

BadNewsFromTheStars*
Julie Beauvais & Horace Lundd

ORLANDO

New Paradigm Opera

For seven movements, one voice and one horizon
Performative and immersive installation combining conscious movement, video installation, architecture and live sound/music performance
Based on Virginia Woolf's epic novel for an androgynous figure
Created in Berlin, Kinshasa, Marfa, London, Varanasi, Lisboa, Chandolin, Patagonia, the North Sea

ARTISTIC DIRECTORS

Julie Beauvais
beauvaisjulie@gmail.com

Horace Lundd
horacelundd@gmail.com

LINKS

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ORLANDO NEW PARADIGM OPERA

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Short description

ORLANDO is an opera of a new kind, a performative installation combining conscious movement, video installation, architecture and live sound/music performance. Julie Beauvais choreographs conscious movements with Orlandos of today, embodying the post-binary new paradigm around the world. Deep Listening is here used as a means of revelation, enabling an expanded awareness, a clairvoyance. Horace Lundd chooses vast horizon lines to capture these essential movements at the blue hour. She films fragments destined to later form a continuum and to create the Orlandos common breathing. Sibylle Kössler and Wynd Van der Woude design a set device allowing the videos to be projected simultaneously, merging the seven horizon lines into one. Christophe Fellay composes an open score for guest musicians and sound artists invited to re-invent our experience at each performance. ORLANDO connects artists, scientists and communities at the heart of today's individual and collective shifts.

Statement of Intent

A journey to meet seven Orlandos
Psychological androgynous figures
Precursors of the post-binary paradigm
Embodying complexity, diversity and fluidity

A month of rehearsals and shooting at the blue hour
Each one of these ambassadors
Alone, in a place that he-she chooses to inhabit
Deploying a single movement in extreme consciousness

Capturing this ample, unique, essential gesture
Sensory, emotional and cognitive
Catalyzing his-her personal emancipation
Driving our collective liberation

Using the setting created by artists and scientists united
Suitable for both indoors and outdoors
A simultaneous projection of the seven moving video portraits
Making them coincide and interact

To connect the Orlandos between each other
Making the figures and temporalities merge
Through the music of a guest sound artist
A naked voice, renewing the narrative each time

To bring this light and itinerant opera video installation
On an international tour, meeting different audiences
Offering everyone a chance to immerse him-herself
Into an unified field: A Neo-Renaissance



August Schaltenbrand, Chandolin CH 2018
I am rooted, but I flow. _V.Woolf

ORLANDO, INCARNATION OF THE NEW PARADIGM

Orlando, Virginia Woolf's androgynous Hero-heroine

Virginia Woolf's Orlando¹ explores a woman's life over the span of four centuries, addressing such themes as identity and gender. The work is written in the form of an imaginary biography and at certain moments like a parody. Virginia Woolf herself defined it as a "booklet" and as a matter of fact, she continues to experiment storytelling techniques that were new at the time.

The story follows a very elaborate thread unfolding into an adventure over the course of several centuries, the centerpiece of which is the androgynous figure of Orlando. The work analyses the relations between the sexes in the English society a long the four centuries during which the story takes place, from the end of the 16th century to 1928, the year in which Virginia Woolf completes her novel. Already bearing an androgynous figure and defying the patriarchal society to the point of refusing any marriage proposal as a courtier, Orlando undergoes a sudden sex change at the 18th century, waking up as a woman.

The novel is dedicated to the poet Vita Sackville-West, with whom Virginia Woolf had a relationship. Vita's son, Nigel Nicolson, described Orlando as "the longest love letter ever written".

Androgyny : the archetypal figure of our reawakening civilization

Using the gender identity crisis as a paradigm, Virginia Woolf re-imagines the female identity, sex, gender and sexuality.

The body is a battlefield for social contestation. Woolf allows us to sharpen the great themes examined in gender discussions: the hierarchic tendency to bicategorize (dividing into two), opening the door to demonization, stigmatization and oppression (+man/woman-), (+masculine/feminine-), (+heterosexual/homosexual-), (+white/black-), (+rich/poor-). No matter the categorizations, the slash is unjustified and inconsistent [Caroline Dayer, interview, 2017]. This similar-different thinking mode dichotomizes, separates and incites conflict, exclusion and intolerance more than it fosters a capacity to conceive a unity of the opposites. By choosing an archetypal androgynous figure to illustrate the evolution stage of our time means to deliberately highlight reconciliation between opposite parts of an individual.

