

WHERE THE ORDINARY COLLAPSES



ERREUR•24
ENTRE LA NUIT ET LE JOUR

WHERE THE ORDINARY COLLAPSES



Living un_disciplinary
installation

A performative, sensorial and political collapse

Where the Ordinary Collapses is a living, performative, and immersive installation that examines the role of artificial light in our contemporary lives through the lens of capitalism. We place light at center stage to question how it shapes our daily perceptions, steers our emotions, and influences our behaviors. This sensorial and political approach opens up a reflection on its inherent ambivalence: light as both an instrument of domination and a catalyst for emancipation.

The experience unfolds in two movements: an initial open phase where participants move freely through the space and are invited to interact with the light, followed by a performative phase in which they encounter an enigmatic creature overseeing the production line of an ant-breeding factory. Wandering through the liminal zones of our neon-saturated, hyperproductive lives, this creature draws us into its everyday world - just at the moment when that world begins to tremble, collapse ?



ARTISTIC STATEMENT

By examining the political power of artificial light within a culture of overproduction, we aim to reveal the mark it leaves on bodies, imaginaries, and environments. Which bodies does it render visible, and which does it consign to darkness? How does its presence at night assert a relation of domination - over living beings, but also over darkness itself? Whose sleep does it disrupt, suppress, or colonize?

This project opens a space where artificial light can collapse and be reclaimed - a place to feel its contradictions and explore the tensions it generates: a force that prolongs the workday, stretches production and consumption into a 24/7 continuum, and colonizes the night to shape our gestures and desires; yet also a festive power of drift and encounter, where new forms of freedom and resistance can emerge.

The overlit night unsettles the cycles of living beings and destabilizes our ecosystems, even as it creates pockets of refuge for artistic creation and for thought freed from daytime conventions. Caught between fascination and constraint, wonder and fatigue, light remains a paradoxical force - both voracious and fragile, both a medium of control and a site of possibility.

What do we do with light - and what does light do with us?

A LIVING INSTALLATION...

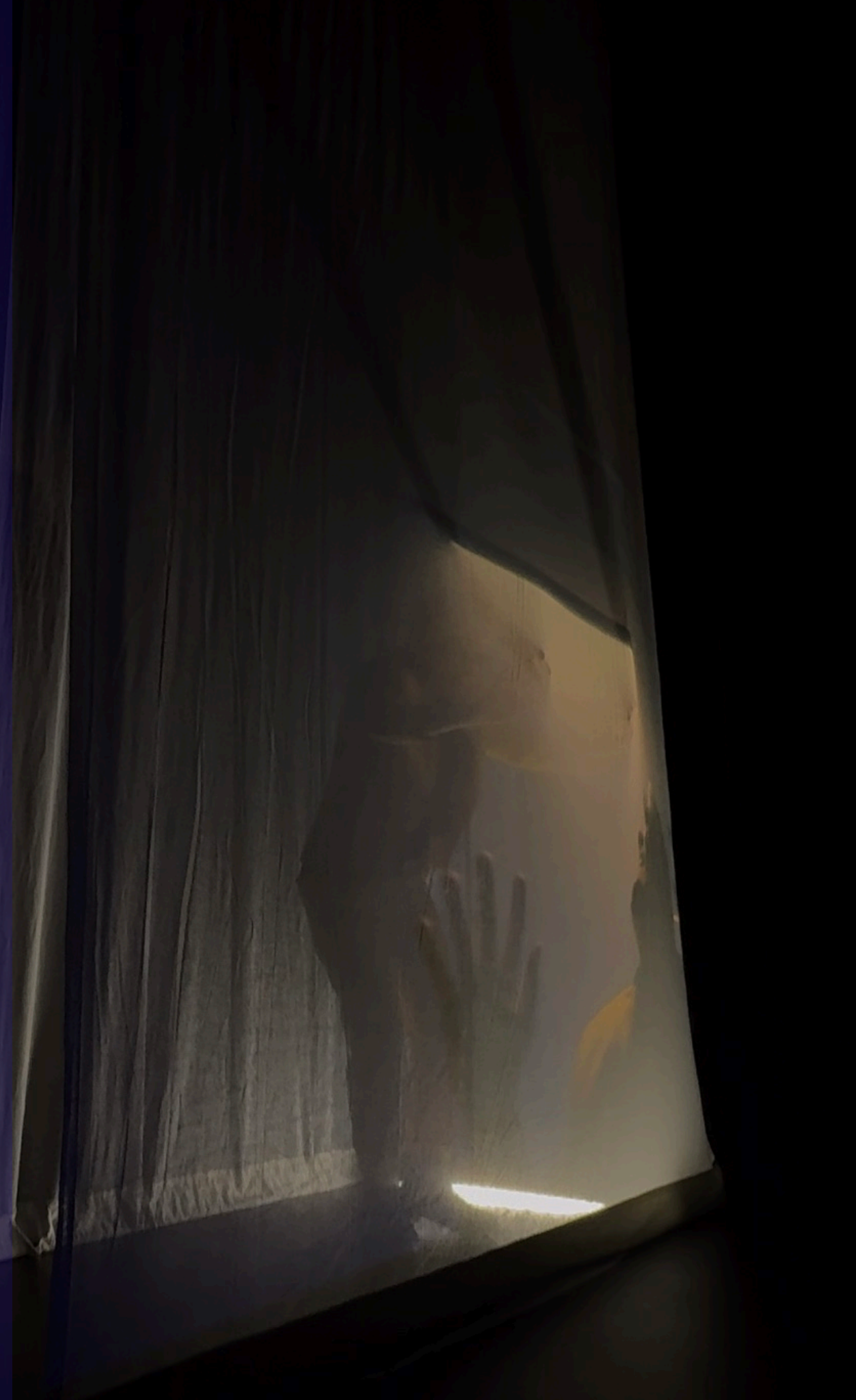
For 30 participants / 3 performances of 40 minutes per day

