



SIBJA PRESENTS:

# LE DIALOGUE DE L'OMBRE DOUBLE

A SHORT MOVIE BASED ON THE PIECE OF PIERRE BOULEZ

LE DIALOGUE DE L'OMBRE DOUBLE:  
*A short movie project by collective SIBJA*

The global health crisis the world is going through has changed the habits and mentalities of the audience and of the artists, at the start of a new era. Turning more than ever towards digital formats, the world of the performing arts must reinvent itself and develop a new type of relationship with the audience; it is necessary to offer an experience differing from the concert hall format - in order to replace it in the short term, and to complement it in the long term.

In this context, the art collective SIBJA explores new possible relationships between film and contemporary music. The video format, although widely used in many forms of "popular" music, remains hardly used in classical and contemporary music practices; and when it is, it rarely offers more than a demonstrative virtuosity, a decorative aesthetic, or a streaming without cinematographic research - palliative attempt to transpose a deeply emotional live situation on screen, which, if it remains commendable in its approach, loses nonetheless most of the human sharing experience usually generated by the live concert.

SIBJA offers a different path: not a videoclip, but a film without words, in which music and visuals interact to shape the story in a transdisciplinary way. From this perspective,

the "Dialogue de l'Ombre Double" is a perfect match: Pierre Boulez takes as a starting point for the composition a scene from "Le Soulier de Satin" by Paul Claudel, (a play that was also adapted to the cinema by Manoel de Oliveira in 1985). By bringing Boulez's piece to the screen, SIBJA's project develops further these transdisciplinary back and forthes; and the "Dialogue de l'Ombre Double" becomes a dialogue between various artistic languages. This new format promotes the dissemination of contemporary music deemed difficult to a wider and unsuspected audience.

The soundtrack of the short film, this musical work by Pierre Boulez composed for clarinet and electroacoustic set-up, will be interpreted in its version for saxophone by Valentine Michaud. You will find below the narrative structure of the film, created according to the score of Boulez' work. Playing around the division between "stanzas" and "transitions", the camera goes back and forth between two spaces (the Land of Shadows for stanzas and the World of the Living for transitions).

The scene of "Le Soulier de Satin" (whose text you will find in the next pages) provides the second anchor of the story; Prouhèze is embodied by Valentine, Rodrigue is embodied by Emmanuel, and The Shadows are embodied by a group of dancers, like the "choir" of the traditional Nô theater to which Claudel refers. The choreography is

under the direction of Teresa Rotemberg.

The first broadcasting of the work will benefit an international audience: in fact, it is planned as the opening performance of the ELIA Biennale, International Conference of Universities of the Arts, whose theme for the 2020 edition is "Expanding the Arts ". This edition is hosted by the Zürcher Hochschule der Künste, and due to the coronavirus crisis, will be held online.

*Duration : approximately 20 minutes*





## LE DIALOGUE DE L'OMBRE DOUBLE

1. Je porte accusation contre cet homme et cette femme qui dans le pays des Ombres ont fait de moi une ombre sans maître.
2. Car de toutes ces effigies qui défilent sur la paroi qu'illumine le soleil du jour ou celui de la nuit,
3. Il n'en est pas une qui ne connaisse son auteur et ne retrace fidèlement son contour.
4. Mais moi, de qui dira-t-on que je suis l'ombre ? non pas de cet homme ou de cette femme séparés,
5. Mais de tous les deux à la fois qui l'un dans l'autre en moi se sont submergés
6. En cet être nouveau fait de noirceur informe.
7. Car comme ce support et racine de moi-même, le long de ce mur violemment frappé par la lune,
8. Comme cet homme passait sur le chemin de garde, se rendant à la demeure qu'on lui avait assignée,
9. L'autre partie de moi-même et son étroit vêtement,
10. Cette femme, tout à coup commença à le précéder sans qu'il s'en aperçût.
11. Et la reconnaissance de lui avec elle ne fut pas plus prompte que le choc et la soudure aussitôt de leurs âmes et de leurs corps sans une parole et que mon existence sur le mur.
12. Maintenant je porte accusation contre cet homme et cette femme par qui j'ai existé une seconde seule pour ne plus

finir et par qui j'ai été imprimée sur la page de l'éternité !

