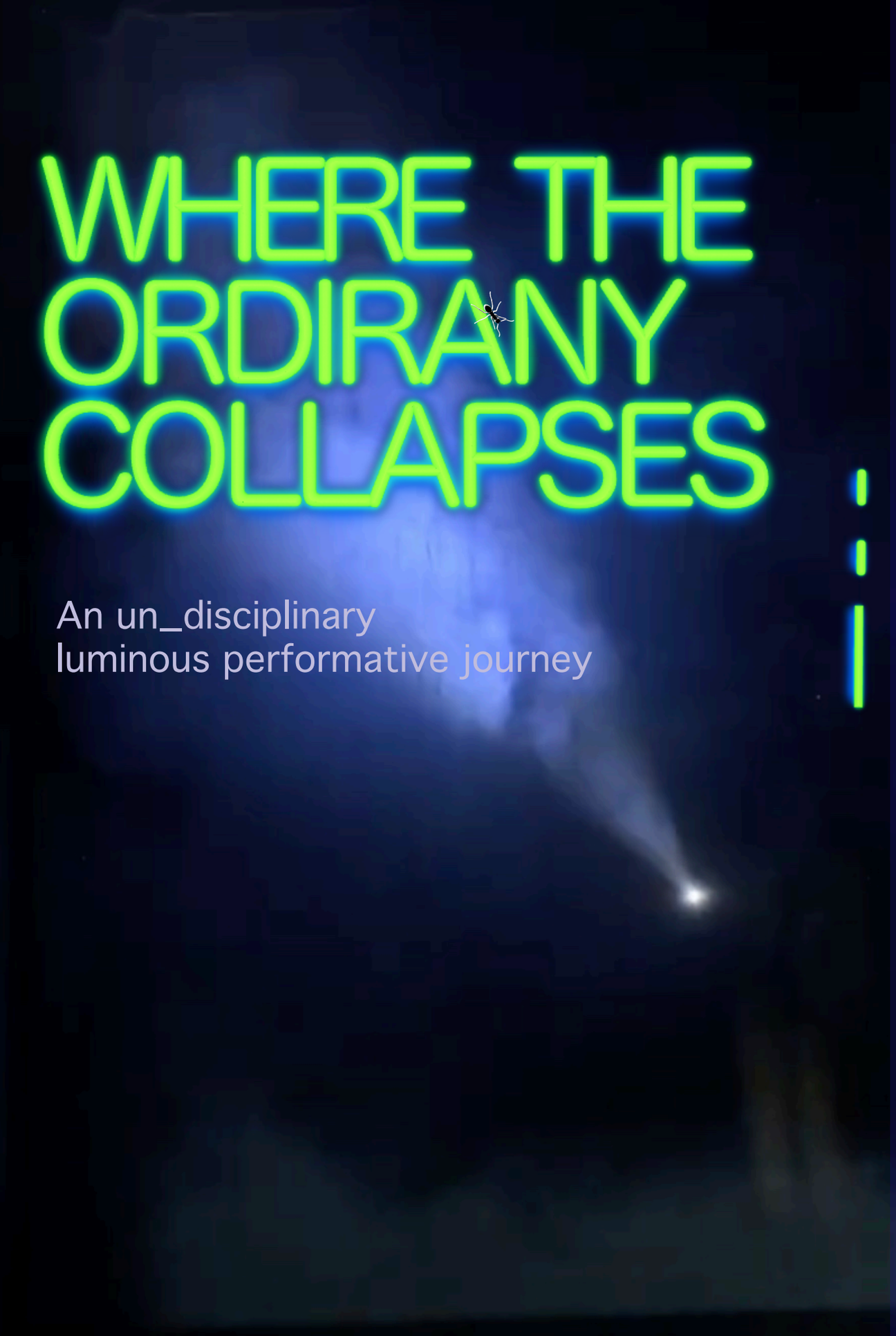
WHERE THE ORDIRANY COLLAPSES

ERREUR·24

ENTRE LA NUIT ET LE JOUR



A performative, sensorial and political collapse

Where the Ordinary Collapses is a luminous, performative journey that invites audiences to feel the impact of artificial light on our contemporary lives, within a world shaped by capitalist logics.

The experience unfolds through a series of illuminated stations inhabited by creatures responsible for lighting an ant-farming factory. Existing in the limbo of lives saturated with neon and worn down by hyperproductivity, they draw us into their everyday reality at the very moment it begins to waver and collapse.

