

FAS 3*
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* « Fas 3 » is a form of paid employment that is so completely pointless, unnecessary, or pernicious that even the employee cannot justify its existence even though, as part of the conditions of employment, the employee feels obliged to pretend that this is not the case.

Be a flamingo in a flock of pigeons.

DISTRIBUTION

Fas 3

Duration : 1h

(the duration of the version that is "In Situ" might variate)

Without speech

Conception : UBIK Group, Renan Martins & Sarah Bleasdale.

Composition : Erik Heestermans

Stage direction and choreography : Sarah Bleasdale et UBIK Group

Interpretation (rotating) : Anja Tillberg/Erik Heestermans, Vanja

Maria Godée/Sylvain Daï, Emilia Tillberg/Beata Szparagowska

Photography : Beata Szparagowska

Graphism : Emilia Tillberg

1.

Or a pigeon in a flock of flamingos.

*«Right now this is just a job.
If I advance any higher in this company,
then this would be my career.
And well, if this were my career,
I'd have to throw myself in front of a train.»*
Jim Halpert dans «The Office »

The boredom is tangible, it's too hot and the plant is dead.

An open space with obsolete objects such as a table, four chairs, a fax, a coffee machine, tissues, folders, pens, an intercom, a dildo, a trash-can.

A woman enters the stage. She moves in a jerky way, wears a grey suit, her face erased by beige make-up. She settles down behind the office desk, writes something on a paper. She gets up, goes to water the plant (dead by drowning?), crumples up a paper, throws it away.

She settles down behind the desk and writes... Gets up... Goes to water the plant, crumples up a paper...

Another woman enters the stage, she is wearing beige, she is beige, oozes beige.

She sits down, waiting.

A third woman enters the stage (or is it the same as the first one?) in a determined way.

We hear the sound of the opening of Windows 95 accompanied with the sound of an Epson LX 80 printer and a counter machine. The fax makes a buzzing sound, sending fax error. The folders build up, read by nobody. The system errors are no longer exceptions.

The cognitive dissonances multiply around the coffee machine.

There is no way this will have a good ending.

The energy increases, the persons affect one another, conflicts appear within their paths, there is bumping into each other, oppositions and confronting, false steps, obsessions and struggle.

And all of this with a racing rythme : it all started with obvious boredom and now turns into chaos.

This will all end very bad.

Or?

Sometimes life organizes itself in a stunning way. What is the possibility, even the slightest, of the spontaneous creation of a symbiotic life form between a Xerox machine and the assistant to the regional manager?

It is the hypothesis of the incredible genesis of a new era where everything is in interaction, where the fax machine breaths oxygen, the telephone communicates telepathically with the HTML...

A recalibration of emotions, between human mechanics and the ergonomic foam of the office chair.

And all of it accompanied by Celine Dion.



2.

Focus on being productizve instead of busy

FAS 3 : Going from useful to useless work

Fas 3 is a project that differentiates but also follows the artistic line of UBIK Group.

Differentiates because it's a movement based, a "light" project and a project directed by a choreographer.

As a multidisciplinary company, we are used to create additional artistic media that comes with the theatrical project. In the case of Fas 3, we have developed several independent forms First the exploratory photographic work with collaboration of Beata Szparagowska in the form of an exhibition and soon a book. Then an installation "In Situ" that can be adapted to an existing place. And finally of course the performance in a classic style.

FAS 3 can easily adapt to different spaces and circumstances :

The setting is minimalistic and easy to transport or can even be obtained on site.

Likewise we have a scenic form where the actors are "changeable" and "replaceable".

FAS 3 is a collective project. Although it's "minimalistic", the raw space is a deliberate esthetic choice. Also, since the performance is without words, it can be shown in an international context.

We create a space based on real life objects but it is symbolic and signified : a dated office space that is still functional in it's own way. What we see is what is useful, that leads to action.

Fas 3 highlights the often meaningless nature of bureaucratic gestures, actions and ideas. We demonstrate how these repeated worthless actions can reduce a human being to nothing. Instead of self fulfillment and accomplishment through work, these actions instead become a long descent towards the complete erasing of a person.

