



LIMBUS

**«Suddenly I'm afraid. I have just seen black images. What if I were to encounter nothing but black? What if I were to find myself, inside and out, in the dark forever?».**

## LIMBUS

creation 2023 for 2 performers, lights, video, electronics

concept, composition, video (film and animation) : Pierre Jodlowski

performers, actors, sound materials, improvisations: HYPER DUO

technical assistance, sound recording (film), stage: Matthieu Guillin

HYPER DUO : Gilles Grimaitre [keyboards, modular synthesizer, vocals]

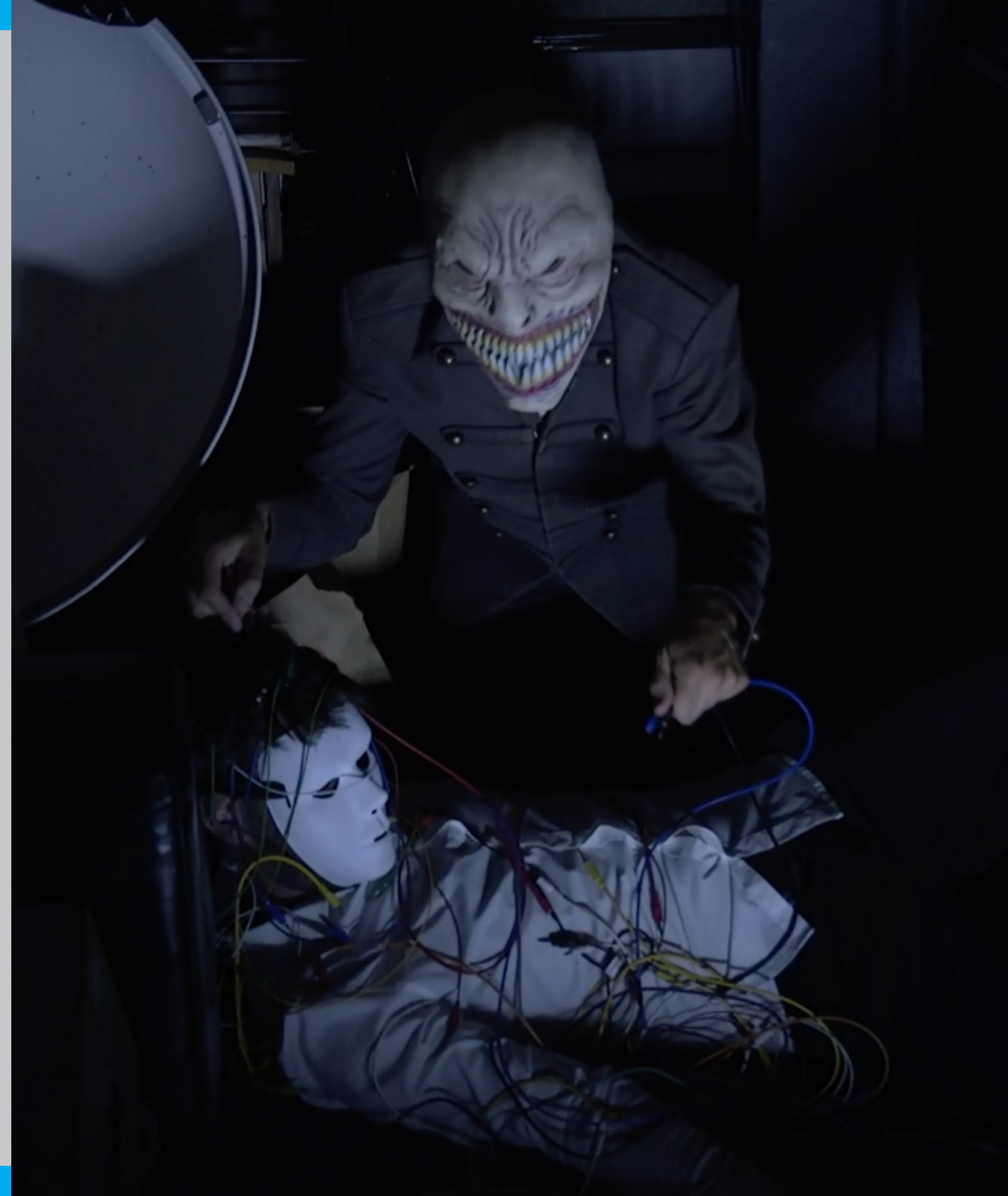
Julien Mégroz [drums, percussions, electronics]

