



IU Zzz

THE FACE OF THE NIGHT

EMERGENCY STOP IN A CAR.

A close-up, low-angle shot of a woman driving a car. The camera is positioned from the passenger side, looking towards the driver. The woman's right hand is on the steering wheel, and her left hand is resting on the center console. The car's interior, including the dashboard and steering wheel, is visible. The background shows a blurred view of trees and a road, suggesting the car is in motion. Three lines of white text are overlaid on a black rectangular background in the upper right quadrant of the image.

A woman invites a spectator to come into the passenger compartment of her car.

A woman turns and turns around on her seat.

She whispers a secret.



a PERFORMATIVE CREATION BY THE LU² COMPANY

february 2013 **Collectif La Main/Paris**
An indoor Entresort.

January 6 - 10, 2014 **Espace Périphérique/Paris**
Sound creation residency program.

february 24 - 27, 2014 **Nil Obstrat/St Ouen L'Aumone**
Scenography residency program.

March 12-16, 2014 **Espace Périphérique/Paris**
Aerial silk residency program.

March 17, 2014 **Espace Périphérique/Paris**
Sortie de chantier

September 14-19, 2015 **Red Plexus/Marseille**
Rewriting in a car

« THINGS OF LIFE STOP, SIMPLY, BECAUSE IT IS NIGHT. AND I HAVE A FEELING THAT I, TOO, CAN STOP. A LITTLE. »

Jeanne Benameur, Profanes

2016 TOUR

Festival Toi, moi & co
April 2 - Paris 19th

Festival Les Nocturbaines
May 28 - Paris 20th

Festival Onze Bouge
June 3 - Paris 11th

Festival Vivacité
June 24-26, Sotteville lès Rouen (76)

Festival Mots dits Mots lus
July 2, Bruyères Le Châtel (91)

NOTE OF ARTISTIC INTENT

The night intrigues me because it opens up a different relationship to time; it creates the possibility of something different. The search for sleep, the end of a diurnal cycle, it's a moment when the energy gets radically transformed. Thus, it is in the gap, in the interstice, that I want to search, dig and harvest.

In «The Face of the Night», I want to give the night a human face, to incorporate subjectivity into the night. I focus my attention on energies, moods, as well as the strengths and weaknesses of plural individuals in this particular temporal window.

In the current context of social acceleration, does night slip from normative time? It seems to me that night can only be grasped through contrasts: emptiness/saturation, silence/noise, darkness/light...

The night questions our ability to resist social acceleration, which is why I decided to deal with sleep quality.

It is as if we lost the recipe for sleep. Insomnia falls from the sky. It reveals our cracks. Insomnia seems to me to be a moment of lucidity; it enables introspection and creates a moment of solitude.

A sleepless night signals one's inability to let go. Time stretches out during all those hours when we turn and turn indefinitely in bed. Sleep quality calls out to me. I want to pay homage to these instants of fragility.

Furthermore, I have wanted to offer this performance in a car, as a political echo to those who have made it their habitat and sleeping place, for social or economic reasons.

A sleepless night makes the boundary between the mind and the body porous. Thus, I also wanted to address the topic of the night through the body, in an intimate performance that creates a close relationship with a particular spectator, in a mirror experience.

I love insomnia because there is no magic solution, and I like situations that display the complexity of human beings
without Manichaeism,
without miserabilism,
and without kitsch.

M. Lambert

ARTISTIC PURPOSE

«The Face of the Night» is an intimate diptych designed to give a face to the nocturnal city.

A choreographic and intimate entresort.

A woman invites a spectator to come into her car. It is her dwelling, her sleeping place. Illuminated by the interior light, this woman, still awake, turns and turns on her seat. She dances and whispers secrets.

The physical proximity with the spectator reinforces intimacy and emotion, and contrasts with the perspective on the public space that appears through the trunk's window.

An intimate sound entresort

Outside the car, each spectator can sit on a chair and use a headset to listen to sound recordings ranging from «portraits of insomniacs» to a «nocturnal encyclopedia.» The headset creates an intimate relationship with the spectator, based on hearing, notably memories whispered into her/his ear.

This sound installation is composed of a series of interviews conducted in situ in cities that the company travelled to on its tour. These conversations can also be broadcasted by a radio partner.

A photograph of a person sitting in the driver's seat of a car at night. The person is wearing a white, textured hat and is looking out the window. The interior of the car is dimly lit, with a blue light source on the right and a white light source on the left. The person's face is partially illuminated by the white light.