13. Car ce qui a existé une fois fait partie pour toujours des archives indestructibles.
14. Et maintenant pourquoi ont-ils inscrit sur le mur, à leurs risques et périls, ce signe que Dieu leur avait défendu ?
15. Et pourquoi m'ayant créée, m'ont-ils ainsi cruellement séparée, moi qui ne suis qu'un ? pourquoi ont-ils porté aux extrémités de ce monde mes deux moitiés palpitantes,
16. Comme si en moi par un côté d'eux-mêmes ils n'avaient pas cessé de connaître leurs limites ?
17. Comme si ce n'était pas moi seule qui existe et ce mot un instant hors de la terre lisible parmi ce battement d'ailes éperdues.

*Paul Claudel, Le Soulier de Satin  
[1<sup>re</sup> éd., Gallimard, 1928-1929],  
in Théâtre, t. II, éd. J. Madau*

*DRAMATURGIC STRUCTURE (in relation with the musical divisions)*  
*Duration : approximatively 20 minutes*



SIGLE INITIAL (*whispered, hasty, mysterious*) 1'10:

We discover the Land of Shadows, dark and cold place, bleak or peaceful. The Shadows are barely discernible and almost motionless. They are divided into two groups; each one corresponding to one of the two main characters.

STROPHE I (*lively, flexible, fluid, calm*) 2'40:

Rodrigue travels towards Prouhèze in the World of the Living, brighter than the previous scene, in a vivid chromatic range. In a way comparable to the performative protocol of SHOUT (Waiting for Amon Trilogy), he pulls behind him the strings which we will learn in the following scene that they retain his Shadows. This scene is used as a presentation of the character and his attributes: the emphasis will be on the costume, the gait and the posture of the character; the action remains minimal.

TRANSITION I / II (*floating, with abrupt contrasts of liveliness*) 1'00:

Back in the Land of Shadows, we distinguish this time the latter, retained at the end of each of the strings pulled by Rodrigue. Each Shadow follows the diagonal formed by the rope connected to his hands.

STROPHE II (*fairly moderate, calm, floating*) 1'30:

This scene is the symmetry of STROPHE I. In the opposite direction, Prouhèze walks towards Rodrigue in the World of the Living. This scene is, like in STROPHE I, the presentation of a character, whose gestures are this time guided by a different object: the saxophone itself.





TRANSITION II / III (*very calm*) 0'30:

This scene is built as the symmetry of TRANSITION I/II: new Shadows, this time attracted by the sound of the saxophone in the wake of Prouhèze, like rats following the flute player of Hamelin. The dancers are therefore guided by their listening; they behave as blind, their heads turned laterally in order to bring one of their ears towards the front.

STROPHE III (*very slow*) 2'30:

Rodrigue & Prouhèze meet. This junction is harmonic: the symbolic attributes of Rodrigue that are his strings are located in his two hands, which therefore visually frame Prouhèze, whose attribute of the saxophone takes place in the center, at the level of the mouth. Addition of 1 and 2 to form 3; the characters form a coherent whole based on the triangle, most stable geometric figure.









TRANSITION III / IV (*accelerating continuously and very gradually*) 0'30:

The two groups of Shadows, in their own world, join too; but this junction is made in tumult and chaos. By inertia, the two groups become an indistinct mass in which Rodrigue and Prouhèze (through these Shadows) metaphorically "merge one into the other" ("*se submergent l'un dans l'autre*"). The distinction between the two groups becomes blurred, their trajectories are fragmented and burst.

STROPHE IV (*very fast*) 1'40:

Continuing this play of tensions and back and forthes, the shock wave previously generated breaks the harmony that reigned in the World of the Living, thus separating Rodrigue and Prouhèze. This separation could take the form of a physical tear, reexporting the tulle material used in the SHOUT performance: the tear of a "narrow garment" of fabric enclosing the two characters.

TRANSITION IV / V (*very fast*) 0'30:

The Shadows without guides, "thrilling halves carried to the ends of the world" ("*pourquoi ont-ils porté aux extrémités de ce monde mes deux moitiés palpitantes*"), move away like the circles which follow the shock of an object on the surface of the water. The mass of Shadows expands.

STROPHE V (*lively, rigid*) 1'20:

This movement of dilation leads them into the World of the Living, as if, turned into a liquid body, they came to occupy the volume left empty between Rodrigue and Prouhèze and to repel the latter on both sides.

TRANSITION V / VI (*floating, unstable*) 0'40:

Under this pressure, Rodrigue and Prouhèze are thrown into the Land of Shadows, continuing to blur roles and forms, making it always more difficult to "faithfully trace the contours" ("*il n'en est pas une qui ne connaisse son auteur et ne retrace fidèlement son contour*").

