



THE ROOM
THOMAS NOONE DANCE

THE ROOM

*"If you want to go fast, go alone.
If you want to go far, go together"*

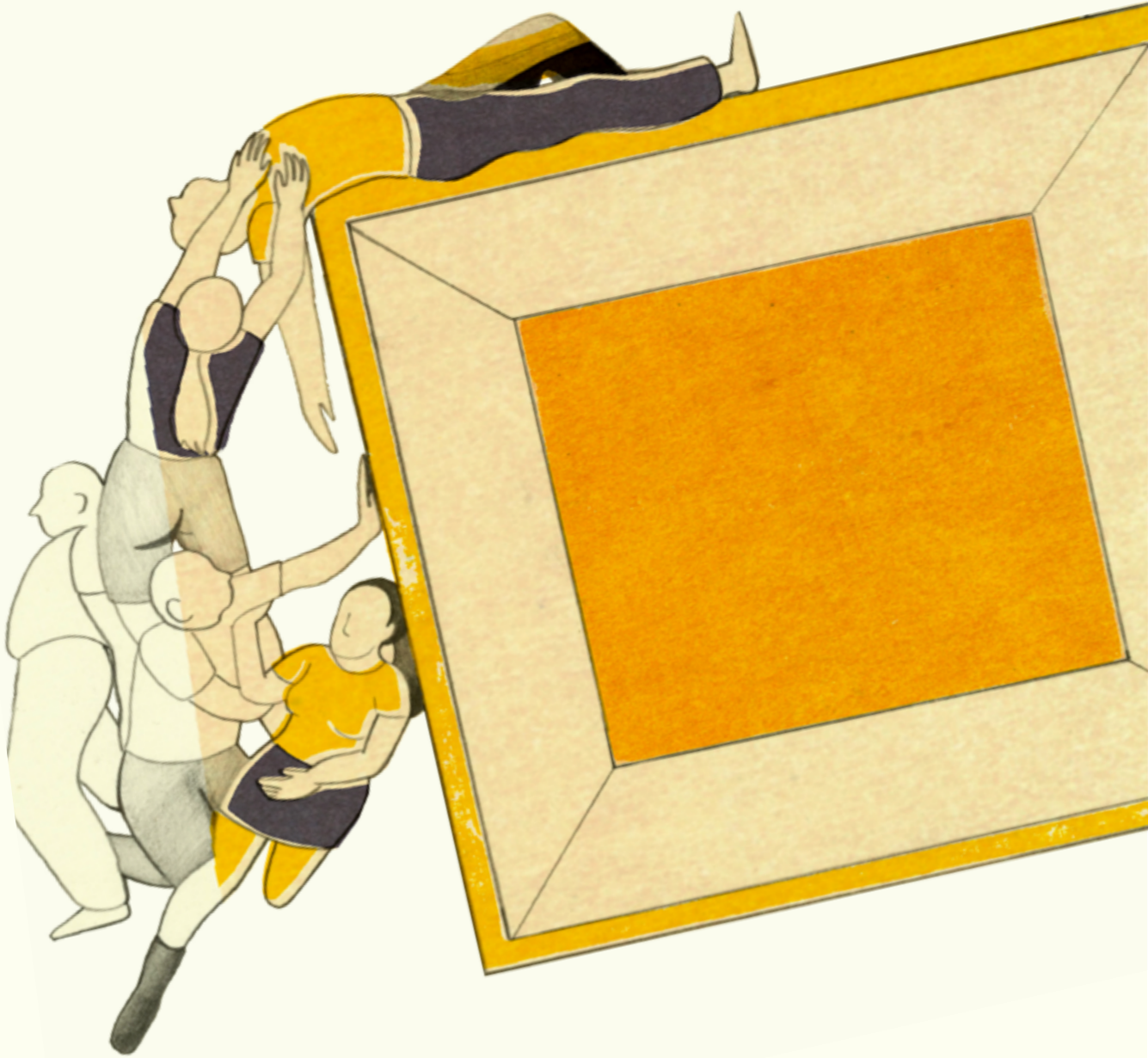


Then

Created between 2009 and 2011 the Room was presented on three different occasions with each performance representing the conclusion of a new phase of development and research, and the final version performed in the SAT! Sant Andreu Teatre in Barcelona. The completed project combined the powerful stage space designed by Max Glaenzel and Estel Cristià, a minimalist soundscape by the Italian composer Diego Dall'Osto and the raw and brutal choreography of Noone.

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Six dancers brought life to the characters inhabiting this bleak, white room, a micro society in which difference was punished and uniformity ruled, and with aggression never far beneath the surface. The felt lined walls and the sparse, oppressive soundscape reinforced this feeling of confinement and repression, but also held a subtext of survival, the soft, grey cushions an allusion to the work of visual artist Joseph Beuys.