The installation unfolds in a configuration that interweaves light, video, sound, and smoke, structured around two large tulles - one black, the other light grey - which invite visitors to explore ever-changing luminous states. Each tulle interacts with light in its own way, playing with transparency, appearance and disappearance, shifts in scale, and evoking the duality of day and night. This blurred, unsettled zone brings the ordinary into focus, revealing how it is continually shaped and reshaped by light.

To bring these different states to life, the installation uses neon tubes, UV light, and smoke. UV light not only activates fluorescent colors invisible under white light, but also reveals waves, traces, and chromatic presences that usually escape perception. It unveils another layer of reality - a vibrating, sensitive field that emerges only through this spectrum.

Smoke functions as a crucial medium: it materializes light beams, thickens the air, and reveals volumes and contours that remain unseen in a clear space. When combined with video, it deepens spatial effects, allowing images to take shape and expand three-dimensionally around the participants.

Video also serves as a textured light source, an active partner that sculpts the environment, shifts its perspectives, and multiplies the presence of the creature at various scales. Together, light, soundscapes, smoke, and video generate a mutable environment in which luminous states become both sensorial and political experiences.





The background image shows an art installation. In the foreground, the dark silhouettes of two people are visible, looking towards a large projection on a wall. The projection depicts a woman with short, light-colored hair, wearing a light-colored top, with her mouth open as if speaking or singing. The overall lighting is dim, with the projection providing the main source of light, creating a blueish tint across the scene.

...INHABITED BY A CREATURE

This installation is inhabited by a creature - a living echo of our concerns about artificial light and the ambivalent relationship we maintain with it.

They exists in a world shaped by capitalist and productivist logics, one that closely resembles our own yet remains slightly askew. The creature works in an ant-breeding factory. Tasked with regulating the light to keep the ants in constant activity, they becomes caught in the same relentless demand for output, trapped in an oppressive cycle where the alternation of day and night disappears under the continuous glare of neon lights. Little by little, their sense of self unravels, becoming ghostlike, unreal.

A figure made of traces, they drifts as if unmoored from their own body, moving through the world in a dissociated state. They embodies an allegory of bodies worn down by luminous saturation, yet compelled to persist within a system that exceeds and consumes them. Their very physicality carries the complexity of the materials they engages with and reflects the saturation of norms that structure our societies.

Artificial light can reinforce these norms as much as it can open spaces of resistance. The creature's body - and their ambivalent gestures - becomes the conduit for this dialogue.

The ant, meanwhile, represents the allegory of a productivist fantasy: admired for the supposed efficiency of its organization, yet shadowed by the fear of a collective that crushes the individual. Its reality, however, is far more complex and largely misunderstood. Through this satellite figure, we invite a reflection on the entanglements between living beings and productivity.

