

VITRINE



**Visual and sound performance
for a shop window and its passersby**

Anne-Laure Pigache & Anne-Julie Rollet

External perspectives and writing support : Mathias Forge & Mathilde Monfreux

Les Harmoniques du Néon

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VITRINE **TUNING** **THE GAZE TO LISTEN**

A SETUP FOR LIVE PLAY & COMPOSITION

EN EMPTY SHOP WINDOW

OUTSIDE

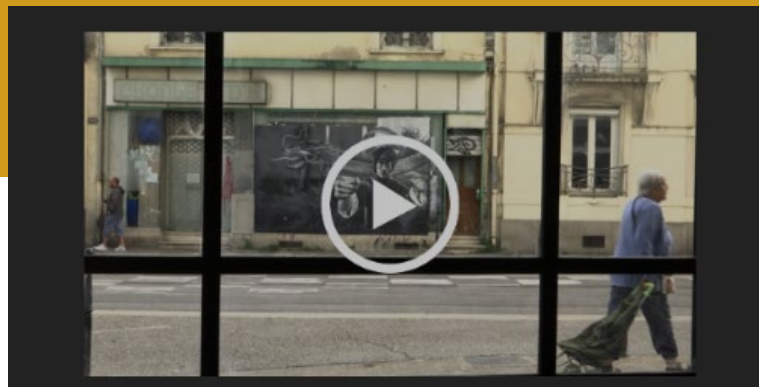
Street life, cars,
passersby, pigeons

and an actress

INSIDE

Seated spectators looking out at the
street, ten radio sets,

and a musician



A REAL TIME COMPOSITION

Sounds, voices, music,
the poetics of gestures and postures,
trajectories,
assembled into a composition.

Watch the teaser: <https://vimeo.com/380730437>



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THE FIRST ACTOR IS
THE VENUE

VITRINE ÉLÉMENTS GÉNÉRAUX

Show created in 2020

Duration 45 minutes
15 minutes: Public welcome (meeting point + walk to the shop window)
30 minutes: Performance

Up to 4 performances per day, depending on schedules and sunlight.
Allow 2 hours between each performance.

Audience Open to all, from age 7 onwards

Capacity To be defined during the site visit, depending on the chosen shop window.

CASTING

Writing & performance Anne-Laure Pigache & Anne-Julie Rollet

External perspectives & writing support Mathias Forge & Mathilde Monfreux

Technical manager Frédéric Juge

Administration / booking Martin Planque & Capucine Jaussaud

on tour 2 artists (Anne-Laure Pigache and Anne-Julie Rollet) + 1 person for the stage management/administrative support (Amandine Banal or Capucine Jaussaud) + 1 interpreter (translating from French into English or any other language spoken in the host country), to be recruited by mutual agreement between both parties.

PRODUCTION CREDITS

Production Les Harmoniques du Néon

Coproduction Studio-Théâtre de Vitry; Pronomade(s) in Haute-Garonne, National Center for Street and Public Space Arts; Town Hall of Le Touvet; CAUE of Isère, as part of the "Landscape > Landscapes" event supported by the Department of Isère.

Support DRAC Auvergne-Rhône-Alpes; Auvergne-Rhône-Alpes Region; Department of Isère; City of Grenoble; SACD / Auteurs d'Espace; ADAMI; Maison de la Musique Contemporaine
Les Harmoniques du Néon is funded by the DRAC Auvergne-Rhône-Alpes and the City of Grenoble (2025–2027). It is a member of Futurs Composés, the French national network for musical creation.

Thanks to Chahuts Festival and Cie Jeanne Simone; Cie Scalène - Special Opening; Place Libre! Festival; Comité des Réjouissances; Chalon dans la Rue - CNAREP; «À bientôt j'espère» and «Le monde au coin de la rue» festivals.

VITRINE A SCREEN ON REALITY

VITRINE takes place in a venue with a shop window or a large bay window facing the street.

The spectators are inside, looking out.

The frame of the window operates like a cinematic frame, a place of images.

The audience is invited to look at the street, to observe the poetry of daily life, which cannot be reduced to its mere functionality, because thousands of other stories unfold there as soon as one stops to step aside from the temporality of this coming and going.

