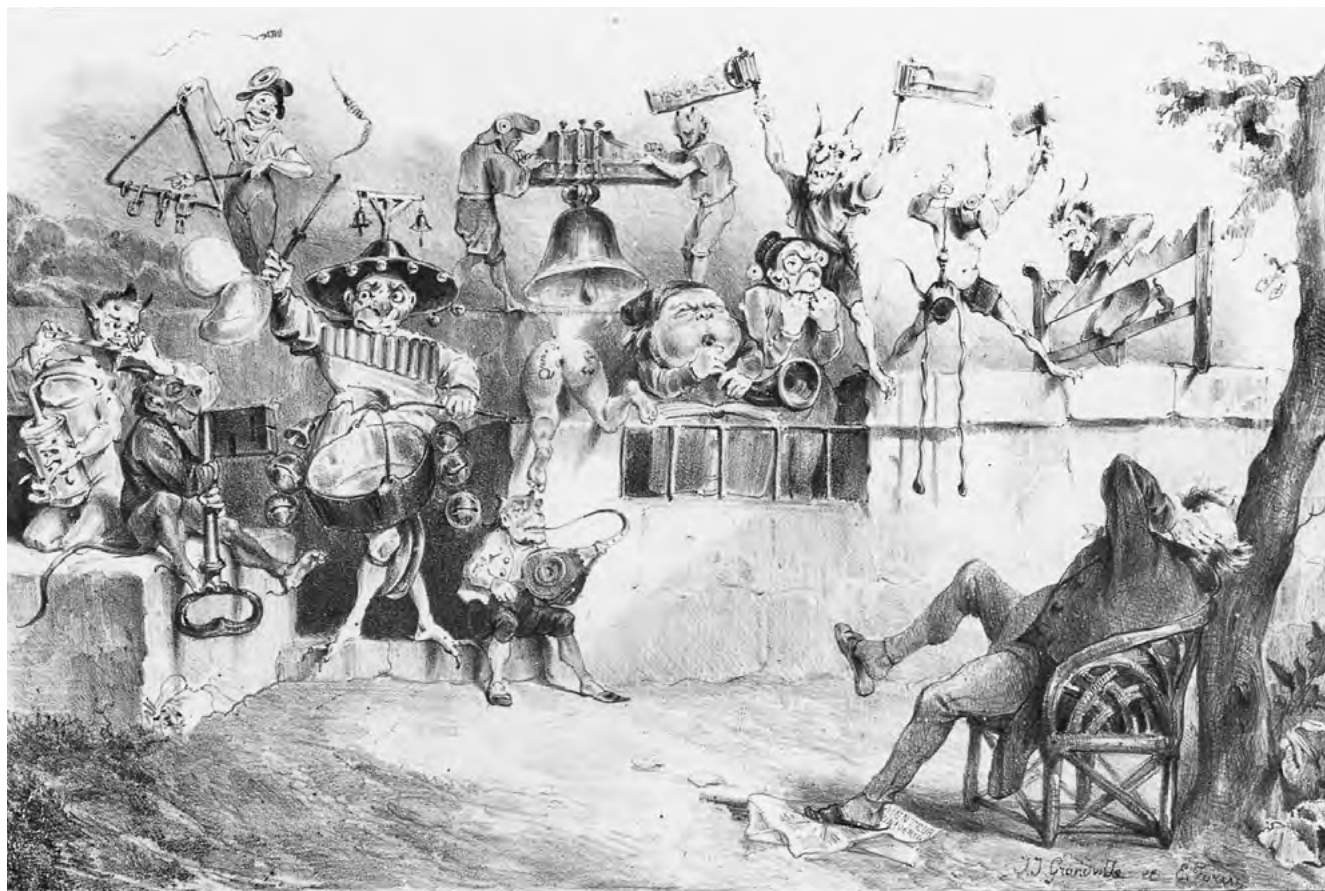


A close-up photograph of a human hand held palm-up against a dark blue background. The hand is illuminated with a purple glow, and a bright orange, glowing orb is held in the center of the palm. From the orb, several thin, orange, lightning-like energy lines radiate outwards across the palm and fingers. The text "RITUELS DU DÉSORDRE" is overlaid in white, sans-serif capital letters across the middle of the hand.