« This unseemly choreography seeks to look into the values and the non values of work and especially the endless repetitions of the same gestures. Gestures we see every day, that we do every day, but exaggerated in such a way that they become absurd. »



3.

~~People buy stuff~~
~~they don't need~~
~~with money~~
~~they don't have~~
~~to impress~~
~~on people they~~
don't like.

The project and our approach

With FAS 3 we want to question the value of work and the absurdity of 'the system', where oftentimes the performed tasks of office workers are worthless, and sometimes, the very position of the worker.

Fas 3 highlights the often meaningless nature of bureaucratic gestures, actions and ideas. We demonstrate how these repeated worthless actions can reduce a human being to nothing. Instead of self fulfillment and accomplishment through work, these actions instead become a long descent towards the complete erasing of a person.

How can we possibly measure our intrinsic value as a human from solely calculating our performance at work? How has unemployment become the negation, the erasing of a human being? These are some of the questions that we seek to translate on stage, from an absurdist black comedic angle.

Fas 3 is a collective, multidisciplinary and experimental project based on interactions between the performers, their surroundings and the sounds. It revolves around 4 medias :

Movement

Sound

*The visual and graphic by the way
of the FAX machine*

Photography

Monday is

~~just a~~

~~mini~~

~~new year~~

A note on the choreography by Sarah Bleasdale

The starting point in FAS is improvised choreography, an improvisation that evolves according to very strict rules within which we have infinite combinations of actions, sounds and movements to play with.

There is a special relation to dance and to choreographic work in this project and is due to the simple fact that no one of the interpreters are dancers.

But we do not necessarily believe in a "beautiful" movement mastered by professional training.

On the contrary, we believe in the specific movements and gestures that emerge from each individual performer.

What interests us is the exploration of a different relation to dance, less sacred, less related to the technical (even though at several levels, it is of course necessary to use techniques).

More listening to oneself, the memory that the body stores, its limits and its particularities.

A note on the sound by Erik Heestermans

Life in the protected environment of an office produces sounds and rhythms that fill the space and add to the creation of this bureaucratic atmosphere that we all have printed in our minds.

Disconnected from its originate state, this "music" is manipulated, adapted and used as an additional level of communication.

The composition is partly improvised live during the performance.

Build



Performance at Actoral, Marseille

A note on the Fax Machine by Emilia Tillberg

Has the fax machine a soul trapped inside its machinery that wants to be released?
Or has it been pirated by ghosts from "Sniffin-Glue" or "RrriotGirls" using it to scream out their independence and their freedom in a bureaucratic world?

Maybe the fax machine first absorbs then spits out the subconscious minds of the workers in the office.

Either way, all along the performance, the fax machine represents a constant flow of words and images inspired by punk fanzines and books like "Bullshit Jobs" by David Graeber.

A note on the photography by Beata Szparagowska

To begin to explore choreography, a world that the members of UBIK Group never has visited before, we used a tool that we already employed in other projects.

It is based on an exploration of a real place and using photographic staging as a framework.

This research unveils gestures, situations, tensions, conflicts, in short; a theatricality.

The places that we explore become settings where different stories come alive, sometimes dreamlike, sometimes strange and absurd, a sort of "contemporary living tableaux".

Adapt



Performance Montévideo, Marseille

The background of FAS 3

The research and residencies began October 2015, as part of "Objets des mots". The aim of the proposition made between the ActOral festival and SACD was to create short theatrical objects that implicated authors or creators coming from different disciplines to work together.

The research carried on in September 2018 with a work in progress presentation at 2Angles, Flers, France and January 2019 at point Zero, Bruxelles.

In February 2019 a living installation was performed in the frame by the exhibition "Women at work" where Beata Szparagowska's photos were also shown.

In June 2019, a residency in Montevideo, Marseille was held with a work in progress presentation at the end.

The premiere took place in September 2019 at Quai 41, Bruxelles.



Photo : Beata Szparagowska

Photo from the exhibition that accompanied the performance

A brief description of our work and artistic practice

*« Je ne te déteste pas parce que tu échoues,
je t'aime parce que tu essayes. »*

Marge Simpson

UBIK Group is a Brussels based collective of artists from Poland, Sweden, Switzerland, France and Belgium.

