



THE LAND OF NO CURTAINS

AN IMMERSIVE INSTALLATION AND PERFORMANCE
BY LUNATICS AND POETS



**LUNATICS
AND POETS**



CONCEPT

"Imagine walking through a dark space, in the distance are floating houses that are theatrically lit up, you walk closer and pass a window where you see that scene: a tall man watering the flowers in his kitchen with his own tears. A micro homage to finding solutions for everyday tasks, struggles and pains."

The land of no curtains is an immersive installation situated between gesture theatre, visual arts and digital creation inspired by the social phenomenon of having windows with open curtains in The Netherlands. It invites the audience to enter a world of floating houses whose windows are open to the gaze and curiosity, revealing absurd and poetic scenes of daily life.

Spectators become silent witnesses of the habits and intimate moments that are played out in these interiors. But as is often the case, appearances can mask hidden, ghostly realities. **A performer interferes in the installation, like a guide or a spectre from an imaginary world.**

This work underlines the subject of the house as a very protective space and at the same time a very vulnerable one, highlighting a duality similar to the darkness and lightness of life, as a fragile beauty.

IMMERSIVE EXPERIENCE

When the audience enters the installation, they discover a magical scene: a dark room with floating houses (about 75cm high). They hang from the ceiling and are all individually lit up. The houses are made in wooden and decorated with textile and fine embroidery, hanging on on eye-sight.

Through the windows of these houses, the spectator can see domestic scenes that are happening inside them, showing the absurdist and poetic spheres of daily life. These scenes are short 3D films displayed on holographic screens (Looking Glass) integrated into the houses.

In *The Land of No Curtains*, the image is the starting point: a city full of loose lives through which the public can move and peek. Using other disciplines: film, sound, dance and fashion, the visual experience is enhanced and made sensory. The installation takes you along windows behind which everyone tries to cope with life in their own way - recognisable, and at the same time poetic and surreal.

The installation combines analogue and digital: the design is material and tangible, the glimpses are holograms displayed on a scale by means of innovative digital technology. At regular intervals, a performative intervention takes place and a dancer finds himself underneath the floating city.



SCENOGRAPHY

H O U S E S



The houses are created by Jan Jacobs. They are made from wood and outlined in metal and hang at eye-level in the space. Jan first started with drawings of the houses that claim their autonomy on the basis of their dimension and size. **At first the 7 houses seem to be a united city, but after some time spent together they show their individuality. The houses become the stage for the films and the textile works, a shelter for their stories. The landscape of houses becomes an archaeological site of the present, with all its memories.** *The land of no curtains* extends the idea of home beyond the built structure of a house, to a country, to a state of mind, to a body. An experience of witnessing home from afar.

T E X T I L E S

The hand-embroidered textiles depict fleeting memories of the home's inhabitants, exploring intimate details of a personal life. It encourages the spectator to reflect on their own feelings about 'home' and invites to further imagine what happened. **The fabric's delicacy suggests a fragility in the private sphere that is often not shown to the public eye.**

Embroidery, typical for the inside of a house and originally a domestic female tradition, was historically used to impose femininity, but at the same time functioned as a weapon for resistance against the norms of feminine obedience for women.

The pieces of fabric are made from leftover silk, cotton and wool and hang on thin iron wires in the houses, a three-dimensional effect is created with a two-dimensional medium. The ephemeral feeling that the textiles evoke are similar to that of the performative interventions.

G A R M E N T S

The fashion element manifests itself in the curated garments of the performers, it is an extension of the mood and meaning of the work. **Clothing is the first layer and primary mediator between body and environment, once used as shelter it can be seen as the smallest house that exists.**



CINEMATOGRAPHY

The short films give glimpses into daily lives that feel familiar, yet alienating. The characters, symbolising the small and the grand, are recognisable, but their personal story stays elusive. The lightness of the highly visual, precisely self-designed sets mask a deeper, darker truth about the world in which these characters exist. The evocative scenes, poetic and sometimes absurd give the spectator space to interpret their own story.

Bathroom intimacy

A magic intimate space where you can say things out loud that you would otherwise not even dare to think. A bathroom represents **the ears of a home**, also acting like a mirror that confronts you with your deepest vulnerabilities, desires and hopes. It is about caring rituals, maybe about turning insecurities into your biggest assets to get rid of them straight away.

