



A LITTLE BIT FURTHER

A show for all ages from 2 years 1/2

Director and stage designer: Sandrine Clark

Starring: Zosia Ladomirska, Florence Laloy
& Olivier Roisin

Costumes: Noëlle Deckmyn

Lighting:
Jacques Verhaegen



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About the show

A Little Bit Further is a multi-art experience created by the Collectif H₂Oz.

A wordless music and movement experience breaking into dance suited for all ages from 2 ½ years.

Based on the image of a peculiar cube emerging from water and taking its first steps on earth, the show introduces young children to the themes of birth and life through the humble discovery of their surroundings and their desire always to take this discovery of the world just a tiny bit further.

It all starts as a shadow play, a vast moving sea, from where a cube like an egg, a square cocoon emerges into the land for the first time. It glides on the ground and explores the space, the limits of its surroundings. As the cube rises, two feet appear! This is the delight of the first steps. Then comes the time to emerge. Like from the mother's womb, we are expelled almost unwillingly into the outside world.

Sometimes, more than one person lives in the womb. In this tale, there are one, two, three. All astonished to be here, born in this vast world. These three beings coming out of the egg would rather go back inside but the space inside has become too small to for that.





Still covered with their shell, they stay bunched up but they tentatively step out a little further until they drop the rest of their shells. In order to leave the shelter of their nest and go even further, they must feel the edges, stick their noses or eyes outside and hop out to explore the open. Together, they reassure and support each other. Exploring is like an exciting game, full of surprises. They build a path and follow it. In this playful exploration, they get a taste of losing and finding each other again, a bit further away in the mazes. They seek shelter for the night, dreaming of large open spaces, on the ground and in the air, play with the rain, jump, dance, evolve. So much so that the space they live in becomes too small. The time comes to discover the limits and push the boundaries, to venture into the infinite, the far away, and to pursue the desire to explore beyond.



From creation to staging

As many shows from Oz Theater, the creation stems from the confluence of several artists. Having worked together on several occasions, Zosia Lodomirska and Florence Laloy enrolled the help of the dancer Olivier Roisin to give movement a greater place in this creation. Having improvised and delved deeply into the themes of borders and boundaries one crosses, the trio initially focussed on a free adaptation of Anaïs Vauglade's children's book, *Laurent tout seul*.

From October 2016, they asked me to bring my staging perspective to move the show forward. As the creation process evolved, the collaboration between the 4 of us became obvious. It was also decided that I would assume the stage direction of this collective creation. Our work then focussed on a collective selection of the text and the various steps experienced by the main character.

A creative process ensued, involving work on body movements and theatrical and vocal aspects, departing freely from the text structure itself. What remained of *Laurent tout seul* was the very concept of one's desire to progressively extend the limits, the curiosity about what lies a bit further, the path gently leaving familiarity behind; the idea of a story without any bad guys or conflicts.

The emphasis is not on the characters' development itself, but rather on the dynamics between these three beings, who contrast with each other in their actions. They complement one another, highlight a movement, create a rhythm and then interrupt it.

The cube took shape through improvisation. Through the evolution of this object, the structure of the story emerged and the need for a storyline prompted the variation in the object's shape. The discovery of an ever-extending limit remained the common thread throughout the show.

The focus is on what this limit can prompt in the protagonists' bodies and their play, what it leads to and what could bring about its shift.

Gradually, the show grew into a more abstract and graphic concept. Words quietly disappeared. Since the intent was not to create mute characters, a few whispers, gasps of surprise and some laughter remained.





Six feet on stage



Zosia LADOMIRSKA

As soon as she completed her degree at the theatre faculty of the Institut des Arts de Diffusion in Louvain-La Neuve, Zosia started working for the Oz Theatre.

In 2005, in collaboration with Florence Laloy, she co-authored and performed *Les Histoires d'Anna*,

a radio show for young audience, from which a CD was soon released.

She took part in the show *Au delà de l'eau* [Beyond water] as well as the theatre adaptation for *Les Histoires d'Anna*.

In 2011, in collaboration with Nathalie Delvaux and Florence Laloy, she created *Le Cirque à 3 pattes* [The Three-legged Circus], an ongoing performance, touring the four corners of Belgium, as well as France, Poland and Burkina Faso. She also performed in the spoken-word shows *Les Liseuses*, *Sous la feuille de salade* produced by the Latcho Drom company.

Zosia is member of the new Collectif H2Oz.

With *A Little bit Further*, she further explores the language of movement and the body, building on past dance experience (Contemporary and folk-dance workshops in AKDT [Summer Academy] in Neufchâteau).

