



# NEBULA

Vania Vaneau

Creation 2021

Inside version : 1h. - Outside / In Situ : 50min.



*“Do carvão ao diamante  
Oxigênio no sangue  
Um milagre a cada instante “*

*“From coal to diamond  
Oxygen in the blood  
A miracle at every moment “*

arrudA

# NEBULA

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**Vania Vaneau**

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NEBULA began with the desire to step outside of the usual framework of creation, in order to consider the creative process as an experience. After creating three pieces inside the studio space and performing them on stage I wanted to explore other spaces, during the research phase as well as for the final context of sharing the work.

At the very beginning there is the image of a forest -or forests rather - and the relationship of the body with nature considered as the meeting of force fields within a post-apocalyptic context. NEBULA asks what relationships to time, to craftsmanship, to earth and to chimeras could arise in order to map a new cosmogony. As if we were in a kind of archeology of the future, what mutations and hybridizations could arise from chaos?

NEBULA is a solo that can be staged in two versions: one for natural outdoor landscapes and one for various indoor spaces.



### OUTDOOR/INDOOR

I am very attentive to the notions of landscape and animism in my research. Whereas the relationship between the body and its environment is often considered through the « artificiality » of the theatre space and its resources, my wish for NEBULA was to go outside and be able to take some time to research, meet others and rehearse in specific contexts such as natural and rural areas.

In my eyes, it is crucial to reconsider the way we are spending our time now, whether in daily life or during the creative process, by investing the time and space of research differently. So that we can create room for the body, room for manual labour and room to try and make imagination, craft and environment meet.

My wish with this project was to experiment and witness what kind of physicality emerges when the body lives in a natural environment, and how this experience could stay alive in the indoors version. In both cases, I am interested in building a singular relationship with the spectators, based on empathy, sensory and intimacy.

Whether NEBULA is inside or outside, each spectator is invited to experience a ritual, a physical and aesthetic journey during which body and space come to life, humankind rhymes with nature and nature can finally be in charge of telling its own stories.

The body, the light, the music and the various materials that are part of NEBULA adapt and dialogue specifically within each context, while the dramaturgy is the same for both versions.

### FIRE

Wildfires, tidal waves, tsunamis, meteor showers, explosions, earthquakes, avalanches, melting of the ice caps: nature finds many ways to manifest itself from its deepest places. The world as we know it is destroyed, devastated by those mighty and mysterious forces, as well as by humankind's very own actions. What would remain after the apocalypse? What would happen to living beings, to things?

The landscape of NEBULA is a black, burnt environment, in a place and time that could be in the future or the past. Every-thing has been ravaged, and I started to imagine what bodies, gestures, practices, tools and rituals would have survived or could emerge from this post-apocalyptic landscape. Which other species, life forms and relations could be created, or reinvented then?



## TIME

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Time has a great importance in NEBULA. In Greek, time defined as *kairos* gives depth to a moment, as opposed to *chronos* which refers to a linear conception of time. The quality found in *kairos* helped me working on the right temporality for the piece.

*Kairos* is a pathway to consider another perception of the universe, of any event and of oneself even. With this immaterial notion, time is measured by our perception of the space between things.

With *kairos*, time seems to expand and new types of relations can start to exist between beings. A vaster space that connects to cosmos, the infinitely large and the infinitely small.

## ECLIPSE

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In Greek, « catastrophe » means « overturn » and apocalypse « the unveiling ». NEBULA is also a way to cross and go to the « other side », towards unknown worlds, in order to let what could exist beyond a black hole come to existence. What would remain of the cultural construct of a whole society? Would we go back into the wild and/or build new tools, new types of machines for ourselves?

The future and the past come together in this spiral conception of time, leading to what we could call a « prehistoric science-fiction » or an archeology of the future.



## EARTH

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From these questions and observations I explored a range of gestures that are in relation to working the land, crafting, and also « primary » or « essential » gestures such as weaving, braiding, grinding, pouring, breaking, picking up... Such gestures celebrate the connection between human beings and their environment, by combining concrete actions of making with healing rituals dedicated to the body and nature.

Opening a dialogue with the materials around me is a way for me to reveal the true nature of each element, as well as their vitality. It is about receiving energy, vibration, frequencies, signs, actions to perform and giving them some back in return.



## CHIMERIC BODY

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In NEBULA, the body is vibrant and in interaction with the elements of the world. A bit like when two force fields meet, they are not closed and separate entities. Considering this human body-nature relationship in a ravaged and yet still pulsating environment, I am wondering how minerals, plants, animals and human beings could come together and give life to other states, other forms of beings.

