



WALTSEER COLLECTION

A COLLECTION OF WALKS

- First world-wide exhibition -

Un projet de la FONDATION SLM

et la Cie amanda pola

Contact artiste : +33(0)650355247

lamandita@yahoo.es

Contact production : +33(0)609446931

waltserproduction@free.fr

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This is a fiction.

This document has been authenticated as a real false story

« La Raison technicienne croit savoir comment organiser au mieux les choses et les gens, assignant à chacun une place, un rôle, des produits à consommer. Mais l'homme ordinaire se soustrait en silence à cette conformation. Il *invente le quotidien* grâce aux *arts de faire*, ruses subtiles, tactiques de résistance par lesquelles il détourne les objets et les codes, se réapproprie l'espace et l'usage à sa façon. Tours et traverses, manières de faire des coups, astuces de chasseurs, mobilités, mises en récit et trouvailles des mots, mille pratiques inventives prouvent, à qui sait les voir, que la foule sans qualité n'est pas obéissante et passive, mais pratique l'écart dans l'usage des produits imposés, dans une liberté buissonnière par laquelle chacun tâche de vivre au mieux l'ordre social et la violence des choses. »

Michel de Certeau, *L'invention du quotidien*



OTTO WALTSE

August 2008, SLM foundation has chosen the city of Marseille to open its doors to the public and to introduce a special collection of walks . It will be the first world-wide exhibition of this kind in France. Currently based in Switzerland, the foundation will establish temporarily its offices in Marseille to pursue the restoration of an extremely rare walk

dated from 1966 in the streets of the city. The public will have the opportunity to experiment this « walk » during "Small is Beautiful" Festival in august.

Who ever didn't go for a walk? The art of walk is indisputably one of the most widespread human activities. Played at all times and in all cultures, walks have never been the subject of serious studies or special attention though.

Rarer and even more neglected is the art of collecting the walks. This practice start during the 18th century and, according to some studies, still endure nowadays through different schools and movements all around the world. SLM foundation has been created to be an original cultural institution dedicated to the Art of collecting the walks. Based at Lugano (Switzerland), the foundation work on the study, the preservation and the diffusion of this activity.

Due to its distinctive characteristic and the discreet nature of the collectors, the foundation first spread its actions within a small group of initiated. Today, the foundation is the only research center in the Art of collecting the walks, with many collectors, researchers and lovers of walks from everywhere, and with a collection of more than 500 pieces.

For its 10th birthday, the members of SLM have decided to open the doors of the foundation to a large audience and exhibit some of their finest pieces.

The Waltser Collection pay homage to Otto Waltser, the most famous collector of walks. After his death, the Waltser family decided to give his entire private collection to the foundation. The fragile nature of these « collected » walks slowed down and complicated the classification, conservation and checking work. Fortunately, with the association of traditional techniques and new technology, the expert team of the foundation accomplished the ambitious plan to restore some of the original walks.

IMAGINE YOURSELF FOLLOWING THE STEPS OF SOMEBODY WHO WALKED IN YOUR CITY 40 YEARS AGO!



OUTLINE

WALTSE COLLECTION is a small form dedicated to urban areas..

By means of the presentation of a « collection of walks », the public is invited to stride along a street, accompanied by a recording narrating *a short succession of steps...*

THE PROPOSAL: Walking in a street among the walking crowd. To give the opportunity to the audience to experiment differently this daily and simple action. Amplify the perception and the consciousness of the body and the motion in public areas.

WHERE? A street in an urban area and a room to set up the exhibition (library, museum, art gallery, theater, resource center...) .

HOW? With a recording device which disrupts the daily acoustic environment and causes a gap between auditory perception and visual perception. By slipping a fiction into a real context. By changing the perception of the public area without modifying or interfering on the physical reality and the dynamics of the street.

WALTSE COLLECTION is a high-tech walk.

A very simple proposal but also a sophisticated research work on how the modification of the familiar sound environment can affect our global perception. This is a research laboratory working on the possibilities of sound spatialization for "headphones + perception in motion" system. (H + PM system)

WALTSE COLLECTION is a hypertext recording and a hyperdrama for the street.

This project mixes virtuality with reality at several levels (textual, musical, sound and visual).

