

MONUMENT 0.10 THE LIVING MONUMENT

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**CONCEPT, CHOREOGRAPHY
AND COSTUME DESIGN**

Eszter Salamon

SCENOGRAPHY

James Brandily

COMPOSER

Carmen Villain

SOUND DESIGN

Leif Herland

LIGHTING DESIGN

Silje Grimstad

COSTUME DESIGN ASSISTANCE

Laura Garnier

CHOREOGRAPHY ASSISTANCE

Elodie Perrin

Christine De Smedt

DANCERS

Adrian Bartczak

Aslak Aune Nygård

Anne Lise Rønne

Caroline Eckly

Daniel Mariblanca

Dawid Lorenc

Irene Vesterhus Theisen

Lin van Kaam

Mathias Stoltenberg

Max Makowski

Nadege Kubwayo

Noam Eidelman Shatil

Ole Martin Meland

Tilly Sordat

*Duration 120 minutes
no intermission*

ESZTER SALAMON

CONCEPT, CHOREOGRAPHER, COSTUME DESIGN

I had the idea ten years ago to make a work in which the performers would create landscapes and inhabit them; a choreography where movements, bodies, objects, materials, sounds and voices can coexist. I experimented on the premises of *The Living Monument* with an artistic collective in Brazil, and I kept the idea in mind for more than 10 years. When Annabelle Bonn ry – the artistic director of Carte Blanche – invited me to create a work with the company, I decided to eventually develop this work here in Bergen.

For the last years I have been working on a series of works called *monuments*. These works relate to history and develop relationships to the present and the future. Rather than referring to any historical past in particular, *The Living Monument* addresses collective and individual memory linked to figuration. The work is a sensorial journey throughout monochrome landscapes where the viewers can revisit their memories and compose their own visions.

The Title

The Living Monument is a continuous reconfiguration of bodies and of

their environments. While sculpting images, the performance unfolds narrative fragments, like rivers of stories. It invites everyone to collectively slow down and dig into sensations and figures surfacing throughout the endless landscapes on stage. Monuments are made of hard matter to last until the end of times. *The Living Monument* is a specific monument, built on still life, slowness and bodies' presence.

The Recycling

The Living Monument uses the principle of recycling, and I wanted bodies and various materials to coexist. This raised the necessity of recycling, reusing and transforming things. During the creation process we collected common objects, fabrics and materials that we found in secondhand shops, or were given to us by theaters. We used costumes from the archives of Carte Blanche as well. The composer, Carmen Villain, transformed the performers' voices, and their vocal expressions and various songs and are embedded in the sonic composition. The choreography exists through figures and their movements, voices, sounds, colors, and lights. The performers constantly transfigure their bodies

and animate the environment around them. Certain figures appeared accidentally, while others were carefully composed. This reconfiguration of already existing materials is central to the poetic outcome and the internal ecology of the work.

A Sustainable Project

I think the issue of sustainability is meaningful both in terms of ecology and human experience. The project is in resonance with questions we collectively addressed in the last two years of pandemic: what kind of future we can imagine and collectively create? We need to challenge the ways we produce art and knowledge because the ecological crisis is huge. With Carte Blanche we are planning to develop this project further in the coming years. It will not only be a repertory piece for touring, but also a continuous common research and collaboration. In a way, we will also recycle this work. Recycling in Art can be a virtuous circle.

Landscapes

I have been working on choreography as an organizing principle between different medias – meaning voice, light, body movements, space and matter for many years. Here there is a continuous shifting principle that creates landscapes. Part of the process was spontaneous, and it helped me dig deeply into my memories or my unconscious, but there was also a lot of rigor to create landscapes that had the potential for triggering fiction.

Colors

The usage of colors as a dramaturgical principle may seem abstract, but colors are very physical and culturally meaningful. In the piece,

colorful worlds slowly open up and there is something playful, like a child's game. Thinking about this piece, I visited the billions of images I had in my brain to create a sort of a machine for remembering. I wanted to put things in relation and draw hallucinated figures. But in the piece it's never about a specific figure that you need to see, it's more about the possibility of creating your own fiction.

Fiction

Fiction is for me a way to commit to the future. This monument is a space for fiction and is also about how we care for the time, how we care for fragile stories, dreams or nightmares that we carry with us. How we still keep on creating them like a poetic necessity.

It is such a pleasure to welcome you back at Studio Bergen! These moments of sharing and experiencing art together in-person has again been challenged in the past months, and we are so grateful that you are back for a new art experience.

Carte Blanche and the choreographer Eszter Salamon are thrilled to share our newest creation *MONUMENT 0.10 : The Living Monument*.

Salamon proposes a journey through deep and detailed moving landscapes that unfold continuously, appealing and stimulating our collective and individual memories. In these monumental scenes the traditional framework of the theater gives way to extended moments and hazy mirages.

Salamon decided to collect experiences, fabrics, costumes, songs and know-hows that constitute a common knowledge with individual and historical references. This approach comes from artistic and sustainability motivations.

As an associated artist with the company, Eszter Salamon will collaborate on several art projects during the coming seasons. We are delighted to introduce her artwork through a series of encounters with the audience along the way.

I am fascinated by her exploration of how bodies are vectors of circulation and transformation of meanings. She investigates how to provoke thoughts for the performers and for the audience. I see it as a research into how one can create an ecology of knowledge and know-hows that aims to transform and influence the common development in society.

Welcome to Carte Blanche!