

Project description

Curriculum Vitae

Compagnie Ode et encore ● Loulou Omer

Creation 2024-2025

ARTISTIC TEAM

Artistic direction and concept (dance, music and texts), dance: Loulou Omer

in collaboration with the performers: Alan Picol, Jadi Carboni

Voice coach: Nataša Mirković

Sound design: Gustavo Petek

Dramaturgy: Tal Omer

Scenography : [Mathieu Lorry-Dupuy](#)

Technical director (light/sound) : tbc

Production : Regarding Art - Verein für polyartistische Kunst and

Coproduction and support : Compagnie Ode et encore; City of Vienna (Arbeitsstipendium Literatur); with the kind support of the City of Graz and the Land Steiermark; Tanz*Hotel, Vienna in the framework of Artists At Resort programme; Bears in the Park, Vienna; Tanz Graz ; D. ID Dance Identity Burgenland, Eisenstadt; Les Brigittines, Brüssels.

more partners TBC

DATES (in development)

February - March 2025 Das Off Theater, Vienna (AT)

February - March 2025 Kristallwerk, Graz (AT)

May 2025 [Oper Graz](#) - (AT) (TBC)

August 2025 [ImPulsTanz - Vienna International dance festival](#) (in discussion)

Videos of the work during residencies

<https://vimeo.com/channels/ciodeetencore>



ARTISTIC INTENTIONS

Curriculum Vitae is not a chronological listing of skills and work experiences, commonly used as an indispensable tool for assessing employability on the work market. My artistic project is an attempt to capture the movement of time and its different perceptions through the courses of life, the *curricula vitae*, a little backwards and with a touch of self-mockery.

This work is at the same time a **transdisciplinary research project and a new creation** that bears the desire to **bring dance, music, song and words** into an argument with each other, to experience their coexistence and to think them together. The **idea of encounters** between artistic disciplines, historical or cultural contexts and narratives and between languages, performers and audience is part of the dramaturgical structure of the piece. It is viewed in all these dimensions, opening up to the **potentiality of dissonance** inherent in every encounter of distinct singularities as a poetic source and creative force. By facilitating disharmony, I am highlighting the musical, physical, and narrative dissonances generated by the encounters, thereby giving a place to the coincidence of the moment, the performative. Thus, this piece composes fixed, composed or written elements, with unstable, unpredetermined materials that reinvent themselves each time, paving the way for a transformation, a change.



That is why I would like to intertwine **the different perceptions and experiences that one can have with "time"**: the time of a life with all its constitutive dimensions - the memory, what one experiences in the moment of experiencing it, our projections in the future. Then the time of the more or less long encounters with other individual biographies. And finally, the time of encounter between different cultures or histories, i. H. the long stretch of history that is so difficult to represent for us on our human level. Through these different temporal and narrative axes, a space-time emerges that develops **in a spiral**. Within, individual and collective narratives, which are transported by the bodies and voices of the three actors, with the different levels of "story(s)" meet.

« *On the course of the spiral, all things always return, but to a different, higher, place: it is then the return of differences, the progression of metaphor; it is the fiction* » Roland Barthes par Roland Barthes, Seuil, 1975.

I am following this idea and metaphor used by various historians and philosophers about the movement of time, specifically historical time evolving according to the orbit of the globe or a star **in a spiral movement - also called "revolution"**... According to it, History seems to repeat itself, but in reality the repetition is never an identical reproduction of the past event. It is a sense of absurdity and desperation we feel sometimes in the face of the "pointless" repetition of events, whether happening to us, in our personal lives, or as a collective, a political body. As if we were puppets being

manipulated by invisible forces. Nevertheless, the recurring part from the past develops upwards and upwards through the temporal growth of the spiral line, but without ever escaping the curve of repetition.

With Curriculum Vitae, I want to confront the audience with this feeling, based on this idea of the spiral, where the repetition is never an identical reproduction of the past. I want to offer a reading of the past and the present that is free from an absolute truth, from a dominant, already internalised, model that predetermines our individual or collective consciousness as well as our reality without questioning it. Through the dialogue between the artistic disciplines and the diverse, anachronistic and newly composed narratives, I want to get the audience to shed the obvious, to break open the predetermined or conditioned from within, so that everyone can rediscover within themselves the desire and the power to act.

