

CORPS MAGNÉTIQUES INTRODUCES SOUND BODIES



Conception & production

Massimo Fusco

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SOUND BODIES is an immersive listening experience, offering people of all ages a moment to reconnect with their bodies. Listeners enter a space bathed in sound and settle down on cushions shaped like pebbles, specially designed by SMARIN. Here, they can take turns being massaged, and listen through headphones to a collection of intimate stories of the body, in the form of a series of short audio clips, called soundbites.

SOUND BODIES can be staged with either one or two performers and can easily be adapted to suit different performance spaces, including cultural venues (museums, galleries, theatres, art centres, libraries, etc.), and heritage sites (churches, castles, gardens and so on.). The work can be installed either in or out of doors, and operate continuously over a period of 1 to 30 days.

The installation includes:

AN IMMERSIVE SOUND BATH

The sound bath was created using augmented natural sounds and organic sounds (bioacoustics) in collaboration with sound engineer Vanessa Court, who helped develop the sound system and 3D audio processing. Special attention was paid to the physical vibrations of the sound.

The sound bath is played continuously throughout the installation, through 8 speakers and a subwoofer.

WELLNESS MASSAGE SOUND BODIES is activated by dancers and massage therapists, Massimo Fusco and Fabien Almakiewicz, working either together or individually. If they wish, listeners can have a massage to add to their acoustic experience. Physical touch opens up a space for connection, awakens bodily sensations and helps people reconnect with their bodies.

SOUNDBITES

A soundbite is a short piece of audio (often broadcast on the radio and usually introduced by music). In collaboration with composer King Q4, we created soundbites using interviews with people in healthcare and social support facilities. These soundbites enable us to create dialogue between people who have never met, highlight parallels around a chosen theme, and compile individual stories of common difficulties into one listening experience.

The audio is played continuously through headphones throughout the event.

Installation instructions

Programme

Length of audio: 1 hour loop
Installation duration: continuous
Maximum duration with audio and activation by performers: 4 hours with a break of 30 minutes between each hour.
Audience capacity: 10-12 people
Target audience: ages 13 and up

Supporting and hosting the project

On tour, the company includes
For a solo performance: 2 people, including the performer/massage therapist
For a duo performance: 3 people, including the performers/massage therapists
The scenography is lightweight and can be adapted to the event space.
No hired materials required.
Minimum space requirements: 50m². Technical specifications available.
Pricing: contact us.



SOUND BODIES focuses on touch...

... so that we can reconnect with the importance of physical contact in our relationship to others. During a pandemic, the absence of touch increases our need for it. Using proper health precautions, we want to create a space where people can relax and let go of worry. Tui Na massage helps identify and relieve physical and mental tensions and has the additional benefits of being practiced without oil (removing the need for a shower post- massage) and fully clothed (which some find more comfortable).

...and listening...

... in order to change our attitudes to illness, disability and ageing. I want to invite listeners to connect with another person through their disembodied voice, to experience the other's hopes and hardships, and be inspired to reflect on their relationship to their own body. More than just anecdotes, the soundbites focus on intimate issues related to the body, in order to help relieve a certain number of our concerns, concerns which are shared by many in society, particularly in these stressful times. We each individually encounter issues with our bodies that affect us all collectively: "We who at times feel so alone in our own (bodies), little by little come to discover that this secret garden is in fact common ground." *Diary of a Body*, Daniel Pennac.

Artistic and ethical practice

In SOUND BODIES, listeners are invited to reconnect with their own physicality as a way to reclaim their value and better understand themselves. The soundbites, recorded in health and social care institutions, give insight into the complexities of our relationships to our bodies, and the issues that arise for healthcare workers, psychiatric patients, disabled people, autistic children and senior citizens alike. This experience is designed to shift societal representations of the body towards more ethical values. While SOUND BODIES is not therapy, it sits at the crossroads between artistic and somatic practices directly related to the ethics of care.* I want to encourage us to listen differently, to focus not on the morbid spectacle of a scar, but on its innate and poetic capacity to tell a story, to inspire intimacy. The piece creates a space of shared vulnerability, where weaknesses become a creative force.

Massage is used as a way to rethink our relationship to others and to the world, and open up new realms of imagination and sensation. Every body has a story, sometimes, all we need to do is listen.

*Carol Gilligan is an American psychologist and philosopher specialised in the ethics of care. In her work *A different voice*, she defines care as a set of values, encompassing concepts such as attention, responsibility, consideration, help and support.

SOUND BODIES now includes a choreographed sequence. Massimo Fusco and Fabien Almakiewicz have developed a dance inspired by "La pizzica", a healing folk dance from Southern Italy. The movement is grounded: the performers stomp and create vibrations, spin, turn and dance near and around the spectators. One or both of the dancer/massage therapists move from body to body, dancing until they release the tensions accumulated during the massages, which are themselves a kind of somatic, rhythmic, spacial dance.

The lighting has been designed so that the project can be hosted in optimal conditions, in particular in spaces without natural light. Luminous objects were specially created for the project by designer Stéphanie Marin. The lighting takes the form of warm, soft, subtle waves, based on the principle of cardiac coherence, in order to create a cozy, relaxing atmosphere.



