



LANDFALL

Creation 22/23 for 10 performers

A project by Erika Zueneli
Tant'amati & l'Yeuse

Maeterlinck Critics' Prize 2023 for Best Show

"In this creation by Cie Tant'amati, Erika Zueneli has taken the gamble of radical renewal without abandoning her universe as a choreographer in search of new ideas. Ten young performers with backgrounds not only in dance but also in theatre and circus inhabit the stage. Rather than focusing on choreographic composition, Landfall concentrates on the space and the way in which it is occupied, traversed and incorporated, both as an individual and as a group, gracefully accompanied by Thomas Turine's soundtrack. A dynamic at all times: an interweaving of registers and personalities finding their articulation in fullness and emptiness. A constant playfulness. A celebration of risk, endurance, limpid complexity and confidence".

Marie Baudet, Stephanie Bocart and Laurence Bertels - La Libre Belgique (November 2023)

Together and separately, they create tableaux that move at breakneck speed, constantly reconfiguring themselves. [The result is a joyous sense of freedom that rubs off on the audience.

Julia Wahl - Toute la culture (France, January 2023)

*"Favourite of the year 2022."
"(...) a crescendo where rhythm - present from the start and now the star -, risk, endurance and confidence combine. The result is a generously limpid complexity."*

Marie Baudet - La Libre Belgique (December 2022)

"(...) Landfall is a playground driven by passion, designed to lift bodies up and keep them in an unprecedented urgency and acuity, the kind of urgency and acuity needed to build a new world".

Rosita Boisseau (critic) - TT.Télérama



LANDFALL

The project

LANDFALL. It's a fragment of mental space. Perhaps an island, perhaps a no-man's-land. A frontier zone, a zone to be defended against the shrinking of reality. On the stage, ten individuals expose themselves and blend in, assert themselves and hesitate, in a game of movement and flux that is both constantly shifting and continuous. And while their presence willingly plays with a sometimes exaggerated frontality, above all it gives rise to unstable, changing portraits, like so many possible (re)presentations of the self. There's something gently subversive about these resolutely frontal bodies and gazes: a vitality, an ardour that overflows into spontaneous impulses - an urgency.

Created from the singularities of its performers, LANDFALL chooses to assemble diverse energies and sensibilities rather than a single, unifying unison. The result is a multi-faceted playground, guided by the desires of ten young adults, where the 'WHAT TO DO' of each individual ricochets and resonates, revealing their convergence.

The prize for the best show of the 22.23 season, in all categories, was awarded by 'Les Prix Maeterlinck de la Critique' to the Tant'amati / Erika Zueneli company for their show LANDFALL

NOTE OF INTENT

LANDFALL finds its starting point in multiple, current, intimate questions, which gradually draw a dramaturgical and choreographic partition. The choice is made to question, rather than to answer, taking the option of seeing already in it a form, a claim, an insight into our ways of inhabiting reality. These questions are not brandished or transformed into slogans, they exist in watermarks, they cross the intimacy of individuals gathered in the same common space.

In the continuation of her work of several years on the human, Erika Zueneli is interested in our particular coexistences with *Landfall*. Not by looking for a common meaning but, on the contrary, by measuring the gaps. To make the distances between our singularities appear and to draw a multiple, tense and distended diversity, and thus creative.

The project brings together a deliberately plural group, young artists at the dawn of their professional lives. A youth whose awakening calls into question certain heritages that have become burdensome, the cult of performance and success, gender inequalities...

In this *terra incognita*, everything seems possible, including this open door to a world turned upside down - far from wars, inequalities and blocked horizons, and yet as relevant as ever.

Choreographic language

The choreographic languages of each of us are inhabited by memories of sculptural and pictorial works from another time. We have worked on measuring the gap between these mythical, almost divine bodies and the contemporary bodies of our time, in order to better sketch out these in-between presences by making this dissociation and this tearing visible.

Original music

The original music, composed by Thomas Turine, was imagined from the pulsation of a tarantella, whose rhythm it sets throughout the piece. As the piece progresses, the performers take over the sound creation, having fun - with a keyboard on the stage, but above all with their voices - to rediscover the memory of this rhythm which is both traditional and, in their mouths, eminently contemporary.

Scenography

The scenography is based on a large white canvas, made of a multitude of rubble bags which, in the hands of the performers, comes to life and becomes in turn the sail of a ship, a calm sea or the dress of a giant. A simple and raw material; an impressive size but made of a fragile assembly; a concrete object that opens up a multiple imagination.

Mediation work

In addition, the project also plans to carry out interventions in parallel with the presentation of the show with a group of amateur teenagers or young adults (15-23 years old). The work with these amateurs is set up through workshops where we develop writing processes that invite each participant to unfold his or her current singular aspirations. The aim is then to transform these moments of writing into artistic gestures through speech, dance, the gaze...



ERIKA ZUENELI

Choreographer and dancer (Florence - Italy)

It is between Italy, New York, France and Belgium that Erika Zueneli has developed her work as a choreographer with major figures such as A. Nikolais, M. Cunningham, J. Nadj and S. Sempere. Sempere and particularly in Belgium with the Mossoux-Bonté company, with whom she has collaborated extensively since 1996.

In 2000, she created the company L'Yeuse in Paris with Olivier Renouf, with whom she developed an important collaboration. Very active on the Belgian scene, she founded her own company in Brussels in 2008, Tant'amati/asbl.

With around fifteen plays to her credit, Erika Zueneli brings an "abstract" theatricality into play: each of her creations reveals with finesse her interest in human relations and a consummate art for making everyday life unexpected. Her singular perception of reality and her concern for form give the most banal gesture a special weight and meaning.