TEAM

Production
ERREUR · 24

Concept
Priscila Da Costa
Julie Le Corre

Lighting Design
Priscila Da Costa

Sound Design
Julie Le Corre

Costume Design
Lucie Patarozzi

Performed by
Julie Le Corre

Lighting Technician
Priscila Da Costa

Sound & Video Technician
En cours

Acknowledgements

Claudia Bloin · Valentine Samson · Robert Faguy · Marion
Delpierre · Gaëlle Boucherit · Gérard Vivien · Véronique Le
Corre · Pauline Comte · Pauline Boireau

RESICENDY IN QUEBEC

<https://youtu.be/RnsriNCjRPQ>

PROJECT IMAGES

<https://www.erreur24.com/>

PRODUCTION TIMELINE

LANTISS - Laboratoire des Nouvelles Technologies de l'Image,
du Son et de la Scène Université de Laval - Québec (QC)

May 19-31, 2025 - 2 weeks

SANAAQ - Centre culturel communautaire - Montréal (QC)

June 9-14, 2025 - 1 week

Wagnier - Fleury (62)

October 23-30, 2025 - 1 week

Friche Belle de mai - Marseille (13)

December 29, 2025 to January 3, 2026 - 1 week

Echangeur 22 - Résidence artistique - St-Laurent-des-Arbres (30)

January 19-31, 2026 - 2 weeks

Château de Monthelon - Montréal (89)

February 23 to March 27, 2026 - 2 weeks

Looking for additional résidence période in 2026 - 6 weeks

SANAAQ - Centre culturel communautaire - Montréal (QC)

Residence from January 25 to 29, 2027 - 1 week

Premieres - 4 performances on January 30 and 31, 2027

Tour in North America, Brazil and France currently in development

SUPPORT

OFQJ - Office Franco-Québécois pour la Jeunesse

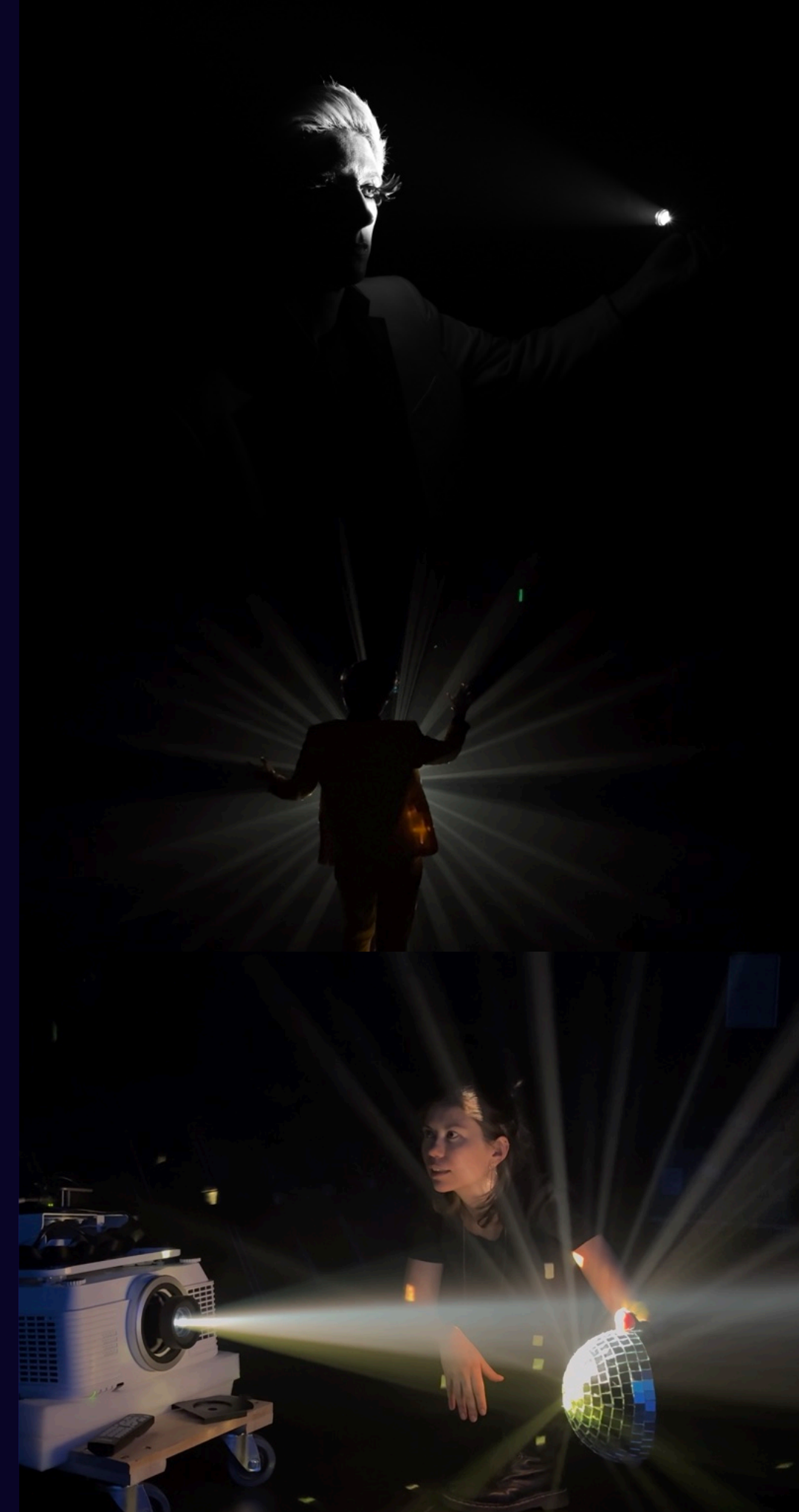
CEAC - Centre d'Étude des Arts Contemporains