RITUELS DU DÉSORDRE



Leslie Mannès - choreography
Thomas Turine - musical composition
Vincent Lemaître - lighting design
Joëlle Bacchetta - artistic advice
Marie Artamonoff - costume design
Emmanuel Pire - programming

DANCER-GUIDES

Mercedes Dassy
Daniel Barkan
Bruno Freire
Manon Santkin
Marco Torrice
Amélie Marneffe

CONSULTANTS

Franck Baal - therapist, chikung
Sébastien Biset - art historian, musician
Laetitia Bica - photographer
Antoine Boute - writer, sound poet
Jeanne Boute - asbl À travers les arts

PRODUCTION: ASBL Hirschkuh
DEVELOPMENT - DISTRIBUTION: Bloom Project
PARTNERS: Bora Bora Residency Center -
Aarhus, MARS - Mons, Théâtre VARIA - Brussels,
Charleroi-Danse

RITUELS DU DÉSORDRE MANNÈS | TURINE | LEMAÎTRE - Participatory Dance - creation 2022 / 2023

We created the choreographic performances ATOMIC 3001 in 2016 and FORCES in 2019. Our work started from a deep need for collaboration. We wanted to develop a unique language from our three practices: movement, light, sound. We had the intuition that their encounter could be powerful and allow us to question the phenomena of exultatory trances, our saving processes and what keeps us alive.

This crisis of the Covid then appeared, and with it, the need to re-question what we are doing and why we are doing it. In the midst of this planetary crisis, both ecological and social, we feel more than ever the need to create new interactions, to rethink the «common» and the «being together», in order to give space for new collective narratives.

Rituals are events that unite a culture, that create a heart, a center for a people.
(Starhawk - The Spiral Dance - Harper and Row 1979)

As part of our research STUDY ON THE RITUALS OF DISORDER conducted between March and June 2021, we wanted to question the place and function that rites and rituals have and could have in our contemporary societies. What needs or desires do we have today for collective practices that are similar to rites and rituals?

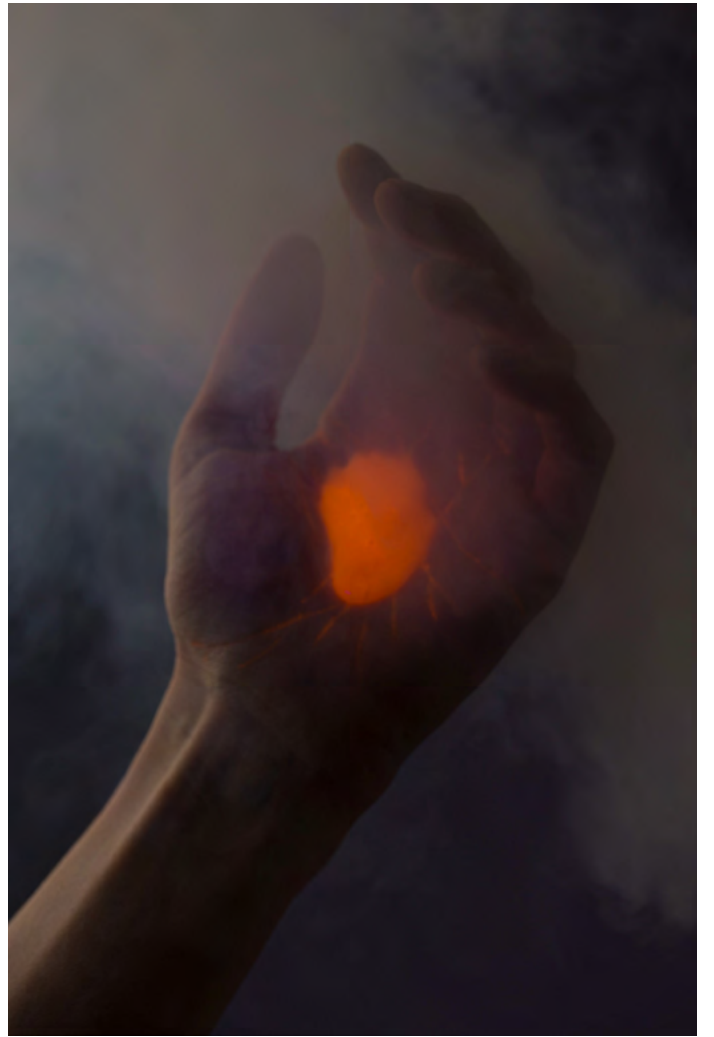
Rituals are expected to compensate for the experiences of loss associated with modernity: loss of a sense of community, identity, authenticity, order and stability in the context of rising individualism and the erosion of social and cultural systems. (Rituals. Performativity and dynamics of social practices - Nicole Gabriel, Christoph Wulf - Hermès, La Revue 2005/3)

We see in it a possibility of collective empowerment, of outlet, of becoming other, of accepting the random, and of sharing the universal forces of nature. The rituals allow a common movement, a dynamic of reactivation of the social, affective and cultural bond.

