

d'un instant à l'autre...

CINÉ-CONCERT
**DADA
STORIES**

Dadaist animation put to the test of improvisation and vice versa....

Films by Hans Richter, Viking Eggeling, Man Ray, Fernand Léger and Dudley Murphy.

Live musics by :

Christine Bertocchi - voice

Irène Lecoq - violon

Jacques Di Donato - clarinets

Didier Petit - cello

D'un instant à l'autre is supported by DRAC Bourgogne, Conseil Départemental de la Côte d'Or, Ville de Dijon, and commune de Quincerot. This project was created in the frame of the CLEA (Contrat Local d'Education artistique) signed between the city of Saulieu, DRAC and the Rectorat.



DADA STORIES

CINÉ-CONCERT : DADA STORIES

Dadaist animation put to the test of improvisation and vice versa....

With films by Hans Richter, Viking Eggeling, Man Ray, Fernand Léger and Dudley Murphy.

With live musics by Christine Bertocchi, voice, Irène Lecocq, violon, Jacques Di Donato, clarinets and Didier Petit, cello.



The techniques used in animation films start from real objects manipulation, filmed pictures, foldings, movements... As many concrete actions that make it possible to create powerful and diversified imaginary worlds. The musicians take hold of different materials to create a singular music for each film, in close relation to the pictorial Dadaist method. In the age of virtual constructions and deconstructions of our imaginations it will also be about sharing artistic objects that claim their oneirism and their handcrafted fabrication. The choice of a chamber ensemble with sensitive timbres and acoustic instruments makes it possible to intensify the work of the subject matter within a close relationship to the audience.

ABOUT...

The Dada movement began in 1916 as a result of Europe being dragged into First World War and a group of artists escaping the chaos to settle in Switzerland.

From an inspired dictionary, opened at a random page, came out the name « Dada ». The anti-conformity of these artists made possible the start of a new way of thinking which disrupted genres, went beyond accepted categories and made art become a part of life, and conversely.

It is this art movement which through today's figureheads such as Duchamp, Picabia, Man Ray, Hugo Ball, Max Ernst and many more, gave the dictionary, that once baptized it, new definitions to such words as « art » and « artist ».

These avant-gardists were among the first ones to explore the potential plasticity of media, which were then relatively new and in full expansion, such as cinema and animation film, ignoring the categories that was still regarded as « fine arts ».

With this idea of mixing genres, of openness of mind and injunction of creative freedom came out the project of this cine-concert.





WHY ANIMATION FILM?

Because animation film, just like music, keeps an intimate connection with time. Any film is a running of fixed images giving an illusion of movement, a continuity of moments, a score of pictures running over time. But an animation film has this characteristic to control each picture, each twenty-fourth of a second is a construction, a willpower, a duration changed into an instant.

Because from then on, the music and the animated image seem to share that same preoccupation of investing what takes place between two moments, «this je-ne-sais-quoi and the next to nothing »¹, what Duchamp could describe as his « inframince »², this spatial temporal dimension between the sound of a gunfire shot and the point of impact on the target.

Because animation makes it possible to master images in an uncompromising way as music does with time. For each single image, just like each single note is an artifice, it makes it possible to avoid this fundamental ambiguity that is in the truthfulness of image and sound. Everything is false from the start, all is construction, manipulation, a set. And because everything is so obviously false, truth comes out even stronger. But after all, isn't art this « lie which shows us the truth? »³.

1. Vladimir Jankélévitch. 2. Ultra thin, bellow thin. 3. Pablo Picasso.

WHY DADAISM?

Because Dadaism represents this vitality from the beginning of the 20th century, this feeling that all can be built, this displaced and willingly stirrer movement, shaking up high society, transforming any wood, plastic, metal, noise, instant, tradition, norms and thoughts into art...

Because Dadaism is also improvisation, this conditional freedom, or rather conditioned, this controlled space left to the emotion, to the ephemeral, to the randomness, to the contingent.

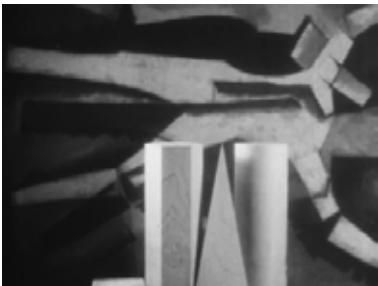
Because Dadaism is the moving, the surprising, the elusive, the anarchic. It is this unstable art that can only live when it moves, «it's a piece of tomfoolery from the void »⁴.

Because Dadaism means to reinvent the ways of the world. The mundane becomes art, the inanimate starts to move, the sound becomes image, the moment drags on, noise becomes melody, the artist becomes a buffoon, lies become truth.

