

OPEN/CLOSED

Pierre Piton | Creation 2022



ARTISTIC TEAM:

Concept, Choreography and Performance: Pierre Piton

Music and performance: Simone Aubert

Light Design: Marek Lamprecht

Production Management: Maxine Devaud

Fashion Design/Costumes: Marie Bajenova

Dramaturgy & movement research: Romane Peytavin

External Eye: Lucia Gugerli

Dramaturgical production support Tanzhaus: Jessica Huber

Video: Carlos Tapia

Pictures: Gregory Batardon

Open/Closed

Approximate Length: 50 minutes

Vimeo Link: <https://vimeo.com/702546292>

Teaser:

Production	Maxine Devaud / maxine_devaud@hotmail.fr / +41 76 724 62 18
Choreography	Pierre Piton / pierre.piton21@gmail.com / +41 76 549 77 17
Lights & Video	Marek Lamprecht / contact@mareklamprecht.de / +41 77 526 02 20
Music & Sound	Simone Aubert / simone.aubert@gmail.com / +41 79 392 78 73

Production and residencies

Coproductions Tanzhaus Zürich, L'Arsenic, centre d'art scénique contemporain - Lausanne

Supported by Stadt Zürich Kultur, Pro Helvetia Schweizer Kulturstiftung, Fachstelle Kultur Kanton Zürich, SSA - Société Suisse des Auteurs, Fondation Nestlé pour l'art, Landis & Gyr Stiftung, FLUXUM FOUNDATION, Oertli Stiftung, SIS - Schweizerische Interpretienstiftung

Associated Artist Pierre Piton is an associated artist with the Réseau Grand Luxe which brings together several French-speaking European institutions such as l'Abri Geneva-CH, Pôle Sud Strasbourg-FR, and Trois C-L Luxembourg-LU amongst others.

Residencies Danse & Dramaturgie (D&D CH), an initiative by Théâtre Sévelin 36 Lausanne, in association with Dampfzentrale Bern, ROXY Birsfelden, Südpol Luzern, Tanzhaus Zürich, TU-Théâtre de l'Usine Genève.

Tour Dates

4th-6th of March 2022 | Premiere at Tanzhaus - Zürich

17th-20th of March 2022 | l'Arsenic - Lausanne

31st-2nd of September 2022 | La Bâtie Festival - Geneva (TBC)

Showings in 2021 Trois C-L (LU) - Luxembourg | Dampfzentrale - Bern | ROXY - Birsfelden

SHORT DESCRIPTION

Born in 1995, I'm part of a generation that feels like, to me, as one of the in-between. We unfold amid utopia and dystopia, amid anger and fear, and navigate in an impossible future. With *Open/Closed* I would like to externalise this duality and explore the emotional state of this turmoil as an empowering gesture.

Open/Closed guides the visitor through an intimate research, exposing the body inside-out and outside-in. To the sound of organic textures, Piton's conceptual and risky dances are releasing a powerful sensitivity. Originating from a single vocal sample, the trembling voice intensifies into the soundtrack of a fiercely vulnerable and personal revolution. The boundaries of the self fade away as an invitation to become *Open/Closed* to our surroundings.

CONCEPT

The physical research of *Open/Closed* is deeply rooted in a wish to portray ambivalence. The project is a long lasting reflection on the development of a utopian collective anatomy. It rethinks the body as a fuzzy creature, capable of sensing otherwise. The exploration happens within an ever-changing being, a monster, which takes different shapes and remains elusive. Interconnected with the audience, the collaborators and the space, this body is deeply influenced by others (other beings, objects, ghosts and monsters).

The research proposes collaboration as a practice. I/We (all the partners) believe that collaborating is a political act, the act of becoming with one another. Collaborating within an impossible future means making visible our interdependency and showing that the perception of the 'I/Me' is socially constructed. By showing the threads, which link us all together, we become many and therefore powerful. We spread ourselves in space and time, we are fluid. The Italian philosopher Emanuele Coccia defines this movement as a metamorphosis, « the cohesion and convergence with another body - the body of another that we adopt, that we gradually tame. Going through a metamorphosis means being able to say 'me' inside another's body. » (*Métamorphoses*, Emanuele Coccia, Rivages 2020).

Lichens emerged as an ideal symbol to anchor this search for ambivalence. They are composite organisms, which live as the symbiosis of minimum 2 partners: an algae, a fungus and/or a yeast. Each partner can only exist with its co-hosts, they are interdependent. Lichens' morphology appears through their plurality. Being porous is what keeps them connected. Being plural is what allows them to adapt. *Open/Closed* proposes a biomimetic embodiment of lichens and their symbiotic properties. The idea of a single and lonely 'me' fades away to give rise to an interconnected ecosystem of the 'self'. The frontiers of the individual vanish and a new sensorial experience arises.

