

A group of people, likely athletes, are in a starting crouch on a dark wooden floor. The focus is on the foreground, showing the hands and forearms of several individuals. The background is blurred, showing more people in similar crouches. The overall atmosphere is one of anticipation and readiness.

FALSE START

A PRODUCTION BY LUCILIA CAESAR

ingridvwr.be

Lucilia Caesar - info@luciliacaesar.be

Ingrid von Wantoch Rekowski - info@ingridvwr.be

FALSE START

(The show must go on!)

LUCILIA CAESAR
Ingrid von Wantoch Rekowski
PERFORMING ARTS LABORATORY 

A project by
Ingrid von Wantoch Rekowski / Lucilia Caesar

SYNOPSIS – FALSE START (The show must go on!)

Four performers put themselves in the shoes of sprinters, suggesting their relentless preparation for the race. Faced with the Promethean dream and the idolisation of victory – with its notions of competition, speed, performance and success whatever the cost that are so representative of our age – **Faux départ (The show must go on!)** explores our relationship with failure and the impulse to transcend ourselves. It probes the vulnerability and frailty at the root of humanity as much as the forces of perfection.

EXPLANATORY NOTE AND INSPIRATION

“Top-level sport today appears to be like an experimental laboratory in which people surpass themselves and it has become symbolic of our contemporary ideology. Beyond the classic question about the purpose of physical exercise – to be accomplished or to surpass yourself – it reveals the extreme consequences of this cult and the obsession with performance. Through doping and genetic manipulations, it raises the fundamental issue of the evolution of contemporary societies and the relationship between culture and nature for people today. What are these humans who are completely subject to the ideological and technical imperative of surpassing themselves?” (S’accomplir ou se dépasser by Isabelle Queval, published by Gallimard)

21 August 2011 Daegu, South Korea, the World Athletics Championship. Sprint legend Usain Bolt looks more tense than usual. In the 100 m final, the world record holder does the unthinkable: he anticipates the permission to leave the blocks and moves before the starter gives the signal – the false start means immediate disqualification. There is widespread consternation. The planet’s fastest athlete falls apart before the incredulous eyes of the whole world. The god of the stadium has suddenly become profoundly human again. The mistake takes less than a tenth of a second. What happened that day shook the whole world and provided the starting point for this project.





Inspired by the dramatic trajectories of legendary 100 m runners such as Marion Jones, Usain Bolt and Florence Griffith-Joyner, this project uses theatrical means to explore the vulnerability within this quest for glory, but also the link between the athlete and the coach, the repercussions in the media and the collective, almost religious, fervour through the vibrations, sounds and clamour of an entire stadium.

Faux départ (The show must go on!) might be presented as this *experimental laboratory in which people surpass themselves* mentioned by Isabelle Queval. It questions society's obsession with speed, success, the cult of the body (high-performance body, body-machine, fantasy body) and of performance. It questions the race or battle against time, competition, our dreams of flight, of surpassing or transcending ourselves, and the difficulty of doing so within the limits of our bodies and our desire, and thus our possible downfalls and relationship with failure.

A theatrical, musical and physical project.

CREDITS

Director: Ingrid von Wantoch Rekowski

Assistant and artistic collaboration: Manolo Sellati

Performers: Jeanne Dailler, Pierre Gervais, Ninon Perez, Laurent Staudt

Sound designer: Marc Appart

Lighting and stage management: Jan Maertens

Costumes: Satu Peltoniemi

Production: Christine Cloarec & Pauline Bernard (Quai 41)

choreographic collaboration : Nadine Ganase

Accompaniment in distribution at the Edinburgh Fringe Festival: Ad Lib – Artists support

Production of Lucilia Caesar

With the support of the Wallonia-Brussels Federation and of Wallonia-Brussels International.