The shop window becomes a screen on reality; the spectators commit to "audio-seeing" this reality.

Through sound and performative proposals, we invite the public to observe the outside and listen to it, then gradually shift their perception of this daily life to reveal its uses, its oddities, and the anthropological practices specific to each place.

To create a situation where the spectator can look at this place as it reveals itself, and invite them to feel the traces left by these passersby in a place, but also within us.

And what traces, in return, we leave there, through our gazes, through the imaginaries we project there during the performance.

*"There are many things in Place Saint-Sulpice [...]
A great number, if not most, of these things have been described,
inventoried, photographed, recounted, or listed.
My aim in the following pages has rather been to describe the rest:
what is generally not noted, what goes unnoticed, what has no
importance: what happens when nothing is happening, other than
time, people, cars, and clouds".*

Georges Perec, *Tentative d'épuisement d'un lieu parisien*, 1983



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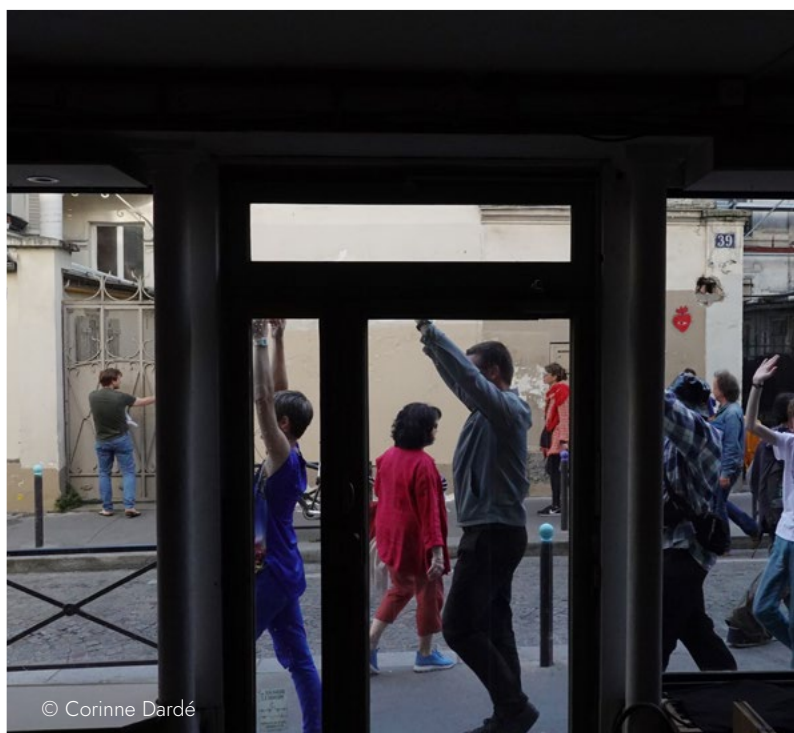
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VITRINE **DISTURBANCE** **IN THE FRAME**

A CINEMATIC FRAME

The reference to cinema is very present in the writing of **VITRINE**.

The shop window itself becomes a cinematic frame, a sort of screen before which the audience sits. The visual space is entirely dependent on the frame of the chosen window.

A scene unfolds there with characters (passersby, vehicles...) entering and exiting the field.

A LIVE SOUNDTRACK

The sound from outside is amplified and projected inside the window via a dual spatialization setup: multi-broadcast radio sets and stereo sound reinforcement.

The electroacoustic soundtrack of the film is created in real time using a lexicon drawn from the place, but also anecdotal, instrumental, or electronic sounds. To do this, we rely on what already exists—the sound of reality—which we capture live and which is, by fact, synchronous with the "image". Then we transform it through desynchronization, overdubbing, processing, and various sound events. The sound setup plays with the musicality that emerges from reality.

THE DISTORTION BETWEEN SOUND AND IMAGE

We play with highlighting and transforming sound details that spectators see in the distance—much like the use of sound in Jacques Tati's cinema—to fuel this intention of tuning the gaze to listen. We seek to disturb the coherence of the sound image and thus create a tension between what one sees and what one hears, a tension in which the spectator can find a space of their own.