delegated production: studio / compagnie éOle

co-production: HYPER DUO

world premiere planned in August 2023 as part of the festival

Les Jardins Musicaux in Cernier (CH)





Two works by Henri Michaux, *L'infini Turbulent* and *Connaissance par les gouffres*, are at the origin of this project.

Michaux's experiments with psychotropic substances raise profound questions about our perception of reality and our ability to be satisfied with it.

When Michaux slips into hallucinated worlds, he gives us a sum of alternatives from his experiments that cannot leave us indifferent.

For if we are supposedly free in our civilisation, supposedly free to perceive the world, is it not the opposite that is happening?

All housed at the same address in an ultra-digitized life, driven by social networks, we are gradually replacing the experience of reality with a constant profusion of images. In reality, the system in which we live imposes more and more restrictions, monitors, analyses and processes our every move. In this joyful and generalised consumption of our own images, what is left of the real?

The hallucination, as Michaux delivers it to us, seems in the end to be much more stimulating than this state of dependence imposed on us by the networks.

*«Hallucination is infinitely more real than the sight of ordinary reality. Reality, being formed of contradictory elements and impressions, is doubtful, entertaining, fragmentary. It distracts. It is noticed - (especially as an obstacle).*

*The hallucination, on the other hand, is admirably synergistic, synthetic, «whole», corresponding perfectly, without blunder, without too much or too little, to the inner image, cannot be questioned, cannot be challenged. - ADEQUATE.»*

Henri Michaux, *l'Infini turbulent*

The scenographic concept of Limbus is based on a principle of splitting, which evokes the perceptive phenomena described by Michaux. In front of the stage, a classic concert space with tables, instruments, technical equipment, a car body... an evocative set that remains theatre-like.

At the back of the stage, a «screen door» that allows access to another world where the two performers lose their identity, split into two, transform themselves... alternately monstrous or enigmatic characters, they begin a strange journey in what gradually becomes a labyrinth.