PRESS REVIEWS (excerpts)

Ingrid von Wantoch Rekowski's musical theatre is baroque, quirky and pictorial (...). A work in which music serves as the text in a theatre whose universe draws from baroque and renaissance iconography among other things to compose highly remarkable stage objects. Objects in which the body becomes posture and the voice an instrument, everything developed in a resolutely human-sized setting and in a classical aesthetic, greatly spiced up by a gently iconoclastic and playful wit.

(O. Hespel, **Le Vif Express**)

Inspired, mischievous, visionary, IvWR has always taken delight in transforming into a theatrical object – in accordance with a “polyphonic and multidisciplinary theatre” – something that is not actually intended for theatre. And every one of her inventions hits home.

(Martine Dumont-Mergay, **Le Vif Express**)

***False start**, a show on the bill of the next Festival XS at the Théâtre National, explores the art of the fugue alongside the figure of the athlete on that fateful threshold that is the starting block.*

(Catherine Makereel, *Le phénix qui renaît de ses cendres*, **Le Soir**, 20/12/2018)

***False start** kicks off the season!*

Cena furiosa, A-Ronne II, In H-Moll, Raphael, les sirènes et le Poulet etc.: all unclassifiable artistic objects emerging out of Ingrid von Wantoch Rekowski's desire to flush out, through the play of bodies, that part of reality that is invincible against reason. It is always beautiful – magnificent, even – but struck with strangeness. In it music plays a central role.

(Martine Dumont-Mergeay, **La Libre Belgique**, September 2018)

TEAM BIOGRAPHY

- Franco-German director **Ingrid von Wantoch Rekowski** was born in Bad Godesberg, Germany in 1967. After studying piano, dance and painting in the United States, she started directing at INSAS (Institut National Supérieur des Arts et Spectacles) in Brussels, training under the likes of Eugenio Barba, Bob Wilson, Georges Aperghis, Trisha Brown, Dario Fo and Anatoli Vassiliev.

From her very first show, *In the Woods One Evening* (1994), featuring music by Aperghis, Buckinx, Berberian, Deak, Dzuibak and Lachert, she has established a singular language suffused with the logics of the stage, music, visual art and literature. For the artist, it was less about telling a story than immersing the audience in a particular universe in order to challenge, touch and deeply move them. This approach was one she went on to extend with *Lucilia Caesar*, as much a laboratory of creation as it is a musical theatre company, which she founded in Brussels in the same year.

In September 2020, Ingrid von Wantoch Rekowski directed *Dead Little Girl*, the first of three parts of the pop requiem *Is this the End?* composed by Jean-Luc Fafchamps set to a libretto by Éric Brucher. Commissioned by La Monnaie, this first part is a hybrid form of opera where the music and vocals are performed live and blended with pre-filmed sequences shot behind the scenes at the opera house. In April 2022, she directed the second part, *Here's the woman!*, which continued the principle of filmed sequences mixed with live acting and singing. She is currently working on the third part of the pop requiem with Jean-Luc Fafchamps and Éric Brucher.

IvWR has also created numerous performances, installations and videos, notably *Métamorphoses Nocturnes* (tableaux vivants), *Métamorphoses II d'Avila* (installation), *Rubens-Metamorfoses* (video), *It will take about 7 minutes* (performance), *Impromptus* (performance) and *La Galerie des Solitaires* (installation). Her latest video project, *Let Art Be Caress*, created during lockdown, is an alphabet primer of short 30-second clips exclusively available online, born from a desire to continue sharing with the public despite the enforced inaction. Funny, serious, tender, joyful moments playing with excesses, shifts, delusions and a touch of iconoclasm.

Ingrid von Wantoch Rekowski regularly collaborates with leading artists such as the composers Qu Xiao-Song, Salvatore Sciarrino, Kris Defoort, Youngi Pagh-Paan and Daniele Ghisi, the conductors Marc Minkowski, Beat Furrer, Konrad Junghänel, Rinaldo Alessandrini and Patrick Davin, and the writers Pascal Quignard and Éric Brucher.

