

Sekunden später...

...zog sich die Gestalt in die Schatten
zurück

Creation 2017 - Cie Nicole Seiler



Cast and credits

Concept and choreography:	Nicole Seiler
Performance and choreography:	Anne Delahaye, Christophe Jaquet
Interpretation and text:	Séverine Skierski
Light, set design and video:	Stéphane Gattoni
3D technology and video:	Moritz Köhler
Music:	Stéphane Vecchione
Assistant:	Audrey Cavelius
Costume designer:	Claude Rueger
Administration:	Laurence Rochat
Public Relations and touring:	Michaël Monney
Duration:	55'
Co-producers:	Cie Nicole Seiler, l'Arsenic theatre
With the support of:	City of Lausanne, Canton de Vaud, Loterie Romande and Pro Helvetia – Swiss Arts Council

Synopsis

With *Sekunden spatter...* Nicole Seiler leads us into a poetically charged spatial and temporal spiral. In a set that is as minimal as it is imposing, two formidable performers – Anne Delahaye and Christophe Jaquet – construct an interstice in which reality, time and memory mix together to form a single entity.

The performance is the fruit of several years of research. As the dancers' shadows (generated with the help of 3D video techniques) move toward autonomy, a very precise description of their actions summons up an absent reality. And we are unable to tell whether it is based on actual memories or rather the anticipation of events yet to occur.

Through formal process and very concrete dance movements Nicole Seiler engages each spectator's interpretational baggage in order to draw them into fantasy and eternity.



A silhouette retreats into the shadows...

After several years of formal research into the relationship between movement, music, image, sound and more recently audio description, Nicole Seiler now proposes *Sekunden später...* a performance in which these different elements come together to create a sensitive and poetic spiral. An interstice in which reality, time and memory intermingle is generated and creates a single entity in which futility encounters possibility, memory encounters loss, and shadows encounter remembrance.

The set design is both minimal and sculptural. A voice begins to very precisely describe it: two grey curtains, an asymmetrical dance floor. Two dancers enter into the space. The detailed description names their absurd and concrete movements, their ordinary appearance and their random trajectories. The voice generates the sensation of reality – perhaps more real than reality itself – up to the moment it ceases to use pure description and permits itself to comment upon the action before slowly distancing itself from what's happening on stage. In the end it manages to impose an absent reality and we are not certain whether what it described has already happened or is yet to come.

Another doubt seizes the spectator: have the performers' shadows moved on their own? They seem to be delayed or in advance before assuming a very real autonomy. On the floor and on the curtains the shadows complete the movements of the two dancers. They dance with them and contradict them before splitting into an infinite multiplicity that infiltrates their immobility.

The mix of description (sensation of reality), the music (evocation), the shadows (symbols of absence and memory) and the action on stage (concrete and absurd) creates a general state of incongruence. Towards the middle of the show the sudden exclamation "on the dancer's watch time passes without a hitch" brings a touch of humour, as the temporality of the performance itself, which operates as a loop, seems suddenly to lose direction. We are unable to differentiate between prediction and memory, sense and absurdity. Who are these two dancers? Are they happy? Are they dead or divinely alive? Are the shadows actually theirs or rather those of ghosts (perhaps they are ghosts themselves) or are they intended to evoke their genuine desires?

Nicole Seiler's performances allow the audience play an active role in the interpretation of their experience. *Sekunden später...* is focused on actions the moment they happen. Everything that is said, done or suggested exists only for the duration of its execution. It is for the spectator to bring his or her own interpretational baggage to what they see: their fears, their aspirations, their desires, their joy and their sorrow.

The formal and technical approach is rooted in the ephemeral and the concrete and thus makes the evocation of the eternal and the fantastic possible.

Michaël Monney
Tour manager Cie Nicole Seiler



Description for a visually *unimpaired* audience

Audio description is principally intended for the visually impaired and is a form of parallel discourse that follows the work as it unfolds. Timing-wise its delivery is almost simultaneous. It falls outside common rhetorical categories: it is neither commentary nor story. It is a singular form of narration whose only logic is that of the work it follows.