UBIK Group was birthed at the theatre school l'ESACT by artists from a variety of fields who were curious to create interdisciplinary theatre. UBIK Group aims to consistently explore new ways to create, using the multiplicity of tools borrowed from their varying artistic horizons.

The world around us gives us the impression of living in the dictatorship of success; as if there was no place to get lost. We always try to erase our imperfections, when in fact, the most beautiful stories are those that are born in the faults.

The theater is for us a space where we meet through our weaknesses, our fears, our failures or our imperfections. Our theater wants to offer this space.

UBIK Group has among other things achieved four finished projects in the field of theater: "Pourquoi Eve vient-elle ce soir chez Adam ?" (created in 2012 in Marseille), Four Swedish nurses / Quatre infirmières suédoises en déplacement (premiere at Théâtre de Liège in 2015) and a children's play "De ceci on en parle seulement avec les lapins" (Rencontres de Huy, 2017), Qui es Vanja? (premiere international festival for young audience Taza, Morocco 2018) as well as several ongoing projects.

The members of the collective are also working on projects in the field of visual arts, sometimes in parallel with theatrical projects (such as Emilia Tillberg's graphic novel "Le journal d'Adam Krassovski" that accompanies the play "Pourquoi Eve vient-elle ce soir chez Adam ?"), a photo expo and maybe a photobook for FAS 3 as well as for "Qui est Vanja?", sometimes independently, sometimes in dialogue, or in mutual inspiration between domains.

Biographies

Sarah Bleasdale is a European-based dancer and choreographer.

She holds a BA in contemporary dance and choreography, a commercial dance diploma, and a BA in political science and religious studies.

Sarah has danced for Cie. Antonia Baehr (GER), SOIT/Cie. Hans Van den Broeck (BEL), Demestri+Lefeurve (FR/BEL) Renan Martins (BEL/BR), and PROJECTION Dance (AUS) amongst others.

In 2016, Sarah was an award winner at the International Solo Dance Competition at Gdansk Festival Dansa for her performance and choreography of SMIRK.

She was then invited back in 2019 for the first development of her work INNERMEN. Sarah consistently collaborated with the Belgian '20 For Brussels: Young Choreographers' under Marie Martinez, and commercially performs as a drag king and comedic Burlesque entertainer under the persona 'Miss Phoenix Rising' in London, Brussels, and Berlin.

Currently, Sarah dances for Berlin GAU Company for their Kempten Tanzherbst premiere; works as a choreographer with screen actors at dBs Film School in Berlin; and prepares for the second development phase of INNERMEN at Eva Duda Dance Company in Budapest, Hungary.

Erik Heestermans was born in Belgium.

He studied philosophy (Bachelor, 2007) and Theater and Film (Master, 2009) at the University of Antwerp. He has been working professionally with music and composition since 2007.

Self-taught for the most part, he is mainly active as a drummer and percussionist, occasionally using keyboards, saxophone or homemade instruments.

His approach is characterized by a fundamental freedom of mind, a great respect for the diversity of impulses and musical and (inter) personal influences. Since 2013, he has been professionally and solely involved in the creation and production of music, and has performed numerous concerts in Europe and the United States.

With a rather eclectic taste, he is part of a variety of national and international groups (Steve Gunn, The Weather Station, Veronique Vincent & Aksak Maboul, Sheldon Siegel, Amber Arcades, ...) passing through various styles and genres of the musical spectrum.

In addition, he occasionally participates in theater / performance projects.



Photo : Beata Szparagowska

Photo from the exhibition that accompanied the performance

Technical information

Responsible for technical questions:

Cyril Aribaud

Tel: +32 (0) 4787 273 22

Mail : crlaribaud@gmail.com

Dimensions of setting :

Adaptable

Technicians on tour :

Floor, light and sound manager :

Sarah Bleasdale

Time required to install the setting:

Day 0 - One to three hours

Staff requested during set up and takedown :

1 stage stage/light/sound manager (Day 0 and during takedown)