



# TRANSVERSARI

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# TRANSVERSARI

**Conception, direction** Vincent Thomasset  
**Created in collaboration and performed by** Lorenzo De Angelis  
**Sound creation, original music** Pierre Boscheron  
**Lights** Vincent Loubière  
**Outside view** Ilanit Illouz  
**Staging** Marine Brosse  
**Mask creation** Etienne Bideau-Rey  
**Video creation** Baptiste Klein & Yann Philippe  
**Costumes** Colombe Lauriot-Prévost  
**Technical and light manager** Lucas Baccini  
**Assistant stage director** Glenn Kerbiquet  
**Production, administration** Clara Achache [with Marie Ponçon]

**Production** Laars & Co

**Coproduction** Festival d'Automne à Paris, Centre Chorégraphique National de Caen en Normandie dans le cadre de l'Accueil-studio, Scène Nationale d'Orléans, Ballet de Lorraine - Centre Chorégraphique National, Théâtre Bretigny scène conventionnée arts & humanités, Cndc-Angers, CCN2 - Centre Chorégraphique National de Grenoble, Atelier de Paris / CDCN, POC-Alfortville.

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## 2021-2022

October 5,6 : Festival Actoral à La Criée - Théâtre National de Marseille [création]

October 19 : Scène Nationale d'Orléans

Octobre 21 : Espaces Pluriels - scène conventionnée danse / Pau

Novembre 9,10,11 : Festival d'Automne à Paris - Atelier de Paris / CDCN

January 6, 7, 8, 9, 11, 12, 13, 14 : Festival d'Automne à Paris - Carreau du Temple

March 10: CNDC-Angers, festival Conversations

March 25: Théâtre Brétigny scène conventionnée arts & humanités

Interview with excerpts from the show.

<https://vimeo.com/thomasset/itw-excerpts-fr-eng>

Teaser

<https://vimeo.com/thomasset/trans-square-1mn>

Presentation video after two weeks of rehearsals for the Centre National de la Danse / Canal en ligne with the CNDC-Angers, recorded in February 2021,

<https://vimeo.com/539591702>

Photos

p.1, 7,10 Yann Philippe, p.4 Ilanit Illouz, p.5, 8, 9, 14 Vincent Thomasset





*Transversari* is the story of a man no longer capable of existing in the physical world as he used to. Retreating behind a screen, life reduced to daily needs, he ends up confusing himself with the images he sees. Movement offers a way to reclaim his body, to embody the very images, societal models and norms that «traverse» him, in order to better overcome them.

Lorenzo De Angelis delivers a sensitive exploration of the boundaries between the body-spectator and the body-performer. These states of body look out for each other, respond to each other and through movement, restore the seeds of memories, with infinite sensitivity, to the point of exposing all.



## INTERVIEW WITH WILSON LE PERSONNIC FOR MACULTURE.FR

Little by little, the spaces in which we live, both physically and mentally, are shrinking, closing in on us, limiting our actions - isolation progressively felt in our bodies themselves, and the ways we use them. The health crisis which sent us into hiding, cutting us off from our communities, only heightened this phenomenon. The screen, the digital world, acts as a response to these physical limitations.

With his new show *Transversari*, Vincent Thomasset takes on the question of the body's condition, these changing body states and identities imposed on us - by this injunction to domestic isolation, and by class and gender boundaries as pervasive as ever in our contemporary society. The Hikikomori, people who choose a reclusive life in their rooms, offer one way to explore this paradox: on the one hand, there's a reduction of actual living space and withdrawal from real-life communities, and on the other, this opening of a global world with the recreation of social relationships virtually, detached from our physical selves. In this interview, Vincent Thomasset explores these intersections to tell the story behind the creation of *Transversari*.

Wilson Le Personnic

### THE HIKIKOMORI PHENOMENON SEEMS TO BE THE STARTING POINT THAT LED TO *TRANSVERSARI*. HOW MUCH OF THIS IDEA REMAINS IN THE FINAL SHOW?