STROPHE VI (*moderate, very unstable*) 2'00: Power plays tend to the creation of a new state of stability, by giving birth of a "new being made of shapeless darkness" ("*cet être nouveau fait de noirceur informe*"). This being takes shape in the Living World through the agglomeration, or re-agglomeration of the Shadows standing there now.

SIGLE FINAL (*very fast, restless, but whispered*) 2'20:

Completing this process of gaining entropy, the "being of shapeless darkness" also materializes in the Land of Shadows. The film ends with this entity mixing Rodrigue, Prouhèze and their Shadows, all of them having lost their primordial integrity.









## **SIBJA Art Collective**

SIBJA is a collective based in Switzerland and made up of two permanent members, Emmanuel (visual artist) and Valentine Michaud (saxophonist); depending on the projects, various collaborators are temporarily added to it. SIBJA is characterized by a transversal approach, playing with boundaries between disciplines to offer creations in hybrid formats between concert, dance, theater and performance. The collective was born on stage with GLITCH (2016), a piece for two saxophonists, live electronics, two dancers and a painter-performer. The project developed with CAIRNS (2017) and SHOUT (2018), to form the WAITING FOR AMON trilogy. These works are performed regularly in Switzerland (Festival de la Cité, Lausanne; Theater Rigiblick, Zürich; Esprit Saint, Lausanne; Musikwoche Braunwald, Braunwald; Theater der Künste, Zürich...), and in 2018 the trilogy receives the Nico Kaufmann Foundation Prize (Zürich) for the best «music-scenic project».

This practice is distinguished by an intense vibration between tradition and actuality, between old and new: a contemporary musical repertoire is the frame of a narrative with a mythological and ritual character. In a dreamlike atmosphere, SIBJA revisits and reinvents majestic and poetic cosmogonies, opening the narrative to the interpretation of the audience.

Valentine and Emmanuel are both actively involved in transmission matters - one through teaching, the other through projects and workshops with different audiences - and SIBJA thus offers an opening onto a contemporary art that is too often difficult to access, whether audible or visual. The stage becomes a space for sharing, the arts become language, worldviews meet and dialog with each other. Everyone is invited here, and everyone can make the performance their own. Likewise, dialogue develops in collaboration; if Valentine and Emmanuel are the initiators, the creative process is constantly renewed and enriched by the impetus of their collaborators, young artists with various backgrounds and disciplines.



## **BIOGRAPHIES:**

### **Valentine Michaud - Artistic and musical director - costumes**

Winner of the 2020 Credit Suisse Young Artist Award, Valentine Michaud is a saxophonist of extraordinary depth and versatility. With a technique that perfectly blends musical finesse and compelling artistry, Valentine is quickly building a reputation as a musician whose innovative and virtuosic performances make her an advocate for the saxophone and arts alike.

Through her adventurous approach to her art, Valentine's performances expand the expressive range of the saxophone. Her drive to push boundaries and explore new horizons has established Valentine her unique place in the ever-evolving world of classical music. A recipient of numerous awards, Valentine recently received the prestigious Credit Suisse Young Artist Award which will see her give her debut with the Vienna Philharmonic under Gustavo Dudamel at the Lucerne Festival in September 2020. Other awards include the Credit Suisse Jeunes Solistes (2017), and Jurjans Andrejs VI Woodwind International Competition.

Valentine has appeared as a soloist, recitalist and in chamber music groups on many of the world's leading stages, including KKL Luzern, London's Wigmore Hall, Grand Philharmonic Hall St Petersburg, Wiener Konzerthaus, Tonhalle Zurich, Geneva's Victoria Hall and the Great Guild Hall in Riga, amongst others.

Passionate about promoting the fusion of diverse art forms in her work, Valentine is one of the founding members of SIBJA; a collective of artists which, through its' collaborative approach to music-making, has seen performances merging painters, dancers, musicians and live electronic music in a variety of unique settings, such as the 'Waiting for Amon' trilogy. She also designs and make costumes for several theater productions, recently for the company Operatic (L'Ombra, 2020/21).

With a drive to work with artists of her own generation, Valentine enjoys advocating new repertoire for the saxophone. She regularly performs with her duo partner, Akvilė Sileikaitė, as Akmi Duo. Avid champions of new music, Akmi Duo often work with composers, committed to expanding the saxophone repertoire. Valentine is currently a member of the Ever Present Orchestra, and currently works with the American composer Alvin Lucier.