What is the ordinary? What if its collapse does not come as a spectacular crash, but rather as a shift in perception ? A crack appearing in what once seemed self-evident?

Beings of metamorphosis and of the margins, queer creatures guide this journey. They inhabit a threshold where fatigue meets excitement, and where new sensibilities begin to emerge.

Participants stand at the heart of the scenography. A setup composed of tulle, video, and smoke forms a shifting landscape at the boundary between the real and the virtual. The light sources are manipulated live by the creatures, revealing the mechanisms through which light is produced and reappropriated.



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 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 45 minutes per day

This project resembles the kind of experience we ourselves enjoy as spectators: one in which our senses are unsettled and our perception of the world is shifted. From the very beginning of the project, we therefore chose to reduce the distance between the performers and the audience as much as possible, inviting participants to share the performance space with us. This proximity allows them to experience, close to the performers, what light does to the body and how it transforms perceptual states.

To this end, we invite participants to enter a world that looks much like our own, but is not quite the same. Through a series of lighting tableaux, this world gradually reveals its inhabitants: two presences whom we slowly come to understand are working in a factory dedicated to breeding ants.

We invite participants to spend an ordinary day in this world alongside them. A world of white light, repetition, and saturation. Then, little by little, something begins to collapse. Not with a spectacular crash, but through a collapse that is almost imperceptible at first, before gradually asserting itself and seeping into everything. The collapse becomes a crack in what had seemed self-evident. It does not destroy the ordinary; it reveals the structures that underpin it.
Our thinking is informed in particular by the book ‘Une autre fin du monde est possible’[1], which calls for giving collapse a “complex texture.” This approach opens up other ways of thinking about and representing collapse.

The collapse at the heart of the work refers to the unsettling of the assumptions that structure our everyday lives. By using artificial light as a creative medium, the project seeks to create a space of disquiet in which other ways of observing, telling stories about, and inhabiting the ordinary can be explored and experienced.

This is a form of resistance. While we cannot always act directly on the lighting infrastructures that shape our lives, we can create situations that shift the way we experience them, both on stage and in everyday life. This artistic work allows us to keep spaces of experience open, spaces in which dominant systems can be questioned, disrupted, or reconfigured.

THE IMMERSIVE ENVIRONMENT

The space is defined by two large U-shaped scrims, one black and the other light grey, together with a series of masking drapes that give the performance area an immersive, labyrinthine quality. Two metal structures, conceived as performance stations, complete the installation. The scrims interact with the light through transparency, appearance and disappearance, and changes of scale. This zone of uncertainty and visual disturbance brings the ordinary into play in a particular way, along with the ways in which it is shaped by light.

To bring these different states into being, the installation uses neon tubes suspended above the space, placed on the floor or directly manipulated by the creatures, alongside stage lighting, UV light and smoke.

Neon embodies the complex relationship we have with artificial light, associated both with control and constraint, and with certain forms of emancipation. Different dimensions of neon unfold throughout the project. At times it becomes a force that crushes bodies and drains them of their substance; at others, it becomes seductive, capable of offering spaces of resistance, pleasure and freedom within the night. The journey we invite the creatures, the neon lights and the audience sharing the performance space to undertake moves through these different dimensions.

UV light reveals fluorescent colours and traces that remain invisible under white light. It provides access to another sensory layer of the space, revealing chromatic presences that emerge only under particular lighting conditions.

Smoke acts as an essential medium: it materialises the beams of light, thickens the air, and reveals volumes and contours that the eye cannot perceive in a clear space. Combined with video, it heightens the sense of depth, allowing images to take on a physical presence and unfold three-dimensionally around the participants.

Video also functions as a source of textured light, an active partner that sculpts the space, alters its perspectives and multiplies the creature's presence across different scales. It comes from two sources: one fixed and distant, the other mobile, present within the performance space and manipulated by one of the creatures. Their coexistence creates an organic dialogue between different states of presence.

Sound actively contributes to the project's retro-futurist aesthetic and universe, combining cold, industrial vibrations with more organic and handcrafted sounds. Diffused from several points throughout the performance space, it is also an essential component of the immersive experience.








THE PRESENCES

This installation is inhabited by two creatures, two presences that act as living echoes of our concerns around light and the ambivalent relationship we have with it.

