



PAYSAGES DES ENFERS LANDSCAPES OF HELL

Film | Concert | Choreography

A mutant show

ART
ZOYD
STU-
DIOS

Centre
de création
musicale



www.artzoydstudios.com
www.gallery.artzoydstudios.com

TOURING PRODUCTION

**ORIGINAL PRODUCTION ON
FEBRUARY 3, 2023**

LE PHÉNIX SCÈNE NATIONALE VALENCIENNES

Tour conditions

3 people on tour: 1 dancer, 1 musician,
1 stage manager. Same-day set-up,
evening show

Transfer

3000€ + rental led light projector (from
300 to 500 euros) + the movement of
three persons by train + hotel (2 be-
drooms from the day before to the day
after) + meal

Production/Distribution Contact

Monique Hourbette-Vialadieu
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Technical Officer

Zak Commoun
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Music

Gérard Hourbette,
Kasper T. Toeplitz

Video Creation

Dominik Barbier

Choreography

Myriam Gourfink

Stage lighting

Annie Leuridan

Production management

Monique Hourbette-Vialadieu

Production

Art Zoyd Studios - Fearless
In coproduction with le Phénix
Scène Nationale de Valenciennes
and la Muse en Circuit CNCM
Alfortville

Thanks to Espace Pasolini
Valenciennes

with

Myriam Gourfink (live dance)
et Azusa Takeuchi (dance), Ele-
na Kakaliagou (horn), Romuald
Cabardos (percussion), Kasper
T. Toeplitz (live music)

Sound and general manage-

ment

Zak Commoun

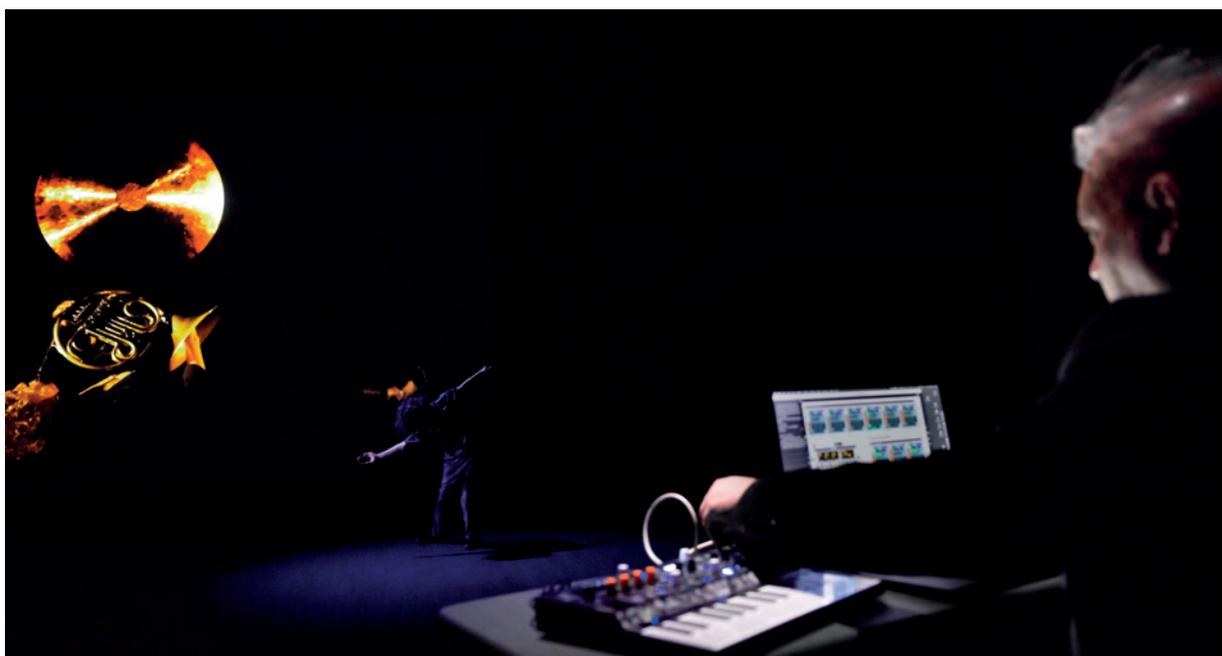
duration : 60 min

Video credits
Video creation : Dominik Barbier
Infographic : Anne Van den Steen
Music : Gerard Hourbette et Kasper
T. Toeplitz
Choreography : Myriam Gourfink
Dance : Azusa Takeuchi
Percussion - Romuald Cabardos
Horn - Elena Kakaliagou
Video audio synchronization :
Etienne Trujillo
Video production management :
Nero Davola

With the support of DRAC Hauts-de-
France, Région Hauts-de-
France, Valenciennes Métropole
And the city of Valenciennes

Avec le soutien de la DRAC Hauts-
de-France, de la région Hauts-de-
France, de Valenciennes Métro-
pole et de la ville de Valenciennes

Photos ©Hugo Pétigny



PAYSAGES DES ENFERS / LANDSCAPES OF HELL

In keeping with Gérard Hourbette's artistic vision, we embarked almost three years ago on the production of a new «object», a «show» that we wanted to be free of conventions.