The active experimentation of each member of the audience opens his mind to a large range of new perceptions at every step.

A site specific creation , open to collaboration with other artists and using the spoken language where it takes place.

Performance for one single person at a time. (1 visitor every 5 mn).

length : 30 minutes approximately .

Performance by periods of 2 hours (possibility to perform 4 or 6 hours by days).

Possibility to perform at any time, day and night, every day of the week, in all seasons, in any climatic conditions (except pouring rain) .

SYNOPSIS

Stage 0 : COMMUNICATION ABOUT WALTSEER COLLECTION

All the communication for this project only spread informations about the SLM Foundation and its remarkable collection. We never speak about "show", "performance" or even "sound walk" to the public. We only invite the public to the opening of an exhibition.

Stage 1 : INVITATION TO THE OPENING

Each visitor will have to get an individual invitation card in order to attend the opening of the exhibition, sur laquelle sera inscrite une heure précise de visite.



Stage 2 : ARRIVAL OF THE VISITOR AT THE OPENING



ROOM 1

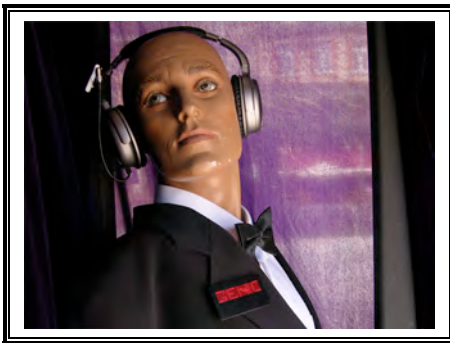
The visitor enters the first room. Everything has been set up to make him believe that he's in a real exhibition. He is welcomed by a hostess who explains to him the work of the SLM foundation, introduces notions of the Art of collecting the walks and its most famous collector Otto Waltser (4 min. approx.)



ROOM 2

After this short introduction, the visitor enters the second room in which only one "piece" of the Waltser collection is exhibited: The walk Otto Waltser did years ago in the city where the exhibition takes place. At this very moment the visitor enters the methodical and industrious world of Otto Waltser. The visitor can see all the documents - photos, notebooks, sketches, objects...- that helped Otto Waltser to "absorb" this walk.

All these fake documents are specially created for the event by our visual artist. (5 min. approx.)



ROOM 3

Because of the complexity of all these documents, the non-initiated visitor can't experiment the "feeling" Otto Waltser had during his walk.

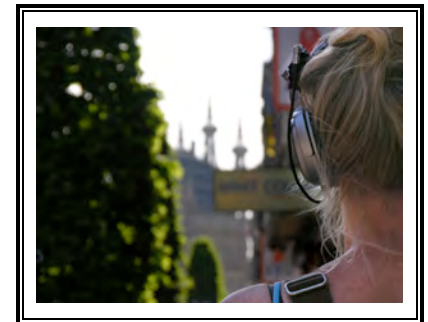
SLM Foundation "translated" all the informations contained in these documents in a "virtual reality". At this moment, the hostess invites the visitor to enter a double-entrance security door where 2 cyborgs will give him an HP SYSTEM equipment and all the instructions to optimize his immersion in our virtual world. Then, The visitor will be able to "relive" a walk made 40 years ago in the same city. (2 min. approx.)

Stage 3 : THE WALK



Now it's time for THE walk. Accompanied by a sound recording (10-15 minutes approximately), the visitor has to cover a simple and precise distance. He goes all over a street, under escort by a cyborg. We'd like to underline the fact that, at this very moment, the visitor finds himself in the street with headphones on. Quite strange when one comes to visit an exhibition ! This part of the performance is an abrupt change of tone with the fiction previously developed. The visitor is now immersed in a sensorial experience between reality and surrealism : he is "in" a walk.

The sound recording is half sound documentary half fictional wanderings. The documentary aspect : We make some sound recordings of the street where we are going to perform. During the sound editing, we recreate the "feeling" of the street following several questionings : What is the "sound landscape" of a street ? How was it years ago ? Do we hear recurrent sounds in the street ? What makes the "sound heritage" of a town ? What is our sound memory ? What is the link between our visual perception and our sound perception of a street ? This project has no pretention to answer these questions, but it tries to awake this questioning in the visitor's mind.



