



cte M OST

PROMISES OF UNCERTAINTY

creation 2019

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CIE MOOST

The company

Created in 2017 by Marc Oosterhoff, CIE MOOST is a company exploring dance and transdisciplinary performing arts.

The company has until now choreographed and directed six performances :

Take Care Of Yourself by and with Marc Oosterhoff, 2016, Lausanne, Sevelin36

Just another really good Spanish song, by and with Abrányi Krisztina and Marc Oosterhoff, 2017, Lausanne, Sevelin36

Palette(s) Palette(s) by and with Cédric Gagneur and Marc Oosterhoff, 2017, Lausanne, La Manufacture

La Caresse des pavés by and with Cédric Gagneur and Marc Oosterhoff, with Clément Grin, 2018, Yverdon, Le Castrum

VIS by Marc Oosterhoff, with Marc Oosterhoff, Raphael Raccaia, Nidea Henriques, 2018, Yverdon, Benno Theatre Besson

Promises of Uncertainty by Marc Oosterhoff, with Marc Oosterhoff, Raphael Raccaia, Joana Oliveira, 2019, Geneva, L'Abri

LABRATS (creation 2021) Written and performed by Marc Oosterhoff and Matias Salmenaho, musica from Olivia Pedroli, lights from Joana Oliveira, Lausanne, Théâtre Sévelin36

Marc Oosterhoff

Marc Oosterhoff is artistic director and performer for the CIE MOOST.

Born in 1990 and originally from Yverdon-les-Bains, he obtained a **Bachelor's degree in physical theater at the Accademia Teatro Dimitri** in 2012.

After his studies, he spent six months in China training in **martial arts** and then continued his practice of **free-running** and **circus acrobatics**. During two years, he worked as an **actor** and in 2014, he was admitted at **La Manufacture** (Lausanne), and was part of the first batch of students in the **Bachelor's degree in Contemporary Dance**.

In 2016 Marc performs *Take care of yourself*, his first solo, at Les Quarts d'Heure de Sévelin. This solo based on physical risk was selected for the Tanzfactor 2018 tour, and also selected by BE FESTIVAL for two tours in Spain and in the United Kingdom. Since then, the show continues to be programmed all over the world (France, Lebanon, Switzerland, Spain, UK).

In 2017 and 2018, he collaborated with Cédric Gagneur and choreographed *Palette(s)* and *La Caresse des pavés*, two outdoors performances.

In 2019, he created his new solo piece *Promises of Uncertainty*.

In 2020, during his presence at the MOMIX festival in France, Marc won **the Junior Jury Prize** for his play *Take Care of Yourself* and a **Speciale Mention from the Professional Jury** for his work.

Marc is currently working on a new project: **Labrats**. An intimate duo with Matias Salmenaho, a Finnish Circassian performer. The duo will be presented in all regions of Switzerland within the framework of the Programmers' Fund.

PROMISES OF UNCERTAINTY

Synopsis

A naive explorer drifting in a world ruled by strange laws, he is searching for balance: is he a prey to doom or the author of his own fate? A mix of innocent games and trials by fire. Who knows what the threads of his destiny have woven for him...

In a monochrome universe accompanied by the live cosmic sounds of Raphael Raccuia, Marc Oosterhoff offers a highly tense performance. With a burlesque touch, reminding us of Buster Keaton, he desperately struggles with boredom. A performance between dance, theater, and circus, that grasps the promises of an uncertainty too precious to be left to chance.

