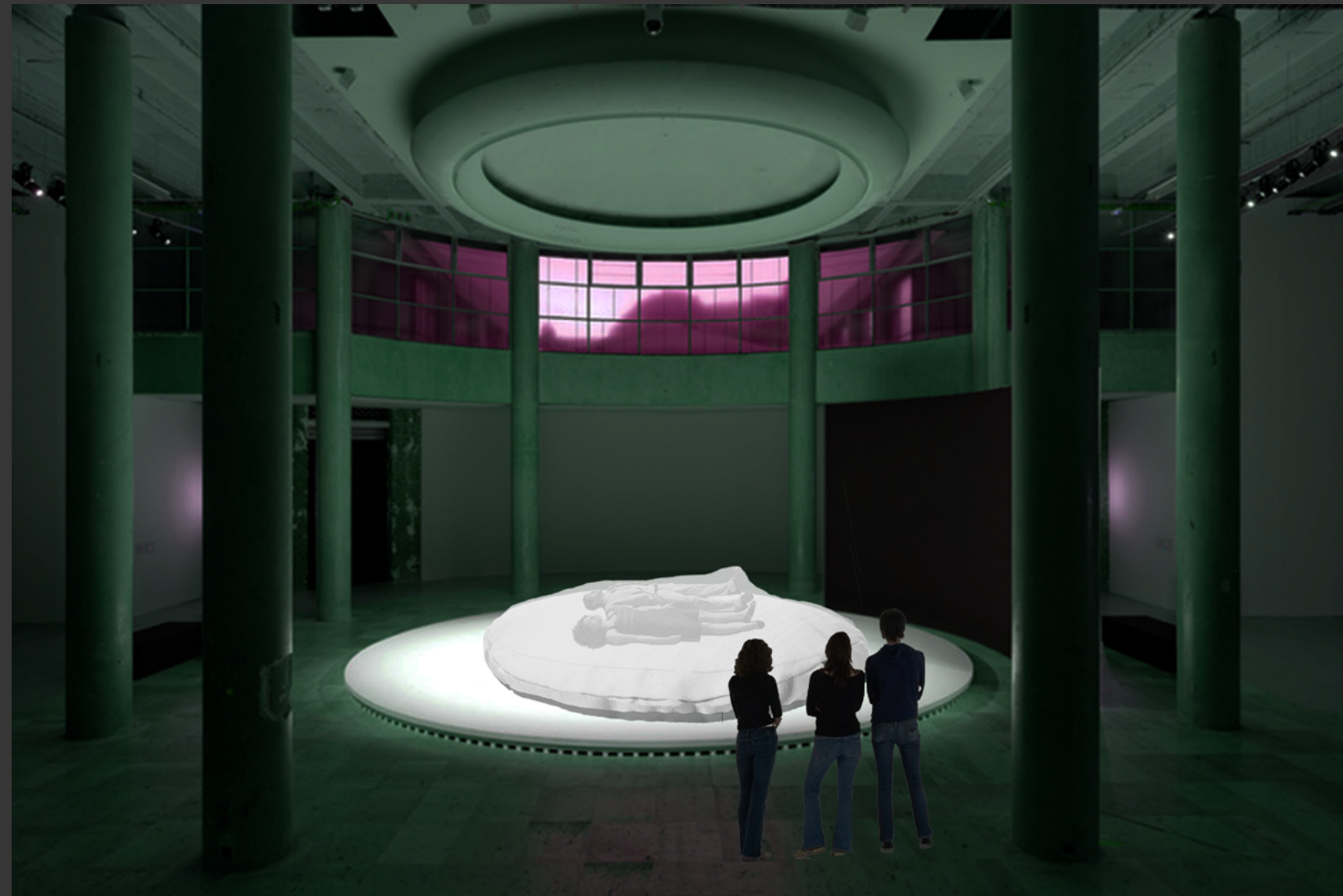


Budget
and Logistics

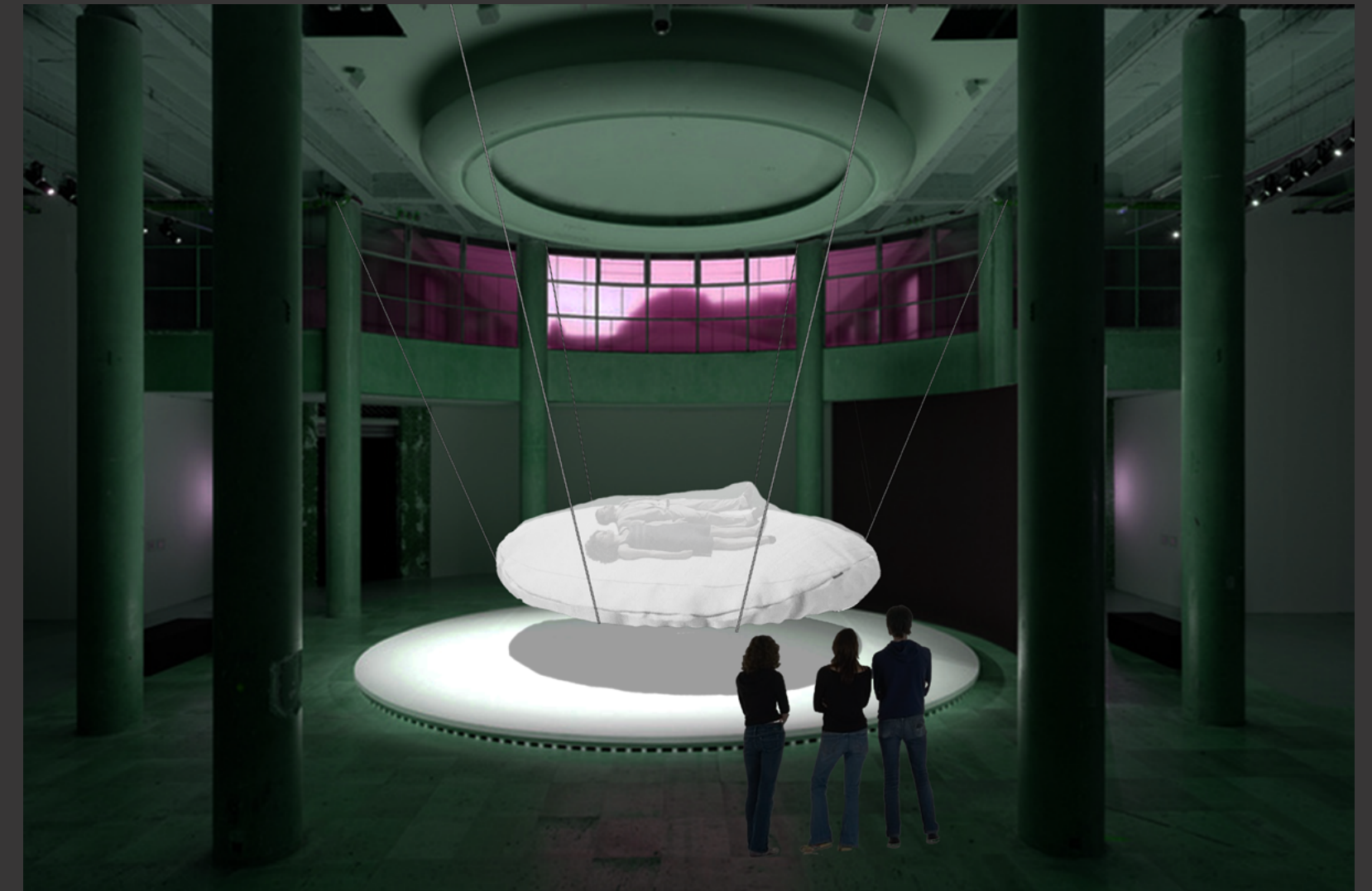
Mattress	750 eu
Light Projectors (2)	800 eu for both
Sheets	100 eu for mattress / 20 eu for cover (x2)
5.1 Surround Sound System	700-1000 eu
Performers (6/performance)	300 eu/day
Performance Coordinator	30 eu/performance
Assistant Coordinator	30 eu/performance
Producer	45 eu/day
Performance Mediators/Interpreter(s)	40 eu/performance
Dry cleaners (bed sheet + cover sheet)	20,50 + 5,50 eu
Rubber Flat Elastic Band (7 cm width/ 20 m length) (x3)	40-50 eu
Rope Pulley (x6)	20 eu/pulley
Clothing (12x2)	20/person (x2)

Total for material expenses	3080 eu
Total for other (additional)	1070 eu /performance – to multiply according to the number of hours/days/performances

Mockup of the Installation (during the performance)



Mockup of the Installation (in between performances)



Artistic References and Inspiration

Brandt Rhapsodie - Benjamin Biolay & Jeanne Cherhal

This song by Benjamin Biolay and Jeanne Cherhal was our main inspiration in the designing of the sound piece. It is a song where the only lyrics are phone calls between two individuals, depicting the history of their relationship: from their first date to their divorce. It is a very touching song as the listener evolves with the tone and subject matter of the conversation, which offers the song an immersive feel. This is what we are attempting to depict in our conversations, conveying different scenarios through casual conversations, and illustrated by the dancers. Even if one does not understand the language spoken, it is interesting to see how, despite that fact, people understand the content, what is said, and how it is said - as love, or the lack thereof, is a language that is understood universally.

Link to the song: <https://youtu.be/FgSlAspjFRc>

Les Amants (1928) by Rene Magritte

This famous artwork by Magritte was at the basis of our concept development. We were very interested by the veil element and the idea of intimacy that the artist conveys. The fact that we do not see the two individuals does not take away from the passion depicted, on the contrary, it gives the painting a certain universality. Heavily influenced by Les Amants, the performers, dancing under the sheets, are navigating the hardships of relationships in a celebration of human intimacy.