In most cultures, traditions feature opposing forces that compete for the world in a necessary and never-ending struggle. All order is fundamentally imperfect, limited, threatened with implosion. This awareness of disorder seems to be common to all civilizations and the disruptive forces, necessary to the balance of the universe and its continuity. (Note from the exhibition «The Masters of Disorder» - Musée du Quai Branly - 2012)

In the history of festivals, carnivals, bacchanals, the festival of fools and sacred rituals, costumed and masked bodies go wild and dance to make a mockery of hierarchy as well as to renew nature and society. Disorder is regenerative, like a vital force necessary to relieve the weight of social coercion. It acts as an exorcism of social and personal anguish and as a remedy against a society governed by reason. It questions the crystallization of an order that is not acquired and must never be acquired.

Do we need rituals today to create disorder or to extract ourselves from it? Should we work to decompartmentalize what differentiates the normal from the abnormal? Should we work on the effervescence of new imaginaries? Should we be concerned with a territory where each singularity would find its place? To make the other exist?



RITUELS DU DÉSORDRE MANNÈS | TURINE | LEMAÎTRE - Participatory Dance - creation 2022 / 2023

In the continuity of our research, we are starting the production of the participative performance project RITUALS OF DISORDER. In this new project, we want to experiment with new forms of sound and dance participatory rituals by looking at questions of folklore and tradition while investing technologies as a motor for action.

The crisis has made us feel the need to invite the spectators in a different way, to do «with» them, by imagining experiences that would no longer require mediation because they would be their own mediation. We want, thanks to a collectivized questioning through laboratories, to set up choreographic rituals intended for the public. This will not be watched, it will be done. We want to work towards connivance and gathering. Questions of participation, engagement and cooperation are central to this project.

We will relate our practice on complementarity: movement, sound and light with the experience of the participatory project OPTIMUM PARK carried out from 2011 to 2016 by the Entreprise d'Optimisation du Réel, of which Leslie Mannès was a part.

We would like to make space for experiences that would activate a collective creativity and where we would propose to try to abandon comparison, judgment, expectations and to invest the notion of connection: to connect to oneself, to one's perceptions, to others, to the environment, to the universe. We want to encourage an experience where failure is not possible, where what happens here and now is always right. An experience that would be fully inscribed in the present to enjoy a moment of exchange in rupture with everyday life, in the joy and celebration of the living.

We envision these «rituals» as intergenerational welcoming dispositif, which could take as many forms as there are contexts: urban carnivalesque actions, vibratory dances, sarabands and charivaris, investment of public space or secret gatherings.

We will continue to work on the vital force of dance and music as a unifying and emancipating power by proposing to the public to experience the type of state of engagement of the body that one can experience on stage.

We will develop a choreographic vocabulary around simple movements (walking, jumping, turning, shaking, hitting, swinging, rubbing...) that can be accessible to the greatest number of people and invite, through collective repetition, to surpass oneself, to ecstasy (extasis - going beyond oneself). These collective movements will be anchored in geometries of space to channel the energies. We want to work on making the body available: a sensitive body that can be in resonance with its environment.

Rhythm is fundamental in the collective experience of movement. It refers to the heartbeat as a connection to an original sound. It gathers and unites the group. We will work around instrumental and digital rhythmic material. We will also explore voice work, through singing, shouting, slogan.