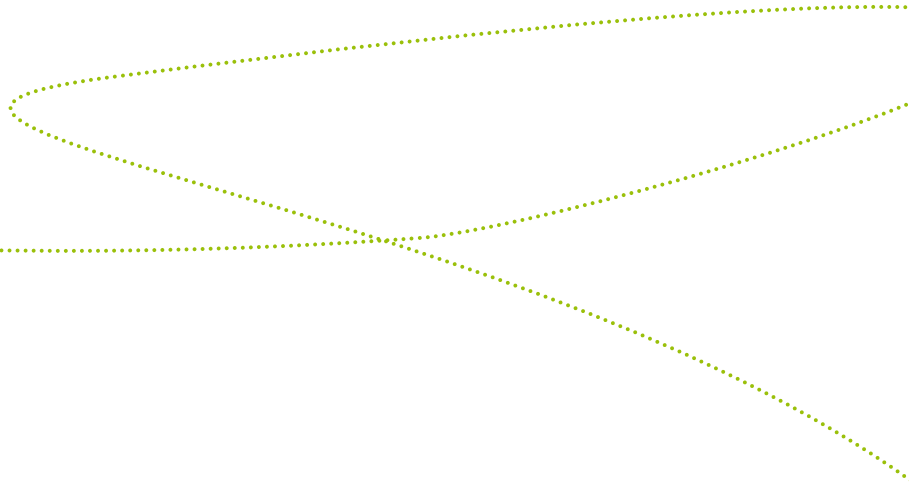
Because Dadaism is the experiment : joyful and curious with Fernand Léger, more austere and serious with Viking Eggeling or Hans Richter. But always with the desire to go beyond conventional frontiers, to explore connections between the arts and life, to play with the image just like a child plays : by making up its own rules, with utmost seriousness but also great freedom.

For all these reasons, it seemed relevant to make people (re)discover these films, to give once more a contemporary flavor to these works, to revive ties with the Dadaist passion so that to imagine bridges among the arts and to decompartmentalize styles. To be able to reinvent these films by giving them a vivid sound means to embrace their current state by considering them, in their own development, as a «continuous creation of the new and the indeterminate »⁵

4. Hugo Ball. 5. Henri Bergson



THE TEAM



CHRISTINE BERTOCCHI

Voice

Christine Bertocchi is a singer and a multidisciplinary artist. After beginning her stage work with Patrick Font's theater company, she trains both in contemporary dance and theater. She regularly trains in medieval singing, lyrical singing, and extensive techniques of singing, as well as contemporary music. She performed for several theater directors, such as Bruno Meyssa (1993-1998). From 1996 to 2001, Christine was a co-founder of the non-profit organization mercoledì & co, for which she created various forms of reading-concerts, worked with contemporary authors and composers and developed a duet with bass player Eric Chalan. In 2005, she founded D'un instant à l'autre company which creates, supports and tours projects, exploring and enquiring music making processes and audience's different modes of listening.

A certified Feldenkrais practitioner, Christine teaches body work techniques, vocal work and improvisation for professional training programs geared towards music and performing art artists.



JACQUES DI DONATO

Clarinet

A musician from multiple horizons, Jacques Di Donato has always considered himself both as a performer and as an improviser. He began playing music at the age of twelve in his father's ball orchestra. As a clarinetist, saxophonist and drum player, Jacques works in the most varied fields, going through and combining all possible aesthetics : from chamber music repertoire to symphony orchestra, from the most unbridled jazz music to musics from Morvan, he created numerous contemporary music works (Lucciano Berio, Vinko Globokar...). He also had the privilege to collaborate with some pioneers of the european music improvisation scene, such as Jean-Jacques Avenel, Xavier Charles, Isabelle Duthoit, Michel Edelin, Simon Goubert, Bernard Lubat, Gaël Mével and many more. Jacques directed his own groups, such as « le trio de clarinettes », « Système Friche », « Brahmâ » or « Le radeau de la méduse ». He was a member of the Saxophone Quartet with Jean-Louis Chautemps, François Janneau and Philippe Maté. Furthermore, from 1994 to 2005. He founded and directed with Isabelle Duthoit, the « Fruits de Mhère, Les Champs de l'Improvisation » festival. Besides, he also taught clarinet and improvisation at the CNSM in Lyon, from 1984 to 2007.





IRÈNE LECOQ

Violon

Irène is part of a generation of classical musicians who trained in contemporary language and improvisation at the CNSM in Paris, in Alain Savouret's generative improvisation class, where she received 1st prize in 2002.

