

d'un instant à l'autre...

Bon voyage

An allegory of walking, exiles and collective movements.

Christine Bertocchi — voice and conception
François Merville — drums and sound objects
Julien Padovani — keyboards
Ghislain Mugneret — texts
Guillaume Orti — musical composition
Sokina Guillemot — scenography and costumes
Axel Pfirrmann — sound processing
Julien Lanaud — lighting design

2017 company partners



Bon voyage

« **Bon voyage** » is an allegory of walking, exiles and collective movements.

The musical trio who gathered around the making of « Engrenages » in 2015, offers here, on stage, **a new multidisciplinary approach** which inquires this timeless position of the «Foreigner» facing oneself, the others, the world and in between frontiers (physical, moral, imaginary).

Without necessarily keeping up with current events which sometimes interrupt movement, the composition will address **themes marking history and will resonate within each one of us, beyond individual experiences.**

François Merville at the drums and sound objects, **Julien Padovani** at the keyboards, and **Christine Bertocchi** with her voice, present a piece playing around connections between texts, music and matter. Here they invite two long-time collaborators : **Ghislain Mugneret** for the text, and **Guillaume Orti** for the musical composition. Their compositions intertwine in a weave of meanings and sounds. An interplay of texts that are sang, spoken-sang and spoken in rhythm, in the form of songs, narrations and poems.

The musical composition set puts into play a wide **diversity of modes of interactions** between the three instrumentalists: **instrumentation, sound material, timbre and spatialisation handling, marching ritornello, evolving rhythmical cycles, sound background, as well as improvised parts. The addition of movements**, the work of sound processing by Axel Pfirrmann, the lighting design by Julien Lanaud and the plastic environment by Sokina Guillemot are brought together to adorn the stage beyond the sound presence, opening up a path to identity, to the relationship to the foreigner, and to language.

A multitude of entry points immerse the audience towards a dreamlike elsewhere.

The composition seeks to free the sound from words, the rhythm from phrasing. Pulling out meaning from sound and sound from meaning.

The sound is a traveling vibration wave. Physical barriers can inhibit sound, but most often we don't know anything about the end of the sound's journey, and whether this journey has really an end. When it is produced by a voice, the emitted sound is not always the received sound. There is often a misheard.

The composition plays on double meaning and double sounding. It looks into rendering the misunderstandings into musical forms, making them more audible, sang, playful, mischievous;

The meaning can be fragmented, diffracted, sprayed, to come back to us from the opposite direction, and suddenly, in the most classic and linear way, to unfold a narrative, a recognisable word, or yet a different form: such as a song.

AND ON STAGE...?

The performance begins with simultaneous travel tales readings, in backlight, while the audience settles. They are repeated on loudspeakers set all around the public while the three musician-readers take their places, **letting emerge sound and plastic materials on stage.**

Sound processing

The sound processing work by Axel Pfirrmann arises **intimately from the music composition and scenography.** It extends the sound material evolution coming from the stage by sometimes transforming timbers and by making the sound travel in and/or around the public. The sound specificities take thus an additional dimension from the work of spatialisation.

Trajectories: spaces and movements

The 3 musician-actors evolve in **a colourful and organised space** according to strict moving pattern rules, following set trajectories for movement sequences which are inserted between musical and textual sequences. The stage is slowly totally revealed with trails, signs of time, landmarks, like if it were a runway.

Scenography: plastic and visual

The costumes made by Sokina Guillemot play around with materials and colours which evoke cartographies, the fluidity of water and reversibility.