As it happens, the research for *Transversari* began when I became interested in the Hikikomori, but the play moved beyond this phenomenon. While recognised in Japan - we can see this particular relationship to screens, to images, to fiction, and to difficulty in interpreting reality, in Europe and elsewhere. After looking into the Hikikomori, I came away with the desire to explore changing body states in the domestic setting, in a state of boredom, and the vital role of imagination and fiction to open up a field of possibilities that's been hugely narrowed. I'm a keen spectator. My body is thus a vessel for the movements of my thoughts and feelings at any given moment. A shared space, where fiction and reality co-exist. This play is a continuation of the exploration of that space.

### THE HIKIKOMORI PHENOMENON TRIGGERED THE EXAMINATION OF OUR RELATIONSHIP WITH DIGITAL IMAGES. HOW DID THIS TAKE SHAPE?

Role models and cultural norms within the society in which we grow up are imposed on us despite ourselves via digital images, but not only. While *Transversari* explores this, it isn't a central focus. The play sees one man go through a number of changing body states, switching between them. Our relationship with images comes into play through both the scenography and the images emerging in the actor's movements. The challenge is to disrupt existing images by creating dissonance through unexpected events, by how the actor plays in a break with more expected logical, organic body responses.

### DURING THE MAKING OF *TRANSVERSARI*, YOU ALSO TACKLED THE QUESTION OF MASCULINITIES. HOW DOES GENDER CONSTRUCTION RELATE TO YOUR EXPLORATION OF HIKIKOMORI?

From a simple binary perspective, while this phenomenon affects some women, the majority are men. One theory put forward by a specialist in the Hikikomori phenomenon [sociologist and psychoanalyst Natacha Vellut] is that some of these «reclusives» are choosing, by refusing to have any function in society, to no longer take on the supposed traits of masculinity. And this makes them unfit somehow for a society ruled by patriarchy. She observes that anorexia - the eating disorder mostly affecting women - removes supposed characteristics of femininity, the ability to reproduce [absence of menstruation] and also the almost omnipresent pressure to be desired. I found this twofold approach interesting, as it speaks to my own life experience. Be it years alone in a cramped apartment doing odd jobs, or as a man whose life is equally divided across two centuries, prey to doubt and to questioning what makes me the person I am. The title is a form of resolution to such questions. *Transversari* is the passive tense of the verb to cross in Latin «to be traversed by.» This is a mind-altering perspective, through which to consider masculinities, both in literal and figurative terms.

### CAN YOU REFLECT ON YOUR WORKING PROCESS WITH LORENZO?

From the beginning, I wanted to explore two ideas of the body: the everyday body and the embodied body [that's experienced everything you've been through]. Since Lorenzo had already explored the performing body of the actor in two previous shows through live dubbing - [one actor is the body-performer while another is the voice-performer] [*Bodies in the Cellar* and *Ensemble Ensemble*], we began with the unknown: the domestic body and the digital body, both constrained within a limited space. Our working process was enriched by a constant dialogue, mutual trust, and nonstop back-and-forths between certain movements and gestures he produced and the interpretations they created. From week two of rehearsals, Lorenzo worked with props but also wearing a mask. Making the performer's face invisible directs the audience's focus to the body itself and its movements. We are all spectators to the signs each of us make - a mask allows us to better interpret these - to project beneath the mask, the expressions movements can convey.

### YOU NOTABLY STUDIED CERTAIN TYPES OF VIDEO GAMES IN ORDER TO ESTABLISH A CHOREOGRAPHY OF MOVEMENTS.

Since the end of the 1990s, movie productions and modern video game designers have used motion capture techniques, especially for video games set in the world at-large. These «standard» movements are assigned to any cha-





racters, young or old, female or male characters. Even if this movement lexicon is limited, on the whole they're fairly «natural», thanks, in particular, to micro-movements, positions to create certain identities: like hunched shoulders or limping etc. This obviously enhanced the creative process with regard to changing body states, whether the digital body, everyday or embodied, that *Transversari* explores.

#### **HOW DID YOU PUT THESE OBSERVATIONS INTO PRACTICE DURING REHEARSALS?**

We started with the scene I'd imagined at the outset: a man withdrawn from the world, spending his entire life on screen. First, we need to create a space, observing how each object within it brings its own physical presence. Having myself lived for seven years in a thirteen-square metre room - a formative experience - I wanted the body to be constrained by the space it occupies - a domestic space can feel both restrictive and reassuring. Lorenzo worked within these parallel constraints of both the scenography and his changing body states.