Anima and animus have to be thought over for every one of us, man or woman. This new possibility of identification that goes beyond the psychological reality of sexes is a bridge towards the capacity to cultivate tolerance and consider differences as a source of wealth instead of a threat.

This new possibility experienced through the individuals psyche could be a third way of thinking differences on the scale of the represented ethnical groups in every country of the world, so that diversity may be considered and enrichment instead of a reason for opposition and war. If we manage to make this mutation on a psychological level, we may imagine ways of doing it on an anthropological level as well.

This new paradigm of a society will then be considered in certain ways like a neo-renaissance, re-establishing man's prerogatives by placing him at the heart of a society that will know how to deal with differences otherwise than through fear and conflict, and through an increased sense of mutual enrichment. The aim is to modify our representations of alterity as well as difference and to encourage the capacity for inclusion, considering this as a dialogue that exceeds paradoxes. Each thing is not this or that, but rather this and that.

Thus summoning the androgynous figure in a civilization whose society is in the middle of a crisis, torn apart between two paradigms, comes down to identifying a Renaissance process at work. [Christine Marsan, *L'Androgyne : une figure archétypale de notre civilisation renaissante*, 2016].

1. Synopsis: The eponymous hero is born as a male nobleman in England during the reign of Elizabeth I. As a teenage boy, the handsome Orlando serves as a page at the Elizabethan court and becomes «favorite» of the elderly queen. After her death he falls deeply in love with Sasha, an elusive and somewhat feral princess in the entourage of the Russian embassy, who abandons him. A period of contemplating love and life leads Orlando to appreciate the value of his ancestral stately home, which he proceeds to furnish lavishly. There he plays host to the populace. Ennui sets in and the harassment of a persistent suitor, the tall and somewhat androgynous Archduchess Harriet, leads Orlando to look for a way to flee the country. He is appointed by King Charles II as an ambassador to Constantinople. Orlando performs his duties well, until a night of civil unrest and murderous riots. He falls asleep for a period of days, resistant to all efforts to rouse him. Upon awakening he finds that he has metamorphosed into a woman – the same person, with the same personality and intellect, but in a woman's body. The now Lady Orlando covertly escapes Constantinople in the company of a Gypsy clan. She adopts their way of life until its essential conflict with her upbringing leads her to head home. Only on the ship back to England, with her constraining female clothes and an incident in which a flash of her ankle nearly results in a sailor's falling to his death, does she realize the magnitude of becoming a woman. She concludes it has an overall advantage, declaring «Praise God I'm a woman!» Back in England, Orlando soon becomes caught up in the life of the 18th and 19th centuries, holding court with the great poets. Orlando wins a lawsuit over her property and marries a sea captain, Marmaduke Bonthrop Shelmerdine. Like Orlando, he is gender non-conforming, and Orlando attributes the success of their marriage to this similarity. In 1928, she publishes *The Oak Tree*, centuries after starting it, and wins a prize. The novel ends as Orlando's husband's ship returns and, in the aftermath of her success, she rushes to greet him.

“And I went on amateurishly to sketch a plan of the soul so that in each of us two powers preside, one male, one female... The normal and comfortable state of being is that when the two live in harmony together, spiritually co-operating... Coleridge perhaps meant this when he said that a great mind is androgynous. It is when this fusion takes place that the mind is fully fertilized and uses all its faculties. Perhaps a mind that is purely masculine cannot create, any more than a mind that is purely feminine.”

_Virginia Woolf, A Room of One's Own

TEAM AND PARTNERS

Creative team

Artistic direction, research, choreography - Julie Beauvais
Artistic direction, film director - Horace Lundd
Music and sounds composition - Christophe Fellay
Set design - Sibylle Kössler, Wynd van der Woude
Created with and moved by - Michael John Harper, Orakle Ngoy, Winsome Brown, Carolyn Cowan, Nyima, Diego Bragà, August Schaltenbrand, Natalia Chami, Valentina Bordenave, Frans W.M. Franssens
Videos editing - Paul Gauthier
Videos color grading - Marjolaine Mispelaere
Technical direction - BadNewsFromTheStars*
Wood engineering - Rémy Meylan, Whoood X Mug
Video medias - Des Choses Pareilles
Coordinator in South America - Nati Chami
Coordinator in India - Sandbox Collective