In the diversity of her work, she questions the inconsistencies of our being on earth in both the physical and metaphysical sense. Humour and derision are an integral part of an approach that is both sensitive and corrosive.

Creations : Noon (2000), Les cieux ne sont pas... (2002), High noon (2003), Sarà Sara (2004), Partita-s (2005), Daybreak (2007), Time out (2007), In-contro/Incontri (2009/10), Tournois (2010), Varieazioni (2011), (OR)2 (2013), Tant'amati (created in 2013/14 with Sébastien Jacobs - Critics' award for best dance performance 2014), Vai e Passa (2016), ALLEIN! (2018), Para bellum (2021), Mozaïco (2021), LANDFALL (creation 2022/23 for 10 performers / Maeterlinck Critics' Prize in the "Best show" category), Saraband (creation 2024 with Laura Simi).

Website : <https://www.erikazueneli.com/>



TEAMS

Concept and choreography
Collaboration & scenography

Erika Zueneli
Olivier Renouf

Performers

Alixce Bisotto, Benjamin Gisaro, Caterina Campo, Charly Simon,
Clément Corrillon, Élixa Wéry, Félix Rapela, Louis Affergan, Lola Cires, Matteo Renouf

Dramaturgy
External look

Olivier Hespel
Julie Bougard

Original music
Lighting design
Costume design
Project assistants
Administration & production

Thomas Turine
Laurence Halloy
Silvia Hasenclever
Louise de Bastier & Corentin Stevens
Des Organismes Vivants
& Ta-dah! / asbl

Tant'amati & l'Yeuse Production.

Partnership : Central - La Louvière / Centre des Arts Scéniques - Mons / CCN de Rillieux-la-Pape, dirigé par Yuval PICK, dans le cadre du dispositif Accueil-studio / Studio THOR, avec le soutien de la Compagnie Thor - Thierry Smits / Le Pavillon - Romainville / Festival Faits d'hiver - Paris / Centre Wallonie-Bruxelles - Paris . **Aids :** Fédération Wallonie-Bruxelles - Session danse / DRAC Île-de-France et Région Île-de-France via Organismes Vivants et Cap étoile (avec le dispositif PAC de la Région Île-de-France). **Support :** Wallonie-Bruxelles International / WBDT. **Hosted by :** Central - La Louvière / CCN Roubaix Hauts-de-France - Sylvain Groud / Studio THOR / Grand studio. **The company is supported by r Le Grand Studio.**



CALENDAR

Saison 2023/2024 : in construction

- **9 & 10 march 2024** - Festival des Printemps de Sévelin - Lausanne (CH)
- **22 march 2024** - Maison de la Culture de Tournai (BE)
- **7 & 8 june 2024** - Festival TB2, aux Brigittines (BE)
- **26 & 27 june 2024** - Tanec Praha Festival - Prague (CZ)
- **12 october 2024** - Jacques Franck/ Charleroi Danse (BE)
- **17 & 18 october 2024** - Le Pavillon - Romainville / Paris
- **13 november 2024** - Centre Culturel de Uccle (BE) - TBC

Saison 2024/2025 : in construction

- **14 > 17 january 2025** - Le Vilar (BE)
- **11 & 12 april 2025** - Charleroi Danse (BE)
- **19 april 2025** - Delta Namur (BE)

More informations about the tour dates : <https://www.erikazuenedi.com/en/agenda/>

Duration of the performance

60 minutes

Company on tour

10 dancers, 1 choreographer,
1 light manager, 1 sound manager, (1 production manager)

Reception

Provide a parking space for the technical vehicle (small 6M3 van) near the theatre.

Stage

Opening 12 m
Depth 12 m
Height under grid 6,7 m
("ideal" measurements; in case of differences, please consult us)

White dance floor 12m x 12m laid in the garden-court
Scotch dance floor white
(Please provide 3 aluminium tubes 12m and fittings for sub-perches depending on the room configuration).

Sound

Device Based on sound spatialisation, the musical track of LANDFALL is played live using the Ableton Live software. A few microphones are placed on the stage. The rhythmic musical universe travels in levels between light and (at times) powerful (for details, ask for the complete FT).

Lights

60 graduated circuits 16A + 4 direct 250V/16A.
Console ideally with remote control: type ETC EOS or node Grandma2
(depending on the company director)

- 28 x PC 1kW (Lee 501 + #132)
- 6 x PC 2kW (Lee 501 + #132)
- 12 x PAR64 CP61 1KW (W)
- 4 x RJ 614 SX type cutouts (W + #132)
- 9 x Asymmetric Cyclodes ACP 1001 1KW (Lee 501)
- 16 x PARS RGBW Zoom

Timetable

> Set up: 1 day before the performance.
Personnel required: 3 lights, 2 sets, 1 sound.
>Dismantling: 2 hours after the last performance.
Staff required: 1 light, 1 stage, 1 sound

Contacts

Thomas Turine : sound designer
+ 32 475 49 57 84 - thomasturine@yahoo.com

Olivier Renouf : set designer
ol.renouf@gmail.com

Laurence Halloy : lighting designer
+32 496 28 08 75 - lohally@fastmail.fm

Ladislav Rouge: stage manager
lrouge@laposte.net

CONTACT

Artistic direction : Erika Zueneli

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Distribution manager

diffusion.erikazuenedi@gmail.com

Administration / production

giulia.zoccolan@desorganismesvivants.org

Des Organismes Vivants is a federation of theatre, contemporary dance and digital art companies. It is co-constructed over time in exchange between the artists who make it up and the team that accompanies them in their administration, production and distribution. In an approach of mutualisation and solidarity in perpetual evolution, des Organismes vivants adapts to the challenges of the performing arts sector to allow the deployment of each artistic project.