#### **BOTH TEXT AND WORDS HAVE ALWAYS BEEN THE FRAME FOR YOUR WORK. *TRANSVERSARI* IS MUCH MORE «SILENT» THAN YOUR PREVIOUS PLAYS.**

By retreating into the background, words leave space to the choreography of signs, to a general syntax of movement. The play is sparing with words, yes, however, silence is also never rarer. Sound is very present - since the movements themselves speak - Pierre Boscheron, the sound designer, has produced work of high quality. Working on a solo per-

formance allows me to expand my approach to individual movements and the meanings they transmit. It's a more 'spoken' show than others. The audience should easily be able to find their way through. As for words, they have their place in song. While until now, I've taken a poetic approach to language, text has often created gaps in meaning. Removing it has most certainly given the play more meaning.

#### **WITH *TRANSVERSARI*, YOU REUNITE WITH THE DANCER LORENZO DE ANGELIS, THE ACTOR IN YOUR EARLY SHOWS. DOES HIS RETURN MARK A TURNING POINT, A NEW PERIOD FOR YOUR WORK?**

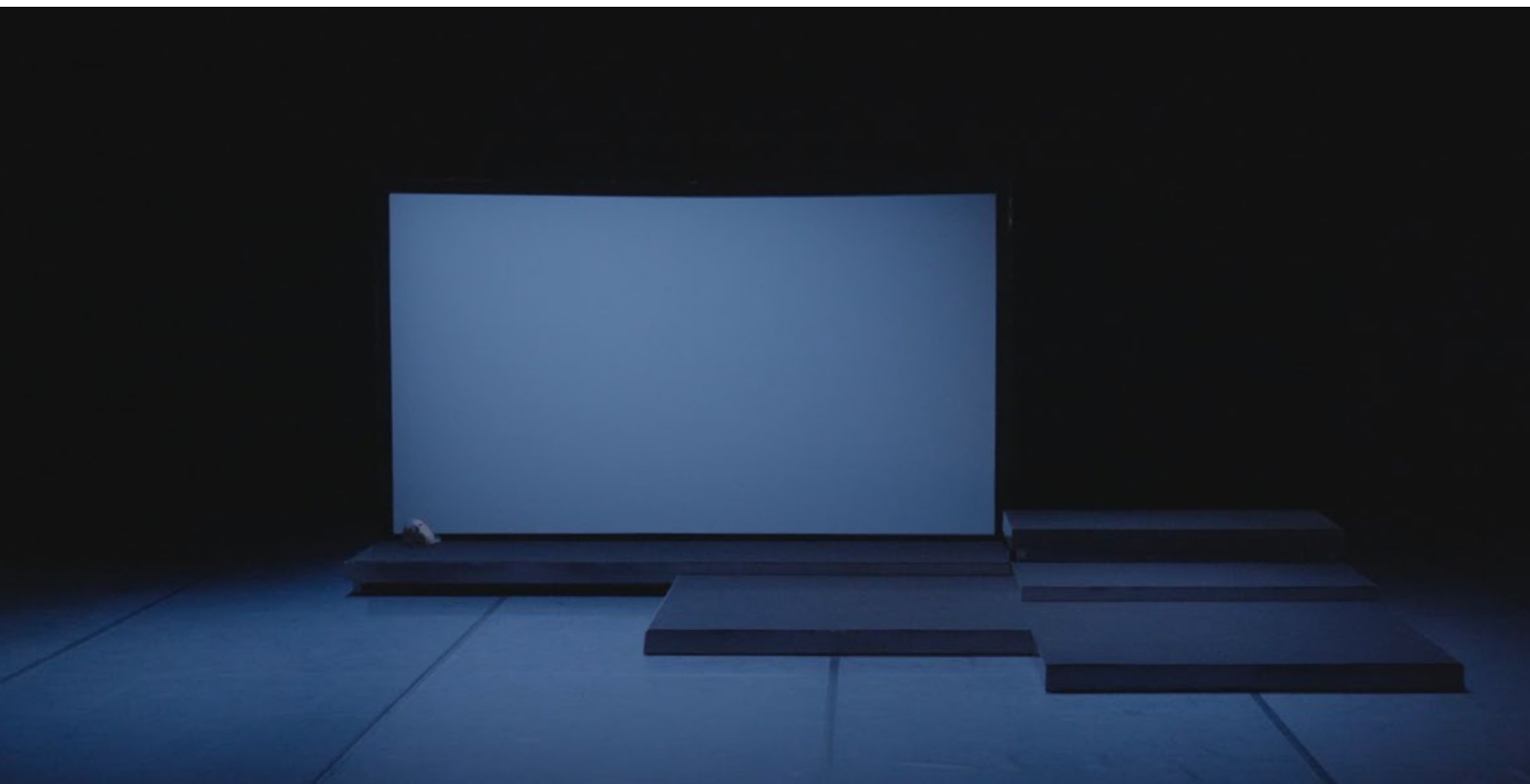
Lorenzo is a faithful collaborator of the company, a friend, and a person who counts both in my work and in my life. I met Lorenzo in 2007, when he'd just finished the CNDC in Angers and I was completing 7 months of Ex.e.r.ce training at the CCN in Montpellier. He was twenty-one, I was thirty-three. The years have gone by, and after a series of group plays, I wanted to return to solo shows (one with Lorenzo and one with Anne Steffens) in order to work in greater depth, to reflect on the use of signs more intensively, and above all, to let their respective individual experience and imagination speak. I've «traversed» two major periods so far, *Transversari* marks the third. The first from 2007 to 2010, a four-year timeframe where rather than producing shows, I spent time finding the ways and means to produce performances in situ. In 2011, I founded Laars & Co, in order to produce performances that could be replicated, a cost and time-efficient way of working towards what I ultimately wanted to set up. Between 2011 and 2019, looking back, the series of shows I created took an experimental approach exploring either