Ecole doctorale - Université Lille Nord de France

SANAAQ - Centre culturel communautaire - Québec

Echangeur 22 - Résidence artistique

Looking for co-productions



THE 'WHERE'S'

Where the Ordinary Collapses is a multi-layered project that exists in two forms: a large-scale version for a black-box theatre with rigging, and a site specific version - 'THE WHERE'S'- designed to adapt to a wide range of spaces. It is this second form that we present here.

We draw from the site's own environment - its layout, light, textures, and atmosphere - and augment it with the lighter version of our setup (sound, video projection, smoke). This iteration places greater emphasis on the creature rather than on full immersion, while preserving the project's core principles and intentions.

The work can inhabit shop windows, galleries, warehouses, corridors, chapels, or any other place whose unique qualities open up accessible and inventive possibilities. The goal is to transform each location into a space of experimentation that enters into dialogue with its surroundings.

It is presented in a non-dedicated space chosen with the organizer, who will determine the number of participants to be welcomed.

The performance lasts around 20 minutes and can be repeated several times per day - ideally at night or in a fully darkened room.



WORKSHOP

THE POWER OF LIGHT

We share our research through a series of workshops entitled : ‘The Power of Light : A Journey of Exploration and Awareness.’

Through sensory and critical experiments, participants are invited to observe their luminous environments and consider how these environments shape their rhythms, perceptions, and desires - while exploring alternative ways of seeing and inhabiting light.

These workshops cultivate a collective attentiveness to a medium often taken for granted, yet one that structures our days and nights, and shapes both our public and domestic spaces. Once this attention is activated, conversations emerge quickly and abundantly : everyone has something to say about artificial light. These exchanges - stories, experiences, and reflections - form a vital resource for the creation of the installation, which we describe as living because it continues to evolve through the encounters and sites it traverses.

Each workshop cycle is co-designed with our partners and tailored to the context in which it unfolds.



WHERE AND HOW LIGHT IS EXPERIENCED

The practice-based research I am conducting as part of my doctoral studies explores how artificial light shapes the environment, structures perception, and directly affects bodies and their states. I approach light as a relational force that shapes the ways we feel, perceive, inhabit the stage, and, by extension, engage with the world.

To study and experience these effects, I have developed a period of exploration drawing on the practices of Viola Spolin and Augusto Boal. From Spolin, I draw on attention exercises and theatrical improvisation; from Boal, I borrow his theatrical games, political engagement, and inversion of power dynamics. These theoretical and practical frameworks are tested through the creation of *Where the Ordinary Collapses*, using protocols of luminous exploration that include bodily exercises, guided walks, interactions with light objects, and staged scenarios.