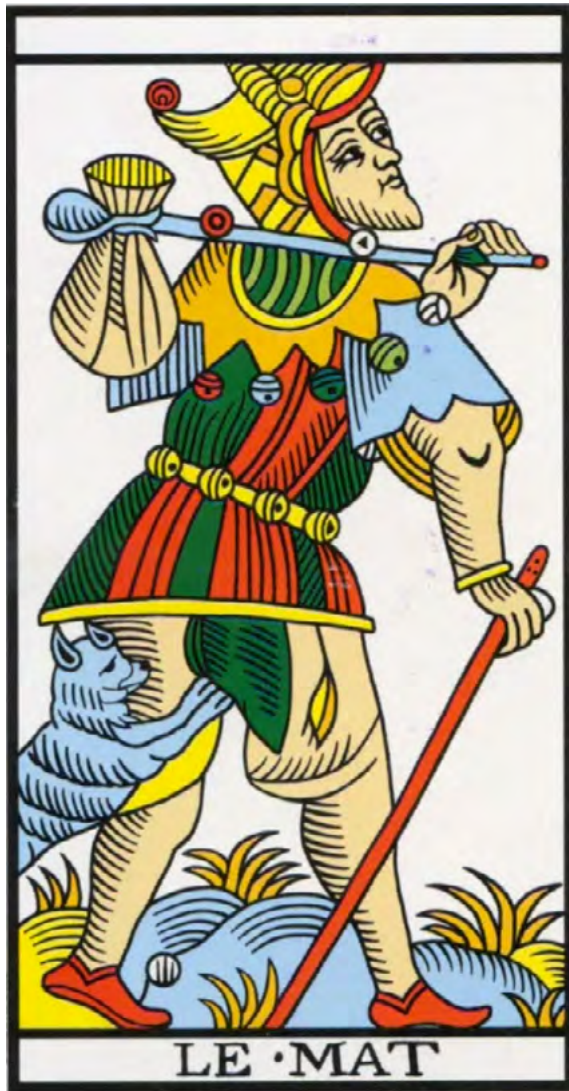
The participants will be both actors and spectators by being immersed in a stimulating visual and sonic aesthetic dispositif in order to enhance the experience of time, space, bodies and interactions.

In tension between past, present and future, these rituals will use certain technologies to guide the audience. We will develop an intimate relationship with each participant through a personalized audio guidance system. The system will address each individual in a personal way to accompany them in their experience.

A group of dancer-guides will move among the participants to invite to the experience and facilitate the letting go. The dancers-guides will act as vectors embodying with commitment the proposals as well as welcoming and encouraging the audience.

DURATION: 1 hour (can be done twice a day)

NUMBER OF PARTICIPANTS: 50 per experience (100 per day)



Stop being your own witness, stop observing yourself, be a pure actor, an entity in action. Your memory will cease to record the facts, the acts, the words accomplished. You will lose the notion of time. Until now you have lived on the island of reason, neglecting other living forces, other energies. Unite yourself with the ocean of the unconscious.

You then know a state of supraconsciousness where there are no missed acts or accidents. You do not have the consciousness of space, you are space. You have no conception of time, you are the phenomenon that happens. In this state of extreme presence, every gesture, every action is perfect. You cannot go wrong, there is only pure action in the eternal present.

INTERPRETATION OF THE CARD- LE MAT - LA VOIE DU TAROT Jodorowsky

RITUELS DU DÉSORDRE MANNÈS | TURINE | LEMAÎTRE - Danse Participative - création 2022 / 2023

WORKSHOPS / LABORATORIES WITH THE AUDIENCE

The project we are developing is deeply rooted in the exchange with the public within the creation process. It aims to generate participatory forms that can accommodate the realities of the different territories we will be given to explore and to inscribe them by taking into account the local cultural context.

In order to do this, it seems essential to us to apply this within our creative process. We do not want to develop a project that is a turnkey solution, but rather one that finds its source, its lifeblood in the encounter with the other. The creation/research will be done in collaboration with the public through workshops, laboratories and experiments.

During the creation, we would like to invite spectators/actors in connection with the structures that will host us, to collaborate with us and experiment with different guidance modules and aesthetic dispositif in order to get their feedback, their feelings. We could also create a space for reflection/debate with them on the notions of rites and rituals based on the questions raised during our research. We would like to be able to meet people from different backgrounds and of different ages, as we believe that inter-generationality is important in new types of gatherings that could be invented.

The research STUDY ON THE RITUALS OF DISORDER was carried out in partnership with Charleroi-Danse in the framework of a Future for Culture with the support of iMAL, Théâtre le Balsamine and the FWB - dance service.

RITUEL DU DÉSORDRE will be created during the 22/23 season, in partnership (in progress) with MARS - Mons, the THÉÂTRE VARIA - Brussels, CHARLEROI-DANSE and the BORA BORA Residency Art Center - Aarhus.