Tearful kitchen

A kitchen represents **the mouth and taste of a home**. This kitchen has become a memorial or burial site. Waiting for the next loved one to pass away, it is the hand of an all-knowing figure? Here the emotions are absorbed and slightly muted, paused. How do we deal with mourning and grief, the flavour of different emotions? When and how do our homes turn into memorials?

Workspace

This is about the dreaming workspace and the preciousness of the night time. Often believed darkness is something to be destroyed but maybe it is the horizon toward which we take each of our steps. If we are no longer blinded by light can darkness be our guide? The workspace represents **the mind of a home**. A woman relives one specific day over and over again. Stuck in a time loop, she is trying to manipulate her own haunted imagination. Her memories are played to her in vivid detail, they never change but eventually will she?



TECHNOLOGY

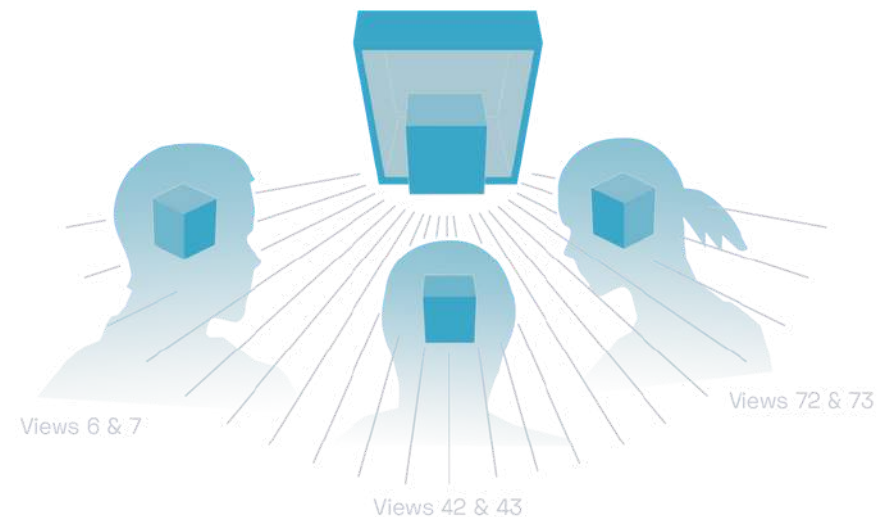
The 3d films release on a cutting edge technology provided by The Looking Glass: an holographic display that allows groups of people to peer into new worlds in 3D at the very same time.

At its core, the Looking Glass is powered by a proprietary light field technology, generating between 45-100 views of a 3D scene. As a result, **multiple people can view full-color, dynamic, 60fps three-dimensional holograms in any of the Looking Glass displays without needing to gear up in AR/VR headsets.**

This is what makes the films so realistic and emotive. A standard two-dimensional computer or phone displays shine with points of light. The light is directed mostly in one direction, toward you, and the light has basically two properties, intensity and colour. Light in the real world has those properties as well, but light that we see outdoors or in our homes adds a third property: directionality. This kind of light doesn't originate in a single plane. It doesn't aim primarily in a single direction. It comes from all directions and bounces off in all directions. It refracts through glass and reflects off mirrors.

The Looking Glass product replicates this with 100 million points of light. And it's essential for 3D imagery that will bring a sense of reality. Thanks to that 3D holographic screen, we create spectacular detailing and a real connection with the characters (in the films) who are not physically present. This increases the emotive layers in the work and make it a true immersive experience.

The fact that there is no need to put on an augmented reality or virtual reality headset is blurring the boundaries between the physical and digital space, as if the scene is actually 'happening' in the space, giving the audience the feeling that they are part of a live event.



LIVE PERFORMANCE

"What is happening below the surface of everyday life, in the dark side of the mundane? What is the meaning of the everyday and what will be left from these daily rituals and from the objects we surround ourselves with?"

The performance doesn't have a specific time-slot but happens when the audience is inside the venue. **The performer appears and disappears adapting and reacting to audience's behaviour inside the installation. It takes the audience in cycles of 30 min through emotions and identities that are born, grow, decay, die and become otherworldly.** A parallel world of live, death and the mysterious afterlife which are defined in the following stages:

- 1. Afterlife** - The performer enters the installation with the audience like a spectator. But as time passes she transforms into a ghostly figure, keeping the spectator wondering about the present, time and existence.
- 2. Birth** - The beginning of life, birth and animalistic instincts. Emotions like exhaustion, destruction, wonder, love are portrayed through the iconic object of a miniature pram, becoming a symbol rather than an object.
- 3. The fast lane** - The journey of life that can not be put on hold: through movement sequences and patterns taken from daily live situations, the performer appears and disappears whilst exploring a wandering spirit.
- 4. Falling** - Exploring the stages of ageing, beautiful elements of decay and silence are explored with miniature objects in a slow moving tableau vivant.
- 5. The great fall** - the exploration of death as a hidden state of existence in which additional limbs and body parts explore a shadow identity, an alternative human shape.



