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Pitch

*And as they tumble on their limbs
a sudden...
as if they are all connected
and always have been*

HURRICANE is the first part of *Tales of Decay*. A group of people find themselves drifted ashore to a both unrecognisable and yet familiar place. Without any clarity to what brought them here, what connects them with the others and how they can land in their own body, their *Selves*. Through research of what defines a human existence, the audience and the performers will question and answer the necessity to make connections in between us. And beyond us.

HURRICANE is a landscape of kinesthetic-movement and stories, exploring the connectivity to a human self and to the others' selves in an intimate and fragile tale of our need for making bonds.

Tales of Decay is a pentalogy of performances, delving into the subject '*the necessities of life, the lack of these necessities and the inevitable release of everything, death*'. Through the themes *Connection, Consciousness, Growth, Shell and Memory* we're experiencing questions about what it means to exist, to be part of this reality that we're experiencing, and to what extent life goes beyond our, the human, perception. We will experience the horror and the beauty of humans clinging onto what makes them be, inevitably making them either Decay or Dissolve.

Concept

The *Tales of Decay* follows an intertwined narrative of a community summoned into a local space; a place that seems like a tiny village but without any static country borders. The space seems both lacking of time and space, and yet it is anchored in a place that is somehow very familiar. You, as an audience, are able to separate the stories or connect them together, making it possible to experience one tale by itself or all of them together.

In HURRICANE, people have a newborn energy in an adult body. Somehow they are kind of understanding who they are, what they are, but without truly grasping the history of themselves and their community. And here I ask; *will we ever truly grasp what it means, to be made out of small atoms, connected and disconnected in a network of what seems like randomness? Is what we experience real, and what does that imply?*

'How do I know?' the people ask. And they will answer; 'Love, bonds, presence. Something is definitely real here. Something is definitely aflame'

Throughout this moment of time, this so-called 'performance', the people will dig deep within themselves and the others. Finding connections, roles, meaning and conflict. The mise-en-scene will shift between a subtle and ambiguously little thing, to an expressive and concrete drama between lovers and enemies.

Delving further into the connectivity of the people, we will find them making deep bonds that extend beyond their flesh, morphing them into new creatures through the use of physicality and costumes. *I have a vision of watching what I definitely can define as a group of humans that suddenly turns into something that I only can describe as 'a living, breathing being'. This, what I am seeing, is both not human and is more human than ever.*

There is a melodic and harmonious element added onto the performance. The people will connect together through the use of their voices, making both text-based songs and pure harmonies. It becomes this otherness, which could be described as something holy. But as the holiness is limited in a human life, it will also be a source of conflict between the performers, making this both a miraculous and uncanny experience, that can be used to progress the narrative, and to search further into the connectivity.

By the end of the performance, the people have left remains of themselves, their costumes. Transforming the space into something that has become part of them and the audience. A meat-loaf, a sacred place, a place to make connectivity, within ourselves, between ourselves and beyond ourselves.

Visual Identity

*The audience enter a poorly lit space
A ticking sound is embodying the room
light is shifting to its rhythm
Silhouettes of bodies, shapes and subtle movements
are being revealed in glimpses
As the audience sits down to watch
a hurricane transform the space*

As an overarching theme for the *Tales of Decay* the scenography is being built further upon itself, reusing and recontextualising the introduced elements from the former performance.

The scenography of HURRICANE is an empty space, transforming and shifting through the use of mainly light, sound and bodies. Throughout the morphing of the people, which has been described in the Concept part, costume elements can be modulated into constructions as well as merging people together into mythical creatures.

Through the minimal use of scenographic elements, the space will be turned into a kind of null-space. It's nothing, it's everything and it's this one specific thing at the same time. The placement of where the story is being told is then based mainly via the use of text and movement, emphasised by the use of sound and light.

Urgency

The World that we live in is in desperate need of being reminded of the love that we share amongst each other, and the cruelty of the misuse of power. Blindness is both a desperate need to survive, and the mechanism used in order to overrule others' lives.

Greed and fear shall not win.

The purpose of this performance is to go through the painful blindness which we possess as humans, and an attempt to find stronger bonds and connections in humanity.

(For myself) Notes and sources

<https://www.leconsortium.fr/fr/l-almanach23>

- <https://www.leconsortium.fr/fr/lalmanach-23-sara-sadik>
- <https://www.leconsortium.fr/fr/lalmanach-23-stefan-tcherepnin>

Here we are talking about the whole of humanity in the presence, of with the lack of truly grasping the origin of where they're from, and what that means. They have an understanding, but what does it mean to come into existence. Instead of following the whole world, we end up following what feels more like a small village, containing different stories all interconnected and yet dis-connected.

Vision of an animal entering, a morphing animal, connecting with everyone else in the piece