a particular working process or working with a certain element: the performer's body and live dubbing with *Bodies in the Cellar*, the dramatic arts with *Letters of Non-Motivation*, equestrian arts and choreography with *Carrousel*. The resulting series of shows is challenging to put in words, other than by describing what happens. I was more focused on the pace of the play rather than the dramatic development - the rhythm and the eclectic nature of the elements involved [lighting, voice, the body in its myriad forms, space, text, time, sounds, music, silence, etc.]. Today, I want to create shows that also engage the audience within the story development.

the dance sector, which has smaller budgets than theatre. Why not, as a next step, a National Transdisciplinary Centre!

#### **YOUR SHOWS ALWAYS NAVIGATE THE CROSS-ROADS BETWEEN SEVERAL DISCIPLINES. WHERE DOES *TRANSVERSARI* LIE?**

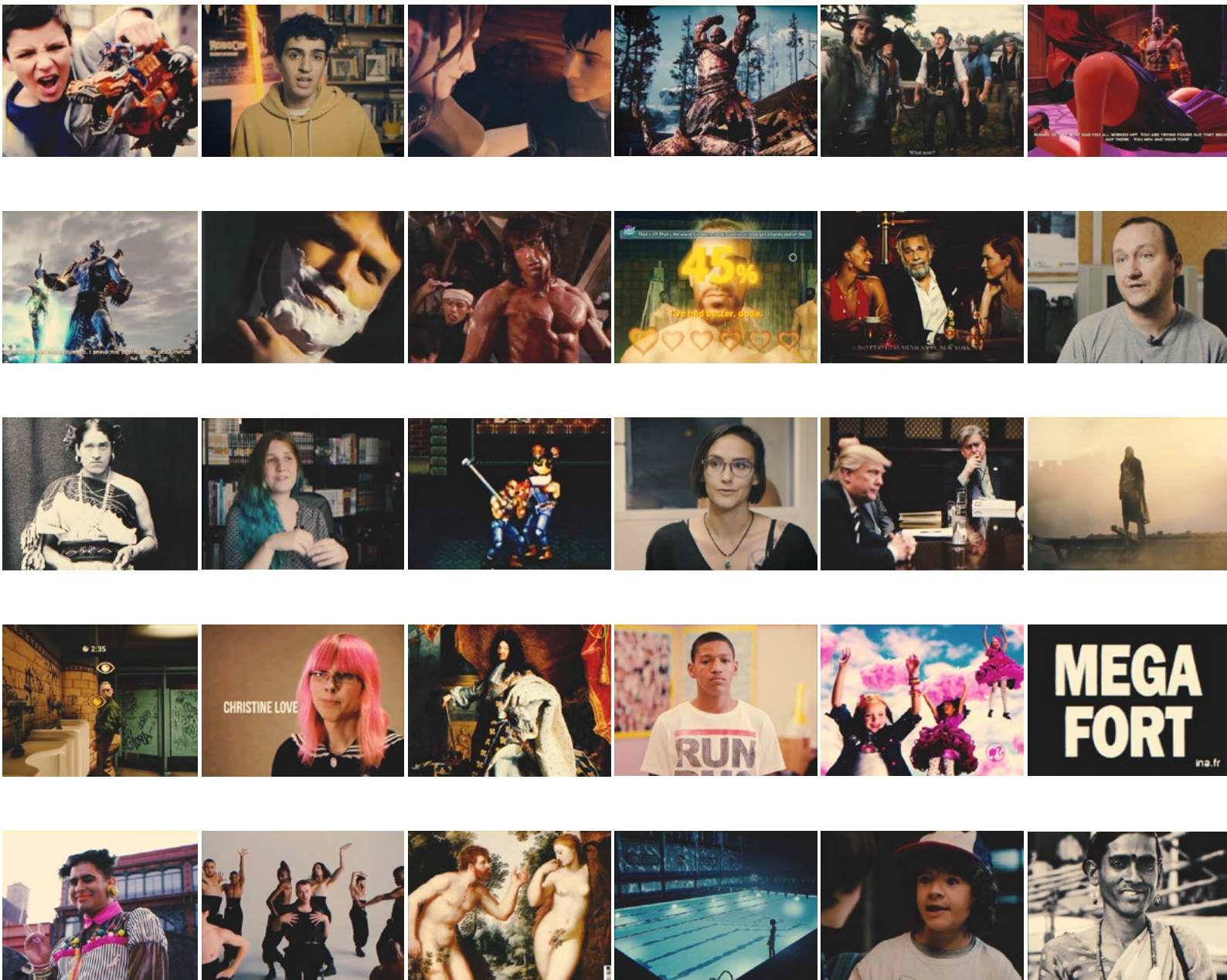
Like almost all my other shows, except *Letters of Non-Motivation*, this is a transdisciplinary play. While I'm from a dramatic background, from the script, I tend to focus more on the actors giving voice to the words and to the stories their bodies tell. In general terms, I would describe my work as dance theatre. Depending on the venue and the artistic program, *Transversari* can be presented as a piece of visual theatre, a dance show, movement theatre and why not mime the next time, who knows? And that's absolutely fine