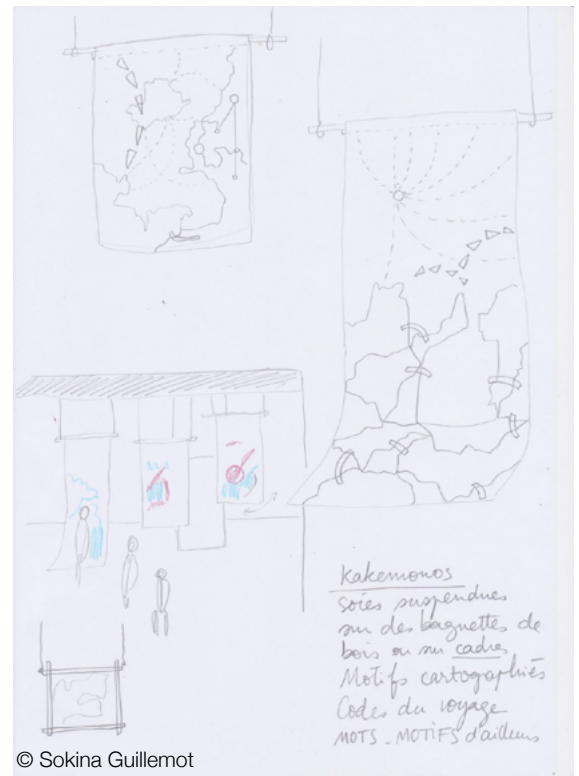
This plastic contribution questions portrait, identity, the movement of the gaze, cultural heritage, the relationship to the foreigner, the language, the body...

The lighting design assigned to Julien Lanaud **contributes to the breakdown of space, of perspective, of the designing of vanishing lines.**

Ghislain Mugneret, as an actor-author-stage director, will also take part in the final staging, as an outside eye.

OUTREACH PROGRAMS AND WORKSHOPS

Depending on the programs, workshops can be organised with different artists, giving a focus on writing with Ghislain Mugneret, on voice with Christine Bertocchi and/or textile design with Sokina Guillemot.



PARTNERS

« Bon voyage » is supported by la DRAC BFC Création program
Région BFC (in progress)
ADAMI, SACEM, SPEDIDAM, FCM (in progress)

RESIDENCIES

April, 23rd, 24th, 25th — Writing residency Quincerot (21) Studio
July 2nd to 6th - Residency Bagnolet (93) Lutherie Urbaine
September 9th to 14th - residency Semur-en-Auxois (21) Theater of
Semur-en-Auxois
September, 14th Semur-en-Auxois (21) Theater of Semur-en-Auxois
September, 19th Semur-en-Auxois (21) Theater of Semur-en-Auxois

« *The real voyage of discovery
consists not in seeking new
landscapes, but in having new eyes.* »

Marcel Proust, À la recherche du temps perdu (1918)

Biographies



Born in 1974, Christine began performing on stage, at a young age (1989) in singing and theater shows directed by Patrick Font. Starting in 1992, her interest guided her towards multidisciplinary works (theater, dance, singing), and she began working for choreographers and theater directors, such as Bruno Meysat. She completed an internship at the Centre Acanthe in contemporary vocal music with Françoise Kubler (2002). Since 2000 Christine **is also a certified Feldenkrais** practitioner and holds a diploma in anatomy and voice physiology with phoniatician Guy Cornut and Blandine Calais-Germain. Co-founder of the non-profit organization Mercoledì & Co, she developed **a unique body of works using multiple performance formats, such as reading-concerts** (Michaux, Wedenski, Kafka), **readings of contemporary authors, performances in music improvisation, a choir in vocal improvisation**, a duet with double bass player Eric Chalan, titled « à mesure... » (co-written with Ghislain Mugneret/texts and Guillaume Orti/music). Christine is also regularly invited by contemporary composers. Since 2005 she shares her time between Burgundy, where she founded D'un instant à l'autre company, and Paris, where she still collaborates with music improvisers, composers and authors. **Christine teaches vocal techniques, vocal improvisation**, vocal games, musical theater and ways to integrate body and stage work. She teaches in professional training centers for musicians, singers, dancers or actors (Harmoniques, Orsay CFMI, different CEFEDM, CNFPT, Afdas workshops, Dijon Opera house), throughout France and beyond.



Born in 1968, François studied classical music at the regional academy of music in Rueil and in Paris. In 1992 he received a first prize in percussion as well as a first prize in chamber music at the Paris Conservatoire National Supérieur de Musique. **From then on he chose to mainly focus on jazz music**, first of all with David Chevallier, Noël Akchote, Julien Lourau and Bojan Z, until he met Louis Sclavis, who became one of his favorite partner for almost twenty years.