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Although not a hopeful message, the piece was never intended to be didactic, but was simply a personal portrait of society. The claustrophobic space, the density of the music, the physicality of the dancers all combined to create a forceful and singular work

Has society changed in these last ten years?
Have we managed to evolve?



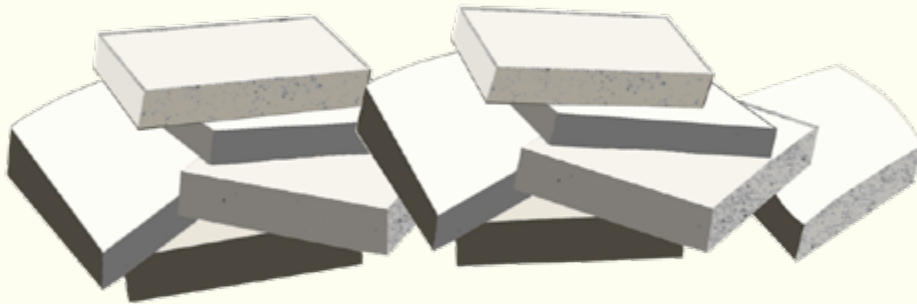
Now

The Room of 10 years ago ironically somehow predicted our present situation. A decade later consumerism and the cult of self has driven us to a place we no longer recognise, where we cannot understand how power lies in the hands of a few, or how we have let this come to pass. We do not even know where to begin to make amends or where to find the road to return, if it exists.

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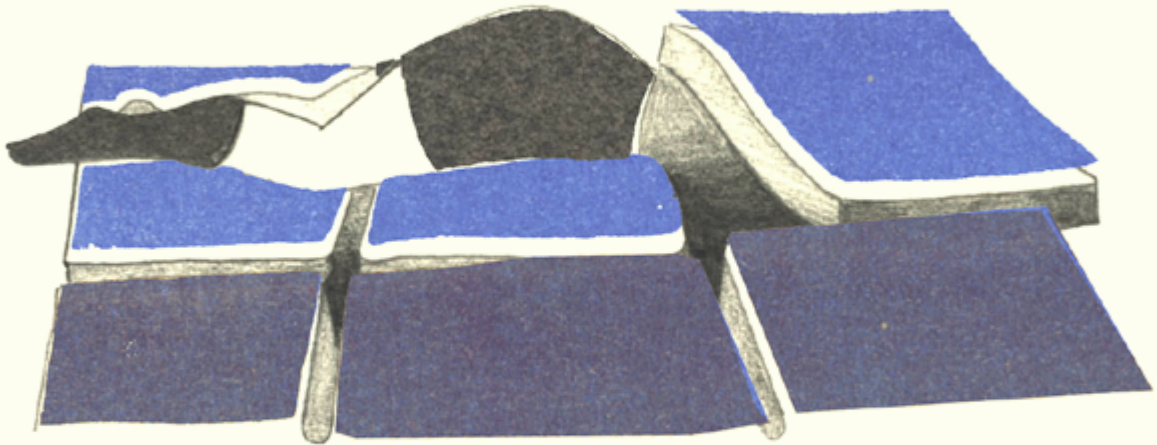
There is a necessity to try again, to illustrate and to reflect, and using the original work we revisit the Room and search for change. We encounter new characters yet with shadows of the old ones, and inhabit the same place, familiar yet also somehow different, and we look to see if there has been any evolution, social or political, and return to our quest for a brighter outcome.



The recent pandemic, and the associated global lockdown, also feeds this discussion. The artistic decision to revisit the Room actually predated the event but nonetheless parallels will be, and must be drawn. During these recent events our daily behaviour became much more closely dictated by government, and questions arise about control and power, the information that we are privy to, and how opinion is formed and shaped. On a human level, we have witnessed actions of great beauty during this time, but also parallel to this there have been hints of something else, more visceral, reckless and self absorbed.

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The new work pick ups where we left off, amasses more information and incorporates new ideas, delving more deeply into who we are and what we have become.



The old set will be deconstructed to see what more it can offer, and the proposition now is not so much about confinement as what lies beyond, and do we even want to leave. Hidden entrances and exits will be discovered and walls move, and the solidity that once was both questioned and missed.

A new soundscape will be commissioned and played live, with one performer linking the musicians and dancers, bridging the gap between the two groups or drawing a line between two worlds...

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New ideas, new collaborators.