Born in Paris in 1993, Valentine studied saxophone and piano in Nantes before moving to Switzerland at the age of 16 to study with Pierre-Stéphane Meugé at the Haute Ecole de Musique in Lausanne. She continued her studies at the Sorbonne University in Paris followed by the Zurich University of the Arts under Lars Mlekusch. Valentine currently teaches at the Conservatoire Populaire de Musique de Genève. Valentine is a Henri Selmer artist.

## **Emmanuel Michaud - Artistic and stage director - set ups**

Born in Paris in 1997, Emmanuel Michaud develops a transdisciplinary practice taking into both visual arts and music. His research around mythological themes are implemented into contemporary questions, appearing through fictions which play anew the borders between music, dance, stage design, writing and video. Through those narrative formats, he explores the potential roles of the story and its structure. He cofounds the collective SIBJA, whose performances trilogy "WAITING FOR AMON" is awarded in 2019 by the Nico Kaufmann Foundation; this trilogy is played between 2016 and 2020 in Zurich (Zürcher Theater der Künste, Johanneskirche, ZHdK, Theater Rigiblick), Lausanne (Festival de la Cité) and Braunwald (Musikwoche Braunwald). For this series, Emmanuel Michaud takes the role of performer, stage director and stage designer.

in 2020, he imagines and produces the stage design for "L'Ombra", an opera in one act, collaborating for this with the company Operatic. In addition to this comes Emmanuel's musical practice, hybrid as well — playing with the borders between acoustic and electronic, between live act and DJing — and based on a narrative understanding of sound art. Under the name THXLLSXN, he performs since 2018 for various events in Zurich, Mulhouse or Zofingen.

He additionally works in the context of exhibitions, in particular "Oasis" (Kunsthalle), in which he participates as curator and as artist, and "Discipline" (Le Séchoir), two exhibitions taking place in Mulhouse in 2019. With three other artists, he takes part in a collaborative piece for UGC cinemas, exhibited in public space in Strasbourg (FR) since 2017.

He obtains a D.N.S.E.P. (Master degree in Arts) in the Haute Ecole des Arts du Rhin (Mulhouse, FR) in 2019, and he currently studied in ZHdK (Zurich, CH) in the Master in Transdisciplinary Studies.

## **Teresa Rotemberg - Chorégraphie**

Teresa Rotemberg, born in Buenos Aires, is characterized by a particularly varied work. With her own company MAFALDA, founded in 1999 and based in Zurich, she regularly produces dance pieces; Most recently, the company specially focused on productions for children and young people, with which the ensemble is in great demand internationally (including Argentina, Panama, Peru, South Africa). Rotemberg is also involved in educational projects and has created pieces with amateurs, young people and children.

She is invited as a guest choreographer by well-known dance companies (e.g. Ballett Staatstheater Saarbrücken, Ballett am Rhein Düsseldorf-Duisburg).

Teresa Rotemberg can also look back on many years of experience as a choreographer for music theater. She has already worked at the Vienna State Opera, the Zurich Opera House, at the Budapest Wagner Days and at the Opéra national de Paris.

In March 2020 she will work as a choreographer at the Royal Opera in London for the new production of "Jenufa" directed by Claus Guth. Teresa Rotemberg has been a regular theater director since 2005.

With "Greek", an opera by Mark-Anthony Turnage, she was also able to present her first directorial work for music theater in 2015 at the Konzert Theater Bern.

In 2017 the production "Zick Zack Puff" was awarded the Argentine ATINA Prize.

In 2019, Teresa was awarded at the Swiss Dance Prize 2019 with the Award for Current Dance Works with «Vicky sets sail» of the Company Mafalda.

 [www.teresarotemberg.com](http://www.teresarotemberg.com)

 [www.companymafalda.com](http://www.companymafalda.com)



## **NAOMI KAMIHIGASHI - Tänzerin**

The Winterthur native with Japanese roots was born in Hong Kong, but grew up in Switzerland after her first year. What began with children's dance developed into an enthusiasm for ballet, jazz and gymnastics. At the beginning of the art & sports school she pursued goals as a sports acrobat, and represented Switzerland in the women's trio at the EM (2003) and World Cup (2006). After moving to the art & sports high school, she focused on singing and modern dance.

After a short-lived career as a cabin crew member at Swiss, Naomi began her studies in contemporary dance at the Zurich University of the Arts. In 2017 she and her dance partner received the sponsorship award for her Bachelor project. She completed her internship within the dance company Nanine Linning at the Heidelberg Theater and Orchestra in Germany.