The first is highly visible. The extravagance of their appearance, their yellow costume and make-up drawing on a queer drag aesthetic contrast with a detached, almost automated posture. Responsible for regulating the light in order to keep the ants in constant activity, this creature becomes caught in the same demand for continuous productivity, trapped within an oppressive cycle in which the alternation between day and night has been abolished under the uninterrupted light of the neon tubes.

The second appears more as a figure of the shadow. They gravitate around the first without ever truly being brought into the light, although they too seem to contribute to the factory's lighting system. Unlike the first creature, however, their relationship to this environment appears more conscious, more attentive to what is taking place within it. The relationship between these two figures therefore becomes one of the ways in which the project explores the ambivalence of our relationship to light: what it makes visible, what it leaves in shadow, and also the forms of power, control and resistance that can move through these positions.

Alongside these two presences is another presence, this time collective: the ants, and more broadly the farming system that structures this universe. Ants can exert a mixture of fascination and unease on the human imagination. Admired for the supposed efficiency of their organisation and productivity, they can also evoke a collective in which the individual disappears in favour of the functioning of the whole.

Through the narrative, ants allow us to address the question of intensive farming, the role artificial light plays within it, and the effects such systems of production can also exert on human bodies. They also introduce a science-fiction dimension that contributes to the project's retro-futurist atmosphere: that of a world in which human beings have found a way to exploit ants for purposes that remain unknown, or whose usefulness might seem absurd to us today.

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
Sound Design contribution : Aude Pétiard
Contribution to the experimentation : Claudia Blouin
Video contribution : Valentine Samson

Performed by : Julie Le Corre & Priscila Da Costa

Acknowledgements
Robert Faguy · Marion Delpierre · Gaëlle Boucherit · Gérard Vivien · Véronique Le Corre · Pauline Comte · Pauline Boireau



VIDEO OF EXPLORATIONS

Residence in Quebec - June 2025

https://youtu.be/RnsriNCjRPQ

SOUND EXCERPTS

Sound excerpt no. 1

https://youtu.be/BuGLZ9ts88U

Sound excerpt no. 2

https://youtu.be/Bsny4fT4YAs

PROJECT IMAGES

https://www.erreur24.com/images-loseo

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
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
Chartreuse - Villeneuve-les-Avignon (30)
June 6, 2026 - presentation of an excerpt
Espace YIIIIIIIY - Avignon (84)
July 15-18, 2026 - presentation of an excerpt
Pôle Jean Ferrat - Sauveterre (30)
August 31-September 4, 2026 - 1 week
Direction culture, Université de Lille (59)
November 23-28, 2026 - 1 week
Looking for additional résidence période in 2026 - 6 weeks
SANAAQ - Centre culturel communautaire - Montréal (QC)
Residence from February 21 to 25, 2028 - 1 week
Premieres - 4 performances on February 26 and 27, 2028
ON TOUR in 2028
Direction culture, Université de Lille (59)
Pôle Jean Ferrat - Sauveterre (30)
Tour in North America, Brazil and France currently in development





Sous-titre

SUPPORT

Direction culture - Université de Lille (59)
SANAAQ - Centre culturel communautaire - Québec
Echangeur 22 - Résidence artistique - St-Laurent-des Arbres (30)
Pôle Jean Ferrat - Sauveterre (30)
OFQJ - Office Franco-Québécois pour la Jeunesse
CEAC - Centre d'Étude des Arts Contemporains
École doctorale - Université Lille Nord de France
Looking for coproductions