SOUND AND VISUAL ATMOSPHERE

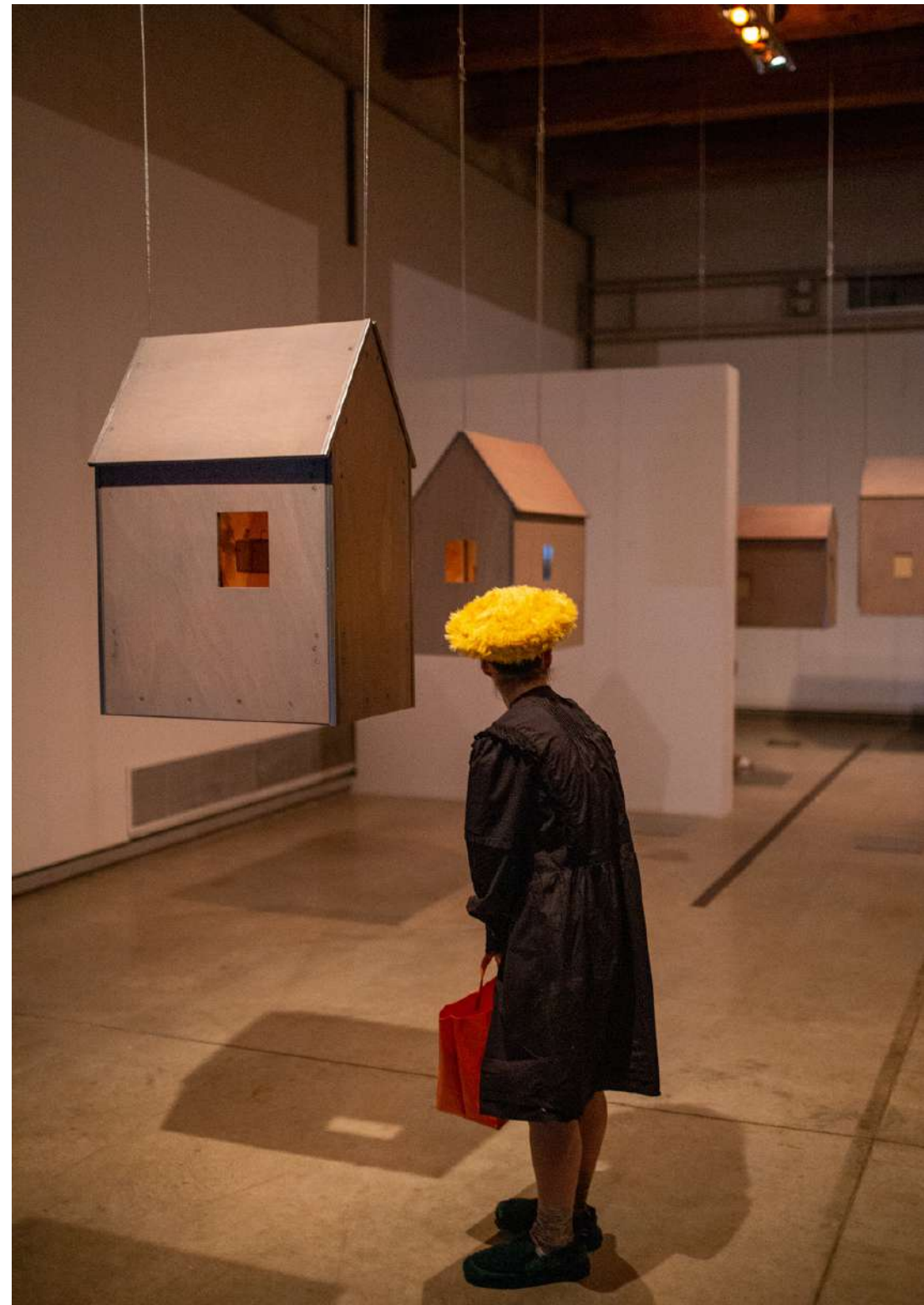
S O U N D S C A P E

The soundscape that accompanies the installation was created with **Tymon Bijlhout - Axewood Custom Music**. The music and sound composition supports the environment of the installation and emphasises the different moods of the live performer coming in and out of the space, from feerie to life in the fast lane to silent mourning.