TEXT MATERIAL

The textual material is formed through a double movement that echoes the search for fertile dissonance through the juxtaposition of seemingly incompatible elements. This double movement consists of writing texts at the table and texts, emerging during rehearsals, performative texts, all in various languages. Together they form a “**rhapsodic writing**” in the form of a multilingual libretto. It serves as a starting point for the choreographic and musical creation.

Initial phrases are proposed to each performer, who completes them to give birth to this score with pre-written texts. It is developed from the singularity of each performer, their personal narrative, their body and their voice, and from the encounter of all these dimensions. At the same time, we introduce fragments of autobiographical or auto-fictional narratives brought in by the performers, who become the protagonists. Beyond the text, these can be embodied in childhood or historical photos, pieces of classical music played, objects... Each element then appears as a quotation, narrative snippets that originate off-stage and form a historical stratum, archive fragments dotting this poetic and performative space-time.

POETICS OF DISSONANCE

An improvisation in which performers attempt to sing together, simultaneously, from a text without music, opens the way to dissonance. Nevertheless, as the improvisation progresses, driven by the improvisers' mutual desire for harmony, a musical universe emerges.



In this work, I allow these dissonances not only to appear but also to be sustained in order to explore them. The coexistence of incompatible elements, be they music, historical narratives, objects or colours, and the acceptance of their discordance, is intended to allow an unpredictable poetry to emerge and give rise to a new harmony. In this sense, it becomes a creative poetic force for me.

Based on the idea of time as a spiral movement, I introduce the repetitive dimension. This is embodied in the reproduction and reincarnation of choreographic and musical events created with the dancers and which have already taken place, changing one or more of the parameters of their setting each time. The reproduced event, which in the meantime has become a memory, then encounters a new modality or dimension with which it has never before interacted: a voice, a body, a different placement in space or a scenic object...

In addition, I would like to explore the extent to which the memory we have of the previous event, which increases with each reenacted of that event, becomes in itself a new parameter. This perpetuation of a repeated, slightly modified and renewed event, it seems to me, makes it familiar to us. It represents a past shared by the performers and the audience, evolving with their questioning, their quest for meaning and collective thought. For me, it represents a metaphor for the genesis of a shared culture.

SCENOGRAPHY - DRAFTS





RESEARCH AND TRANSMISSION

Curriculum Vitae is both a transdisciplinary research project and a performance. The two aspects are closely linked and mutually enriching. The research is embodied in a process of performative and poetic writing, '[rhapsodic writing](#)', as well as in intergenerational workshops that also take place during the residencies, in parallel with the creative process,

These are understood as artistic and participatory laboratories, the "[Bridging The Arts](#)" workshop. They are developed in cooperation with cultural institutions. The aim is to involve audiences in the creative process, to learn from them and to offer them an artistic experience. It is therefore conceived as an extension of the creative process and structured according to specific issues and the possibilities of the venue. These are cross-disciplinary artistic workshops - dance, music, text and language(s) - specifically targeting senior citizens and/or intergenerational groups, amateurs and people with different artistic backgrounds.

The workshop is imagined as a bridge, a place where different and separate but diverse elements can merge into one another. The bridge as a place where "differences meet", allowing something new, unknown and poetic to emerge from the apparent incompatibility of its components.

BIOGRAPHIES

Loulou OMER

Choreography, composition, writer, performer

Originally from Israel, Loulou Omer is a dancer, choreographer, musician and poet. In Tel Aviv, she takes music and dance lessons as a child with the encouragement of her mother Zipporah Omer, herself being a dancer from an early age with the renowned avant-garde choreographer [Gertrud Kraus](#).

At the age of 20, Loulou Omer joins the Israeli company “[Nir Ben-Gal and Liat Dror Company](#)” for a European tour, then arrives in Paris thanks to a grant from the Institut Français de Tel-Aviv to follow a training workshop with Maguy Marin.