She has been invited to several festivals, theatres and opera houses in Europe and Asia and her work regularly features in repertoires.

She was associate artist at the Théâtre National in Brussels from 2005 to 2011.

Since 2007 Ingrid von Wantoch Rekowski has regularly given classes at INSAS (Brussels) and also makes appearances at various schools for the arts in Europe, including in Aberystwyth, Lausanne, Lyon, Mons and Zürich.

LUCILIA CAESAR – Performing Arts Laboratory (www.luciliacaesar.be) **THEATRE FOR THE EARS – MUSIC FOR THE EYES**

Lucilia Caesar creates pieces for the stage that are resolutely atypical: musical theatre, tableaux vivants and performances. Established by Ingrid von Wantoch Rekowski in 1994, the company collaborates closely with artists from a range of disciplines, working with them to develop its creations. Its practice focuses on understanding human beings in all their paradoxes and excesses: tensions between the sublime and the grotesque, the mythical and the trivial, flight and fall... A place where different genres and codes come together, not without humour, *Lucilia Caesar's* shows offer a happily strange, highly singular and even iconoclastic theatre – where it is very often about giving substance to the music.

Based in Brussels, *Lucilia Caesar* enjoys both national and international recognition. From the outset, the profile of its work has been raised with the collaboration of various well-known partners, including theatres, opera houses, festivals and museums.





● **Jeanne Dailier** studied dramatic performance at INSAS and for five years also trained as an opera singer. She formed her own company Le Kusfi in 2016 and embarked on her own projects. She has directed two new works for young audiences that combine singing, theatre and music: *Lili sous la pluie* and *Le bateau des bestiaux*. She has also acted in *Par les villages* by Jean-Baptiste Delcourt, *Funérailles d'hiver* by Michaël Delaunoy and this season took part in Juliette Vernerey's first creation *Quête* in Switzerland. She is also acting for this director on her new creation *À l'affût* which will be staged in Belgium and Switzerland in 2023. For five years she has performed in *Apologie du cul*, a show featuring erotic readings and songs. She is currently working with Ingrid von Wantoch Rekowski on *False Start*.

● **Laurent Staudt** was born in 1980. A civil engineer by training, he lived several lives before embarking on a career in acting. Graduate from INSAS (Brussels) in dramatic performance in 2016, his second career is an opportunity to put his versatility at the service of theatre projects that interest him. Involved in the collective Le Kusfi (www.lekusfi.com), he fulfils various roles such as administrator, writer, producer, actor and set designer. He recently co-created and co-wrote *Plantes* at the Théâtre des Martyrs, while also acting in it and devising the set. He plays sportsmen in *False Start* directed by Ingrid von Wantoch Rekowski now being presented at the Edinburgh Fringe. He also works in theatre for young audiences and can be seen in *La Fonte* by Iceberg theatre company.

● Graduating from INSAS in 2017, **Ninon Perez** joined the Belgian company Théâtre de Galafronie, then the German-language theatre Agora, performing notably in *Hannah Arendt auf der Bühne* (Ania Michaëlis), as well as *Die drei Leben der Antigone*, *Telemachos* and *Jetztländ* with director Felix Ensselin.

She is performing in *False Start*, Ingrid von Wantoch Rekowski's latest show, which premiered at the XS festival at the Théâtre National and is on the bill at the Edinburgh Fringe. In 2021 she also joined the team at theatre company 1331 on Lisa Guez's production *Les femmes de barbe bleue*.

● **Pierre Gervais** was born on 10 January in Jette, Brussels, and grew up in a large happy family. After completing his studies, he went travelling and while on a glacier decided to make his dream come true. He then auditioned for INSAS and miraculously joined the acting class of 2012-2016. When he graduated, he started working with friends from drama school on the play *Mal de Crâne*, which was performed at the Avignon festival in 2018. In the same year he also performed for Coline Struyf in *Ce Qui Arrive*, resulting in him winning the critics' prize as Best Newcomer. He has since worked on various projects, including for Ingrid von Wantoch Rekowski and Armel Roussel. He has started working on film productions and series and has embarked on *Saumon*, an epic tale of the last fish in the ocean.