Thanks

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Support and partners

Production

BadNewsFromTheStars*

Horace Lundd

Coproduction

La Bâtie, Festival de Genève

Associates

LAPIS/EPFL-Ecole Polytechnique Fédérale de Lausanne

Accélérateur de Particules Strasbourg

Support and partners

Pro Helvetia-Fondation suisse pour la culture

Pro Helvetia COINCIDENCIA

Pro Helvetia New Delhi

CNC-Centre National du Cinéma et de l'Image animée, dispositif

DICRÉAM aide au développement et aide à la production

Loterie Romande Vaud

Loterie Romande Valais

Canton du Valais - Service de la culture

DRAC-Direction Régionale des Affaires Culturelles Grand Est,

aide individuelle à la création,

Région Grand Est-Soutien à la création du spectacle vivant et des arts visuels

Ville de Genève-département des finances et du logement

HEAR-Haute Ecole des Arts du Rhin



ORLANDO TOUR

ORLANDO Tour

2018

EPFL-Ecole Polytechnique Fédérale de Lausanne, CH
guest-musician Christophe Fellay
La Bâtie, Festival de Genève, CH
guest-musicians NAH, Annina Gieré
Dock 11 & EDEN*****, Berlin, DE
guest-musician Sir o Sir
Regionale 19 Strasbourg, FR
guest-sound artist Apollo Noir

2019

Ferme-Asile Sion, CH
guest-musicians Charlotte Hug, Yannick Barman
Rotterdam Operadagen Festival, NL
guest-musicians Joëlle Léandre, Yannick Barman

2020

Santiago a Mil Festival, CL
guest-musician Cesar Bernal
FIBA-Festival Internacional de Buenos Aires, AR
guest-musicians Leonel Kaplan, Guillermina Etkin
Mostra Internacional de Teatro de São Paulo, BR
guest-sound artist Bartira
Val d'Anniviers, Chandolin, CH
guest-musician Yannick Barman
Manifesta 13 - les parallèles du sud, Marseille, FR
guest-sound artists eRikm, Meryll Ampe

2022

India tour in preparation

Press Review

ORLANDO, a Neo-renaissance_ La Tribune de Genève

A sweet and fluid revolution_ Le Nouvelliste

The images are vast, the music flows in you. It is nice to surrender to this form of slow opera. You can sit, lie or walk around, but the performance mainly invites you to connect and let go. Whether it is because we can forget about the borders, I do not know, but Orlando is an experience that gives essential space. You also noticed that from the applause: no ovation, rather a long mild rain shower._ Theaterkrant

An artistic objective outside of any mold that pushes boundaries and questions the social function of opera._ Le Nouvelliste

A feeling of great internal peace fills the space. The audience marvels._ Le Nouvelliste

“If so much of our thinking and feeling is connected with seeing, some residue of visual emotion which is of no use either to painter or to poet might still await the cinema... Something abstract, something which moves with very controlled and conscious art, something which calls for the very slightest help from words or music to make itself intelligible, yet justly uses them subserviently, of such movements and abstractions the films may in time to come be composed.”

_ Virginia Woolf, The Cinema

STEPS OF PRODUCTION

-

Sept. 2017

- › EPFL Ecole Polytechnique Fédérale de Lausanne + ECAL Ecole d'Art de Lausanne + UNIGE Université de Genève workshop - Set device design

Oct. 2017 - May 2018

- › Choreographing and filming the first seven movements in Berlin, Kinshasa, Marfa, London, Varanasi, Lisboa, Chandolin by Julie Beauvais and Horace Lundd

Jan. - May 2018

- › Development and construction of the immersive set device at EPFL + ECALlab
- › Composition and realization of the open score and protocol by Christophe Fellay

May 2018

- › Post-production
- › Previews at EPFL Ecole Polytechnique Fédérale de Lausanne

Sept. 2018

- › Première at La Bâtie, Festival de Genève

Sept. 2018 - today

- › Outreach: Swiss and European tour (supported by Pro Helvetia)

April 2019

- › Ongoing process: filming new figures and movements in Patagonia (Pro Helvetia COINCIDENCIA residency)
- › Adding the new video to the touring installation

Sept. 2019

- › Ongoing process: filming new figures and movements at the North Sea
- › Adding the new video to the touring performative installation