Between 1992 and 1997, she lives between Paris and Brussels and takes further training courses with various choreographers (including Josef Nadj, the Pina Bausch company and Michèle Anne de Mey). It is in Brussels that she devotes herself entirely to her choreographic work, both solo and with other dancers and artists (Compagnie Mossoux-Bonté, Paul Wenninger, etc.).

In 1997, she is awarded with the 1st price of the “Festival des Jeunes Chorégraphes Contemporains de Pantin”. She does not return to live in Israel; she settles in Vienna where she pursues her artistic work. Her relocation to Berlin in 2007 and then her return to Vienna in 2016 mark a turning point. During this period, and up until today, she has been incorporating into her choreographic practice other disciplines that she has practised in parallel for several years: writing, singing and musical composition. The Berlin years were particularly devoted to music and writing, especially poetry, which she had been immersed in all her childhood thanks to her father [Avin Hillel \(Omer\)](#), a celebrated Israeli poet.

Her work increasingly takes a transdisciplinary approach, intertwining dance, music and poetry, and cultivating a multitude of aesthetics and languages. Questions of cultural and geographical rootedness - in relation to the individual, his or her subjectivity, autobiography and self-narration in relation to the group and History - are also taking on a central role.

It is this approach, drawn from the experience of the multitude - of arts, cultures and languages - has given rise to a particular working method, a philosophy and a practice: [Choreography of sound poetry](#).

She creates poly-artistic pieces, integrating all these disciplines, which she presents in different theatres and festivals, notably “[Fast ein Wunder - Reenacting Gertrud Kraus](#)” (commissioned by Vienna's Theatermuseum, 2019) and presented amongst others at Impulstanz - International Dance Festival Vienna in 2021, as well as “[Hinsichtlich der Frage](#)” (2017) that premiered at Das Off Theater.

Loulou Omer collaborates with other artists, for her own projects or as associate artist. Some of them include visual and multimedia artists Simon Wachsmuth and Isa Rosenberger, percussionist Tobias Steinberger, her husband, film director and screenwriter Goran Rebic, and her sister, author and theatre director Tal Omer.



She is awarded the "2021 Exile Poetry Price" by Austrian association and publishing house Exil. e.V., jointly with the Literaturhaus in Vienna [AT].

In 2023, she is the recipient of a writing grant from the City of Vienna (Austria) for the "[Rhapsodic Writing](#)" project (one-year writing grant).

She is currently working on the piece [Curriculum Vitae](#) and on the extended reprise of the play "Fast ein Wunder", [Au hasard la mémoire](#).

Jadi CARBONI

Performer

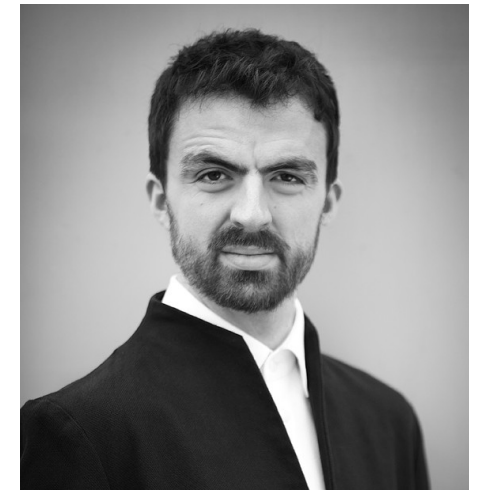
Jadi Carboni develops her work through somatic practices and postmodern techniques. She explores the voice and its relationship with gesture. She is an eclectic artist who works in public spaces and more conventional venues with dancers and non-dancers/amateurs to create interdisciplinary projects, participatory interventions and video-dance. She has worked throughout Europe, South America and the United States under the artistic direction of or with artists such as Kirstie Simson, Kathleen Hermersdorf, Katie Duck, Sten Rudstrom, Barbara Wachendorf, the Scottish National Theatre and Sasha Waltz.

