

Flutidity:

Creation of a performance

by ALBANE TAMAGNA

After two years of research, work and collecting, my first contemporary performance, *Flutidity: Les gens qui partent* will be revealed at the University of California San Diego in December 2024.

It all began just over two years ago when I felt stuck in my teaching role. Following a friend's advice, I enrolled in a three-month mentoring programme with Shanna Pranaitis, a flute player and coach from Chicago. She posed this fundamental question: "If you could do anything without limits of time, money, or potential, what would you do?" I wanted to be on stage, push my limits, challenge my body, and most importantly, explore topics related to identity, the landscapes we traverse, and how they transform and enrich us. If I'm honest, I think I wanted to find answers to these questions that were running through me, and putting on a show served as a catalyst.

The next two years were dedicated to reading (mainly essays on migration and population displacement), introspection, and looking for financial support for this embryonic project. Concurrently, an idea began to take shape in my mind: confronting my voice with other voices, which I would gather, work on, and incorporate into the sound framework. I felt I couldn't be the unique witness to such a complex subject. Gradually, different artists joined the project: Delphine Salkin for stage direction, Sami Tedeschi for documentary recording and voice build-up, and Gilles Doneux as a sound designer.



Albane Tamagna.



Documentary sound recordist Sami Tedeschi.



“ I imagined my flutes suspended in the air and sand flowing on stage.



In September 2023, the four of us established ourselves in Corsica for seven days of residency at The Pigna Centru Naziunale di Creazione Musicale VOCE. It was an intense week. I had already outlined the main aspects on paper: I wanted to perform *Itaca, viaje para un flautista* by Mexican composer Wilfrido Terrazas, a piece that retraces Ulysses' journey in the Mediterranean, and I wanted to mirror it with contemporary migration experiences. I already imagined a certain scenography: my flutes suspended in the air and sand flowing on stage, symbolising the passage of time. There were technical challenges that we were able to solve with the technicians and creators on site (Pascal Galeazzi and Toni Casalonga). More importantly, I realised then that every choice we made had an impact on the next. We built this dramaturgical framework like a puzzle, trying to connect very defined musical elements with others that were more abstract. Seven days later, we presented a short first version of this work: *Flutidity* was born in Corsica, in the heart of the Mediterranean. A strong symbol for me and for all the migrations that take place across the sea today.

In December 2023, the Conservatoire de Gennevilliers welcomed us for the lighting design, and the team was joined by Daniel Lévy. Over five days, the city's residents passed by Sami's microphones while I worked on stage with Delphine and Gilles. Another phase of the work: setting up movements while taking into account musical and scenic constraints; keeping in mind the framework and upgrading it with Daniel's lights. The voices collected in Gennevilliers were harsher, stronger, and the testimonies hit hard. We want to give them a prominent place in this performance. I try to remain vigilant not to appropriate their stories either, finding the right place to be the carrier of these experiences without instrumentalising them. That's the whole challenge of this show.

The entire team continued working until the autumn, when they were welcomed by the Cultural Centre of Cassis to finalise the whole project. On this occasion, Roxane Hardy (choreographer), Adrien De Reusme (Lighting and stage management) and Ambre Tamagna (space director) joined the project. *Flutidity: Les gens qui partent* is ready to meet its audience and confront one of the most intense borders in the world.

- *Flutidity: Les gens qui partent* will travel to California and Mexico in November and December 2024, where several concerts are scheduled: Conrad Prebys Concert Hall and Fronte Arte y Cultura Gallery (USA), Centro Estatal de las Artes in Ensenada and Center on Global Justice in Tijuana (MX), as well as involvement in various seminars, research workshops, and masterclasses. The team will also be surrounded by researchers on-site to collect testimonies (Teddy Cruz, Alvaro Gabriel Diaz Rodriguez) from both sides of the American-Mexican border. In Europe, you will be able to experience the performance at Senghor during the LOOP festival in Brussels on 30 January 2025.