55 minutes, wordless show

Team

Choreography, directing, interpretation

Marc Oosterhoff

Music

Raphael Raccuia

Lighting design

Joana Oliveira

Lighting engineer

Leo Garcia

Dramaturgy and external views

Pauline Castelli

Set design

Léo Piccirelli

Administration

Mariana Nunes

Communication

Maryke Oosterhoff

Studios

L'Abri

Théâtre Sévelin 36

Studios de l'ADC, Maison du Grütli

Salle Caecilia, Comédie de Genève

Co-production

L'Echandole, L'Abri, Le Castrum, CIE MOOST

Sponsors

Etat de Vaud fond pluridisciplinaire, Pro Helvetia – Fondation suisse pour la culture, CORODIS, Fondation suisses des artistes interprètes SIS

INTENTION NOTES

« There is no resting in balancing, resting is the fall»

Johann le Guillerm

« I have always been interested in the relationship between the audience, its expectations and the actions that take place on stage. My research is based on devices that can combine these elements in a frontal way by creating a constant tension between them. In my first play, *Take Care of Yourself*, it was through the prism of physical risk and chance that this link was created. Later, with *Palette(s)* - co-created with Cédric Gagneur -, this research took the form of precarious balances. With *Promises of Uncertainty* I want to explore the very essence of that attention (from the Latin *attentio*, «tension of the mind towards something») that the audience brings to the stage.

I'm not looking for the observer's rest. I try to make him experience the uncertainty of the outcome of my promises. As long as they are unresolved, the audience is free to imagine all the possibilities («Everything you can think of is true» sings Tom Waits). I see the promises as battles between several forces. A balancing act promises that the performer will not fall while gravity invariably pushes him to fall. These two forces are fighting relentlessly. And when a fight takes place before our eyes, it is difficult to turn them away.

The objects that surround us are defined by their function (it is their function that we perceive when we contact them and not the object itself). Each of these functions carry a promise: a match is waiting to be cracked, a coffee to be drunk, a weight to fall.

The play is therefore based on concrete actions that exist even if they do not take place.

Promises of Uncertainty bet that the tension preceding the action is more interesting than the action itself because it contains all its potentialities. The traditional circus uses this notion a lot: a knife thrower promises that he will reach his target with precision, a lion tamer that he will not be eaten, or a tightrope walker promises the audience that he will not fall. The research work consists in extracting the common denominator from these situations. Drawing its source at the heart of the circus tradition to radically transform its form. Rethinking the fatality of their outcome, daring to dare the uncertain, taking control of our destiny.

What about dance in all this? Here, dance is the counterpoint of promises. Dance is all uncertainty, ruptures. Although my improvised dance practice is based on precise and reproducible tools, dance always keeps a piece of something uncontrollable, immaterial.

It is the dance that defies or poetizes promises, it is the dance that instantly traces its own elusive destiny.»

Marc Oosterhoff

CREATION

Dance

Marc Oosterhoff uses dance as a counterpoint to the constant expectation created by concrete actions. If these actions all have their swords of Damocles, dance on the other hand has the present moment and freedom. Dance doesn't need to be something, dance does not have to fit any expectations.

In this piece dance arrives without warning, at times when you don't expect it. Like an antidote.

Two styles of dance are present in this piece: the first is a dance that allows itself emotions, freedom, expressiveness and a taste for the unknown. It is musical and light. This style explores the mechanics of the body, presenting it as a machine dedicated to performing specific tasks. This second form of dance is used to stylize concrete actions, to rethink them from another angle.

Music

Musician and composer Raphael Raccuia is on stage and plays live music. Electric guitar, sound loops, he creates cinematographic and poetic atmospheres as well as merciless and industrial ones.

Sometimes demiurge influencing rawly the character, sometimes accompanying his actions, music is the second character in this piece.

First guitarist and violinist, Raphael Raccuia performed for several years in jazz bands and then turned to all kinds of experiments based on distorted objects and second-hand electronics. During his public performances, he creates an unusual sound atmosphere by systematically diverting listening equipment and using microphones, sensors, various effects, analog synthesizers, tape recorders and prepared guitars. He regularly composes for dance and theater and performs in many improvised music projects.

Also a sound technician and developer, he uses the technical tool for composition and works on diffusion in general, and spatialization in particular.



CONTACT

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