



How to think of both the gap and the link, the multiplicity and the unity?

*Gone in a heartbeat* evolves on the borderline of choreographic writing and instinct. Four solos coexist in the same space. They reveal both utterly solitary figures and a whole. The notion of group is empowered through the non-relationship, the non-encounter, the juxtaposition and the accident. Consider the group through the gap, the independence, the autonomy or the dissimilar likeness.

Much as in her previous shows *Black Milk* and *HOME*, Louise Vanneste builds an accurate dramaturgy based on performers' spontaneity and their instinctive reflexes, designed to preserve a certain acting freedom within an accurate choreographic context. This choreographic writing approach requires a particular type of performance – a “scenic here and now” shaped by precisely established rules and physical and mental conditionings.

In *Gone in a heartbeat*, the four female dancers establish themselves as indomitable figures acting only in virtue of their quality of presence, without any particular goal. Dived into the emptiness of non-narration, these joined solitudes give rise to some configurations, some situations both ephemeral and imposing. They are never completely identifiable even if some gestures are initially borrowed from the collective memory, sometimes even from clichés used and revisited out of context.

The defined territory shared by this solos initiates an unconscious game of empathy, power, sharing, contaminating, stealing.

Multiplicity and unity are also expressed on the set shared by dance, music, scenographic space and light. Either by the incongruity – sometimes the incoherence – of their interaction or coexistence, in order to have a dramatic, strange and tangible issue emerge. Or by a desire to align them, in order to produce a powerful, unidirectional impact. In both cases, a tension (“positive” or “negative”) emerges from that web of subtle connections – free from any hierarchy. Following her previous work, Louise Vanneste successfully creates a space where music, dance and light coexist in a common area, constantly reorganizing itself, thereby offering to the audience a unique perceptive and sensorial experience.

Concept and direction: Louise Vanneste

In collaboration with

Dance: Anja Röttgerkamp, Eléonore Valère- Lachky, Eveline Van Bauwel and Anuschka Von Oppen

Music: Cédric Dambrain\_

Scenography & lightning: Arnaud Gerniers and Benjamin van Thiel

Costume: Filip Eyckmans

Production: Louise Vanneste / Rising Horses

Executive producer: Les Halles de Schaerbeek

In coproduction with the Kunstenfestivaldesarts, Charleroi Danses, Théâtre de Liège, Le Phare-CCN du Havre-Haute Normandie, CCN of Roubaix Nord-Pas-de-Calais and Torino Danza.

Louise Vanneste / Rising Horses is in residence at Charleroi Danses, artist partner of Halles de Schaerbeek and assisted by Grand Studio.

/ Première - Kunstenfestivaldesarts – 22<sup>nd</sup>, 23<sup>rd</sup>, 24<sup>th</sup>, 25<sup>th</sup> May 2015 - KVS

/ Festival Torino Danza – 11<sup>th</sup> & 12<sup>th</sup> September 2015

/ Biennial of Charleroi Danses – *Crossroad* / Mons 2015 – 8th October 2015

/ Festival Pharenheit – CCN du Havre – 22d January 2016

/ Festival Pays de danse – Théâtre de Liège – 4<sup>th</sup> February 2016

/ Festival Jouvance – CCN of Roubaix – March 2016

*After training in ballet, Louise Vanneste turned to contemporary dance and joined the dance school P.A.R.T.S., from which she graduated. She was offered a scholarship from the SPES Foundation (Be), allowing her to pursue her career in New York City, including time within the Trisha Brown Dance Company. Since her return to Europe, she has developed a choreographic work, favouring collaborations with artists from disciplines other than dance: Cédric Dambrain and Antoine Chessex for music, Stéphane Broc for video, as well as the visual artists and lighting engineers Arnaud Gerniers & Benjamin van Thiel and the painter Stephan Balleux. She creates her first group piece *Sie kommen* in 2008. Then came, the *HOME* solo, the *Persona* trio and finally the *Black Milk* duo, which was awarded the Belgian 'Prix de la Critique' in 2013. In 2014, she sets up her first video installation: *Going West*. Her work is presented both in Belgium and abroad (Holland Festival – Augusti Tantsu festival / Estonia, Bienal internacional de dança Do Ceara / Brazil, International Festival of Les Brigittines, Fabbrica Europa / Italy, Romaeuropa / Italy, Hong Kong Experimental Gallery, etc). Louise Vanneste is currently an artist-in-residence at Charleroi Danses – Choreographic Center of the Wallonia-Brussels Federation – partner of Les Halles de Schaerbeek and assisted by Grand Studio.*

Press:

→ La Libre Belgique, Marie Baudet – May 26<sup>th</sup> 2015 - extract

*Graduated from P.A.R.T.S., Louise Vanneste thought “Gone in a heartbeat” as four solos cohabiting in a unique space, surrounded by the public on the four sides. The dancers borrow gestures from rock concerts and dance floor while opening the senses, the power to the interactions with the sounds, the light and the energy, magnetic, that circulates between this dancers both solitary and a united.*

→ Le SOIR, Jean-Marie Wynants – May 30<sup>th</sup> 2015 – extract

*« We vibrated on the mesmerizing rhythm of four young ladies between trance and dance floor with “Gone in a heartbeat”, and we loved it! »*

→ Cobra.be

- Kim De Bosscher – May 26<sup>th</sup> 2015 – extracts

*Four dancers perform a solo, but at the same time influence each other through their movements. That is the concept of "Gone in a Heartbeat," a performance focusing on the perception of the public and in which light, music and space provide a strong vortex for the senses.*

*The empathy of the dancers, their way of moving and their influence on the public makes “Gone in a heartbeat” an enchanting performance.*

- Kelly Geuens – May 26<sup>th</sup> 2015 – extracts

*“Gone in a heartbeat” of choreographer Louise Vanneste is anything but a typical dance. Four women, each with its own character, highly sophisticated lighting, experimental music and occasional silence; more Vanneste does not need to keep its audience captivated.*

*Music, setting and choreography give the performance of an experimental nature. Music alternates with silence and dance with static poses, beating the audience over and over again from their lead. It is precisely these unusual combinations that give this contrarian side and continue to intrigue until long after the performance.*

*Louise Vanneste successfully creates an intriguing tension between spontaneity and the association for its so typical no-nonsense style.*

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