

A very close look from far away

| AxisModula |



Musical spectacle

A very close look from far away

With

Sarah Brabo-Durand soprano

Nina Maghsoodloo piano

Miyuki Okumura flute

Iida Hirvola cello

Guillaume Gravelin harp

Andrea Baglione scenographer



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Is a sound whose origin we perceive closer to us or more distant? Who has never felt the transformation of space and sound that occurs when you close your eyes to listen to music at a concert?

From these reflections, from a work with the composer Elnaz Seyedi, **A very close look from far away** sinuates between a labyrinth of paintings for the eye as well as the ear. Each of them questions the notions of distance, perspective, subjectivity of gaze and listening, the necessary distance to understanding the object we observe. **A very close look from far away** thus opens the dialogue with other composers, whose points of view and sensibilities are questioned as so many shimmering and fragmented facets of the same suspended question.

Behind the seas - **Elnaz Seyedi**
flute, voice, piano

Toward the sea - **Tōru Takemitsu**
flute, harp

Flicker - **Dai Fujikura**
piano, cello

En brèche - **Ali Gorji**
solo voice

Sense of a possibility - **Elnaz Seyedi**
cello, harp

Je est un autre III - **Kenji Sakai**
piano, voice

AxisModula is a chamber music ensemble of flexible instrumentation based around the Francorranian duo represented by Nina Maghsoodloo and Sarah Brabo Durand that is enriched by different guest artists invited for each project. The ensemble promotes an active and committed approach to the introducing the public to the repertoire of the 20th and 21st centuries, supported by a strong scenographic element.

AxisModula is supported by the Regional Directorate of Cultural Affairs (DRAC) Grand-Est and the Grand-Est Region (France).

Note of intent

A very close look from far away is a musical and performative spectacle which has its origin in a collaboration between the composer Elnaz Seyedi, the scenographer Andrea Baglione and Ensemble AxisModula. At the heart of the project writing process is the notion of distance. A phenomenon that is both abstract and concrete, poetic and political, which evokes both the duration of a thing and its spacing.

Distance is at the center of the problems of our contemporary world. A key issue that resonates particularly at the complex time of a networked society, connected virtually and thus joined but also undergoing a deep identity and ideological crisis, reflected by increasingly less permeable boundaries. Our relationships with each other are constantly changing and seek to define themselves at new scales. The perception of space and time is profoundly modified and the concept of distance is experiencing an upheaval that the composers represented invite us to explore.

The major challenge of the show *A very close look from far away* is to place the audience at the heart of different games of perception, sometimes poetic, sometimes humorous, often unexpected. The concert takes place both on stage and in the public, where viewers are regularly invited to be active, whether by facing the proximity or distance with the musicians, or following instructions that guide them in their listening .



What the scenographer says

The distance aspects at work in the musical writing are the key of the staging of **A very close look from far away**. For the scenography, my starting point consisted in questioning the distancing of the musicians of "classical" ensembles towards themselves. For example, the stance adopted on stage when one is not playing, the decorum, the innate or acquired attitudes about the concert, the conventions that surround it. Since we "play" on stage, the result here takes the form of a game (which can be very serious sometimes) between the musicians, with the public, by hijacking conventions as much as the decor elements. This distancing of oneself and one's habits encourages the public to perceive with a fresh look and ear what their senses offer them.

Is a sound whose origin we perceive closer to us or more distant? Who has never felt the transformation of space and sound that occurs when you close your eyes to listen to the music of a concert? This acoustic and spatial illusion nourishes the staging of this project.



Biographies

Complete biographies and biographies of the guests available on the website of the ensemble www.axismodula.com

An Iranian pianist, **Nina Maghsoodloo** lives in Strasbourg, where she transmits her vibrant passion for new music.

Holder of a master's degree in piano performance at the Haute Ecole des Arts du Rhin (HEAR) of Strasbourg, she is rewarded during the "Tehran new music competition". She has performed with the Contemporary Ensemble of the Strasbourg Conservatory at the Musica Festival and works with Accroche Note, Ensemble III and Elektramusic. Nina Maghsoodloo performs regularly as part of the festival "From Classical to Contemporary" in Tehran as a soloist. Involved in contemporary music, she is co-founder of AxisModula ensemble in Strasbourg.



Eclectic and sparkling soprano, **Sarah Brabo-Durand** invests the stage space as a sacred place of experimentation, exploration and sharing.

After a degree in music studies and a specialization in contemporary singing cum laude in the class of Françoise Kubler in Strasbourg, she co-founded the duo Átomos and AxisModula while simultaneously conducting an activity in different ensembles as Voice of Stras', as well as as a soloist. Best performer in the San Marino Academy competition, she performed at the Avignon Festival and the Musica Festival, and works with many composers in Europe and Brazil.



Andrea Baglione is a stage director and scenographer.

After studies in modern literature and philosophy, Andrea joined the Hear scenography workshop. She graduated in 2015. She participated in various creations as a scenographer (Love and Money, Cie Robert aime Jocelyne / l'Age des poissons, Mes Charlotte Lagrange / Festival Scenopolis , Cavalleria Rusticana, Collectif Scenopolis/ Nouvelles Incantations, AxisModula / Musée du Bagage, Haguenau...) and stage director (Fabula et Terrarium, Cie Robert aime Jocelyne / Eclipse, Festival Musica / Antigone#Ismène, Cie Quai N°7 / Sténopé Parade, Cavalleria Rusticana, Rosebud, Collectif Scenopolis...). Her creations interrogate different entry points, the question of illusion in the space-time of representation.



Technical sheet

Duration 1h

Installation 1h

Rehearsal 1h30 (reducible to 1h)

Material Grand Piano to provide

6 piano stools

5 music stands

Complete technical sheet available on demand

Contact

AxisModula

AxisModula@gmail.com

www.axismodula.com

www.facebook.com/AxisModula

Artistic lead

Nina Maghsoodloo

ninamaghsoodloo@gmail.com

+33 6 72 26 61 00

Sarah BraboDurand

sarah.brabodurand@gmail.com

+33 6 62 02 32 74

Photo credits

Viane&Nils



A first version of **A very close look from far away** was premiered at the Pina Bausch Theater in Essen and at Kunst-Station in Cologne in July 2017. The current version was premiered in the auditorium of the Museum of Modern and Contemporary Art of Strasbourg (MAMCS) in October 2017.

This show has been supported by On-Neue Musik, Ecce-Kreativ, The High School of Rhine Arts, Elektramusic and Spedidam