LÀ OÙ S'EFFONDRE L'ORDINAIRE

PRODUCTION BUDGET

ESTIMATED OUTCOME			ESTIMATED INCOME		
Equipment costs (costumes, set design, technical equipment)		10 000,00 €	Co-production contributions		32 200,00 €
Insurance costs		500,00 €	*HangArt - City 4/5 Marseille*	*5 000,00 €*	
Communication and publicity costs		800,00 €	*Pôle Culture - University of Lille*	*3 500,00 €*	
Administrative costs		400,00 €	*Pôle Jean Ferrat - Sauveterre*	*2 500,00 €*	
Travel expenses		9 130,00 €	*Echangeur 22 - St-Laurent-des-Arbres*	*1 200,00 €*	
Transport	*4 830,00 €*		*Other co-producers*	*20 000,00 €*	
Accommodation	*1 900,00 €*				
Perdiem	*2 400,00 €*				
Payroll (gross salaries + employer contributions)		32 370,00 €	Grants		21 000,00 €
Gross artistic salaries	*16 900,00 €*		*DRAC PACA*	*8 000,00 €*	
Gross technical salaries	*2 600,00 €*		*Région SUD*	*4 000,00 €*	
Gross administrative salaries	*1 300,00 €*		*City of Marseille*	*2 500,00 €*	
Employer contribution	*11 570,00 €*		*CEAC - Centre d'Etude des Arts Contemporains - Lille*	*1 500,00 €*	
			École doctorale - University of Lille Nord	*1 000,00 €*	
			Institut français	*4 000,00 €*	
TOTAL INCOME		**53 200,00 €**	**TOTAL OUTCOME**		**53 200,00 €**



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.

WHERE THE ORDIRANY COLLAPSES 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.

LUCIE PATAROZZI
COSTUME DESIGN



After studying at the Toulouse School of Fine Arts, Lucie went on to study textile design at the Royal Academy of Fine Arts in Brussels. After graduating, she met visual artist Michel François, for whom she created several pieces. She then worked with set designers Marc Philippe Guérig and Julia Irribaria, and collaborated with choreographers and directors including Arthur Perole, La Zampa, Sylvain Huc, Marion Muzac, Michèle Murray, Cécile Grassin, Valentin Mériot, and GDRA, creating costumes for their productions.

Lucie discovered ceramics through sculptor and designer Anita Legrelle, whom she assisted for three years. She subsequently produced pieces for Eloise Bonehill and Fanny Cavin. Alongside her collaborations in the performing arts, Lucie runs her own ceramics studio. She regularly leads AFDAS training courses certified by Qualiopi in collaboration with Lieu Commun Artist Run Space, and gives workshops at art schools.

AUDE PÉTIARD
SOUND DESIGN CONTRIBUTION



A musician and sound engineer trained at the Paris Conservatoire, Aude develops her creative and technical practice within contemporary circus, working with various companies in a range of roles including music creation, sound design, and touring sound engineering. Her sonic palette encompasses electronic music, sound design, electroacoustic music, foley and more, all serving the aesthetics of the bodies and projects to which she brings her distinctive sonic imprint. Alongside this hands-on exploration of sound, she maintains a close connection with the music world, notably through recording albums, providing artistic direction for recording projects, and playing her instrument, the violin.

CLAUDIA BLOUIN
CONTRIBUTION TO THE EXPERIMENTATION



She holds a PhD in Literature and Performing and Screen Arts from Université Laval (Quebec, Canada). As an artist-researcher, she explores interartistic practices through the lens of the body. Her doctoral project is a practice-based research project investigating the transformations of the body on the contemporary stage in relation to wool. This project is supported by the Fonds de recherche du Québec – Société et culture. Claudia continues to develop her research on these subjects through contributions to various academic journals and publications, including aparté, Écosystème and Inter, and by participating in conferences in Quebec City, Montreal, Toronto and Romania.

In 2020, she founded La compagnie Doute around the project *Ravel on the Beach*, a multidisciplinary and immersive theatre production for which she co-wrote and co-directed the piece, presented by JokerJoker in Quebec City in 2021. She has also contributed to various projects as an assistant and dramaturgical consultant (*Félicité*, presented by Les Treize, 2019; *Alice!*, presented at Le Trident, 2022; and *Jean Dit*, presented by Théâtre du TRAC, 2023).

VALENTINE SAMSON
VIDEO CONTRIBUTION



Currently pursuing a Master's degree in Literature and Performing and Screen Arts at Université Laval, I have developed skills in video and lighting design, notably through the project *Mémoire de lune*, presented at the FTUL in 2024, as well as in stage management, notably for the project *Les nuages sonores – pour une dramaturgie intermodale et atmosphérique*, presented as part of the International Conference of the Société québécoise d'études théâtrales in June 2024. I have also developed event management skills through my roles as General Director (2024), Production Director (2023 and 2025), and Co-Director of Finance (2025) of the FTUL (Festival de théâtre de l'Université Laval).

However, neither shadow nor norturnal 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.



WHERE THE ORDIRANY COLLAPSES



ERREUR·24

ENTRE LA NUIT ET LE JOUR

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