She gives numerous concerts in France and abroad, as a soloist and in ensembles. From 2003 to 2012 and through the development of her playing and personality she joined the IXI String Quartet.

By initiating several projects, she specialized in the combining of different art disciplines, creating multiple encounters between literature, theater, dance, mime, painting, story telling...

Irène holds a « Certificat d'Aptitude » diploma and teaches at the Ivry sur Seine conservatory, near Paris. She also teaches master classes and directs numerous professional training programs in free improvisation geared towards conservatory musicians and teachers all over France and abroad. She naturally moved towards educational writings, which were inspired by the notion of the improvised gesture (Editions Fuzeau, éditions Da Camera).

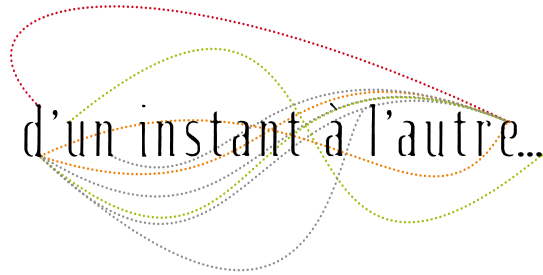
DIDIER PETIT

Cello

Didier Petit begins studying the cello at the age of 6. At 12 years old he becomes interested in jazz and in his improvised cousins. He played with Jacques Di Donato, J-J Birgé, F Tusques, Denis Colin, Benoit Delbecq, Iva Bittova, Ramon Lopez, Xu Fengxia, Jean-Marc Montera, Peter Scherr, Noel Akchoté... As a duet form he works with André Minvielle, as well as with the Norwegian drum player Terje Isungset. He also plays with Sylvain Kassap's quartet and the harpist Hélène Breschand's trio. Didier regularly works in the United States and in China where he met several musicians who inspired him to create « East-West Collective », a musical bridge between cultures. Furthermore, he's the music director of CNES' « Observatoire de l'Espace ». He's one of the founder members of the « Allumés du Jazz », an independent recording label association. He also started the WormHoles Festival at the Théâtre de l'Echangeur near Paris and he's the music director of Sidération Festival, which was founded in 2011.



THE COMPANY



D'un Instant à l'autre company was founded by singer and actress Christine Bertocchi. Through multidisciplinary approaches it explores and questions three main lines of work : relationship between voice and instruments, movement and music, composition and improvisation. Based in Burgundy since 2005, the company's work focuses on artistic development around contemporary art projects (concerts, sound exhibits, performances, residencies, educational projects, workshops, ...). The three main activities of the company revolve around making new works, touring and training courses.



Imaginary Soundscapes - Seignelay



GRI by Cité de la Voix - Vezelay



Workshop in Quincerot

NEW WORKS

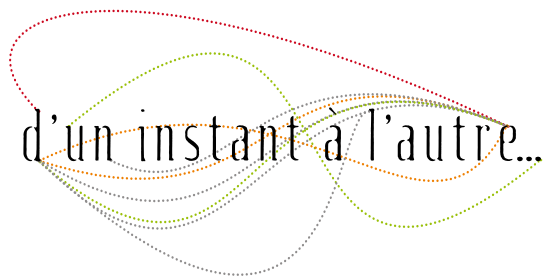
D'un instant à l'autre company produces and tours multidisciplinary performances. They are created by the company's artistic director Christine Bertocchi along side with her artistic partners, music and performing art artists : Hélène Coeur, singer and sound technician, Guillaume Orti, saxophonist and composer, Michaël Santos, percussionist, François Merville, drummer, Julien Padovani, keyboards, Julie Lardrot, costume and stage designer, and others.

TOURING VENUES

D'un instant à l'autre's works were presented at the Dièse Festival, A Pas Contés Festival, Dijon Theater Burgundy/CDN, Auxerre Theater, Entre Cour et Jardins, Musiques Libres in Besançon, D'jazz à Nevers, Le Son en Scène – Why Note Festivals, at the Athenor à Saint-Nazaire Theater, Bar-le-Duc National Theater, Sons libres in Paris, Cité de la Voix in Vézelay, and several touring dates in Belgium...

TRAINING COURSES

With an approach on education, the company's artists and partners propose workshops geared mainly towards music and performing art professionals. These workshops take place at D'un Instant à l'autre's work studio, in Quincerot. They offer the opportunity to work further on subject areas deeply connected to the company's artistic identity : movement in voice work, composition and improvisation, Feldenkrais for instrumentalists, vocal improvisation, sound poetry, body awareness in rhythm work. In regards to the touring of concerts and performances, the company is called upon to develop, with the organizers, unique educational experiences geared towards non professional and young audiences.



Contacts

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MORE INFOS

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