We are still looking for co-productions and creation residencies. For the first exploitations of the project, we consider a week of work on site to adapt the dispositif to the contexts in which the project would be integrated. We imagine practice workshops and meetings beforehand with different local audiences (amateurs, young people, seniors etc.).

CREATION SCHEDULE

RESIDENCIES

November 21: 1 week (location to be determined)

February 22: 1 week (location to be determined)

21 to 26 March 22: 1 week MARS - Mons

11 to 16 April 22: 1 week MARS - Mons

02 to 14 May 22: 2 weeks Bora Bora - Residency Art Center - Aarhus

June 22: 2 weeks (location to be determined)

CREATION

MARS Mons - September 22

Théâtre Varia - June 23

RITUELS DU DÉSORDRE - BIOGRAPHIES TEAM

LESLIE MANNÈS (1982) - choreographer

She is graduated from P.A.R.T.S, SEAD and the Master in Performing Arts-ULB. She created the shows Forces (2019) and Atomic 3001 (2016) with Thomas Turine and Vincent Lemaître, Optimum Park (2016) with the Entreprise d'Optimisation du Réel, Initial Anomaly (2019), Human Decision (2015) and System Failure (2013) with Louise Baduel / Cie System Failure. As a performer she has worked with Cie Mossoux-Bonté, Ingrid Von Wantoch Rekowski, Maxence Rey and Ayelen Parolin as well as with directors Patricia Gelise and Nicolas Deschuyteneer.

THOMAS TURINE (1979) - composer

He works in the rock, pop and electro fields. He has written more than 70 original scores for dance, cinema and contemporary theatre (H. Mathon, R. Burger, P. Droulers, C. Schmitz, I. Soupart, Cie Anomalie, Les Witotos, Cie Mossoux-Bonté, K. Verdonck, M. Wijckaert, Teatro da Vertigem, I. Von Wantoch Rekowski). Since 2007, he has been creating his plays between theatre and music: Assises (2007), 88 Constellations #1 (2010), à Old Crow (2011), 88 Constellations #3 (2013), Alice à Laborde (2018), Vertigo (2020).

VINCENT LEMAÎTRE (1971) - light designer

He is technical director of Les Brigittines. As a light designer, he collaborates with Leslie Mannès and Thomas Turine: Forces (2019) and Atomic 3001 (2016), with the Cie System Failure: Initial Anomaly (2019), Human Decision (2015) and System Failure (2013), with Valérie Lemaître: Mister Bates (2009), Le grand Retour de Boris S (2011), Jusqu'à ce que la mort nous sépare (2013) as well as with Ayelen Parolin: David (2011)

EMMANUEL PIRE (1987) - programmer

Creator of digital machines, he has been exploring digital creation since 2009 through physical and web installations. He is interested in participatory randomness (Twitter Writes Hamlet, 2016; Twitter Poem, 2018) and text generation (Automotron, 2019). Since 2013, he has been developing the software for Optimum Park, an autonomous stage manager and game master.

MARIE ARTAMONOFF (1982) - costume design

She designs a brand of jewellery and objects under the name Espèces. She has been working as a costume designer since 2017. She has worked with choreographers Ayelen Parolin and Cindy Vanacker, Leslie Mannès and assisted the choreographer Leslie Mannès for the Show 16 and 18 of La Cambre Mode.

JOËLLE BACCHETTA (1981) - artistic advisor / dramaturge

Graduated in 2006 from the ÉCAL (École Cantonale d'Art de Lausanne), she works in the audiovisual, contemporary dance, publishing and contemporary art sectors. Her artistic practice is based on writing, filmmaking and photography.

RITUELS DU DÉSORDRE - BIOGRAPHIES TEAM

DANIEL BARKAN (1990 - Israël) is an artist, dancer and choreographer. In 2008, Daniel Barkan graduated from high school with a degree in biology and dance. Daniel completed her compulsory service in the IDF as a diagnostician and commander in behavioral sciences in the years 2008-2010. In 2012, Daniel studied dance at The Maslul directed by Neomi Perlov and Offir Dagan. She is a graduate of ArtEZ (2013-2017). Daniel has worked with the following artists: Jan Martens (Grip), Nicole Beutler (NB projects), Wubkje Kuindersma (korzo production), Joseph Simon (Dansateliers), Giulio D'Anna, Mats Logen and Karlijn (Studio Akatak), Guillaume Versteeg (G3b). Daniel currently works with Ayelen Parolin and Leslie Mannès. In recent years, Daniel has been developing her own choreographic work as part of CollectivePRIME.