Music

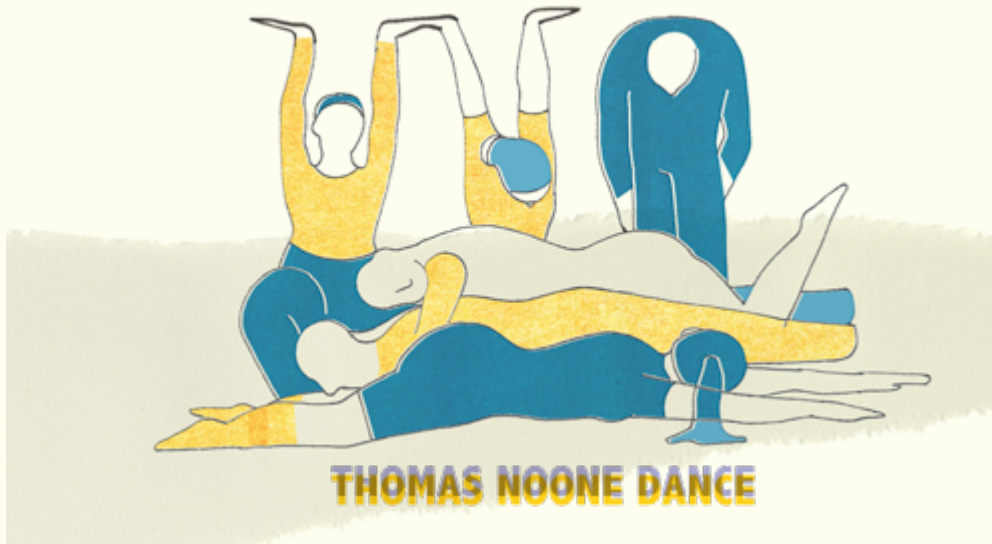
The original soundscape was minimalist, restrained and electronic but for the new work we propose a more instrumental sound played live with the musicians incorporated into the set. The composer commissioned is Brighton-based Jim Pinchen, a specialist in blending styles and influences. His juxtaposition of the electronic, voice and real instruments creates rich sound textures to support movement and he proposes drawing on his extensive experience of working with artists from Persia and the Middle East to add another dimension to the musical composition.

Jim has an extensive list of collaborations with Thomas Noone creating music for TND including *Brutal Love Poems*, *Medea*, *Closer* and *After the Party*. He has also composed music for Noone's pieces for other companies including Ballett Basel, Münster Tanztheater and MMCDC in Reggio Emilia..

Set

The original room was a hermetic volume, formed from an opaque, impermeable material reflecting an unseen exterior. In the new work the space unfolds, and a series of entrances both concealed and otherwise, materialise. These thoroughways and opportunities bring hope, cause insecurity, present new barriers and raise questions about whether the walls and borders are physical at all. Max Glaenzel returns to work again on the project, and will be in charge of developing his original set, reimagining it as both an old place and a new situation.

Glaenzel studied industrial design and sculpture at Escola Massana in Barcelona and is a regular collaborator with major Catalan directors such as Àlex Rigola, Sergi Belbel or Carlota Subirós. He has participated in numerous productions at The Teatre Nacional de Catalunya and Teatre Lliure in Barcelona, Teatro de la Abadía and Centro Dramático Nacional in Madrid, Schaubühne am Lehniner Platz in Berlin, the Düsseldorfer Schauspielhaus, and Teatro Stabile del Veneto.



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Light

Light design has greatly evolved in the last 10 years, and perhaps what is most interesting is the range of nuance and constant subtle variation now possible with LED lighting. For his Medea project Thomas Noone reached out to Peter Lundin in order to use this style of lighting and the creation for TND was followed by a remount for Munster Tanztheater. Lundin produces designs that cloak the dancers with suggestive ambiances punctuated by effects that both impress and intrigue the audience.

Lundin has an extensive background in lighting dance having worked with Cullberg Ballet from 2001 to 2012. He has designed for the likes of Sibi Larbi and Johan Inger as well as lighting opera, musical and theatre and working for Swedish television.

Costume

The original costume of the Room was a simple and utilitarian design highlighting the difference of the characters whilst keeping a natural look. The new proposal increases the level of sophistication and will incorporate a hint of fashion slavery, an acknowledgement of the paradox of seeking individuality yet being bound by the constraints of an accepted visual.

Marc Udina is the youngest collaborator in the team but already has collaborated extensively with Noone designing for After the Party, Closer, Molsa and Less for TND as well as accompanying him on commissions across Europe. Having studied costume and set design at the l'Institut del Teatre in Barcelona he has worked on a wide range of projects, including contemporary theatre companies such as La Hydra or Les Impuxibles or musicals productions such as RENT, La Cubana or Scaramouche. He met Thomas Noone while they were both were working on the Catalan Producció Nacional de Dansa for the Mercat de les Flors in Barcelona.



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The Room - Video trailer del espectáculo original

The Room is supported by:
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