● **Jan Maertens** mainly works as a lighting designer in the field of international contemporary dance and performance, regularly creating designs for Meg Stuart, Arco Renz, Philipp Gehmacher, Claire Croizé and Ian Kaler, as well as for many project-based initiatives across Europe. Further afield, he has collaborated with the likes of Padmini Chettur, Trajal Harrell, Wen Chi Su and Eko Supriyanto.

Traces of his work can often be found in theatres, including recent work for Damien Jalet at the Hessisches Staatstheater Darmstadt and Mesut Arslan at KVS in Brussels, but he continues to be involved in interventions on smaller-scale and more experimental platforms, as demonstrated recently in collaborations with Eisa Jochson, Charlotte Vanden Eynde & Nicolas Rombauts and Ingrid von Wantoch Rekowski.

Other than lighting design for formally staged performances, he has always been genuinely interested in projects where he faces the challenges of more site-specific environments and dynamic installations, such as the Damaged Goods production of *Celestial Sorrows* or the sensory performance *Pillow Talk* by Begüm Erciyas.

As a researcher, Jan Maertens is involved in *Reflecting Light*, a research group based at KASK School of Arts in Ghent, where the focus is on contemporary lighting design as a discursive practice within the wide range of stage arts and performance.

● **Belgian Marc Appart** was born in 1961 in Lubumbashi in the Democratic Republic of the Congo.

Since 1982 he has worked as a composer, designer, sculptor and scenic artist in art galleries in Brussels and Paris and his work as a visual artist and designer has featured in exhibitions and museums across Europe.

With Metadesign, he designs exhibitions and projects in the fields of ecology, culture and sustainable society.

As a composer, he has created music for film, international contemporary dance and performance in collaboration with partners in Europe and Asia. In addition to a long and fruitful collaboration with Arco Renz/Kobaltworks, he also created sound design for several performances by Kameron Steele, Hartati, Futur 3, Eisa Jocson, Lise Vachon and Joshua Serafin.

An important aspect in his work is his involvement in transcultural and interdisciplinary research and collaborations projects. He is frequently involved in educational activities in Europe, Asia and elsewhere in the world with workshops and classes.



TECHNICAL RIDER

Show duration: 50'.

Montage : 2 services with pre-implantation light

Dismantling: 10'

Audience : +16 years old

Touring team : 6 or 7

Set

Opening : 10 M (min 7M)

Depth : 10 M (min 7M)

Height: 6 M (min 5M)

Floor: smooth black floor or black dance floor
Black box/full house

Sound

Good quality PA (SUB included)

Stage returns

Inputs: Stereo (computer/soundcard source)

Digital console with EQ > manual input and output management (FADERS)

Light

min 24 circuits for max 36kW

Refer to the fire plan sent on request

Spotlights

Spot : 4# short cut (1 or 2kW), 4# fresnel 1kW, 4 Par64cp62, 4# asymmetric flood 1kW on plate