Nov. - Dec. 2019

- › Outreach: Indian tour recce trip (co-organized with and supported by Pro Helvetia New Delhi)

Jan. - March 2020

- › Outreach: South American tour (co-organized with and supported by Pro Helvetia COINCIDENCIA)

Oct. 2021 (in preparation)

- › Ongoing process: filming new figures and movements in Polynesia
- › Adding the new video to the touring performative installation

2022 (in preparation)

- › Outreach: Indian tour (co-organized with and supported by Pro Helvetia New Delhi)



THE SCENOGRAPHIC DEVICE

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Adaptability

The set is designed to travel and to be easily mounted on town and village squares, suitable for both indoor and outdoor (night time and dawn only) performances.

Travelling and rebuilding

A detailed list of the transportable and rebuildable elements of the installation is available on ORLANDO technical rider.

The installation travels escorted by artistic directors Julie Beauvais and Horace Lundd. For non-europeans tours, architects and designers of the set can either travel and direct the reconstruction of the set with local materials or guide a local team of rebuilders distantly.

Duration of the installation, performance, set-up and strike

Video installation: 24h/24

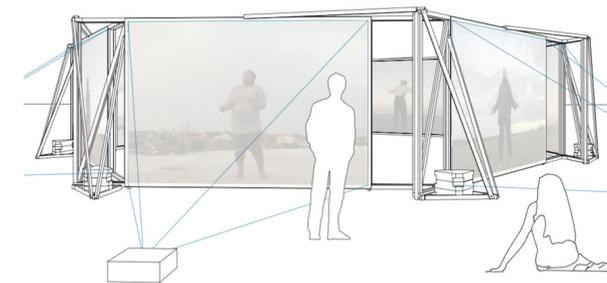
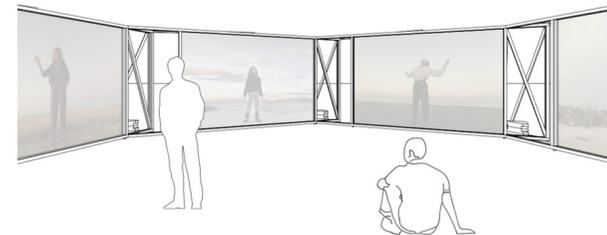
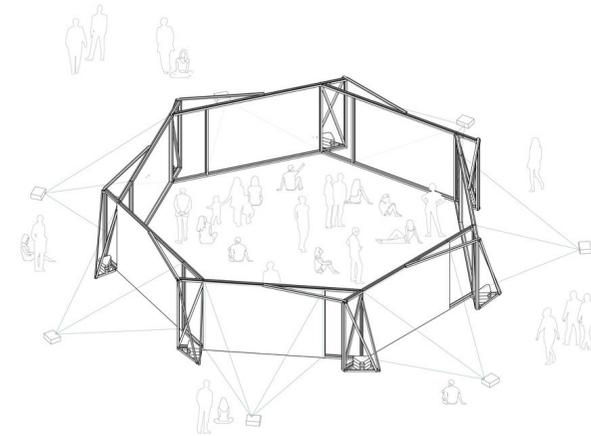
Live music performance: 49 minutes

Set-up : 2 days

Strike : 1 day

ORLANDO technical sheet

www.juliebeauvais.com/orlando-tech



ORLANDO - OPEN LABORATORY FOR TRANSDISCIPLINARY EXPERIMENTATIONS

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Talks and debates

Each presentation of *ORLANDO* is preceded by a short introduction by Julie Beauvais and followed by a discussion between the artists and the audience.

Researchers, philosophers, speakers, thinkers, activists are invited to animate lectures and debates on questions related to individual and collective post-binary evolutions.

Guest thinkers, activists, researchers

Caroline Dayer, CH

Sarah Huber, CH

Christine Marsan, CH

Christophe Gallaz, CH

Virginia Cano, AR

Manuel Hermelo, AR

Rodrigo Tisi, CL

Valentina Serrati, CL

...