We can slightly desynchronize the sound of reality, thus embarking the performance on a sensitive shift. We can also desynchronize more frankly, for example, by making heard in front of this same window—but heard and captured beforehand—the passing of a truck, a group of children heading to the pool, a newspaper being leafed through...

Creating documentary fiction by re-projecting a sound from the place but with no relation to the visual situation at present.

The spectators' perceptions are disturbed: *"Do I hear what I see? Do I see what I hear? Do I hear everything I see? Do I see everything I hear? What makes reality? Fiction?"*

We also play the game of *The Girl Chewing Gum* by John Smith (1976). This film is a sequence shot of a London street. An off-screen voice names all the passersby who will appear before they enter the frame. **One then gets the impression that it is a film set where all passersby are extras.**

An external wireless microphone allows us to play this game.

It unsettles the spectators, questioning our ability to fully stage public space and perhaps the entire city. Is the game and fiction fabricated in the gaze and perception? Is the whole street complicit, or is it a performance that seizes the unexpected complicity of random passersby?

VITRINE **RADIOS, PRESENCES FROM OUTSIDE**

Radio sets are placed all around the spectators like presences from the outside. This radio setup is the electroacoustic instrument of the performance.

These radio sets are also a scenic element as everyday objects often linked to our intimacies. These objects transmit radio waves that connect the outside to the inside, moving from an intimate presence to a form of "extimacy" of the passersby. Often, through our radio listening situations, these transistors connect our intimacy to a much vaster commonality. They are also the voices of the people of our world. Radios are very specific sound sources.

These transistor speakers, mostly worn, each have a sound color, a singularity, and a own musicality deployed by the play of spatialization. Sometimes other FM waves than those of our transmitter can invite themselves onto our radios and offer random elements to the sound composition. Finally, the radios can also be tuned to other local FM stations, thus letting in another live sound from reality.



VITRINE OUTSIDE

Anne-Laure Pigache plays with the frame and the off-screen to appear on screen or not, in order to highlight, by her simple presence, pedestrian behaviors, rhythms, correspondences, circulation lines, lines of wandering. She makes the existing visible.

She proposes performative and plastic situations that transform the usual space through the excessive use of objects and gestures: these protrusions break the daily routine. The proposal becomes a performance for passersby and creates unexpected situations for the spectators in the window. The question of the trace is at the heart of these actions.

Via the microphone, she proposes a vocal and sound game that is simultaneously:

- A possibility for close-up sound capture to zoom in on certain sound details.
- A vocal presence echoing the sound of the outside space.
- Destructured speech, a sound poetry game specific to her work around language.
- An amplification of conversations with passersby.



VITRINE **INSIDE**

Anne-Julie Rollet plays the sound score of VITRINE live. The score of reality unfolding and playing out in this place is the foundation of the musical game. It is like a base that is sculpted, a material that is shaped.

The street score calls for a form of improvisation; what happens is partly unpredictable. The real-time composition reveals this place, its rhythm, its flows, its trajectories, its sonorities, its pulse. The play of electroacoustic materials modifies the different rhythmic relationships and the temporal variations of the image; it modifies perception. Our music emanates from the relationship between listening and seeing. Our research lies where there is a play of resonance, friction, and encounter between two distinct dimensions, one sound, the other visual, to create a third, properly audiovisual dimension.

Sound materials used:

- Sounds captured live via an ambient microphone and via Anne-Laure Pigache's microphone, focused on her voice, surrounding speech, and sound materials found on site
- Sounds from the location.
- Other pre-recorded sounds or music chosen for the dramaturgy of the writing, the multiplicity of diffusion colors of the radio sets.

Anne-Julie Rollet can choose to process all these sounds, to let synchronization operate, or conversely, to cut them from their sources, to divert them, and to create another relationship to the images, more or less twisted, and at different degrees of fiction.