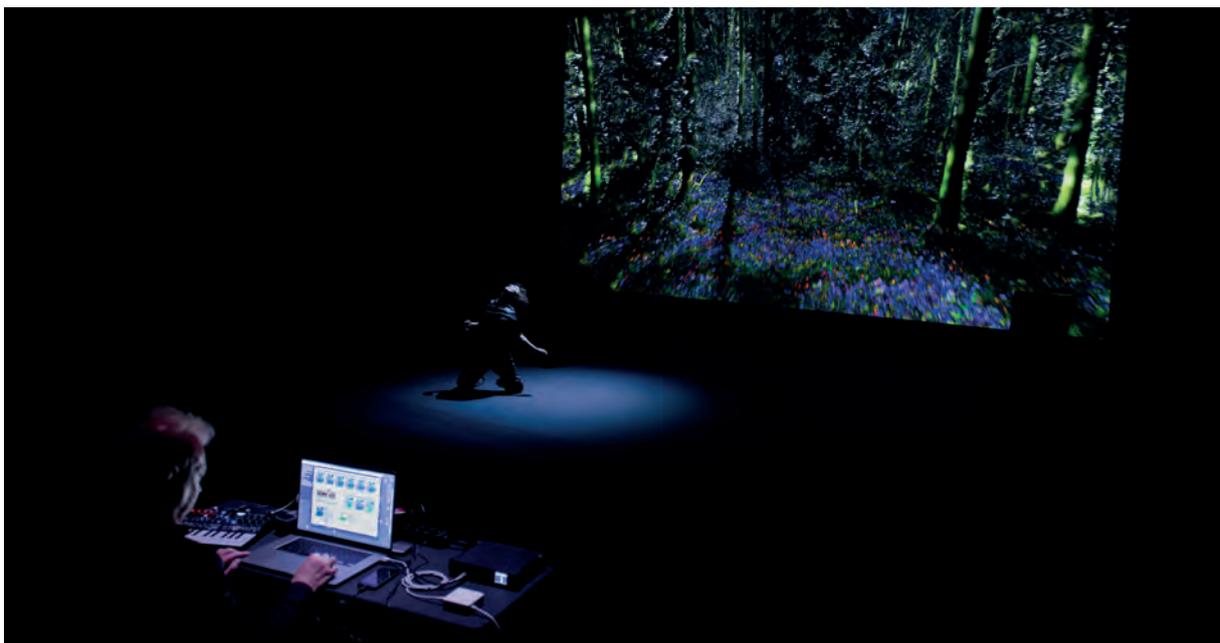
The challenge was to put music at the centre, even if it was surrounded by dance, video and lights: let the music be heard as a stage presentation without any restrictions, with complete freedom, without frills or sugar-coating. Electronic music, alive, vibrant and violent with remnants of the vanished past, factory or concrete sounds, music by Gérard Hourbette, by Kasper T. Toeplitz, and heart-rending, deep-rooted noise, like an echo of our time and society.

The music is performed live by Kasper T. Toeplitz at the front of the stage (following this logic of non-interference of visuals and sounds). Several loudspeakers, the basic pillars of this new scenographic universe, are positioned in this digital carnal space. A backdrop projection of a video by Dominik Barbier surrounds them, mixing icons of a hell of some kind, images of musicians and dancers.

The sole, but powerful, human presence on the stage is that of Myriam Gourfink, both choreographer and performer, with her breath, her warmth, her diabolical, enclosing slowness. Another physical presence is Annie Leuridan's lights, sculpting Myriam Gourfink's body and shaping the space, adding a third dimension and blurring the lines between body and ghost, real and digital, dead and alive. In a subtle half-light, Myriam Gourfink initiates a dialogue with two partners trapped in the film, a horn player, Elena Kakaliagou and a dancer, Azusa Takeuchi.

This show dares to be violent, at times, poetic and human... No doubt that everyone will find an echo to their own existence in one very short hour of one's life...