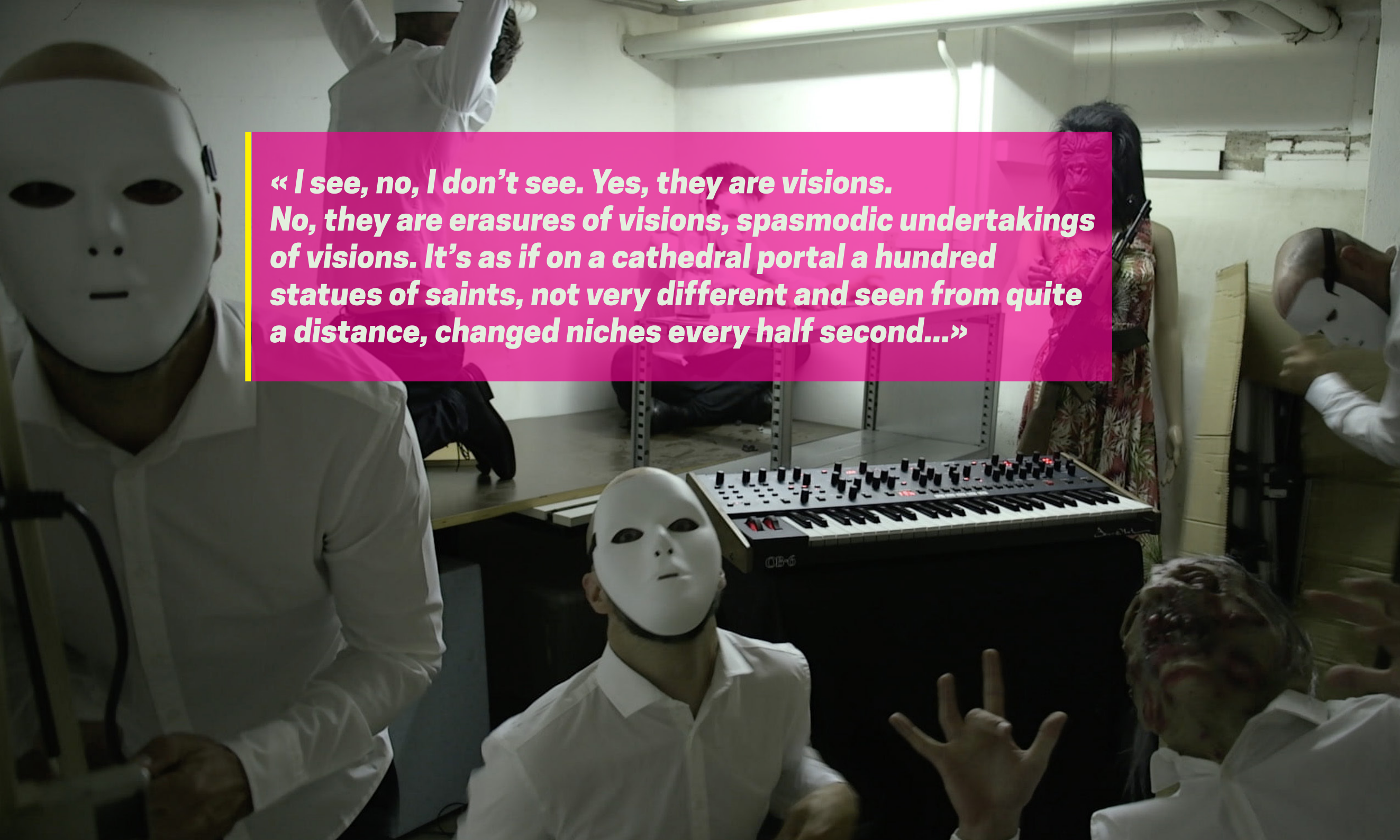
It is precisely around the connection between these two worlds that the narrative develops; very quickly a porosity is established between the stage and this screen, each universe (material and fantasized) contaminating the other.

A sort of «road-trip» then begins, leading us through long corridors populated by terrible creatures, into the salon of a tattoo artist and her dangerous synthetic instruments, into a car race followed by a hunting trip in the forest...

This hallucinatory world, at once nightmarish and jubilant, gradually escapes us and leads to a video-concert where the energy seems to have gone out of control.

To facilitate this improbable entanglement, the audience is regularly invited to mask their faces (sleep masks are distributed at the entrance), facilitating the changes of stage as well as the effects of appearances and disappearances, these phases of darkness are also an opportunity to deploy other imaginations through sound (confusion, modification of the sound space, collective auditory hallucinations...).





**« I see, no, I don't see. Yes, they are visions.  
No, they are erasures of visions, spasmodic undertakings  
of visions. It's as if on a cathedral portal a hundred  
statues of saints, not very different and seen from quite  
a distance, changed niches every half second... »**



## **TECHNICAL ELEMENTS TOUR CONDITIONS**

Number of people on tour: 4 Set up on D-1

Stage:  
minimum 8 X 6 with lighting fixtures  
Multi-channel sound system  
Conventional light projectors  
video projection

The production will provide  
all the specific technical elements,  
computers, cameras, LED lights,  
screens, set elements...

## **CONTACTS**

production:  
éOle - compagnie de création musicale et interdisciplinaire  
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HYPER DUO : wearehyperduo@gmail.com

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