It connects the inside of the home with the outside world. Everyday sounds like a kettle, footsteps or traffic are developed into subtle beats and melodies. Some sounds are directional, such as a phone conversation of a passer by, playing children in the distance or slightly muted, a cello playing from inside a house.

L I G H T

The lighting, designed by **Samon Presland**, creates an atmosphere that defines the space and gives the audience members an immediate feeling of being transported to a place which is neither night or day, nor associated to a distinct place or time, allowing an openness to experience the exhibition as it's own world.





Hanna van der Meer & Anna Jacobs © Elgar Weijmans

SELECTION OF CREATED WORKS _PERFORMANCES

2020/2021

- | | |
|--|--|
| _JAN_ Short film 'The Long Goodbye' | @ Fashion Film Festival Milano |
| _APR_ The People look like flowers at last | @ NITE |
| _JUN_ 'Het Atelier' site specific work | @ Oerol and Over 't IJ Festival |
| _SEP_ 'I am a poem, there is no way out' | @ 10Sentidos Festival, First Prize, Valencia |

2019

- | | |
|--|---|
| _NOV_ 'I am a poem' | @ Jonge Harten Theaterfestival, Groningen |
| _SEP_ 'South of No North 2.0' | @ Dansmakers Amsterdam |
| _JUN_ 'Poetic Revolution' | @ Club Guy & Roni/NNT's PDC, Groningen |
| _APR_ 'South of No North' | @ Artchapel A'dam, own event, AFK funded |
| _APR_ 'I am a poem, there is no way out' | @ Dancefest, 1st prize winner |
| _MAR_ 'I am a poem, there is no way out' | @ Amsterdams Theaterhuis |
| _MAR_ Dancefilm Magenta & I am a poem | @ Cinedans, EYE Amsterdam |

2018

- | | |
|--|---|
| _SEP_ 'I am a poem, there is no way out' | @ Rotterdam Danst, Theater Rotterdam |
| _AUG_ 'I am a poem, there is no way out' | @ Uitmarkt A'dam, Muziekgebouw aan t IJ |
| _JUN_ Production award Club Guy & Roni | @ RIDCC, Theater Rotterdam |

LUNATICS AND POETS

Lunatics and Poets is an interdisciplinary dance company and creative studio based in Amsterdam, founded by Anna Jacobs and Hanna van der Meer. They create work for theatre, film and installation, in which choreography, visual art and fashion merge.

Anna trained at the Dutch National Ballet Academy and Hanna at ARTEz. They met at the Rambert School in London and continued their studies together in The Netherlands with a masters in fashion at ARTEz and Artemis.

Lunatics and Poets reflect the current temper of time and make work that is deeply rooted in society. Through movement and fashion, they give form to impermanent identities, emotions and beliefs. They speak a new universal language of gestures, movements and visuals, directly taken from daily life. It is poetic and absurd, light and dark at the same time. They bring audiences together and instigate a diverse dialogue. The spectators are captivated by a world that they have never seen before and depart with a reflection on their inner landscape, in order to see a collective footprint and future.

To their most recent works belong the film installation and theatre performance *South of No North* and *I am a poem, there is no way out*. With the last piece they won the Club Guy and Roni production award at RIDCC, the first prize Golden Butterfly Award at Dancefest and the first prize at Festival 10Sentidos in Valencia. They had performances and screenings in The Netherlands and abroad, for example at Cinedans, Dansmakers, Muziekgebouw aan 't IJ, Amsterdams Theaterhuis, Grand Theatre Groningen (Jonge Harten Theaterfestival), National Theatre and Theater Rotterdam.

They recently made a short film 'The Long Goodbye', which premiered at Fashion Film Festival Milano. For the season 22 they will create a new work for a theatre tour in The Netherlands.

PRODUCTION

DARK EUPHORIA



DARK EUPHORIA is an art, science and technology production agency technology based in Marseille.

We prototype and produce transdisciplinary and innovative artistic projects, at the crossroads between art, science and digital technologies. We accompany artists and cultural actors in the realization and cultural actors in the realization of experimental and hybrid projects (interactive installations, digital experiments, art-science collaborations, new media creations) where technology is a tool for storytelling, emotions and collective experience.