Monique Hourbette-Vialadieu
Art Zoyd Studios, September 2022



Perpetuating a new form of performing art

The aim of this project is to invent or perpetuate a new form of performing art, a cross between visual spaces, live music and active sound spatialisation, and performances involving dancer's bodies, ghosts, musicians, displaced objects, light and shadow.

The idea, and central theme, is that hell is today, now, inside our lives on earth, inside ourselves and what corrupts us: our thirst for power or wealth, our false humanism, within our anxieties.

All of this, ultimately, would be nothing more than a game or a dream. And in games and dreams, everything ends with the ringing of a bell or an alarm clock.

One of the challenges will also be to test how brutal the art of sound (music) can be through visual and sound immersion.

G rard Hourbette (1953-2018) - 2018



After completing classical studies (violinist), G rard Hourbette worked on sound structures using new music technologies. His career path is closely linked to that of Art Zoyd, most of whose projects he composed and directed.

G rard Hourbette composed with Art Zoyd for the National Orchestra of Lille, for the Musiques Nouvelles ensemble, the Ars Nova ensemble

and of course for most of Art Zoyd's projects. The latest to date are Armageddon – Operetta for robots; Le champs des larmes – Electronic oratorio for video and musicians, Ka ro – spoken opera, and Trois r ves non valides, Voyage dans la lune then a virtual reality project with video artist Laura Manneli, entitled N.D.E, Near Dante Exp rience.

In 1999, he created a Cross-border Centre for Musical Production and Creation in Maubeuge, then Valenciennes in 2005. Art Zoyd Studios is a facility dedicated to residencies, a permanent centre for musical creation, a site for the gestation of new works and training in the art of composition, while constantly ensuring that the writing borders on other artistic disciplines. It has welcomed over 120 composers and artists in residence, developed numerous educational actions, as diverse as they

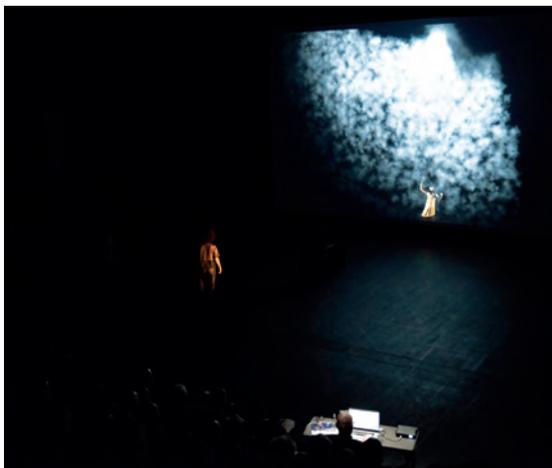
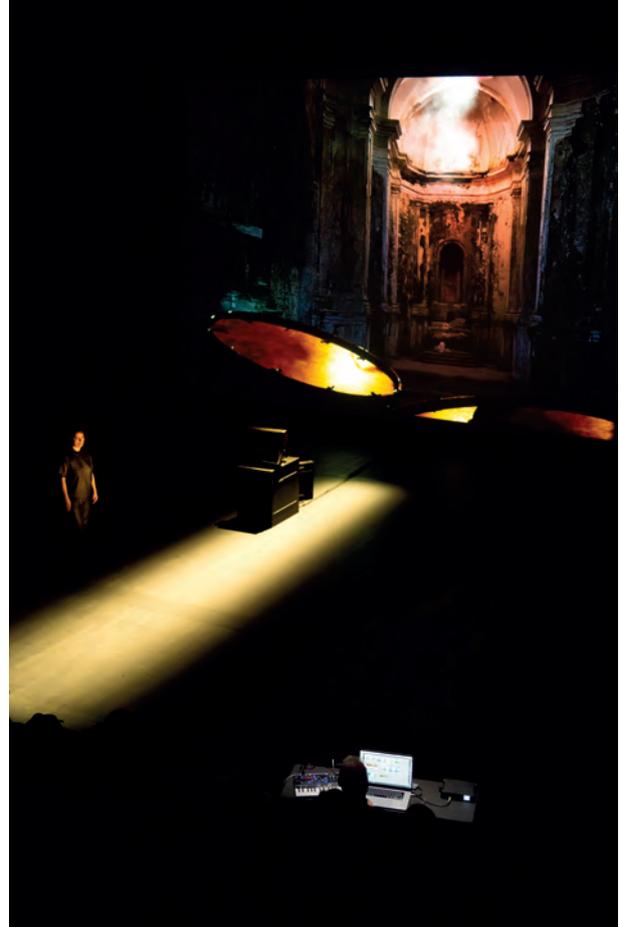
are original, and set up a record label and repertoire (in-possible records) that not only reissued the band's works but also recorded the compositions commissioned from the artists in residence.