After another year of employment, she left the theater, but continued to tour as a freelance dancer with Linning in the production "Bacon". She then worked as a stage actress for the children's production "Miniaturas" at the Mafalda company and with "2038 - Female Frequency" at the Ciemulator Dance Theater. In the same year she choreographed and danced with the Collective.6 with "Klangkörper" in the Kulturhaus Helferei Zurich. In 2020 Naomi will follow her heart to Amsterdam, where she will complete her training as a naturopath in the Ilan Lev method.

## **ALICE D'ANGELO - Dancer**

Alice D'Angelo is an Italian dancer based in Zurich since 2015.

In 2018, during her studies at the Zürcher Hochschule der Künste, she had her first internship program with Cie Linga.

After graduating she started a collaboration with Anna Degen, presenting own creations in Switzerland and Germany.

As a performer, she is currently working with Laetitia Kohler and she will be part of the next production of Junges Staatstheater Braunschweig 2020-2021. In 2020 she starts working with Cie O.

## **DIANE GEMSCH - Dancer**

Diane Gensch schloss ihr Tanzstudium in den Niederlanden und Belgien mit einem BA in performing arts in dance ab. Sie war in den letzten Jahren in verschiedenen Produktionen in Europa, Süd- und Zentralamerika, als auch in Südafrika zu sehen. Am Maxim Gorki Theater, Berlin war sie für die Produktion von Armin Petras „Bahnwärter Thiel“ engagiert, an der Schaubühne und Akademie der Künste Berlin tanzte sie bei Constanza Macras. Für Marina Abramovic war sie 2014 in der Fondation Beyeler zu sehen. Mit der Company «mafalda» von Teresa Rotemberg ist sie seit 2013 in

3 Kinderstücken international auf Tournee. Danebst unterrichtet sie zeitgenössischem Tanz für Laien und Profis, ist als Choreografin für Tanz und Theaterproduktionen tätig, unterrichtet Yoga und therapiert als Bodyworker. Ihre eigenen Kurzstücke gewannen Preise und Sie wurde mit der künstlerischen Auszeichnung 2012 der Stadt Zürich mit einem Werkstipendium geehrt.

## **FLORIAN DONNA alias NECKAR DOLL - Director of photography**

Born in 1995 in Mulhouse, Neckar Doll extends his practice between audiovisual and installation. His works are thought of as chimerical sets between different cultural imagery, drawing as much inspiration from the History of cinema as from scientific themes (anthropology, paleontology, philosophy, etc.). These different themes are developed through a cross between narrative fictions and music videos.

In 2013, he obtained his baccalaureate in cinema and audiovisual option at the Lycée Frederic Kirschleger in Munster, after having followed the educational support of various filmmakers such as Romain Cogitore and Roland Edzard. There he will be trained in theories and practices of editing, shooting as well as cinematographic writing. The following two years, Neckar took charge of the production of various music videos for musicians such as David Wayne, Ensemble / Vide and Destroyvska in the Strasbourg region.

In 2015, he entered the Haute Écoles des Arts du Rhin in Mulhouse. He obtains his DNSEP there in 2019 and presents on this occasion his video piece / installation HAIL TETRAPODA AND ALL PLATES, the first part of a set the following parts of which are in progress. During this cycle of studies, he extends his practice from videographer to artist, which will lead him to participate in numerous exhibitions in France, but also in London (GB), Geneva (CH), Tbilisi (GE), Polignano a Mare (IT) or Linz ( AT).

👉 HAIL TETRAPODA: <https://vimeo.com/420591101>

👉 Instagram: [https://www.instagram.com/neckar\\_doll/](https://www.instagram.com/neckar_doll/)

## **APPENDICES - PREVIOUS PRODUCTIONS, DOCUMENTATION**

*Previous productions by SIBJA, portfolios:*

GLITCH :

👉 <http://valentinemichaud.com/wp-content/uploads/2017/11/GLITCH-PORTFOLIO-FR.pdf>

CAIRNS :

👉 <http://valentinemichaud.com/wp-content/uploads/2017/11/CAIRNS-PORTFOLIO-FR.pdf>

SHOUT :

👉 <http://valentinemichaud.com/wp-content/uploads/2018/03/SHOUT-PORTFOLIO-FR.pdf>

LE DIALOGUE DE L'OMBRE DOUBLE performed by Valentine Michaud :

👉 <https://www.youtube.com/watch?v=21Hc947FKzl>

*Links to websites, reviews, press, available at:*

👉 [www.valentinemichaud.com](http://www.valentinemichaud.com)

👉 <http://valentinemichaud.com/language/fr/presse>

👉 [www.sibja.com](http://www.sibja.com)

👉 [www.sibja.com/blog](http://www.sibja.com/blog)