Partners and research

Additionally to touring *ORLANDO* in festivals and venues, *ORLANDO* creative and pedagogical team regularly collaborates with the following institutes, universities and schools:

ORLANDO Residency in Patagonia, Pro Helvetia COINCIDENCIA, AR

LAPIS - Laboratoire des art pour les sciences / EPFL - Lausanne, CH

EPFL + ECAL lab - Lausanne, CH

HES_SO - Valais, CH

Arthaus.berlin - Berlin, DE

International Theatre School of the Russian Federation - Moscow, RU

Srishti Institute of Art, Design and Technology - Bangalore, IN

Centre de la Roseraie - Genève, CH

Etincelles de Culture et le Lycée-Collège des Creusets - Sion, CH

Ecoles du secondaire II, Genève, CH

THE FUTURE IS FLUID workshop

With each new set of performances, *ORLANDO* team involve students and communities to participate to *THE FUTURE IS FLUID* workshop.

ORLANDO then becomes an open lab fostering transdisciplinary experimentation and common reflexions about the post binary paradigm's stakes: environmental, social, political, economical.

The module is run by Julie Beauvais, artist and director currently based in Switzerland. This innovative intensive provides an approach that goes beyond the traditional divisions into media (movement, architecture, music, video, installation and new media), themes (old or new paradigms, spaces, temporalities, performative and non-performative forms) or methods (studio work, outdoors experiments, collective or individual initiatives). Its unusual groupings are based on the hybrid reality of contemporary artistic practice. The classes offer an interdisciplinary technical approach and a series of 1:1-scale artistic experiments.

Space 10x10m min. indoors or outdoors in a quiet environment

Duration 1 to 30 days, 3 to 5 hrs/day.

Participants 10 to 30 participants. Anyone and everyone are invited to join the workshop.

BIOGRAPHIES



Julie Beauvais

Artistic director, choreographer

Julie Beauvais is a collaborative artist, choreographer, director and curator based in Switzerland. Her body of work ranges from opera and choreographic works, to architectural interventions, video works and performative installations. Her art is driven by her interests in embodied experience, expanded consciousness and elevation and has been performed and exhibited internationally since 2001.

In 2020, she becomes director and curator of Zurich based SONIC MATTER_openlab and platform for experimental music.

After graduating from Ecole Jacques Lecoq in Paris, Beauvais co-founds several companies in the United States, in Switzerland and in Denmark. For seven years, she researches transnationally, exploring forms of epic theatre in diverse political contexts. The work leads to long term collaborations with Brazilian, Mongolian and Nicaraguan companies.

In 2006, Beauvais starts directing operas and focusing on contemporary and experimental music. She creates a platform for her research by founding BadNewsFromTheStars*, a transterritorial and transdisciplinary laboratory for innovative convergences of sonic explorations, scientific

researches and environmental studies. With her collaborators, Beauvais explores new perspectives on international cooperation for sustainable development in a context of emerging challenges and shifting paradigms. The approach tuned to 'multispecies becoming with' combines deep listening practices, sound art, music, conscious movement and scientific observations.

Invited to share her research, she is regularly engaged by educational institutions including HEMU - Haute Ecole de Musique (CH), ZHdK - Zürcher Hochschule der Künste (CH), EPFL - Ecole Polytechnique Fédérale de Lausanne (CH), International Theatre School of the Russian Federation in Moscow (RU), Arthaus.Berlin International Training and Research Center (DE), Srishti Institute of Art, design and Technology (IN).

Recently, Beauvais choreographed and directed, with artist Horace Lundd, ORLANDO coproduced by La Bâtie-Festival de Genève, performed in, among other, Festival Internacional de Buenos Aires, Santiago a Mil Festival, Mostra Internacional de Teatro de São Paulo and the European biennial Manifesta13 in Marseille.

Beauvais is currently directing and curating SONIC MATTER_openlab: The Witness, a three-year long multispecies site-specific research with humans and more-than-humans in South America, North America, Africa, India, Russia, the Arabic region, China and Switzerland.

www.juliebeauvais.com

Horace Lundd

Artistic director, film director

Horace Lundd was born out of a reflection on the figure of the artist that began during his studies at the Haute École des Arts du Rhin in Strasbourg.

It is within the group No Name, which evaluates the interactions between art, science and society, that his work was initiated.

Her work has been presented twice at the FRAC d'Alsace, and more recently at the Manifesta13 biennial in Marseille, in Europe at Operadagen - Festival of new operatic forms in Rotterdam (NL), as well as internationally at the MITsp - Mostra Internacional de Teatro de São Paulo (BR), at the FIBA - Festival Internacional de Buenos Aires (AR) or at the Santiago a Mil Festival (CL).