by me. In the eyes of professionals and of course, the public, labels matter. There's some institutional progress: the DRAC has created a transdisciplinary funding commission, but there's no multi-year funding. Dedicated organisations with substantial budgets are needed. In fact, most available support is provided by







## SOURCES



Captures d'écran de la vidéo *Qui sont les joueurs de jeux vidéo ? Une histoire de la masculinité geek à l'aune des études de genre.*

Documents, livres, liste non exhaustive.  
Liens podcasts et vidéos cliquables.

*La place du spectateur*, Michael Fried  
*Homo spectator*, Marie-José Mondzain  
*L'image peut-elle tuer?* Marie-José Mondzain  
*Le regard féminin, une révolution à l'écran*, Iris Brey  
*Dire le genre*, avec les mots, avec le corps, *sous* la direction de Christine Bard & Frédérique Le Nan  
*L'écriture sans écriture*, du langage à l'âge numérique, Kenneth Goldsmith  
*Sur le théâtre de Marionnette* & *De l'élaboration des idées par la parole*, Heinrich von Kleist  
*Bartleby*, Herman Melville  
*Un homme qui dort*, Georges Perec

*Qui sont les joueurs de jeux vidéo ? Une histoire de la masculinité geek à l'aune des études de genre.*  
<https://www.youtube.com/watch?v=sUvKvoK9l8> [vidéo, lien cliquable]  
*Les couilles sur la table*, Victoire Tuillon  
<https://www.binge.audio/category/les-couilles-sur-la-table/> [podcasts, lien cliquable]





Lorenzo is switching between the different characters.