The fictional wanderings aspect : Going for a walk is a state of mind. Whilst walking, one's mind is wandering. Many ideas and images cross the mind. At this very instant, one could feel intimately connected to an unknown face he just passed. Sometime, one thinks about the past. Sometime, one imagines himself in a probable future or in a sheer fantasy. For our creation, we try to mix this "wandering" aspect with the "documentary" aspect.

Stage 4 : EXIT

Going for a walk is a free experience, and most of us do it time to time. But how many people go for a walk in their own street ?

EXTRAITS OF « WALKER'S NOTEBOOK» Stockton- on-Tees, 2008.

« Headphones and umbrella and the guide gave me the excuse to walk very slowly and sometimes watch people's reactions and sometimes go off into another world. Very moving, very lovely »

« Amazing how we can enjoy a slow walk and just be transported in mind via sound, while transporting oneself by foot, accompanied yet alone with one's thoughts »

« Something different. Really interesting walk. Lived here for years and it really gave me a new look of Stockton High Street »

« A strangely comforting experience »

« Very chilling experience. I feel I know Stockton in a different way... »

« Something so simple but so deep »

« What an amazing and emotional walk this made me stop and think about what's going on around me »

« An experience you will never forget. A very different way to seeing way to seeing the old Stockton High St. »

« Tried the walk again for a 2nd time and was not disappointed. Very relaxing stroll – a fantastic experience that everyone should have »





MATTER OF MEANING, MATTER OF FORM

WALKING IS A WAY OF SPEAKING.

As for our face features or our way of speaking, the way we walk reveals who we are. Our walk represents us and reveals us.

THE CITY: PEOPLE WALKING.

If we compare the act of walking with the act of speaking, then we could say that the walk is to the city what pronunciation is to language.

If we compare the act of walking with the act of breathing, then we could say that the walk is to the urban system what a lung is to the body.

By "CITY" I mean this « action », this infinite and daily choreography, this pulse formed by an endless number of heartbeats.

WALKING AMONG THE WALKING CROWD

From this point of you, it 's not just an ordinary action. This is where EVERYTHING MIXES TOGETHER : the private and the public, the individual and the society, the expected and the unpredictable, the « norm » and the exception, the thought and the action.

Continuous comings and goings of people, objects, places, forms, colours, words, actions, reactions, feelings, thoughts, rendez-vous, gazes, violence.

Everything or nothing can happen.

Every possible walk is both an interpretation and a writing of the city.

ROBERT WALSER

This project used the works of Robert Walter, Walter Benjamin and Georges Perec as a point of reference. The Waltser collection is a tribute to these famous walkers and to their work.

A RECORDING SYSTEM AND AN AUTONOMOUS VISITOR IN MOTION.

How is it possible to interfere with one's familiar action (walking) without changing physical reality and its dynamism ?

How is it possible to twist the « mp3 culture » which is more and more present on the street ?

How to minimize the presence of the artist and to emphasize the experience of every visitor ?

These questions of content and form were the vital lead of some phases of this project.



TO GET THE WALTSE COLLECTION

The 3 phases to implement the Waltser Collection Project

Phase 1 :

Purpose: research locations, recording residence on site, writing.

Team: 3 people (director, stage manager, sound engineer)

Length: 5 days.

Needs:

Travelling expenses, accommodation and catering.

10 to 20 local people (men and women of all ages) for recording session. (20 minutes approximately for each person). Recording studio: muffled acoustic room, without any interference (street noises, background noise...)

Schedule :

	DAY 1	DAY 2	DAY 3	DAY 4	DAY 5	DAY 6
<u>Résidence Préparation $\frac{3}{4}$ personnes</u>	Arrival/Research locations	Sound recording on site	photos and videos Sound recording on site	Sound recording on site /Voice recording studio	Sound recording on site / Voice recording studio	Sound recording on site
		Make appointments for voice recording	Pre- mixage son			Departure

Phase 2:

Purpose: Sound editing and mixing in Marseille (France).

Team: 2 people (director, sound engineer)

Length: 6 days/person

Phase 3:

Purpose: performance

Team: variable (according to the creation). Check with us.