Technical sheet

ENTRESORT FOR ONE SPECTATOR

Installation : **3 HOURS OF PERFORMANCE/DAY**

Genre : **Dance-Theater**

Creator/Performer : **LUCILE RIMBERT**

Touring Team : **1 PERSON**

Sound and lighting equipment

Intimate lighting through the car's interior light; MP3 with headset installed on a chair standing nearby. Ideally, the show is performed around nightfall.

Performance space

The organizer needs to supply the following:

- > a minivan/MPV
- > a parking space for the vehicle throughout the entire performance (minimum 6m × 4m), ideally in a public square or near a place of transit (e.g. traffic circle, intersection, walkway)
- > one technician/volunteer who will bring the car from and to its storage area.

During the performance, the organizer plans to have a volunteer available in the performance space.

Tour conditions

The organizer provides:

- > housing and meals for the artist-performer who arrives the night before, and leaves the day after the last performance;
- > a dressing room with at least a mirror, water, a towel, a basket of seasonal fruit, and of course masseurs chosen by photo by the production manager.

A detailed fact sheet and prices are available on demand to the lu² Company.

«Each generation has reinvented its nocturnal practices, thus turning this space of freedom into the mirror of society.»

Marc Armangeaud — *Paris, la nuit : Chroniques nocturnes.*

ARTISTIC TEAM

Lucile Rimbert
Artistic Director

Armed with a strong performing experience, Lucile has been working since 2010 with numerous choreographers, indoors and in public spaces, for the following companies: l'Alambic-Christian Bourigault, Philippe Jamet, L.A.B.S, Mastoc Production, Massala, Chavirage, Lolita Espin Anadon, L'heureuse Compagnie, L'éolienne...

The winner of the National Dance Competition of Voiron, in 2012, she also practices aerial silk. After obtaining a B.A. in coordinator of cultural projects from University Paris Sorbonne Nouvelle, Lucile managed several projects at the national level, such as «Rue Libre» in 2010, within the National Federation of Streets Arts, or a the creation entitled «Upper Criminal» at the «Paris Face Cachée» festival, organized by the city of Paris. She is also associated with «La Main», an artists' collective based at the Bains-Douches of Castagnary (Paris). She has collaborated with the Brussels review Sans titre. In 2013, she created several characters for the Parisian burlesque scene.

Navigating between different genres and audiences (the national stage at the «esplanade de la Défense», solo performances, videodance, in situ creation, radio and entresort) this young artist pursues a diverse and multilayered creative process that is informed by her concerns with successful «living together» and the myriad ways of interacting with spectators.

Alice Caze
Production Manager

Alice is the founder of «Alternative Inner Motion» (A.I.M Prod), a company that supports and advises urban dance companies, and has featured a variety of artists and collectives in the past three years. After obtaining a Master 2 in «Projets Culturels dans l'Espace Public» (cultural projects in public spaces) from Paris 1 Panthéon-Sorbonne, she became the manager of the Massala company. Furthermore, since working as a production manager for Pro Phenomen, a renowned hip hop crew, she has collaborated with Philippe Almeida, a leading figure of hip hop, the Electro Street crew, Antoinette Gomis and David Llari. After advising such talented urban artists, it comes as no surprise that she decided to be the production manager of the Lu² company.

David Cherpin
Administrator

And also :

Aloise Sauvage, Damien Guillemain, Edwin Lavallée, Vincent Lendower, Charlotte Suzanne Tournet, Noël Rasendrason, Arthur Baude, Macha Polivka, Gwendolyn Boudon, Arthur Mayadoux, Pauline Charrière, Audrey Jean-Baptiste, Benoit Robin, Axelle Manfrini, Thomas Verhaag,...

CONTACTS

LUCILE RIMBERT

06 30 99 02 88

Administrator

DAVID CHERPIN

admin@compagnie-lu2.fr

Production Manager

ALICE CAZE / A.I.M.

production@compagnie-lu2.fr

06 81 57 63 95

Compagnie Lu²

80-82 rue de Gergovie

75014 PARIS

lu2.compagnie@gmail.com

www.compagnie-lu2.fr

N° SIRET : 795 051 036 00015

Licence 2-1072488

Co-productions

COLLECTIF La Main Paris

ESPACE PÉRIPHÉRIQUE Parc de la Villette - Ville de Paris

NIL OBSTRAT Saint Ouen-l'Aumône

RED PLEXUS Marseille

réseau
déambulation

Nil Obstrat

Centre de Création Artistique et Technique Consacré aux:
Arts de la Rue, Arts du Cirque et Arts Plastiques Urbains

La Main
COLLECTIF



espace ◀ périphérique

Logotype

NOËL RASENDRASON

Graphic Design

CHARLOTTE SUZANNE TOURNET

Photography

AXELLE MANFRINI