Florence Laloy

Like Obelix, she 'fell into it as a child', it being the world of theatre and music, choosing performing arts as one of her specialities in high school and briefly studying in Ecole Internationale de théâtre Lassaad. After completing her degree in Slavic languages at the Université Libre de Bruxelles, and numerous workshops, she embarked on an art career connecting theatre and music.



Florence currently sings in the traditional music duet '*Elles s'y promènent*' and *Les Soupirantes*. She has been running a capella singing workshops and training courses for many years.

With the Oz Theater since 2000, she has taken part as an author, comedian, writer and musician in several shows such as *Jojo la vache*, *Les Madeleines*, *Au delà de l'eau*, *Fenêtres*, *Les Histoires d'Anna*, *The Three-legged circus* and *Au pied du mur*.

She also performs as a actress in the spoken-word show *La Bassine sons d'histoires* by and with Nathalie Delvaux in the Latcho Drom company.

A little bit further, symbolises for her a new page in the life of the non-profit association Oz, from which the name of Theatre Oz and the structural organisation have merged into Collectif H2Oz of which she is a member.



Olivier Roisin

Olivier has danced since the age of 4. At Institut Dalcroze, he learned corporal expressions. He then founded the non-profit association Mouvance to refine his contemporary dance practice.

He also trained in conflict management at the Université de Paix. Captivated by relationships, he loves to learn, meet, dialogue, collaborate and be surprised. He enjoys being at an art crossroad, where you no longer know whether it is about dancing, theatre or music. *A Little bit further* is an opportunity for him to discover performing for a young audience. For many years he taught children and adults. Gathering them on the spectator's side, this show allows him to share moments of poetry, collaboration and shared experience.



A tiny bit...

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A clean line stage design

During improvisation, a limit was set to two modules of three squares. These gave us the opportunity to create numerous shapes, sometimes object, sometimes sets, from a cube to a labyrinth through a raft or even a roof.

Evolving through the show, they faced numerous technical challenges, such as lightness, manoeuvrability, flexibility, standing ability on stage, openings or even transparency.

This almost white cube is like an egg or a house reduced to its simplest expression. Gradually we discover the inside panels, abstract, geometrical, labyrinths-like shapes for some or like cracks for others, a broken shell. Echoing the cube, the characters evolve on a square black carpet where bright square patterns appear and disappear with the light.

Sometimes reduced to puddles or inflated to big emptiness, this space is only truly revealed at the end when the limits are set by the characters, the last limits they will cross before heading for new horizons. The universe is voluntarily very graphic, creating a disparity from reality, without giving any specific place or time, setting the tone for a timeless tale.



Sandrine Clark

After a year in England at the Kent Institute of Art and Design, she returned to Belgium for a 5-year stage design course at ENSAV la Cambre. Attentive to each project's uniqueness, she worked for children's theatre companies such as Théâtre Oz, la Cie Sequenza and the Théâtre de la Guimbarde as well as adult theatres such as Sebo Asbl, Le théâtre Le Public and even at a children's opera composed in Come, Italy. She tries her hand at stage designing but also works for museums. In addition to her profession as a stage designer, she is passionate about textiles and comics and has a collection of oddities, where insects and embroideries mingle. She also dances and sings.

With *A Little Bit Further* she embarks on a new adventure in stage management in a team of four, with both feet decisively in the Collectif H2Oz.



A bit more cube

Costumes

The basic principle was to ensure graphic harmony. In this show, the dramaturgy places the white cube and the playing space at the centre. The black and white universe gets sometimes enriched by a tint of orange, which slips in as a highlight, a colourful shadow, where the gentle skin tone captures the light.

Some of the honeycomb fabric choices are a nod to the idea of a cocoon, a nesting box, an egg...

We discover the cube with feet, like paws or bird legs. The three characters are united in a sort of kinship. They are alike and yet each has his own individuality. Another obvious fact, not so obvious at first, emerged in the course of the creative process: the desire for costumes not to feature any reference to any specific time or location, leaving the door wide open for imagination.



Noëlle Deckmyn

With a degree from La Cambre in stage management in her pocket, her journey took her to theatre, using her costume designer skills for companies like Le Copeau, Le Musical possible, La Lune noire (Véronique Castagner), The Théâtre Attrape, l'École du Cirque... and even to Flanders Technology to design one of the Manneken-Pis statue's costumes.

Noëlle also runs numerous introduction to stage management workshops (Wolubilis, Pierre de Lune, la Balsamine, le Rideau...) Several fields catch her attention: dance, opera, concerts, the one-man shows, the general public and the children's shows. After working with Theatre Copeau, she focussed on Theatre Oz, where she wore several hats, such as costume designer for *The Three-Legged Circus*, *Au pied du mur*, *Guizing*, as well as public relation. She is now part of the Collectif H2Oz, which introduced *A Little Bit Further* as her first show presented in Rencontres de Théâtre jeune public in Huy in August 2017.



