

Lucamoros Company

presents

BLANK PAGE

Illuminated Chronicles



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A show “under manufacture” throughout 2009 and 2010.

Work residencies, the first results “off-the-line” and public experiences from March to July 2009 in Sotteville-lès-Rouen, Brest, Meisenthal, Vic-sur-Seille, Lichtenberg, Amiens and Linz.

Creation of the German version in Linz in July 2009.

Rehearsals resume in the Tournefeuille “Usine” in March 2010.

Creation and initial tours of the French version, ready for sub-titling and use in any venue, from May 2010 onwards in Noisy-le-Sec, Strasbourg, Amiens, Sotteville, Chalon, Morlaix...

An IN SITU Creation

*IN SITU is a European network for the creation of street arts
Financed with the support of the European Commission (Culture 2000 programme)*

A joint production between the Lucamoros Company

and

Linz, 2009 European Capital of Culture and Pflasterspektakel,

With financial support from

l’Atelier 231 - Sotteville-les-Rouen, le Fourneau en Bretagne - Brest,

l’Abattoir – Chalon-sur-Saône, Le Moulin fondu - Noisy-le-Sec,

National Centres for Street Arts

Moselle Arts Vivants, La Halle Verrière - Meisenthal,

Le Hangar- Amiens, l’Usine- Tournefeuille-Grand Toulouse,

and CulturesFrance, in partnership with the Regional Directorate for Arts and Culture and the Alsace Region.

the 2007 Creative Writing grant from the SACD and the Ministry of Culture

and the Public Space Authors grant in 2010 (SACD)

The Lucamoros Company is supported by the French Ministry of Culture and Communication – Alsace Regional Directorate of Cultural Affairs (DRAC), Alsace Regional Council, Conseil Général du Bas-Rhin (County Council) and the City of Strasbourg.

BLANK PAGE,

Illuminated Chronicles

Australian aborigines believe that *“The world only exists if pictures are painted and songs are sung about it”*

For us, the world only exists if its walls sing and paint its history.

In vivid images - explosions of colour and musical celebration.

Here and now, with our bare hands and voices.

As though we were firing back at the sterile images with nothing more to say about the world that bombard us, trying to sell it to us instead, through the billboards that claim squatters' rights at every street corner and occupy the tiniest free space in our field of vision. From the tiniest alleyway of our hamlets, where every window reflects the glow of a familiar bluish light, up to the gigantic façades of the Shangai sky-scrapers, trying to hypnotise us with the images of a perfect, vitrified world that they regurgitate, day and night.

An opportunity for passers-by to reclaim their own space by inventing stories to restore its very own charm - stories to widen our horizon

Taut sheet metal panels cover a huge scaffolding attached to a façade in the town, offering an immense blank page to be covered with images, painted or printed in real time, with the full knowledge and consent of the passers-by that gather there; a collective fresco or unfolding comic strip, composed and sung by half a dozen young European painter-singers: a story or stories...

This monumental object is completely integrated into the urban surroundings in the form of scaffolding set up against a building, if possible one that the locals are familiar with or maybe even one that is a local landmark. It will act as a support for the images that are part of our new project. Its main use is to service façade refurbishing, making it the first witness of architectural innovation. In its use as a support for our images, it will take on the double and paradoxical role of both screen and window revealing what exists behind the façades.

Practically speaking, our scaffolding screens could take the form of either a large wall of images or that of a huge comic strip page with blank boxes ready to receive animated images. Our painting, printing and other forms of graphic expression will give birth to a hitherto unpublished narrative, combining all the originality of the unusual form of its creation and composition with the dynamism and festive spirit of its unwinding.

Everything played, written or painted by the six painter-singers, accompanied by the musical director-conductor, may also appear in sub-titles displayed in the supposed language of the public, across this vast world.

We might consider ourselves to be the heirs of those sellers of pictures, stamps and illustrated history books who travelled across Europe from the invention of the printing press to the advent of photography. And those of the shadow theatre players, who travelled from the Far East to the banks of the Mediterranean, using the glowing light produced by their flames both to portray a world seething with conquering gods and to reflect a more prosaic view of human society.

The invention of cinema at the end of the 19th century, of television and, more recently, Internet, has totally changed our relationship with images. To a certain extent, their role in today's

“finished”, world of globalization, is the same as that played by the stained glass Cathedral windows in the Christian microcosm of the Middle Ages.

Our show’s form and “modus operandi” will encourage the spectator confronted with the power of images to adopt a critical attitude.