MERCEDES DASSY (1990 - Belgique) is a dancer and choreographer, active in the fields of dance, theatre, performance and video. In 2009 she joined S.E.A.D (Salzburg). She has worked with Voetvolk/Lisbeth Gruwez, Compagnie3637, Cie Phos/Phor, MUGWUMP, Notch company/Oriane Varak and with Leslie Mannès/Thomas Turine/Vincent Lemaître. Since 2015, Mercedes Dassy has also been creating her own work with Pause (2015), i - c l i t (2018), TWYXX, in collaboration with actor Tom Adjibi (2019), B4 summer (2020), Deepstaria bienvenue (2020) and Pamela Chapitre 6765 (2020). Mercedes Dassy is currently working on her next choreographic project RUUPTUUR (2022).

BRUNO FREIRE (1983 - Brésil) is a choreographic and performance artist who lived in São Paulo where he was born. After studies in communication and semiotics and a bachelor's degree in dance and performance at PUC-SP (Brazil), he attended the master ex.e.r.ce, in Montpellier (2013-2015). During his training, he sought to make architecture, video, theatre, photography, poetry, performance and just being a traveller. Currently, he walks in search of the marvellous, like a dancer caught in an eternal studio, a never-ending search... He works with Sheila Ribeiro, Cristian Duarte and Thelma Bonavita, Mette Ingvarsten and Radouan Mziriga, among others. He is interested in developing body practices and forms of artistic writing that can activate his experiments.

AMÉLIE MARNEFFE (1979 - France) is a French contemporary artist based in Brussels. She graduated from the Royal Academy of Fine Arts in Brussels ARBA ESA in 2010. Amélie studied at SEAD, Austria. Amélie works mainly on the experience of the spectator/audience; looking for a direct stimulation that could create kinesthetic effects in the body as well as offer perceptive situations to the spectator. Her mediation/performance draws on many media such as the body, video, installation and words. Her practice involves performance, teaching and research around the emancipation of participants through experimentation. Amélie Marneffe is currently associate dance and performance artist at the Théâtre St André in Abbeville and is actively pursuing her performance practice.

MANON SANTKIN (1982 - Belgique) - is active as a dancer, choreographer, artistic advisor, process assistant and writer. She graduated from P.A.R.T.S in 2004 and completed a Master's degree at the University of the Arts in Stockholm, in the department of New Performative Practices, in Doch. She has collaborated with choreographers such as Mette Ingvarsten, Salva Sanchis, Xavier Leroy, Sidney Leoni, Eleanor Bauer, Cecilia Lisa Eliceche, Daniel Linehan, Leslie Mannès and Fabrice Samyn.

Manon regularly takes part in the production processes of other artists, as an accompanist, advisor or dramaturge, and sees her role as a performer as an element of collaboration. In her personal projects, Manon revises the notion of performance in terms of an ecology of practice, self-organisation and interactivity.

MARCO TORRICE (1983 - ITALIE) is a performer, teacher and choreographer based in Brussels. Born and raised in Rome (IT), he studied philosophy at La Sapienza University in Rome. In 2010 he graduated from P.A.R.T.S. He has worked for different choreographers such as Thomas Hauert, Jerome Bell, Hodworks, Mossoux-Bonté and Rosas. His work focuses on facilitating dance exchanges between dancers from different dance styles and cultural backgrounds. He has been developing the choreographic practice Melting Pot since 2017.

FORCES



FORCES

FORCES - choreographic performance - is an immersive futuristic ritual in which three female figures carry us away in a whirlwind of primary, telluric and technological forces. Like cyborg warrior shamans, these female passers-by draw on the invisible to make their bodies the vector of a vital, collective, emancipating metamorphosis. FORCES calls upon the irrational to celebrate the power of the living by staging bodies in constant mutation, bodies connected to the elements, to chaos, to joy.

MANNÈS | TURINE | LEMAÎTRE

Leslie Mannès - choreographer and dancer, Thomas Turine - composer and Vincent Lemaître - lighting designer, venture into the invention of new rituals, seeking to provoke strong and liberating sensory experiences for the spectator. Together, they develop a common writing of body, sound and light as three foundations of a language to be co-invented. Between ancestral and futuristic body practices, their tendency to mix temporalities creates confusion. One enters a choreographic, sound and light territory, one caresses the hypnotic, the sensitive and the powerful. They created the shows ATOMIC 3001 (2016) and FORCES (2019). FORCES is the winner of the Maeterlinck 2020 awards for best dance performance.