What mutations and hybridisations could arise from chaos?

As it is going through metamorphoses and apparitions, the dancing body in NEBULA is a pulsating source of life, of transformations and rebirth. This woman's body can then turn into a stone, a tree, a tiger, a river, stars, divinities or other kinds of new, magical, enchanted beings.

Such a body shakes up the remaining and bursted elements of its prior condition. All the waste of an ancient and destroyed world can slowly start to reorganise, be mended, stitched together piece by piece to start building something else...



## COSMOS

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In NEBULA, telluric elements coexist with the desire to create a new cosmogony. Indeed, in addition to being active with the soil, the body also takes action to create connections, to weave a web between the earth and the sky, to be in relation to galaxies and celestial beings, to invent new nebulae and constellations.

After being busy with turning the soil, the body shifts and slips into another skin, activating some lights, echoes and reflections in order to access to catharsis and exstasis, in a dance of surrender that opens vaster spaces.

Circle and spiral patterns - which are present in nature and in the cosmos - architecture the body and the space, merging them together thanks to the interaction of materials, air, smoke and finally colours.

## SET AND LIGHTING DESIGN

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During this journey between different places I worked closely with Célia Gondol, a visual artist and set designer. Together we researched materials, manufactured objects. I also worked with Abigail Fowler for the lighting design.

The landscape we designed is natural and futuristic at the same time, combining organic and technological materials. Ancient and natural materials, which all have their own energy, such as coal, clay, copper, incense, dried flowers, gemstones, coexist with man-made reflective objects, such as mirrors, gold foil and luminous objects like circular LED and laser lights. Such a combinaison opens towards different reference frames in terms of space and time.

Beyond our wish to design a scenography that could adapt and fit into specific and various contexts both in natural environment and closed indoors spaces, we also selected and created tools and objects (made of wood, basketwork, wicker, mirror...) that are manipulated in an inner dialogue with the body. The focus is on the body weaving tangible and intangible materials together, giving shape to matter and being transformed by doing so at the same time.

This web of relations weaved between the body, the different materials and the light brought us to choose to work with a specific range of objects, such as lenses in order to play with the light and the distances in the space, solar ovens, technological and ecological materials which react to the natural sunlight or to the artificial light of projectors. We also reworked volcanic rocks, to equip them with mirrors and led lights, again merging different materials, worlds and temporalities together.

This whole process celebrates the alchemical potential of the materials, the power of the elements.



### MUSIC

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The musical score is composed by Puce Moment / Nico Devos and Pénélope Michel. It is an important partner, just as in my previous pieces.

The starting point for the composition was to work with natural sounds and play with mixing, twisting and distorting them, in order to create a dialogue and to bring them closer to electronic sounds, to the point of reaching a kind of « cosmic techno ».

A female voice was added, mingling shouts, refrains, mantras, yells, working melodies and ritual chants. The objects and the materials were also amplified and recorded, to add to the soundscape. Voices and sounds, both visible and invisible, present and ghost-like, accompany the body towards a state of trance, by creating concrete and imaginary soundscapes, seeming close and far at the same time.

The musical and sound composition has several versions, taking into account the variety of spaces and performing locations NEBULA will meet. It especially considers the specificities coming with natural environments which involve, provoke and require a specific work on concrete sounds, whereas sound design for the stage and indoors locations allow to focus more on melodic elements.

### ECOLOGY

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NEBULA acknowledges the existence of an ecological and human crisis, a situation caused by the division between human beings and nature and the destruction of natural environments.

It is now about finding connections and ways to revive human as *being nature*, human as being more than human. It is also about being attentive to the dramaturgy of nature, to the rhythms of the elements, of the wind, the earth, of daylight fading into darkness and vice versa.

This project is also about learning and remembering know-how, practices, cosmologies and tales from native people, knowledge that activate and praise the power and interdependence of all beings, human and non-human, living and non-living, instead of controlling, changing and destroying these populations.

## CREATIVE PROCESS

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### BODY AND MATTER

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As a choreographer, my practice – whether outside or in a theatre space – is rooted in the process of making and ma-nipulating natural, manufactured, visible and invisible materials, such as fabrics, costumes, masks, pigments, rocks, mir-rors, lights, sounds... All have the status of full-fledged performers on stage. This relationship I have to materials conjures up different qualities in the body, it is the driving force that opens a dialogue between the body and the context of representation. With this attentiveness to sensations and perception a circulation can exist between body, materials, thoughts, memory, imagination, going from tangible to abstract, from reality to fiction.