This is a sort of off-beat, festive and enjoyable break in the heart of the city, during which passers-by will be invited to reflect, either involuntarily or consciously, on the images that have invaded our daily life to such an extent that they have become one of the main means through which we relate to the world.

Luc Amoros

THE TEAM

Luc Amoros, creator, dialogues, stage and creative imaging director - **Richard Harmelle**, music - **Vincent Frossard**, technical design and construction - **Brigitte Gonzalez**, actors’ direction - **Joseph Kieffer**, graphics advisor - **Mathieu Desanlis**, administration – **Gwenaëlle Plougouven**, production, casting, communication.

With

The Performers: **Agnès Bourgeois, Katharina Ernst, Pierre Biebuyck, Suzanne Berelowitch, Sylvie Eder, Aude Ardoin**, painting, printing, song

and **Jérôme Fohrer**, music

The Technicians: **Vincent Frossard**, general stage management - **Martin Descourvières**, lighting - **Emmanuel Coutin**, lighting - **Emmanuel Haessig**, sound.

BASIC PRACTICAL DETAILS

Show for the general public, to be staged at nightfall in large covered or uncovered venues

A large scaffolding measuring 10m by 10m, in your area

Length: one hour

Estimated audience: up to 2000... ? 3000 people? Dependent on the place... and your preferences...

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BLANK PAGE THROUGH VIRTUALITY...

We are often asked for a full video or excerpts of the performance Page Blanche, in the purpose of convincing someone who wouldn't have seen this performance "live".

We feel this impossible to express the reality of this performance through this medium, at least with a "movie" home-made.

That is why we suggest, when there is no way for you to attend a real performance, that you take advantage of professional looks, web links hereafter.

Of course, these reports are mainly in french, but the show itself will be made in the language of the visited country, as we already did in Germany or Great Britain.

Here after you will also find an article giving a description of the show, better than we could do, and we can send you a file and a press review in english, on simple request.

BLANK PAGE THROUGH OTHER EYES ON THE WEB :

Video reports from France 3 regional TVs :

<http://culturebox.france3.fr/all/12151/une-page-blanche-pour-la-compagnie-luc-amoros#/all/12151/une-page-blanche-pour-la-compagnie-luc-amoros/>

<http://culturebox.france3.fr/all/25192/la-compagnie-luc-amoros-seduit-le-festival-renaisances#/all/25192/la-compagnie-luc-amoros-seduit-le-festival-renaisances>

http://bourgogne-franche-comte.france3.fr/info/sud-bourgogne/chalon--quelques-traces-de-beaux-spectacles-64231917.html?onglet=videos&id_video=dijo_1247932_INTERNET_SPECTA_M20H0IN5_250720101737_F3

Photos and text, Morlaix :

<http://www.zepa9.eu/Luc-Amoros-Magic-lantern.html>

LUC AMOROS - MAGIC LANTERN

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mercredi 11 août 2010, par Pierre Abgrall

Six artists and a musician write together a « Page Blanche » (blank page) wild with tracks, colors, signs, sentences, sounds, shadows and lights. It is a book of a single monumental page that the readers whom we are do not stop to flip through.

A blank page is either a paper on which we have ever wrote or drew something yet, either a paper on which what we wrote or drew faded. And what we are then going to write or to draw is maybe only the shadow, the echo, the memory, the continuation or the repetition of what faded.

Page Blanche, the show of Luc Amoros company has something of the palimpsest : Middle Ages parchment which was scratched to be written again. In Cuba, for lack of equipment, the children write with lead pencils on their school exercise books and, at the end of the year, they erase them to rewrite on it the next year. The present knowledge recovers the past knowledge. Today in cities, artists of the ephemera spend hours to paint with aerosol, on walls or fences, images which will only be visible a few days, even a few hours, before being covered by other images painted by other artists. New images cover former images. Endlessly.

Page Blanche plays with the disappearance and the revelation of images and the questions which wrap them and carry them : war, death, art, creation, History... Faithful to the idea that the performing arts are there so that we understand better the reality where we are, Luc Amoros launches questions sometimes on the disappearance of civilizations and languages, sometimes on the art which we sell and consume, sometimes on History and its tracks - Shoah, Hiroshima. And he does it by practising what he names the disciplines alchemy : painting, dance, singing, writing, drawing, creating and « possibly more »... The six artists placed in the nine boxes of the 10m x 10m scaffold do not thus stop to produce, evade, make appear, cover or remove images and texts that they show to the public.