Beyond the production of artistic projects, we have been strongly committed in recent years to the development of spaces of exploration and innovation for artists and creative coders, around immersive and interactive technologies, and the crossroads with live performance. Thus we are partners of the Creative Europe REAL-IN project, alongside MEET (Milan), Espronceda (Barcelona), VRHAM! festival (Hamburg) and la Manufacture (Avignon).

For 2 years, we propose to creative teams in the fields of performing arts, music, interactive arts and fashion to experiment with real-time interaction technologies to renew the relationship between artists, stages and audiences. We are convinced that the artistic forms of tomorrow will be invented in this space-time dedicated to experimentation.

Lunatics and Poets is laureate of the REAL-IN project with *The land of no curtains*, in the Performing Arts category.



Co-funded by the
Creative Europe Programme
of the European Union



TECHNICAL RIDER

SPACE

The land of no curtains takes place ideally in a dark room (ideal minimum space 120 square meters), where the 7 houses are hung and where the performance happens. The number of the houses and the hanging set-up can be adapted regarding the size and characteristic of the venue.

HOUSES

1. Holographic film with kitchen scene and embroidered textile. Materials: wood, steel, silk, cotton, wool / 1400 X 1400 X 300mm about 45kg
2. Holographic film with bathroom scene and embroidered textile. Materials: wood, steel, silk, cotton, wool / 1100 X 1000 X 300mm about 25 kg
3. Just blinded windows. Materials: wood, steel, canvas, paint / 1000 X 1000 X 300mm about 25 kg
4. Embroidered textile. Materials: wood, steel, silk, cotton, wool / 800 X 1000 X 300mm about 23 kg
5. Holographic film reading room and embroidered textile. Materials: wood, steel, silk, cotton, paper / 1100 X 1100 X 300mm about 25 kg
6. Embroidered textile. Materials: wood, steel, silk, cotton, wool / 1000 X 1100 X 300mm about 25 kg
7. Embroidered textile. Materials: wood, steel, silk, cotton, wool / 800 X 1100 X 300mm about 23 kg

The houses are hung approximately at 120 cm from the floor with galvanized steel wire, two per house, fixed on the ceiling of the venue with a lead. Rechargeable, wireless lamp with magnet is placed in each house with embroidery.

TECHNICAL REQUIREMENTS

Light :

- 2 lights spot per houses
- 3 profile lights for the rest of the space
- light desk

Sound :

- 1 mixer - Behringer Xenyx 1204USB
- 1 Behringer Eurolive B212D speaker or JBL IRX 108 BT speaker
- 1 or 2 set of Millenium BS-2211B MKII
- 4 speakers
- 4 speakers cables - pro snake TPL 20 LL (20m)
- 1 speaker cable - pro snake TPL 5 LL (5m)
- Electricity

SET UP AND DISMANTLING

2 days set-up x 3 people from the artistic team + 1 extra-hand (from the venue)

1 day dismantling x 2 people from the artistic team + 1 extra-hand

STAFF

- 1 performer
- 2 persons for the general set-up (Anna Jacobs and Hanna Van Der Meer)
- 1 person for the houses set-up
- 1 extra-hand from the venue

MEDIATION

- 1 person to let the people in and check the audience gauge



CREDITS

ARTISTIC DIRECTION

LUNATICS AND POETS - Anna Jacobs and
Hanna Van Der Meer

CREATIVE REALISATION

TECHNOLOGY Elgar Weijtmans
VIDEO Eori Wakakuwa
SET DESIGN Jan Jacobs
LIGHT DESIGN Samon Presland
SOUND DESIGN Tymon Bijlhout Axewood
CHOREOGRAPHY Anna Jacobs, Hanna Van Der Meer

CASTING

PERFORMER Olympia Kotopoulos
ACTORS Arno Verbruggen, Michael Peter Johnson

PRODUCTION

DARK EUPHORIA

SUPPORTS

COPRODUCTION

La Manufacture - collectif contemporain

FUNDING PARTNERS

European Commission - Creative Europe
Dutch Embassy
Amsterdam Fund for the Arts

SUPPORT

Le Grenier à Sel



LE GRENIER À SEL
ART & INNOVATION

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/ THE LAND OF NO CURTAINS / IMMERSIVE INSTALLATION AND PERFORMANCE

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