The audio description in *Sekunden später...* is addressed at a visually *unimpaired* audience and breaks with the above principle. It intervenes at times in an anticipatory manner and at others with a delay; it evokes episodes that have not happened or do not happen again and thus plays an important role in the piece's dramaturgy. Finally it is the description that imposes the temporality of the performance.

The audience is confronted by the spatial-temporal clashes introduced by the audio description and is constantly brought back to their episodic memory of what they've seen on stage.

According to neurologist Lionel Naccache, "the process of active transformation of a memory combines forgetting – in all its forms – but also the collision between distinct memories, displacements, condensations, semantic substitutions and emotional alterations". It would seem that the description constantly influences or changes the colour of the audience's memories, which are also altered by their own emotional reception of the scenic events.

The performance's initial scenic premise is gradually transformed through the overlap of the different elements into a kind of "scenic substance", a unique kind of lace that is woven out of the memories of events that are both personal and collective... "A man and woman enter into the space."

Séverine Skierski
Audio describer



Nicole Seiler – Biography

Born in 1970 in Zurich, Nicole Seiler studied dance and theatre at the Scuola Teatro Dimitri in Verscio (CH), the Vlaamse Dansacademie in Bruges (BE) and at Rudra Béjart in Lausanne (CH). As a performer she collaborated in the creation of numerous works with companies such as Cie Buissonnière (Philippe Lizon), le Teatro Malandro (Omar Porras), Allias Compagnie (Guilherme Botelho), Cie Philippe Saire, Massimo Furlan as well as other companies abroad.

Nicole Seiler created her company in 2002. Her artistic approach is largely focused on the relationship between image and video. Her research into video and choreography has led to the creation of innovative works, dance and multimedia, videos and choreographic installations that aim to keep the audience active in their interpretation of the work. The last few years her research into the relationship between image and sound has led her to explore the description of movement, from both a historical and personal point of view.

Since 2004 the company has toured internationally and has been recognized (and awarded) within the domain of video dance. In 2009 Nicole Seiler received the cultural prize in dance from the Vaudoise Foundation for Culture. Since 2010 the company has benefitted from structural subsidies from the city of Lausanne, the Vaud region and Pro Helvetia.

Projects by Compagnie Nicole Seiler:

Sekunden später... (Choreographic performance for 2 performers, 2017, 55 min.)
Cactus Flower (Choreographic performance for 16 performers, 2016, 45 min.)
ISSHH (⌘) (Choreographic performance for 7 performers, 2016, 60 min.)
The Wanderers Peace (Documentary performance for 1 performer, 2015, 50 min.)
Wilis (Multimedia installation, 2014)
Shiver (Dance/multimedia performance for 4 performers, 2014, 55 min.)
Small explosion with glass and repeat echo (Dance performance for 2 performers, 2012, 70 min.)
Un acte sérieux (Dance/multimedia performance for 2 performers, 2012, 40 min.)
Installation pour En Corps (Choreographic/multi-media installation, 2012)
Amauros (Dance performance for 4 performers, 2011, 65 min.)
Tinizong (Dance/multimedia performance for 2 performers, 2010, 35 min.)
Playback (Dance/multimedia performance for 6 performers, 2010, 65 min.)
Living-room dancers (Site specific performance/film, 2008, duration varies)
Ningyo (Dance/multimedia performance, 2008, 60 min.)
K Two (Performance based on the character *Madame K*, 2007, 15 min.)
Je m'appelle... (Dance/multimedia performance, 2007, 11 min.)
Pixel Babes (Dance/multimedia performance, 2006, 64 min.)
4 clips pour aufnahmen (Video clips, 2006, 10 min.)
Dolls / Dolls live (Installation and performance, 2005, duration varies)
Lui (Dance/multimedia performance, 2005, 35 min.)
One in a million (Choreographic video, 2004, 10 min.)
Madame K (Dance/multimedia performance, 2004, 45 min.)
Quoi? (Dance/multimedia performance, 2002, 30 min.)

Contact

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