Length: to determine with the festival.

Needs: travelling expenses, accommodation, catering, specification sheet.

SPECIFICATION SHEET



SPECIFICATION SHEET :

A street in the busy city center.

A room (20 m²) to set up the exhibition (available 2 days before the opening) with 1 entrance and 1 exit .

Ballast for the set (2 sandbags of 20kg each).

Dressing room and storage space with plugs near the place of performance.

1 stage manager from the organization.

3 walkies-talkies.

SELLING PRICE:

WALTSEER COLLECTION is a creation In Situ. we'd like to establish a relation of coproduction with the organisation. Budget on demand.

WALTSEER COLLECTION is registered at SACD.

Royalties, travelling expenses, accomodations and catering will be borne by the organisation.

Waltser Collection s'adresse aux :

- Festivals or cultural events
- Residence of creation to extend our collection and to add some sounds, voices, « walks » from all over the world.
- Companies, artists, collectors of walks, ... who wish to collaborate with the Waltser Collection
- Any other place related with Art sound forms, the public space, the walk, or new contemporary creation
- Collectors foundations, maecenas, ...



MEMBERS OF THE FOUNDATION

Conception & directing	Amanda Diaz-Ubierna
Composer	Nieves Arilla
Scenography	Julie Maret
Sound engineer	Cyril Bourseaux
Sound spatialization	Adrien Merer
Actor 1*	XXXXX
Actor 2*	XXXXX
Accessory	Tezzer
Vidéo	Yann-Loïc Lambert
Waltser Collection's logo	Germain Prevost
production and diffusion	Christine Lâpre

- Comédiens du pays d'accueil

Thanks to : Fai Ar, Toni Cots, Olivier Franquet, La Mâchoire 36, BlÖffique Théâtre.
and to all who lend their voices for this project.

Waltser Collection is a Cie **AMANDA POLA** production coproduced with **Leuveninscene**, **International Straattheaterfestival** (Gent, Belgium) **Lieux publics** (Marseille, France), **Guing'art virus** (Marseille, France) and **LEMON**.

Waltser Collection also got a residence grant from ENCOURS.

PERFORMANCES IN 2008

May 2008 **FESTIVAL LEUVEN IN SCENE** À LEUVEN (Belgium)
July 2008 **INTERNATIONAAL STRAATTHEATERFESTIVAL** in GENT(Belgium)
August 2008 **STOCKTON RIVERSIDE FESTIVAL** (UK)
October2008 **FESTIVAL SMALL IS BEAUTIFUL** in Marseille (France)

THE CURATOR

The reasoning of Amanda Diaz-Ubierna (artistic director of **Cie amanda pola**) develop about observation of daily actions : eat, get dressed, look, talk ...). The director and actor of Spanish origin looked closely at these actions in many plays and happenings : through different artistic languages, she always walked on this fragile line that separate reality and imagination, logic and absurdity. Using fiction is an invitation to reveal to the public the little things of daily life in a playful and familiar manner. « This is what's happening when nothing is happening » said Perec.

Amanda Diaz-Ubierna (Santander, Spain, 1975)

Master 2 in audiovisual communication (U.C.M. Madrid, Spain, 1999) and in Dramatic art (Institut del Teatre of Barcelona, Spain, 2002).

Amanda run many drama and dance workshops with Abadia Theater, Juan Loriente, Malpelo, Monica Valenciano, Hisako Horikawa, Min Tanaka, Zigmunt Molik, Joseph Nadj, among many others.

Between 2002 and 2005, she danced, performed and assisted the choreographer in the compagny RARA AVIS (Andrés Corchero- Rosa Munoz).

She also played in many short films and plays and assisted the directors Constanza Brncic and Maria Montseny.

In 2003, she created and directed her first play « Descalces » with Montse Morillo and Caterina Perez.

In 2005, she attended the FAI AR (Formation avancée et Itinérante des Arts de la Rue) in Marseille, France.

She now plays for different companies in France, Spain and Italy (O.P.U.S, THEATRE EN VOL, COLECTIVO 69GRADOS, LAS MARIS among many others). She coordinated two Art Street symposiums for the FAI AR (Marseille) and Hors Les Murs (Paris).

Cie amanda pola