He also produced theatre and ballet music under his own name and also composed for the Groupe F fireworks group, the Nancy national ballet and choreographer Karole Armitage's Le Chat de Schr dinger in 2001 and for various events, such as the Dora Maar and Picasso exhibition in Zagreb in 2004, the Klovi evi Dvori gallery in Croatia and the Amnesia show by Tunisian director Fadhel Jaibi in 2011, premiered at the Avignon Festival.

At the time of his death, he was preparing a stage project based on his pieces Paysages des Enfers I et II, which were released in his latest box set entitled Phase V. Two posthumous pieces were premiered with L o Margue conducting the Valenciennes Orchestra and the Eug ne Bozza Octet of Valenciennes as part of the exhibition La Mine aujourd'hui in 2018.

In April 2020, a tribute concert was given to G rard Hourbette under the artistic direction of J r me Soudan : Et avec votre esprit - La for t de samplers with the group Art Zoyd and his plays from the 1970s to 2014.

PAYSAGES DES ENFERS / LANDSCAPES OF HELL



Transmutation

The writing of the music for these *Paysages des enfers* (Landscapes of hell) has its roots in two distinct but not mutually exclusive realms : on the one hand, music written by Gérard Hourbette already included in the Phase V box set, and on the other hand, a single, long musical flow of my own composition, encompassing, almost carrying, the pieces from Phase V in a flow made up of brass, percussion, and electronic textures, the whole forming a single, predominantly electronic stream that engages in a dialogue with the (also electronic) visuals of Dominik Barbier's video film as well as with Myriam Gourfink's dance - the only human incarnation, of the flesh and bone, in these *Paysages* (Landscapes).

As for the music, it seeks to be the essential, primary protagonist of this project, the one around whom everything else (images, dance, lights) is positioned.

This shared composition, made more distant by the passing of Gérard Hourbette, is indeed a «transmutation» - that's the term that comes to my mind : not dress up an old project with new colours, nor appropriate the ideas of another, but breathe another life into and create music that, more than a «reconstruction», sees the parallel advance of two (sound) worlds melted into one.

My presence since the very inception of the Phase V project, even before its release, also gives me a certain legitimacy, born of friendship and many shared laughs, to proceed with this «transmutation».

Kasper T. Toeplitz, compositeur, September 2022



As a composer and electric bass player, Kasper Toeplitz has developed a body of work in the no-man's-land between «academic,» electronic composition and sheer noise. Known for collaborating with such unclassifiable musicians as Zbigniew Karkowski, Dror Feiler, Art Zoyd,

Eliane Radigue, Phill Niblock and Ulrich Krieger, Toeplitz makes use of the computer both as a real instrument and as a tool for reflecting on music differently, transforming the musical parameters of pitch data and temporality. Some of Toeplitz's awarded distinctions and prizes include first prize for orchestral composition at the Besancon Festival, first prize at the «Opera autrement / centre Acanthes» competition, Villa Medici Hors les Murs (New York), grant Leonardo da Vinci (San Francisco), Villa Kujoyama (Kyoto), DAAD (Berlin) and Hors les murs (Warsaw).

Kasper T. Toeplitz is the associated composer of Art Zoyd Studios since July 2019 and has collaborated regularly with the band on numerous projects since the 2000s : *Metropolis*, *Biel*, *Expériences de vol*, *Armageddon*, *La nuit du Jabberwock*, *Phase V*.

A choreographic project

Paysages des enfers (Landscapes of hell) will push the slowness of gestures to its paroxysm. The choreographer imagines the body's presence as discrete, almost transparent, so that it makes everything – the walls, the floor, the ceiling and the light – visible and felt. The dance is one of oblivion, not erasure. It is open to the space, to the place, to the music, to others. Like an interface, its function is to make you see, hear and feel. Most of the time the dancer will be like a dead sculpture, her movements imperceptible, yet very slightly existing, like an invisible breath or a very soft vibration. In this way, the sculpture will imperceptibly change its form over time, in an extremely slow progression, and will melt into the floor or the walls. The dancer in the video is not the same as the one on stage, she is a figure that has gone and is yet to be born, a memory and a future, a ghost and an Annunciation, a death and a resurrection. She is the underlying thread that invites us to descend into the hell of the emotions and fears that overwhelm us, surf on their waves and redirect them into living power, into peaceful determination. The dancer's body on stage is dense and concrete. The challenge for her is to be devoid of illusion, lucid and honest with her emotions, sensations, fears and limits, giving herself time to feel her body and simply inhabit it. She descends into these most obscure tensions with the tools of her peaceful determination: patience that expects nothing, gentleness, and a pronounced taste for alternating between phases of immobility and mobile resonances.