Vidéo de présentation pour le Centre National de la Danse / Canal en ligne, avec le CNDC-Angers / <https://vimeo.com/539591702>



Assassin Creed Odyssey [jeu vidéo]

## BIOGRAPHIES

### **Etienne Bideau-Rey – Concepteur des masques, Illustrateur**

Étienne Bideau-Rey vit et travaille à Senlis. Son éducation artistique débute à l'Institut St Luc de Tournai en Belgique, après quoi il étudie la scénographie à l'académie Royale des Beaux- Arts de Liège puis entre à l'École Supérieure Nationale des Arts de la Marionnette de Charleville- Mézières. Il crée en 1999 la compagnie DACM et en collaboration avec Gisèle Vienne, met en scène et chorégraphie *Splendid's* (2000), *Showroomdummies* (2001), *Stereotyping* (2003) et *Tranen Veinzen* (2005). *Showroomdummies* ré-écriture d'une pièce en 2009, puis en 2013 *Showroomdummies #3* pour les Ballets de Lorraine. *Mates and Monsters* en 2017 en collaboration avec Anne Mousselet et Graham Smith, au Theater Freiburg, Allemagne. Outre les Masterclass qu'il réalise avec Anne Mousselet depuis 2013, il poursuit un travail plastique notamment au travers de dessins et de sculptures. Il crée les masques de la pièce *Rémi* de Jonathan Capdevielle.

### **Pierre Boscheron, compositeur, musicien**

À la fois musicien batteur, compositeur, réalisateur, arrangeur et sound designer, il collabore avec -M- [co-réalisation de quatre albums], Nicolas Repac et le groupe Ekova. Il est musicien sur la création et la tournée de "Mister Mystère" 4ème album de Matthieu Chédid. Il compose des musiques pour le spectacle vivant, [Kitso Dubois, Raphaëlle Delaunay], des longs métrages [Claude Miller, Nabil Ayouch, etc.], des films documentaires. Il est membre fondateur des groupes *Bambi Zombie* et *Nina Fisher*. Il travaille avec la compagnie Laars & Co sur l'ensemble des pièces depuis *Médail Décor* en 2014.

### **Marine Brosse, scénographe**

Née en 1992, Marine a étudié la scénographie à l'École Nationale Supérieure des Arts et Techniques du Théâtre, à Lyon, auprès d'Alexandre De Dardel, Séverine Chavrier et Gwenaël Morin. Elle passe ensuite six mois à l'Institut für Angewandte Theater Wissenschaft à Giessen, dirigé par Heiner Goebbels et Bojana Kunst. Elle travaille régulièrement avec Marion Siéfert, l'Éventuel Hérisson Bleu, le Joli Collectif et Clara Le Picard. En parallèle du théâtre, elle réalise du mobilier pour l'espace public avec le collectif Tempête. Elle mène également de temps à autre des ateliers d'initiation à la scénographie pour les enfants.

### **Lorenzo De Angelis, interprète**

Lorenzo De Angelis commence ses études chorégraphiques en 2004 au CDC Toulouse, puis au CNDC d'Angers (Direction Emmanuelle Huynh). Depuis il a été interprète pour Pascal Rambert, Alain Buffard, Yves-Noël Genod, Fabrice Lambert, Vincent Thomasset, Marlene Monteiro Freitas, David Wampach... Depuis 2016, il développe son travail de performance et de mise en scène. Il travaille avec Vincent Thomasset sur de nombreuses performances entre 2007 et 2010, et sur les pièces *Sus à la Bibliothèque !*, *Les Protagronistes*, *Bodies in the Cellar*, *Médail Décor*, *Ensemble Ensemble* et *Transversari*.