MASSIMO FUSCO
Choreographer and dancer



Massimo Fusco trained in contemporary dance at the Conservatoire National Supérieur de Musique et de Danse of Paris where he took courses in contemporary dance, improvisation, composition, anatomy, music and dance history. He has performed in the projects of Jean-Claude Gallotta at the National Choreographic Center of Grenoble, Annabelle Bonnery & Francois Deneulin, Hervé Robbe at the National Choreographic Center of Le Havre, Sarah Crépin & Etienne Cuppens, Joanne Leighton at the National Choreographic Center of Belfort, Clédat & Petitpierre, and Alban Richard at the National Choreographic Center of Caen. Currently engaged in the national and international tour of Christian Rizzo's *D'après une histoire vraie*, Mélanie Perrier's *CARE*, and Gisèle Vienne's *Crowd*, he participated in the creation of *Noces* et interprète in Dominique Brun and François Chaignaud's *Bole-ro*. He became interested in performance art and obtained a university diploma in art, dance and performance at the University of Besançon. The transversality that this artistic field offers, allows him to see a possible field of action. He then deepened his relationship with writing and instantaneous composition. Certified practitioner in Tui Na massage, he undertakes to bring together artistic practices and somatic methods in an immersive sound installation *SOUND BODIES* and *SOUND BODIES FOR KIDS*.

Calendar

of SOUND BODIES / SOUND BODIES FOR KIDS 2023/2024

> **16th & 17th December** - Forum Jacques Prévert (FJP), Scène conventionnée d'intérêt national art et jeunesse, Festival Jacques A Dit - Carros

> **01st October** - Theatre of Fontenay-le-Fleury

> **06th & 07th October** - Le Sémaphore, Scène conventionnée – Pôle régional de développement culturel - Port-de-Bouc

> **07th to 09th November** - La Maison danse Centre de Développement Chorégraphique National Uzès Gard Occitanie, Festival POP UP DANSE - Uzès

> **17th to 25th November** - Rencontres chorégraphiques internationales de Seine-Saint-Denis, Festival Playground #2

> **04th to 09th December** - L'Oiseau-Mouche, Le Gymnase – Centre de Développement Chorégraphique National de Roubaix / Hauts-de-France, Festival Forever Young - Roubaix

> **14th to 18th February** - Le Grenier à Sel, Les Hivernales – Centre de Développement Chorégraphique National d'Avignon - Avignon

> **21st & 22nd February** - La Ruche, Université d'Artois - Arras

> **14th & 15th March** - La Forge à Harfleur, Le Volcan – Scène Nationale du Havre

> **16th & 17th March** - MuMa – Musée d'art moderne André Malraux, Le Volcan – Scène Nationale du Havre

> **19th to 22nd March** - Maison du Théâtre d'Amiens, L'Echangeur – Centre de Développement Chorégraphique National Hauts-de-France, Festival KIDANSE - Amiens

> **12th May** - Opéra de Lille

> **28th & 29th May** - Chorège – Centre de Développement Chorégraphique National à Falaise en Normandie, Festival Danse de tous les sens - Falaise

> **30th May to 01st June** - MAIF Social Club, Nuit Blanche de Paris

> **29th June** - Castle of Clermont, Festival Clermont en Scène(s) - Clermont en Genevois

> **06th to 16th July** - Chartreuse de Villeneuve lez Avignon, Les Hivernales – Centre de Développement Chorégraphique National d'Avignon, Festival On (y) danse aussi l'été! - Villeneuve lez Avignon

Calendar

of SOUND BODIES / SOUND BODIES FOR KIDS 2024/2025

> **02nd & 03rd October** - University Sorbonne Nouvelle of Paris

> **18th to 21st December** - Espace Sarah Bernhardt, Escales Danse - Goussainville

> **08th to 10th January** - Scène Nationale d'Evry

> **14th & 15th January** - Théâtre de Corbeille Essonne

> **19th to 22nd January** - Lillico, Festival Waterproof - Rennes

> **23rd au 26th January** - Pannonica, CCN de Nantes, Festival Trajectoires - Nantes

> **31st January & 01st February** - Mac Orlan, Festival Longueurs d'ondes - Brest

> **06th to 08th February** - L'Avant Scène, Escales Danse - Colombes

> **20th to 23rd February** - Musée International de la Croix Rouge et du Croissant Rouge, Festival Antigél - Genève

> **27th & 28th February** - CCN de Caen, Festival Ribambelle - Caen

> **3rd to 8th March** - Theatre of Brétigny

> **13rd to 15th March** - Theatre of St Barthelemy d'Anjou, Cndc d'Angers, Festival Conversation

> **18th to 22nd March** - Le Manège, Scène Nationale de Reims

> **25th March to 11st April** - Biennale de Danse du Val de Marne, La Briqueterie

> **23rd to 28th April** - La Garance, Scène Nationale de Cavaillon

> **12th to 15th May** - Sivom Vriigne Vivier, Ardennes

> **17th May** - Théâtre du Cormier, Escales Danse - Cormeilles

Production : Corps Magnétiques. **Coproduction :** le 3 bis f à Aix-en Provence ; le Domaine de Kerguéhennec ; la Fondation Royaumont ; la Chartreuse de Neuville ; le Centre chorégraphique national de Nantes et Chaillot - Théâtre National de la danse. **Avec le soutien** du ministère de la culture – Direction générale de la création artistique - Direction régionale des affaires culturelles d'Île-de-France ; du conseil départemental du Val d'Oise - Abbayes de Maubuisson ; de la Maison de la Culture d'Amiens ; de Danse Dense à Pantin ; des Rencontres Chorégraphiques Internationales de Seine St Denis ; de l'Échangeur - CDCN et du TPE de Bezons

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