My work in relation to materials goes hand in hand with my deep interest for colours. Being primary

perceptive components, colours connect emotions and vision. I like to play with intensity and contrast, working with variations, going from black to white through all the colours of the spectrum. It is like going through constant metamorphoses in ever-changing landscapes.

I am also interested in the psychic and physical functions of the human body. For instance considering the natural and cultural contexts one lives and evolves in, one's connection to other beings, human and non-human, to the infinitely small and the infinitely large, all these relationships being the multiple layers one is made of.

Creating rituals, passages and metamorphoses, I am looking for what I would call « bodily archeologies » rooted in the past or the future, as several ways to unfold every facet of one colourful palette.



## POROSITY

This web of relations existing between body and materials is the key element to consider a continuity between the body and its surroundings. This connection opens a whole field of research where the human body is neither at the centre nor the main referential point anymore, but part of a whole, along with molecules, animals, plants, the cosmos, the muscular, emotional, historical and cultural states...

This dialogue leads to an animist way of being, where the dancer is not at the initiative of every action but rather a vector, a medium of the forces passing through him, inhabiting him and with which he interacts. Working towards reaching a porous state of the body is at the source of my choreographic approach, a primary condition. The body is not a centre but more like a filter, a living organism, where several events, time waves and stories are inscribed and coexist.

In this way, the performing space becomes a landscape made of many layers, plans and depths. The body is part of this landscape, it is included, surrounded and transformed by it, and vice-versa. It creates a passive and active relationship to the surroundings, full of trance and transformation, where the dancer becomes part of the landscape and also animates, modifies and transforms it.

The skin has also become an element of focus. Being an envelope or a membrane, naked, dressed or painted, it is a receptor and a threshold, a surface of passage between the inside and the outside of the body, an access to otherness and interiority. I am interested in exploring the frontier between beings and things, between natural and artificial, organicity and plasticity, living and non-living, presence and absence.



# TEAM /PARTNERS /CIE ARRANGEMENT PROVISOIRE /BIOGRAPHIES

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## TEAM

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### **Choreography and performance:**

Vania Vaneau

**Scenography:** Célia Gondol

**Lighting:** Abigail Fowler

**Music:** Nicolas Devos and Pénélope Michel (Puce Moment / Cercueil)

**Thanks to:** Kotomi Nishiwaki, Melina Faka, Julien Quartier - Atelier De facto

Premieres

> outdoor version, July, 3rd 2021 - Festival Format Danse Ardèche

> indoor version, from November, 30th, to December, 4th, 2021 - Les SUBS - Lyon

## PARTNERS

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### **Creation 2021**

#### **Production**

Arrangement Provisoire

#### **Co-production**

ICI - CCN of Montpellier-Occitanie and Stuk- Louvain with Life Long Burning, project supported by the european commission, centre chorégraphique national of Caen in Normandie, dans le cadre de l'Accueil-studio, Programme Nomades of Nos Lieux communs (Extension Sauvage, Format danse and A domicile), Slow danse with le CCN de Nantes, Les SUBS, Lyon ; Charleroi Danse, choreographic center of Wallonie - Bruxelles ; Le Gymnase - CDCN Roubaix and La Chambre d'eau

#### **Support**

Région Auvergne-Rhône-Alpes (Aide au projet) ; L'Essieu du Batut (Aveyron) ; La Briqueterie CDCN du Val-de-Marne

#### **Film**

##### **> Nebula processus de création**

<https://vimeo.com/504291710>

##### **> Nebula - teaser**

<https://vimeo.com/667769222>

## CIE ARRANGEMENT PROVISOIRE

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Cie Arrangement Provisoire supports the projects of choreographers Vania Vaneau and Jordi Galí.

The dialogue between body and materials, related to the surroundings, is at the center of their respective performances. Their approaches are based on breaking down the barriers between dance and other disciplines, and to cross their own practice with architecture and visual arts amongst others. For the public space and the stage, their performances are designed for various contexts, aiming to create some singular space-time of encounter with the public. The creation side of the activity is completed by workshops and participative projects with which sharing what founds their approach. They also developed Atelier des Idées - Ideas' workshop - that is an active pause in the activity, workshops meant to explore differently their own practice with artists and research workers from various fields.

Vania Vaneau and Jordi Galí are together Associated Artists to Pacifique CDCN Grenoble - Auvergne Rhône Alpes from 2016 to 2020, then at ICI - CCN de Montpellier from 2020 to 2022, in the framework of the program of Ministère de la Culture et de la Communication.