VITRINE ARTISTIC TEAM

WRITING & PERFORMANCE

Anne-Laure Pigache vocalist & performer

Working in the field of sound poetry, at the crossroads of theater and experimental music, Anne-Laure Pigache is interested in the state of improvisation and the quality of presence that this state gives to performers. As a vocalist, she explores particularly the musicality of language. Observing daily speech to bring out a music and a poetics, she considers language as a sound event and is interested in the typologies of speech and their choral and musical potential. Through a vocal game manipulating the plasticity of speech, her performances question the boundary between sound and meaning. The radio tool is a field of exploration she particularly cherishes.

Anne-Julie Rollet musician, sound artist

Anne-Julie Rollet composes and improvises electroacoustic music. She is particularly interested in radio sonorities and the voice of others, which she explores and manipulates, among other things, using a transmitter and several radio sets with heterogeneous sound colors. Her playing setup mixes analog and digital tools, microphones, computer, REVOX tape recorder, miscellaneous objects, and various loudspeakers. The sound sources composing her musical material—drawn from reality, sound bodies, or instruments—are captured, recovered, diverted, transformed, or twisted, then projected. Sonorities that love to choose the encounter with the living and the mixture with other artistic practices.

EXTERNAL PERSPECTIVES

Mathias Forge performer, musician

A particular attention to listening, presence, and context. A certain pleasure in creating by osmosis, in a relative urgency. A tender obsession with following lines: bus, train, GR trails, rivers... A unfortunate tendency to invent friction zones, Mathias Forge especially likes the thing «between» and the trouble it generates. He uses the trombone, the prepared piano (always upright), the Phillips D6350 cassette recorder, and soon the cello. He writes, plays, and dances for the outside with Cie Jeanne Simone and Cie 1watt. He pursues the inquiry of listening, groping, alert, and fragile. Sometimes he grazes experimental music, performance, and outdoor shows. He is invited to accompany the writing of various works, and/or to reflect on supporting sound proposals as with Groupe Fantomas, Cie Nu, or Cie Véículo Longo.

Mathilde Monfreux choreographer, dancer

The notion of «body in relation» radiates through her work. She participates in the development of contact improvisation and post-contact improvisation in France and abroad, intervening in international festivals, with professional or amateur audiences, notably: at La Ménagerie de Verre, for CCN Caen, within art schools. She is assistant choreographer to director and circus artist Fanny Soriano, works with Cie La Métacarpe, and has danced with choreographers Didier Silhol, Pé Vermeesh, Karim Sebbar, and Patricia Kuypers

www.mathildemonfreux.com



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VITRINE ON TOUR

GENERAL WELCOME CONDITIONS

Typical schedule for a 1-day performance

- D-2: Outward travel & arrival of the artistic team
- D-1: Arrival of stage manager/production person + setup (morning) & rehearsals (afternoon)
- D-Day: Performance(s) & dismantling (1h30)
- D+1: Return travel

Technical welcom *Technical sheet & details on request*

Elements concerning the search for the shop window are to be elaborated with the artistic team.

- It must face a busy street, with a sidewalk wide enough for passersby.
- It must be at least 2.20m wide.
- The activity usually taking place in the window must cease during the performance.
- Access to electricity (220V) is required. Water access nearby.
- Plan for a technical welcome on-site for sound system setup.
- During the performance, plan for public welcome and assistance with resetting between each performance.

LES HARMONIQUES DU NÉON

Anne-Julie Rollet and Anne-Laure Pigache, associate artists within Les Harmoniques du Néon, create electroacoustic music and sound poetry works, considering speech as a place of interaction between the intimate and the social, and language as a sound and musical event. They stage the distortion of language and listening with an interest in «friction with reality.» Since 2012, their eclectic creations have ranged from installations to concerts, radio creations, or performances in all types of places: indoor, outdoor, everyday, ordinary, museum, or on radio waves. Different artistic teams are assembled depending on the creations.

CONTACTS

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Les Harmoniques du Néon is accredited by the DRAC Auvergne-Rhône-Alpes and the City of Grenoble (2025–2027). The company receives project support from the Auvergne-Rhône-Alpes Region, the Isère Department, the CNM, the Maison de la Musique Contemporaine, La Coopérative – Network for Musical Creation (DRAC PACA), SACEM and ADAMI. It is a member of Futurs Composés, the French national network for musical creation.