Myriam Gourfink, dancer and choreographer



Myriam Gourfink is known for her extremely unusual writing, based on Kinetography Laban, as well as her close connection with contemporary music and new digital technologies. Her dance is essentially infused with yoga and her experience as a performer (particularly with Odile Duboc).

A figurehead of choreographical research in France, she received the Beaumarchais scholarship in 2000 for her project *Too Generate*. In the same year, she won the Villa Médicis Hors les Murs award (New York, 2000), and in 2002 she received a writing scholarship from the French Ministry of Culture and Communication for a project aiming to develop writing for choreographical composition and its integration into computer technology.

Her work is largely inspired by this relationship with IT : *Glossolalie* (1999), *Too Generate* (2000), *L'écarlate* (2001), *Marine* (2001), *Rare* (2002), *Contraindre* (2004), *This is my house* (2006), *Les temps tirillés* (2009) and has been presented in France, Belgium, Switzerland, Turkey, Japan, etc.

The performance she creates requires extreme phy-

sical control resulting in a strange but boundless beauty. Every movement, every look, every breath is meticulously pre-determined to the millimetre, while the dancer's body moves along a continuous, measured and fascinating path. The dance unfurls like a wave, a long vibration echoing the music that accompanies it.

As resident artist at IRCAM (Institute for Music/Acoustic Research and Coordination) in 2004–2005, and at the Fresnoy National Studio of Contemporary Arts in 2005–2006, Myriam Gourfink initiated educational work based on her composition processes, in France and abroad.

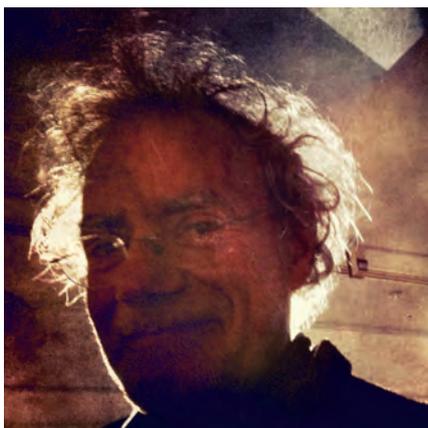
In January 2008, she becomes Artistic Director of the Program for Choreographic Research and Composition at the Royaumont Foundation.

A visual project

Hope and desire are like the moth's dash towards the light.
The hope and desire of chaos.
Bodies melt into the walls. The sand of years, the ash of kisses.
Shapes pulsate between shadow and light.
Once I saw a cloud in the shape of a burning mountain.
In the room after the rain.
In the crackling of messages. Last thoughts, last visions.
In the sand of radioactive dunes.
In the bandages around a skull.
In the sizzling foam in the brooding heart of images.
In the ecstatic arc of an impossible geography of another state of the world.
The future Eve Aphrodite in the splendour of a new Eros.

In the stains of the walls, the ashes of the fire or the clouds or the mud: if you consider them carefully, you will find wonderful ideas, battles of men or animals, landscapes and monstrous things, such as devils and the like, for in confusion the mind finds ideas for new inventions.

Dominik Barbier – Video artist



He is an artist and creator of numerous award-winning films and video installations that have been broadcast around the world, as well as monumental, spectacular multimedia shows and videos.

He has collaborated with other artists in theatre (Heiner Müller, Hubert Colas, Christine Angot etc.), music (Kasper T. Toeplitz, Art Zoyd, Tristan Murail, Laurent Perrier, Bernard Szajner etc.), choreography (Giovanna Velardi, Jean-Marc Matos, Myriam Gourfink etc.), and visual arts (Christian Jaccard, Judith Bartolani etc.).

Since 2011, he has designed and staged with Anne Van den Steen over 40 immersive exhibitions and enchanting devices for museums and cultural events. His latest work is the Wall of Souls, a video wall of the 3400 names of the Marseille deportees, a permanent device of the Marseille Deportation Memorial.

He teaches "antimapping" at the Beaux-Arts (public college for artistic studies) in Marseille.

He is the founder and artistic director of FEARLESS, an image creation studio / space dedicated to the realization of unusual artistic and scenographic projects in a constant editorial line : splendour and poetry, in the desire of another state of the world.