She is also an award-winning actress and filmmaker and holds a Master's degree in choreography from the Hochschulübergreifendes Zentrum Tanz in Berlin. She studied at the National Academy of Dance in Rome, at the School for the Development of New Dance in Amsterdam, and was awarded a scholarship to study at the National Academy of Dance in Amsterdam and at the Venice Biennale under Carolyn Carlson.

Alan PICOL

Singer and performer

Alan Picol, a young bass-baritone from Brittany, has been a member of the Chœur de l'Armée française and Les Cris de Paris since 2014. He trained as a singer and choral conductor in Paris (CRR de Paris) to fulfil his first passion, performing. As a lover of both gesture and voice that sound just right on a stage, he has directed several operas in small Parisian venues, and pays particular attention to polyphony on stage. Alan looks for opportunities to bring the stage to life and to make the works of the choral repertoire readable, including in his solo work ("Fantaisie" prize in the U.P.M.C.F. Excellence competition in 2015, role of "Le Commandeur" in the Opera Mobile company), but also at the Centre des Arts de la Scène, where he teaches future professionals the art of singing. Since 2021, he has been working with François Chaignaud and Geoffroy Jourdain on the **t u m u l u s** project, which mixes dance, polyphony and performance, and is currently on tour in Europe.





Nataša Mirković

Coach musical

Nataša Mirković, originally from Bosnia-Herzegovina, is an actress and singer. She first studied musicology in Sarajevo, then classical singing, Lied and oratorio in Graz. She has lived in Vienna for many years and enjoys a diverse solo career, with engagements ranging from the Graz Opera to the Vienna Volksoper. She is particularly interested in classical Lied, baroque music and vernacular music. Her love of folklore has always brought her back to her roots, to the musical traditions of the Balkans. Alongside her concert activity, Nataša Mirković has been giving lessons all over the world for 15 years, teaching her own method of voice placement and passing on her knowledge and experience, particularly to professional performers.

GUSTAVO PETEK

Sound design

Gustavo Petek uses self-recorded analogue sounds, a guitar, a laptop and samples to create music. In Buenos Aires, where he was born, he began studying art and photography and played guitar in various underground groups. In 2002 he moved to Barcelona, where, while continuing to work in photography, he studied sound engineering and production and began working as a sound technician. Since 2009, he lives in Vienna, where he has begun to experiment more and more with sound design for the stage, particularly dance and performance. In 2016, he launched the Small Form label, focusing on contemporary music.



Tal Omer

Dramaturgy

Theater director and drama teacher, she lives and works in Tel Aviv. She also writes novels and children's books. She has created and directed around thirty plays, theatre concerts and cultural evenings presented in the Tzavta and Tmuna theatres, among others. She co-wrote Ronit Elkabetz's film "Invisible", which won the Ecumenical Jury Prize at the Berlinale in 2011, the Grand Prize at the Créteil International Women's Film Festival in 2012 and the Best Film Award at the Haifa International Film Festival in 2011. Tal Omer has been teaching physical theatre for many years in theatre schools in Israel. She runs Opensense and Focusing workshops in Paris and Tel Aviv.

Contact details

Artistic direction :

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Production/diffusion

odeetencore@gmail.com

Videos and infos of previous works

Fast ein Wunder - Reenacting Gertrud Kraus (2019) - 15 min. <https://vimeo.com/699415934>

The Art Of Memory - An evening in 3 stations based on two figures of Viennese modern dance, conceived and proposed by Loulou Omer and Simon Wachsmuth: <https://www.odeetencore.org/en/productions/the-art-of-memory>

- **Qing (2017)** screendance installation by S. Wachsmuth in collaboration with L. Omer - 20 min. <https://vimeo.com/704187619>
- **“Fast ein Wunder - Reenacting Gertrud Kraus” (15 min)** or **“Au Hasard la Mémoire” (recreation of Fast ein Wunder) (30 min) (2022)**, choreographic and poly-artistic works by Loulou Omer
[Sound Excerpt](#) (Au Hasard la Mémoire)
- **Performative exchange/gathering with the audiences** - 30 min.

Rhapsodic Writing

<https://www.odeetencore.org/en/rhapsodic-writing>

Music

<https://www.odeetencore.org/en/music>