He worked and recorded in different groups, such as the ones led by Vincent Courtois, Martial Solal, Laurent Dehors, Denis Badault, Jean-Marie Machado, and more recently Denis Colin. He crossed path with numerous musicians, such as Michel Portal, Henri Texier, Marc Ducret, Dominique Pifarely, Joelle Léandre, Django Bates and Dave Douglas.

Also a composer, he led his own groups. Along with his instrumental projects, he regularly works with dance, circus arts, theater or singing. He also has an important rôle as a pedagogue and **teaches jazz and improvised music.**



Born in 1977, Julien has already a rich and diversified career, whether it be at the **piano, Rhodes, Hammond organ or with the chromatic accordion**. Between improvised music, traditional music, progressive rock, singing, or collaborations with dance and theater, he tries very hard to favor obvious and improbable encounters. We have been able to see and listen to him with, among others, Dominique Pifarély's trio, Dédales (François Corneloup, Hélène Labarrière, Guillaume Roy...), Les Cannibales (Christiane Bopp, Vincent Boisseau), Le Grand Barouf (duet with Greg Jolivet), Giro, Akash, Ciac Boum (with Christian Pacher), La Compagnie Inouë, Nahas (with Sébastien Bertrand), Triskan (with Jacky Molard and Annie Ebré). His work currently revolves around both a bare acoustic sound and the wildest electric sound.



Ghislain Mugnérét **is an actor** who graduated from I.N.S.A.S in Brussels. Instructor for schools' training courses and for non-professional and professional theater practices. 1991 award for young Belgian Theater, awarded by the Belgian French community committee.

As an actor he namely took part in the writing of contemporary texts: Crusades by Michel Azama, Manuel de Hohenstein by Christophe Huysman, le Pisciniste d'Athènes by Gilles Sampieri.

Texts for the theater: Frontière/tentatives n°1 (short version) // Le dénouement, Songe terrible et désopilant au royaume de Lilliput // L'autre Maison Texts for music pieces: C. Triple Gueule (Sous les pattes du Lion record.) // Répertoire "À mesure..." "(pieces to sing and speak) // KINKINPUR // En Aparté

GUILLAUME ORTI
COMPOSITIONS MUSICALES



As an **improviser and composer**, Guillaume works on the relationship between dance/music and text/music, which he does more specifically in the “à mesure” duet, by Christine Bertocchi (voice) and Eric Chalan (double bass), for which he composes with Ghislain Mugneret (author). He’s presently a member of the following groups : Kartet with Benoît Delbecq, Hubert Dupont, Stéphane Galland, Mâäk directed by Laurent Blondiau, MikMâäk (band of 16 musicians), MegaOctet directed by Andy Emler, Rouge directed by Frédéric Bargeon-Briet, Blue Yonder directed by Emmanuel Scarpa, Reverse with Olivier Sens, and plays in duo with Stéphane Payen, and in trio with Andy Emler and Ballaké Sissoko... **His encounters with musicians throughout Europe** gave him the chance to develop long term collaborations with the Belgium groups Octurn and Mâäk, Oxymore in the Netherlands, Pepa Paivinen in Finland. In 2012 and 2013 he directed the European Saxophone Ensemble (12 young Europeans coming from twelve different countries). by Sylvain Cathala, Caroline 5tet directed by Sarah Murcia, The Progressive Patriots directed by Hasse Poulsen, Thôt directed by Stéphane Payen, Aka Moon... He also took part in several of Fondation Royaumont’s **transcultural projects** which were extremely well received during the musicians and slammers’ get together of African countries and France.

SOKINA GUILLEMOT
SCENOGRAPHY AND COSTUMES



Visual artist, Sokina Guillemot lives and works in Paris. She graduated from Duperré art school in Paris and specialised in textile drawing. Sokina Guillemot began traveling in far lands to come back and find the elsewhere just there, right in front of her home. After a short work experience in luxury interior textile, she found her way towards collaborations that included more freedom, with sound artists, the National Museum of Immigration, the Orlyville Children’s Home, the town of Gennevilliers, partners for which she always offers a tailor-made perspective. Her textile artistic practice, fashion and paper, interrogates portrait, identity, the movement of the gaze, cultural heritage, the relationship to the foreigner, the language, the body. Her art works are encounters’ snapshots, from travels or daily life scenes. But also workshops, moments of collective work, sharing of personal resources to support common art works. Do not try to partition her to a specific medium, her art works are made of sounds, photographs, textiles, stained glass, workshops... Sokina’s art works are polymorphic and surprising, and so is life.