Horace Lundd lives and works between Marseille and Chandolin (CH). Her research territory explores the space of the in-between, of crossings, of time, of perception and is generally deployed in the form of installations composed of different media. Horace Lundd regularly collaborates with artists, musicians/composers, directors, scientists, directors, scientists, anthropologists, a hypnotist (...) evolving in a trans-disciplinary and trans-territorial universe.

Her work builds poetic evocations maintained by effective and ambivalent tensions animated by vibratory presences. An approach which looks willingly to the side of the spiritual and opens towards the promise of an elsewhere, makes appear a new possible

- in balance.

«Horace Lundd's work is resolutely anchored in some of the most current issues weaving the field of contemporary creation, whether it is a post-media dimension assumed and reflected, articulating in an immersive device plastic strategies specific to installation, video, performance or scenography, but also by weaving a subtle dialogue with many current artists reinvesting the question of narrative in contemporary art.

Her work is also based on a kind of staging of the social construction of gender by investing strategies of neutralization or over-visibility in order to undermine the binary identity assignments inherited from the cognitive shèmes specific to male domination. The exhibition as a space for a regime of gaze emancipated from routine behaviors and open to aesthetic and social experimentation intersects with the territory that Horace Lundd strives to explore.»

www.horacelundd.com

Christophe Fellay

Composer, sound artist

Christophe Fellay is a sound artist living and working in Switzerland. Christophe is a sound artist, musician, composer, performer and improviser living in Switzerland. Musician, composer, performer and improviser he has made interdisciplinary works, sound installations, live performances worldwide and composed sonic works and music for ensembles, solo instruments, radiophonic arts, theatre, movies, video, choreography and performative arts. His artistic interests focus on acoustics, architecture, ecology and interaction between human and machines. Christophe is professor, researcher and head of sound department at EDHEA (Ecole de Design et Haute Ecole d'Art) Valais – Wallis, Switzerland.

www.christophefellay.com

Sibylle Kössler

Set designer

Sybill Kössler is a graduate architect from the Ecole Polytechnique Fédérale de Lausanne. After studying in Lausanne, New York and Vienna, she is awarded the SIA prize in 2008 for her graduation project Berlin surexposé in collaboration with Sara Formery. Since then, she divides her time between teaching (as a teacher's assistant at EPFL to professors Dieter Dietz and then Nicola Braghieri), theater (since 2010 she collaborates on scenography research projects on Dorian Rossel and the STT Company productions - L'usage du monde, Staying alive, Oblomov, Une Femme sans Histoire, Voyage à Tokyo), opera (scenography assistant for Alice in wonderland at the Grand Théâtre de Genève) and works as an architect together with Sara Formery in Lausanne.

www.formerykossler.ch

Wynd van der Woude

Set designer

Wynd van der Woude (Msc EPFL architecture 2009) co-founder of INDEX architectes, together with Alexandre Noël, started working with his firm in 2011.

He is currently developing and creating architecture projects, teaching and researching art projects. From 2010 to 2016, he teaches project to first year students at EPFL ALICE lab.

www.index-ar.ch



Michael John Harper, Berlin DE 2017
Orlando naturally loved solitary places, vast views, and to feel himself for ever and ever and ever alone. _V.Woolf



Orakle Ngoy, Kinshasa R.D.Congo 2017
He who robs us of our dreams robs us of our life. _V.Woolf



Nyima, Varanasi IN 2018
One can only believe entirely, perhaps, in what one cannot see. _V.Woolf



Winsome Brown, Marfa USA 2017
What matter is precisely this ; the unspoken at the edge of the spoken. _V.Woolf



Frans W.M. Franssens, North Sea NL 2019
Are we so made that we have to take death in small doses daily or we could not go on with the business of living? _V.Woolf



Natalia Chami, Patagonia AR 2019
For what more terrifying revelation can there be than that it is the present moment? That we survive the shock at all is only possible because the past shelters us on one side and the future on another. _V.Woolf



Valentina Bordenave, Patagonia AR 2019
For while directly we say that it [the length of human life] is ages long, we are reminded that it is briefer than the fall of a rose leaf to the ground. _V.Woolf



Diego Braga, Lisboa PT 2018
Being like a wave which returns to the deep body of the sea. _V.Woolf



Carolyn Cowan, London GB 2018
Nothing thicker than a knife's blade separates happiness from melancholy. _V.Woolf