The company Arrangement Provisoire is committed to an ecological approach within its activities. Through the creation and the tour of Nebula, Arrangement Provisoire contributes financially to organisations working towards the protection of the Amazon forest and the defense of indigenous peoples.

**BIOGRAPHIES**

**Vania Vaneau**

Born in 1982 in São Paulo, Brazil, she first studied dance in Brazil, then at P.A.R.T.S school in Brussels. She graduates with a Licence de Psychologie at the Université Paris 8 and follows a training course of Body Mind Centering.

As a performer, she takes part in creations and revivals of Wim Vandekeybus, Maguy Marin, Yoann Bourgeois and Christian Rizzo.

Since 2016 and until 2020, she is Associated Artists with Jordi Galí to Le Pacifique CDCN of Grenoble, and then to ICI - CCN Montpellier, direction Christian Rizzo (2020- 2022) in the framework of the program of Ministère de la Culture et de la Communication.

5 performances are on tour :

- BLANC (é014), solo with guitarist Simon Dijoud, rewarded with the Beaumarchais-SACD Award (Festival Incandescences 2015)

- ORNEMENT (2016) and ORNEMENT #2

- (2021), co-created with Anna Massoni

- ORA(Orée) (2019), a trio with Marcos Simoes and Daphné Koutsafiti

- NEBULA (2021), indoor and outdoor version

She developed two projects with the public, Variations sur BLANC and CARNAVAL

**Célia Gondol**

Célia Gondol is a visual artist and a dancer. She studied at the Ecole nationale supérieure des beaux-arts in Paris and trained with Ann Veronica Janssens and Emmanuel Saulnier. She recently exhibited at La Criée / Frac Bretagne, Sogn & Fjordane Art Museum in Norway, at the Hermès Ginza Forum in Tokyo and at the Palais de Tokyo in Paris with the Hermès Foundation. In 2017, her work was programmed in the Do Disturb performance festival at the Palais de Tokyo and at Verbo de la Galeria Vermelho in São Paulo, Brazil. Her work was also presented at the Salon de Montrouge and the Emerige Revelation Award. In October 2018 she had a solo exhibition at the MONTEVERITA gallery in Paris.

**Abigail Fowler**

Abigail Fowler studied at the Ecole Supérieure des Beaux-Arts in Angers. She then trained in stage lighting with lighting designers such as George Portelli and Caty Olive. Once graduated (DNSEP), she began to work as a light designer for David Wampach, Eléonore Didier, Fanny de Chaillé, Fred Deslias, Gaëlle Bourges, Philippe Quesne, Erika Zueneli. She was also host manager at the Ménagerie de Verre for Les Inhabités and Etrange Cargo festivals. Among others, she collaborates as a lighting designer with Gaëlle Bourges (Le verrou, Un beau raté, A mon seul désir, 59, Lascaux, Front contre front...), Mickaël Phelippeau, Vincent Thomasset, Christophe Ives & Cédric Andrieux, Eléonore Didier, Eric Sadin, Johann Maheut, Madeleine Fournier & Jonas Chéreau. She collaborates with Vania Vaneau in 2019 for the creation of ORA (Orée)..

**Nicolas Devos and Pénélope Michel (Puce Moment / Cercueil)**

One graduated from Fine Arts school and The Fresnoy, and the other trained at the university and studied music, together, Nicolas Devos and Penelope Michel founded the experimental electro-rock band CERCUEIL in 2005, project with which they toured in France and abroad. At the same time they created PUCE MOMENT, a project like a laboratory open to experimentation, multi-disciplinarity and decompartmentalization.

They have been working together for more than fifteen years around multifaceted projects. Their music is mutant, it can be written or improvised, vocal, instrumental, electronic or electroacoustic, depending on the framework of the projects.

They composed for more than a dozen fiction or documentary films of various formats, as well as for live cinema performances.

They sometimes appear in theatre performances (Anne Monfort, Anne Conti, Florence Evrard) and compose for the dance scene, working with choreographers Christian Rizzo and Mylène Benoît.

Photos:

Cover, p 8 (1 and 2), p 9 (1): Residence of creation of «Nebula», Vania Vaneau, 2021. © Célia Gondol.

p 4 and 7 (2): «Nebula», Vania Vaneau, Passages Transfestival, Metz 2021. © Raoul Gilbert.

p 3 et 10 : «Nebula», Vania Vaneau, 2021. © Laure Degroote

p 5, 7 (1) and 9 (2): «Nebula», Vania Vaneau, 2021. © Cécile Vernadat.

p 11 : « Nebula », Vania Vaneau, 2022. © Afamultimedia\_Scenes Croisées



# arrangement provisoire

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