### **Ilanit Illouz, conseillère artistique**

La pratique d'Ilanit Illouz, plasticienne, est essentiellement photographique et vidéographique. Son travail singulier sur l'image est traversé par la question du récit, toujours appréhendé par le biais du hors champ ou de l'ellipse. En croisant des approches théoriques, géographiques et plastiques, elle développe une réflexion sur l'histoire sociale, politique et économique, sur la trace et la disparition, sur la manière dont les flux migratoires et commerciaux altèrent les territoires et la perception qu'on en a. Elle travaille au hameau des artistes de la FNAGP (Nogent-sur-Marne). Elle a notamment exposé

à la Maison d'Art Bernard Anthonioz (Nogent sur Marne 2016, 2019), au MAC-VAL (2016, 2019) et présente, en 2020, son projet *Petra* [lauréat de l'appel à projet du CNAP] au Centre Régional Photographique Hauts-de-France, ainsi que le projet *Les Dolines*, à l'Institut Photographique de Lille [exposition personnelle]. En 2021, elle reçoit le prix du public Louis Roderer aux Rencontres Photographiques d'Arles, participe au Jimei Arles en Chine. Elle collabore avec Vincent Thomasset sur l'ensemble de ses pièces.

### **Colombe Lauriot Prévost, créatrice de costumes**

Après s'être formée au stylisme à l'école Duperré, à l'histoire du costume et aux différentes techniques de couture artisanales, Colombe Lauriot Prévost crée des costumes dans des domaines variés tels que le cirque, le cabaret, la comédie musicale, le cinéma, l'opéra et le théâtre, en France et à l'étranger. Elle a collaboré avec de nombreux metteurs en scène et réalisateurs tels que Jonathan Capdevielle, Frédéric Bellier-Garcia, Stéphane Ricordel, Pierre Notte, Jean-Michel Ribes, Alexandre Sokurov, Anne-Laure Liégeois, Laurent Fréchuret, Côme de Bellescize, Jérémie Lippmann, Joséphine de Meaux entre autres.

Passionnée de théâtre, de danse et d'opéra, elle a à cœur d'apporter par son travail une sensibilité sémantique et esthétique et d'aider l'interprète à incarner son rôle.

### **Vincent Loubière**

Il se forme au C.F.P.T.S à Paris de 2007 à 2009 et travaille depuis comme régisseur général et éclairagiste avec différents metteurs en scène : Antoine Lemaire/Cie THEC, Marjorie Efther, Marie Filippi & David Scattolin/Cie L'Ouvrier du drame, le Théâtre du Nord et l'E.P.S.A.D à Lille, Cie L'Oiseau-Mouche, Le Vivat à Armentières, L'interlude T/O, Pierre Foviau/ Cie Les Voyageurs, Théâtre des Champs-Élysées, Comédie Poitou-Charentes/ Yves Beaunesne, Marie Clavaguera-Pratx/La Lanterne et Plexus Polaire/Yngvild Aspel. Collaboration avec Vincent Thomasset : *Médail Décor*, *Lettres de non-motivation* et *Ensemble Ensemble*.

### **Vincent Thomasset**

Vincent Thomasset est un artiste metteur en scène, chorégraphe, auteur. Né en 1974, il découvre le théâtre à Grenoble après de brèves études littéraires. Pendant plusieurs années, il travaille en tant que caissier, se forme à « l'école du regard », en tant que spectateur de théâtre, de danse, d'arts plastiques. De 2003 à 2007 il travaille en qu'interprète pour Pascal Rambert. En 2007, il intègre la formation Ex.e.r.ce [Centre Chorégraphique National de Montpellier], point de départ de trois années de recherches. Dans un premier temps, il travaille essentiellement in situ, dans une économie de moyens permettant d'échapper, en partie, aux contraintes économiques. Il accumule différents matériaux et problématiques à la fois littéraires, chorégraphiques et plastiques. Il écrit alors un texte qu'il utilise à différentes reprises, dont le titre, à lui seul, résume la démarche de cette période : *Topographie des Forces en Présence*. Depuis 2011 - année de création de la compagnie Laars & Co - il crée des formes reproductibles : *Sus à la bibliothèque !* (2011), *Les Protagronistes* (2012), *Bodies in the Cellar* (2013), *Médail Décor* (2014), *Lettres de non-motivation* (2015), *Ensemble Ensemble* (2017), *Carrousel* (2019), *Transversari* (2021). Ses pièces ont été diffusées en France et à l'étranger dans des lieux et festivals pluridisciplinaires dont le Festival d'Automne à Paris, le festival Actoral, le festival Artdanthé, Far fabrique des arts vivants Nyon, La Bâtie - festival de Genève, Biennale de Venise.



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