Creation décembre 2019: Les Brigittines - Bruxelles
10.07.21: Festival Artdanthé - Paris
15.10.21: Objectif Danse - Les Brigittines - Brussels
24.11.21: NEXT Festival - Lessines
26,27.11.21: La Balsamine - Bruxelles
25,26.02.22: Trafo House - Budapest
16.03.22: Mars - Mons
09,11.06.22: Festival Tanz ist - Dornbirn

[trailer](#)
[caption](#)
[critique Le Soir 05.12.2019](#)

Creation: Leslie Mannès, Thomas Turine, Vincent Lemaître
Choreography: Leslie Mannès
Original live music: Thomas Turine
Lighting design: Vincent Lemaître
Performance: Daniel Barkan, Mercedes Dassy, Leslie Mannès
Costume: Marie Artamonoff
Artistic advice: Joëlle Bacchetta
Diffusion: Bloom Project - Stéphanie Barboteau, Claire Alex
Coproduction: Les Brigittines - CDC Le Gymnase Roubaix
Production: Asbl Hirschkuh
with the support of Fédération Wallonie Bruxelles - service de la danse,
SACD Beaumarchais, SACD Be, Cosipie, La Balsamine, CC René Magritte -
Lessines, Charleroi-Danses, asbl Vat
Photo credit: Hichem Dahes

www.lesliemannes.com

OPTIMUM PARK



OPTIMUM PARK

OPTIMUM PARK™ is an experiential dispositif aiming at the total optimisation of its participants. Open to all and designed to leave no room for spectatorship, it catalyses actions to improve individual and social performance. A heterogeneous field of experiences, it opens up as many gaps in reality: its promise is multidimensional. Against the impoverishment of daily matrices, it promises, through trance without trance, or intoxication without intoxication, an ecstatic and ultrasensitive perception of the real without the real.

ENTREPRISE D'OPTIMISATION DU RÉEL

The Entreprise d'Optimisation du Réel (EOR) is a cultural engineering structure that develops products for the contemporary art sector, the media and communities.

It is a collaboration between the artists Sébastien Lacomblez (designer), Emmanuel Pire (developer), Leslie Mannès (choreographer), Antoine Boute (author) and Sébastien Biset (art historian), who are active in various contemporary fields: programming, design, philosophy, installation, contemporary music, dance, scenography and performance.

[Charleroi- Danses \(Charleroi - 2016\)](#)

[Palais de Tokyo \(Paris- 2016\)](#)

[BPS22 \(Charleroi - 2013\)](#)

[iMAL \(Bruxelles - 2012\)](#)

The [RTBF online article](#) describes the experience of the audience at Charleroi-Danses.

Production: Studio Sébastien Lacomblez.

Programming: Emmanuel Pire.

Dramaturgy, choreography: Leslie Mannès.

Text: Sébastien Biset and Antoine Boute.

Lighting: Sébastien Lacomblez, Lightup and Emmanuel Pire.

Sound: Sébastien Lacomblez, Poladroid and Steve Dujaquier.

Operators : Leslie Mannès, Antoine Boute, Sebastien Biset, Guillaume Cazalet, Marie Artamonoff , Pauline Cabrit, Amélie Marneffe.

Production : Studio Sébastien Lacomblez with L'Entreprise d'Optimisation du Réel (EOR) - Emmanuel Pire, Antoine Boute, Leslie Mannès & Sébastien Biset.

Executive producer: Nicolas Wierinck.

Photographs / videos: Leslie Artamonow, Laetitia Bica.

Co-production: Fédération Wallonie-Bruxelles, Charleroi-Danses, l'Eden (Charleroi), Pictanovo & Creative Wallonia in the framework of the Interactive Experiences Fund.

With the support of the Conseil Régional Nord-Pas de Calais, Lille Métropole Communauté Urbaine, CCI Grand-Hainaut, Centre National du Cinéma et de l'image animée, Wallonia, Walloon Region, iMAL, Vecteur, BPS22, City of Charleroi, Fructôse, WBT , WIELS, Kunstenfestivaldesarts, Palais de Tokyo. Courtesy of White Circle

www.optimum-park.com



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