Jérôme Fohrer's music itself - electrified double bass and electric bass - is a game of percussive and melodic sound layers superimposing which the six artists' voices also come to strengthen. The whole produces a continuous pulsating flow which gives the tempo to the painters' gestures whose rollers do not stop to come and go on the adhesive polyane films of the scaffold's nine panels. Sometimes the artists appear on their storey, strapped up tight like frontage restorers, sometimes it is only their motionless or animated shadows that we see like on a shadow theater castelet, original reference to the shape of the company's show.

Page Blanche is a spectacular sixty minutes performance which density submerges, wraps, pulls, amazes, questions, dazzles... It is also a monumental object integrated into the urban architecture and whose aim is to enlighten us, the public, who crosses it and looks at it, by revealing us all or a part of the reality of the world, by waking our dull memory, by giving us to read what sometimes escapes or disappears in the vibrations of the world such as it goes. Page Blanche is an inhabited structure which produces shadow and light on what surrounds it. It would have pleased Omar Kayyam, a Persian poet, who wrote around 1200 : *this wheel under which we turn is similar to a magic lantern. The sun is the lamp, the world the screen. We are the images which pass.*

LUC AMOROS AND HIS COMPANY, A JOURNEY

Luc Amoros has revived the ancestral art of shadow theatre by creating his own art form based on images - both intimate and spectacular, from the other end of the world or close to home - playing on universal dreams, whether they are aboriginal dreams or childhood dreams. Although these dreams may feature the Lapps or the Navajos Indians, the myth of Tristan and Isolde or the Lascaux Caves, Hitchcock or West African Mandingos, he often brings us to the meeting of cultures.

This is how he uses shadows, paint brushes and cameras – to outline the fringes of a surrealistic form of theatre, a theatre of illusions created in real time, somewhere between Do-It-Yourself and Hi-Tech, giving “performances” during which dialogue intermingles with the plastic arts and live music melts into the cameras... he is currently extending his research to include writing, with particular emphasis on monologue, chronicles and even song, but not exclusively so.

His approach to the audience is multi-faceted, using a wide range of stages, from traditional theatres to large outside venues including industrial wasteland, and from international festivals to specially arranged encounters without, of course, neglecting performances to wider general audiences containing both children and parents. This is how he expresses his desire to use new technical resources and continually rejuvenated performance methods to stage this exploration of the vast world of images, piercing the mystery of mankind’s irresistible fascination for moving images a little more every day.

RECENT CREATIONS

“**360° IN THE SHADE**” (2000), an entertaining ramble through the world of images, looking at their place and their function across time and civilisations
and

“**360°1° (pronounced three hundred and sixty one degrees Celsius)**” (2002) a view of the graphical and rhythmical world of “writing”, two shows that defy classification, created for large venues, both covered and uncovered, situated on the fringes of the plastic arts, performance art, visual theatre and live music.

“**THE NAKED EYE**” (2002), a descent into the very process of plastics creation in theatre; a solo piece in the form of a self-portrait.

“**THE NIGHT WHEN YOU WILL LOVE ME**” (2003), featuring a sole actress on stage,
and

“**RECENT NEWS OF MY SHADOW**” (2005), an encounter between this actress and a pianist. This time Luc Amoros, after taking many years to explore the poetic resources of shadow as a theatrical image and its capacity to captivate the spectator’s eye even today, created an anthology of scripts, which are just so many variations on the theme of shadows!

“ACOUSTIC SHADOWS” (2006), a concert of song and paintings, where voice and piano mingle with drums, bass, clarinet, oud and guitar.

“PIANOS’ RAIN” (December 2006), a tropical tragedy for one actress and four voices, a dual vision of a miraculous encounter between two civilisations, on the fringes of the great story of the conquest of the New World.

“NEVER-ENDING SHOOTING” (2007), or the amazing recital of the fabulous meeting of the famous Cornwall lovers, their crazy life and love and resulting death, in flesh and blood, papier-mâché, special effects and images. This is indeed an invitation to a public film shoot, with actors, cameras, lights and machinery. A rather unusual shoot, however, as the director invites the audience both to discover the story of Tristan and Isolde, for which the original dialogues have been rewritten, as it is being filmed, and to see it projected simultaneously onto the big screen, through the magic of editing in real time.

“I BUILT THEM LABYRINTHS” (2008),

Luc Amoros invites a hundred or so children into his workshop to eat a famous Mediterranean dish. Then, after creating a model of a labyrinth using sand specially imported from Crete, he shows them the designs for his new film on the subject of Theseus and the Minotaur, chooses his leading actor from his audience, and gives him a rough stage test. He also...

To be continued ...

For further information on the Company:
www.lucamoros.com

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