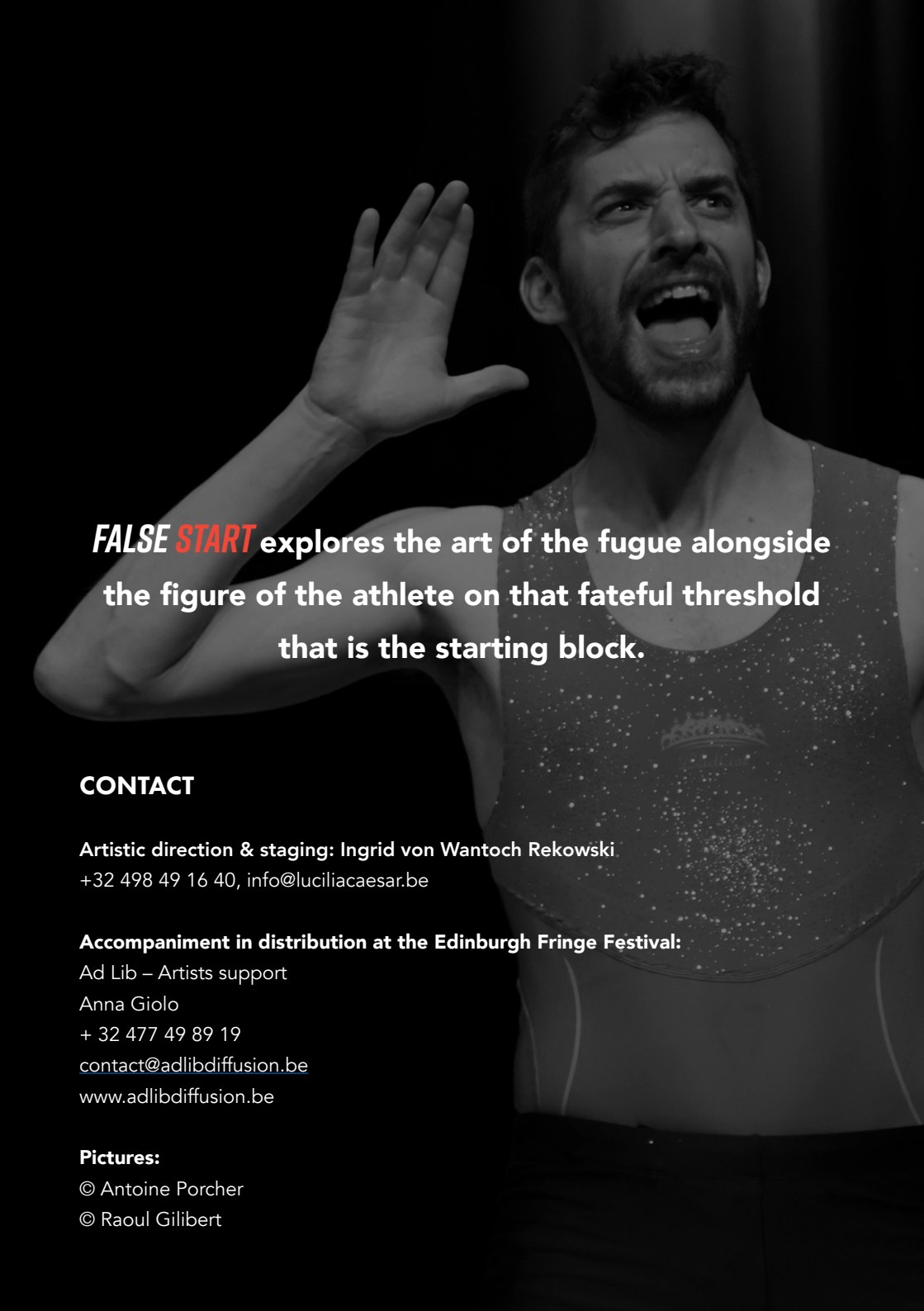
General wash : single backlight / lateral garden & yard / single face

Gelatins and accessories: Lee 201/202/228, Rosco SG 114/132

Company lighting computer :

Break-in/merge DMX via XLR5pin

All dimmers on 1 DMX universe



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CONTACT

Artistic direction & staging: Ingrid von Wantoch Rekowski
+32 498 49 16 40, info@luciliacaesar.be

Accompaniment in distribution at the Edinburgh Fringe Festival:

Ad Lib – Artists support
Anna Giolo
+ 32 477 49 89 19
contact@adlibdiffusion.be
www.adlibdiffusion.be

Pictures:

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