Music

In this graphic universe of rhythm, music is a strong partner becoming a score for the body. Its role is not to fill in the gaps but rather to dialogue with movement. Silence allows for a meaningful climax or breathing space.

Our desire was to find musicians, who could cover the music for the whole show in order to maintain unity in sound. Our choice turned to **Aurélié Dorzée** and **Tom Theuns** for their string and voice universe and acoustic music, for their mischievous gentle approach.

Lighting

Lighting is an equally important element here. Like music, it highlights the cube, opens spaces, gently leads the public to landscapes explored by the three protagonists.

The challenge was to find which lighting could bring to life the cube from the inside and the outside, with its see-through panels, shadow play and opaque panels. Alternatively, to invent a type of gobo projector to open the space on stage after introducing the shadow play like a story within the unfolding story. The test was also to take the graphic universe of the cube, ground, and costumes' fabrics into account and echo them in the shadows as further subliminal shapes. And discreetly to give warmth and colourful nuances to this graphic universe while not betraying the dominant black and white constant.



Jacques Verhaegen

Trained as an industrial engineer, occasional artist, music producer, IT engineer, sound and light manager, Jacques handles multiple projects for various companies (Geneviève Laloy, Théâtre Oz, Théâtre

Maât, Skat, Belem & The MeKanics...) and is always keen on new technical challenges.

Having been a close contributor to Théâtre Oz for many years, he is now a full member of the Collectif H2Oz as the main stage manager as well as the technical and artistic advisor. His artistic perspective, refined over hundreds of shows, was invaluable in the creation of *A Little Bit Further*.



Even further

What spurred our imagination: Bibliography and various inspirations

- **Pas du tout un carton**, by Antoinette Portis, Éditions Kaleïdoscope, 2008
- **Et dedans il y a**, by Jeanne Ashbé, Éditions Pastel-école des loisirs, 1997
- **Laurent tout seul**, by Anaïs Vauglade, Éditions École des loisirs 1996
- **Que fait la lune la nuit?** by Anne Herbauts, Éditions Casterman 1998
- **La Linea**, TV series created by the cartoonist Osvaldo Cavandoli in 1971
- **Singin' in the rain**, American musical-romantic comedy film directed and choreographed by Gene Kelly and Stanley Donen, starring Kelly, Donald O'Connor, and Debbie Reynolds, 1952
- **Berceuses du monde**, Collection Book + CD, Editions Didier Jeunesse
- **La Maison timide**, Children show created by Charlotte Fallon, Jean-Claude De Bemels and Denise Yerlès (Théâtre Isocèle, 1975)
- **Trempés mais heureux**, song by Geneviève Laloy on the CD Bleue, Music and lyrics on www.genevieve.laloy.be
- **Soleil, l'homme oiseau**, revue Dada, Éditions Mango-Pressé, 1997



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Reviews

"Wordless, except for a song, this journey through the stage space helps young children discover their close surroundings, from the original nest of the cocoon, to far horizons. Considering a cube, what happens inside? That is the question, in Jean Tardieu's way, posed from the start. Indeed, this white cub, moves around on a huge black carpet with equally black patterns. [...]"

Endlessly crossings and assembling, harnessing, dispersing, joining and disjoining, the performers move forward, mingle, hide, discover, disappear, reappear. It never ends. Because creativity knows no boundaries, it could last forever. Yet, this is incredible, isn't it? The wanderers will end up rolling the carpet, which turns into a white carpet, with black patterns. And balancing on this roll, they go a bit further the way they came in, wordlessly. Leaving behind a beautiful dream."

Michel Voiturier, Rue du Théâtre, 25/08/2017

To square with the facts

Technical information

Stage width: **8 m**

Stage depth: **7,5 m**

Stage height: **3 m**

Show duration: **45 minutes**

Set up time: **3 h**

Dismantling: **1 h**

Gauge: **150**

Public: **from age 2 and a half years**

Tour: **4 people**

Price and fire plan available on request.

Distribution

Création Collective

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- Starring: **Zosia Ladomirska, Florence Laloy and Olivier Roisin**
- Costumes: **Noëlle Deckmyn**
- Light and stage management: **Jacques Verhaegen**
- Additional support: **Bénédicte Moreau, Noemi Tiberghien, Noëlle Deckmyn** et **Denise Yerlès** from Collectif H2Oz
- Original compositions **Aurélie Dorzée** and **Tom Theuns** and other traditional musics
- Graphics and poster: **Hubert de Jamblinne**
- Teaser: **Pierre Van den Broeck** based on a recording by **Pierre Crispin**
- Photos: **Nicolas Bomal**

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