AXEL PFIRRMANN
SOUND PROCESSING

Axel Pfirrmann is sound engineer. He works for numerous performance venues (Salle Pleyel, Espace Lino Ventura Torcy, Centre Culturel Jean Houdremont, Théâtre d'Etampes, Olympia, Abbaye de Royaumont, L'Observatoire in Cergy-Pontoise and many more, such as la salle Gaveau, l'Apostrophe in Cergy-Pontoise, Le théâtre des Champs Elysées, Théâtre du Châtelet) and festivals such as Banlieues Bleues, Orléans Jazz, Jazz au fil de l'Oise, Festival des Musiques du monde, Tropiques en fête - Foire de Paris, Jazz à St Germain-des-Prés, 100 Contest in Cergy-Pontoise, Jazz à Vannes... He also participated in Lisa Simone's tours, « Cycles » Benoît Lugué, « Bakos » Benoît Lugué- Martin Wangermée, « Les Bacchantes » Sara Llorca, Duo Mosalini-Sens, Abbi Patrix «Le Poulpe», Sophia Domancich « Snakes and ladders », Nicole Mitchell « Beyond Black », Kamilya Jubran « Wasl », Mike Ladd « Sleep Song », Biréli Lagrène , Andy Emler Mega Octet, Stefano Di Battista.... And in the recording studios of Elisabeth Kontomanou, le Cuarteto Cedron, the creation of Keyvan Chemirani (in l'abbaye de Royaumont), Akil D, la Maison du conte.



JULIEN LANAUD
LIGHTING DESIGN

Within 18 months of working as a technical receptionist at the Athénéum in Dijon, he became a lightning director. From 2000 on, he traveled with numerous companies: 9.81 Cie, Theater le FRAC, Jérôme Thomas Cie («Sortilèges», « le DUO »), by working on the lighting design for most of them; l'Éclaircie, Tintinabule, Les Derniers Hommes or contemporary music groups, such as Oslo Télésopique... In 2008 he was stage manager for the making and touring of «ICI.» by Jérôme Thomas's Cie. In 2010, with Karen Bourre, they became founding members of Opopop Cie. Together they put on shows filled with scenographic tricks, simple magic and juggling...«Rosie Rose » and « Rosie Rose Baby» went on tour from Dijon to Taipei. Since then, Gandini Cie hired him for its international tours with Smashed, and he collaborates with many artists, such as Magali Desbazeille, Julie Lardot, Norbert Lucarain, and Simon Anxolabehere. The latter invited him to work on his two latest pieces, «Tempo » and « La Grande Horlogerie». These shows, with specific scenographic devices allow him to search and devise new ways of using lighting.

COMPANY

PRINCIPLES



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.

Making the **creating process accessible** via outreach programs, while developing: a critical mind, argumentation, imagination and creativity among a diverse audience.

To develop innovative pedagogy in relation to music making and scenographic work.

To develop collective and participatory new pieces with skills contributions coming both from the artists and the participants.



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GENERAL ACTIVITIES

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, ...)

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, France and other countries about : movement in voice work, composition and improvisation, Feldenkrais for instrumentalists, vocal improvisation, sound poetry, body awareness in rhythm work.

Alongside the making of new works, D'un instant à l'autre organises youth activities in schools and outside of school.



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Contacts

« *Couldn't we say that imagination - through its utopian function - has a constitutive role in helping us rethink the nature of our social life? Isn't it through utopia - this step to the side - in which we radically rethink the nature of the family, consumption, authority, religion, and so on? The imagination of an alternative society situated nowhere could maybe work as one of the most fantastic contestation of what is?* »

Paul Ricœur, Ideology and Utopia

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