

TENSE

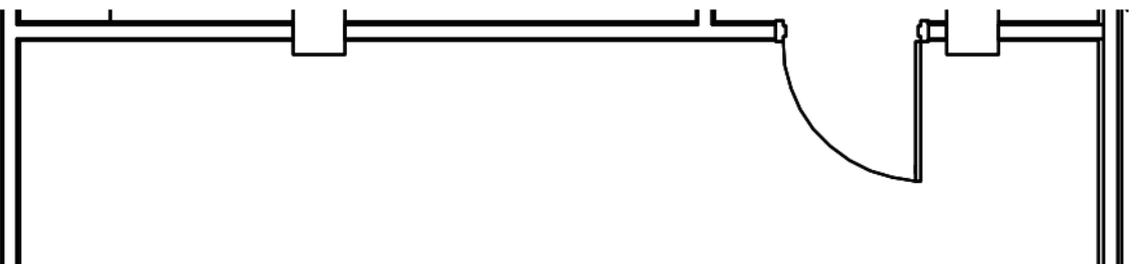
Eilit Marom (Haifa), **Anna Massoni** (Paris), **Elpida Orfanidou** (Berlin/Athens), **Adina Secretan** (Lausanne) and **Simone Truong** (Zurich) are five creators that conceived, choreographed and performed the performance *(To) Come and See* together. The project was initiated in 2014 when Simone Truong proposed a research about the notion of eroticism. She wanted to open up the discourse in a larger context with other accomplices. What began as a curiosity became a journey of multiple gatherings, researches and performances all over the world. Along the way, the widely varied experiences and encounters made the project develop and grow organically into a triptych. Since September 2017 the work also includes *(To) Keep in Touch* - a workshop on touch with local residents, and *(To) Give a Hand* - a durational performative experience with the workshop participants.

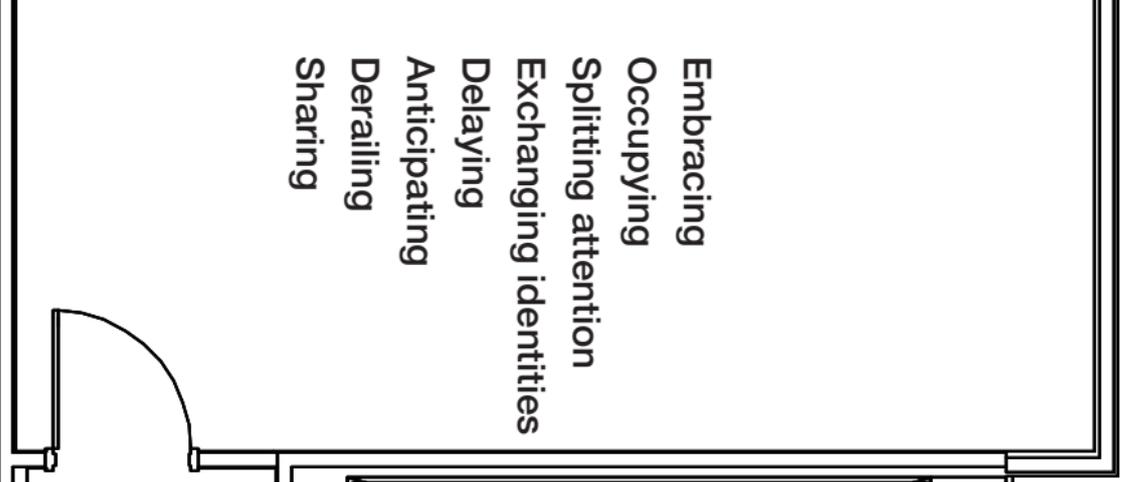
**« while reading, touch the paper
with your eyes »**

Hello,

We are Anna, Adina, Eilit, Elpida and Simone and we invite you to play. The space you are in right now is your playground, you can claim it as an ecosystem where tenderness, intimacy and even fear can appear. The instructions written here offer you ways to operate in it. Use the game board map to create your own path. Remember one door needs to be opened before we can go to the next, but the path to open each door is unknown, it has to be worked-through in real-time. There is a secret « toolbox » on the side at your disposal made of verbs. You can apply them to each room and behaviors written on the map while following it, and discover the constant path. Listen, so serendipity could appear by itself, observing the coincidences, together and alone. Everything matters. There is no goal or climax. Everything keeps TENSE because it's ongoing. Everything keeps unfolding, surfing the waves of desire.

It is like an endless kiss.





what ri c	look a on yo it's ma th
notice the sounds around you	
prepare to start again	
suspend the end	
look around, change your position in the room and look around again	gr 1

is your desire
right now ?
do it later

you know what I
like about you ?

at a small zone
ur body while
oving as if it is
e first time

together
alone

get lost in your
sensation

touch the paper
and be touched
by it

ather your
thoughts

imagine someone
is looking at you
from outside. look
at that person as
well.

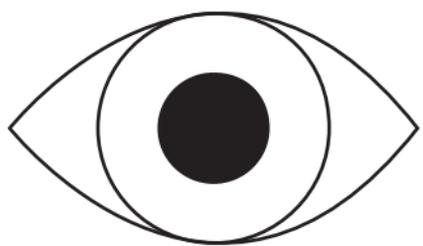
I enter the labyrinth,
Of the vibrating facts in front of
my body.
I sing their surface;
The textures of each are my
nests for the night.
I am happy to sense you around;
And then I can taste time.
Faithfully.





look through here





« has the light changed ? »

(To) Come and See is not merely a performance. Rather, it is an experience where one is allowed to surrender, let go of aim and control and feel vulnerability and fear whilst feeling protected by genuine tenderness and sensuality.

The practice explores the idea of an erotic dramaturgy, which claims to stay open and therefore turns sensuality into a liberating experience, free of the idea of a goal. Between proximity and distance, disappearing and presence, a sensual landscape, joyful and uncanny, emerges.

Along the way, the widely varied experiences and encounters made the project develop and grow organically: one and half years after the premier of *(To) Come and See*, the work has been extended to a triptych including *(To) Keep in Touch*, a series of workshops about touch, and *(To) Give a Hand*, a durational performance about desire with the participants from the workshops.

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Concept, Choreography, Performance / Simone Truong, Eilit Marom, Anna Massoni, Elpida Orfanidou, Adina Secretan - **Light, Stage** / Roger Studer - **Mask** / Dana Hesse, Katharina Kroll - **Dramaturgy** / Igor Dobricic - **Outside eye** / Jessica Huber - **Production management** / Anke Hoffmann - **Assistance** / Samira Bösch.

Production / association Overseas

Coproduction / Gessnerallee Zürich, Les Rencontres Chorégraphiques Internationales de Seine-Saint-Denis, Théâtre Sévelin 36 Lausanne

Picture / Flurin Bertschinger