Applying the fluidity of lichens to our own narrative shatters the view of humans as single individuals. We too are in constant symbiosis with our environment. We are interdependent on each other, our microbes and other beings. Consciously or not, we exist through the relations that we build with other critters. A constant « multi-species conviviality » is happening in and around us. Our skin can be fantasised as a permeable structure that makes us blurred, distorted and unclear. We are creatures constantly on the verge of becoming.

Beyond the representation of lichens on stage, *Open/Closed* proposes to embody their symbiotic properties. The borders of the body slowly dissolve. A web of connections, exposing bodies, objects and all kind of critters as one arise. An ecology of self-things starts to glow as our actions become mutual, our breaths are music, our doubts are exchanged, our links become visible... An exchange of images between performers and audience members about a phantasmagoric body flourishes. This metamorphosed body reaches to imaginary worlds and combines ideas. It proposes hybrid anatomies capable to sense differently. Smell, touch, taste, sight and hearing are continually questioned and activated. The body becomes a sensorial vessel in symbiosis with the space, the audience and all kind of critters.

MOVEMENT, AUDIENCE AND SPACE



Open/Closed investigates the duality between the inside and the outside of the body. The eyes of the performer are closed during the first half of the piece, highlighting a state of vulnerability. Audience members, present on stage, can decide whether they would like to be touched or move away creating a flow of interdependent choreographies. The hands manipulate clothes and knot them together to create new bodies leaving traces in space. A sense of comforting danger emanates from the space as the performer uses his jacket like a radar. Shuddering movements stay present throughout the research and weave events together. The music/soundscape by Simone Aubert, uses voices merged with electronic patterns and shapes the perception of the stage. Texts printed on t-shirts are displayed in the foyers of theatres. A smell of soaked earth is spread with a ventilator. Video projections allow the walls/space to subtly come alive. Light quickly shifting from cold to warm creates a sensorial disorientation. The invisible is made visible through wind, smell, sound and movement.

All of these tasks are performed within a 'scored improvisation'. These improvisations give room to the mover to adapt to the visitor's presence: taking time to see them, transforming the space to become more or less visible. Each performance is therefore an opportunity to re-question the format, re-create the piece and exchange with other critters.

Open/Closed explores the fluidity of different genres. This exploration is carried out in collaboration with experts from various fields through a multi-layered process. The piece is an immersive dance show, concert, exhibition, fashion show and installation, guiding the visitor on a sensorial journey. It discloses an ungraspable dramaturgy self-authored by the spectators. The audience's experience is not pre-determined as they are confronted to a performance in perpetual movement, always adapting to their presence.

« To safeguard the future of a life is not to impose the form that such a life will take, the path that such a life will follow: it is a way of holding open the contingent and unpredictable forms that lives may take »

(*The Force of Non-Violence*, Judith Butler, Verso 2020)



PIERRE PITON

Concept - Choreography - Performance

After a first training at the National Conservatory of Paris, Pierre studied at La Manufacture Lausanne under the artistic direction of Thomas Hauert (2014-2017). Upon obtaining his Bachelor's degree, he joined Corpus at the Royal Danish Theater in Copenhagen, where he performed for Martin Forsberg, Christian Falsnaes, and Ioannis Mandafounis. Meanwhile, Pierre presented *Capillotractée*, his first choreographic work, for Danse Élargie at the Théâtre De la Ville in Paris and at the Quarts d'Heure de Sévelin in Lausanne. In 2018, he dances for Ioannis Mandafounis, Philippe Saire, Marthe Krummenacher. That same year he founded La PP in collaboration with Romane Peytavin and became Associated Artist at l'Abri Geneva. The duo created *Dédicace* for the Antigél Festival in February 2019 and presented *Farewell Body* at l'Arseenic Lausanne in May 2019. This last work was selected to participate in the Swiss Dance Days 2022 in Basel.

As of June 2019, Pierre enters the collective The Field in exchange with Tanzhaus Zürich and works with Simone Aughterlony, Monica Gillette, Isabel Lewis, and Meg Stuart.



SIMONE AUBERT

Musique - Performance

Multidisciplinary artist graduated from the HEAD (Haute Ecole d'Art et de Design de Genève), Simone is mainly active as a musician on the experimental or unclassifiable music scene. Her musical career started in 2001 when she got involved in *Jmenfous*, her first band. This experience will make her take the road of the punk scenes of Europe during seven years. At the moment, Simone plays in three bands:

-She is the guitarist of the band Massicot, a post-punk no wave band that won the grant for *Musiques Actuelles* from the City of Geneva in 2017 after 8 years of activism.

-She is a drummer and singer for the post disco kraut pop duo *Hyperculte*.

-During a recent carte blanche at the cave12, she developed a solo project called *TOUT BLEU* that she imagines in collaboration with the artist musician POL as well as the violinist Agathe Max.

In parallel to her work in "rock" bands, she is often invited to join the world of theater and dance. Between 2017 and 2018, she worked for the choreographer David Drouard, and for the director Jérôme Richer. Currently, she is collaborating with Parisian sound artist Cécile le Talec, as well as author Marina Skalova.

She is also co-founder and music programmer of the BAZ'ART festival in Geneva.



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