Through this process, I seek to understand how light structures regimes of visibility, influences bodily states, and (re)produces power dynamics, while allowing participants to reclaim and engage with these luminous forces. In this way, light becomes a matrix of experience for both bodies and imagination - both during the creative process and within the performance itself.

Priscila da Costa

INSPIRATIONS

THÉÂTRE DE L'OPPRIMÉ. Augusto Boal. 1977

LA NUIT. Vivre sans témoin. Michaël Foessel. 2018

LUMIÈRE. La lumière dans l'art contemporain. Céline Delaveaux. 2015

POUR UNE ÉCOLOGIE PIRATE et nous serons libres. Fatima Ouassak. 2023

DYSPHORIA MUNDI. Le son du monde qui s'écroule. Paul B. Preciado. 2022

OSONS LA NUIT. Manifeste contre la pollution lumineuse. Joan Eklöf. 2024

RESSENTIR LA LUMIÈRE. L'éclairage dans l'expérience sensible de l'interprète. Priscila da Costa. 2020

ALIÉNATION ET ACCÉLÉRATION vers une théorie critique de la modernité tardive. Hartmunt Rosa. 2014



Perhaps the greatest trick of light is to make us forget its role, leading us to believe that we occupy the center of the universe, as if we were playing the starring role.

La plus belle ruse de la lumière. David Elbaz

ERREUR.24

ENTRE LA NUIT ET LE JOUR

The company ERREUR · 24 is co-directed by Priscila Da Costa and Julie Le Corre, un_disciplinary artists.

They bring together their hybrid artistic and professional backgrounds to explore the various forms of duality at play in life and the effects these have on both individuals and collectives. Among these, the duality of day and night offers a particularly rich terrain for uncovering automatisms and creating openings toward other ways of being beyond the binary frameworks that structure much of our thinking.

Through immersive installations, ERREUR · 24 invites participants to co-create a sensory experience grounded in perception and the unexpected. The company advocates the idea that light, far from being a mere aesthetic tool, is a political medium - capable of revealing, critiquing, and transforming the power structures embedded in spaces, bodies, and narratives.

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initiates this cycle of experimentation.

PRISCILA DA COSTA CONCEPTION

Performer, lighting designer, and researcher, Priscila Da Costa co-founded the ERREUR · 24 company with Julie Le Corre. She trains and works between France and Brazil. A PhD student at the University of Lille (France), her research focuses on the power of light and its dialogue with bodies and environments, approaching light as a medium in stage creation. Priscila performs in the show *POUSSE, La puissance des saxifrages* by Les Lucioles S'en Mêlent company, in the musical tale *Le poirier de Misère* by Les p'tits morceaux company, in the dance configuration *Desapropriar de mim* by Elke Siedler, and directs the dance piece *Avant le Temps*.

She has also designed numerous lighting works in France and Brazil, including at the Rencontres internationales de théâtre in Corsica (FR) and the Florianópolis International Jazz Festival (BR), where she designed the lighting for Buena Vista Social Club (Cuba) and Madeleine Peyroux (USA), as well as for *Nature Morte* by Yôkaï company (FR). She also designed the lighting for the installations of the contemporary art prize (2016) at the Alliance française of Florianópolis (BR) and for Gaëlle Boucherit at the Galerie Miroiterie in Marseille (FR).



JULIE LE CORRE CONCEPTION

Graduating from National School ENSATT in Lyon/FR with a degree in Administration-Production in 2008, Julie Le Corre first worked for ten years in the administration of internationally renowned institutions (Chaillot - National Theater of Dance in Paris, World Puppetry Theatre Festival in Charleville-Mézières). She then supported artists Violaine Fimbel - Yôkaï Company and Elise Vigneron - Théâtre de l'Entrouvert in production and development, working on ambitious and groundbreaking international research and cooperation projects, particularly in the United States, where she was a resident at Villa Albertine in New York in 2024.

At the same time, she develops her own artistic projects in writing, video, and performance. In 2024, she performs in the staging of *Il restera bien un peu de forêt quelque part* - Guillaume Cayet, directed by Ambre Kahan, as part of the *Rencontres Internationales de l'ARIA* in Corsica. She co-founded the company ERREUR · 24 with Priscila Da Costa in the fall of 2024.




However, neither shadow nor nocturnal light
disrupt the eternal space of the neon lights.
Once they are turned on, they function forever
and for no one.

La Nuit. Vivre sans témoin. Michaël Foessel. 2018.



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