

Why is Eva coming to Adam tonight?



**UBIK Group**



A creation by Ubik Group

Artistic idea: Anja Tillberg

Script, text, direction, stage set : Cyril Aribaud, Sylvain Dai, Anja Tillberg, Emilia Tillberg,  
Yaël Steinmann

(Inspired by : *Adam and Eva*, Mikhaïl Boulgakov; *The Seventh Seal*, Ingmar Bergman; *Stalker*, Andreï Tarkovski...)

Dramaturgy : Marie Henry

Featuring : Anja Tillberg, Sylvain Dai

Audio engineer and music : David de Four

Light design : Cyril Aribaud

Technical coordinator and graphic novel : Emilia Tillberg

Production : Shanti Shanti asbl

Co-production : L'L - a research place supporting young artists (Brussels, Belgium) / Théâtre de Liège  
(Liège, Belgium) / actOral, festival international des arts et des écritures contemporaines (Marseille, France)

Support : Ministry of the French Community Wallonie-Bruxelles - Service du  
Théâtre

In collaboration with l'ESACT (École Supérieure d'Acteurs du Conservatoire royal de  
Liège, Belgium)

Anja Tillberg, Sylvain Dai and Emilia Tillberg are supported by L'L (Brussels, Belgium)

Premiere : 5 and 6 october 2012, festival actOral.12 (Marseille, France)

Duration : 60 minutes



**A**dam Krassovski is a lonely and forgotten man. Isolated and shut up in what seems to be a laboratory, he is obsessed with saving everything in fear of losing control over his life and losing himself. One evening, one day, his manic bubble is disturbed by the apparition of Eva Dagaran. An intangible, uncanny and shifting being, perhaps a pure projection of Adams mind.

*Why is Eva coming to Adam tonight?* describes a man who is about to perish. Placed as voyeurs in front of spy mirrors, the audience is drawn into a psychadelic voyage of the confused and tumultuous mind of our antihero. It is an expedition formulated as a diary that reflects his inner thoughts, a plunge as strange as absurd, to the bottom of his dreams, nightmares and memories.

The play is written collectively and is inspired by Andreï Tarkovskij's "Stalker". A search of time that has stopped, a form of theatre that plays with images and atmospheres, something impapable, something that tickles the mind...

A graphic novel written in parallel with the play accompanies every representation. The story is a free adaptation and can be read indenpendently, but also as a complement to the play.

9 september 1989.

06:30 : Coffee break. Having a cold, as usual. I've got the feeling that the time has stopped. I can't remember not having a cold. This place is like Siberia!

09:42 : Coffee break. So, anyhow, I'm reading, and I come upon this photo of a cowboy from the Wild West. I would have liked to be a cowboy but, here I am, a simple technician, I collect/ I analyze/ I submit. To...Whom? I haven't heard from them since a long time now. At least i think so. But I know, you repeat it to me often ; I have an important mission to accomplish...A gigantic mission.

I'm a cowboy from Siberia, a prince in a nutshell.

09:45 : Preserving oneself whole, keeping a trace of all the moments of our lives, all the objects that have surrounded us, everything we've said and what's been said around us. That's my goal. But the effort still to be made is great. How many years will be spent searching, studying, classifying, before my life is secured, carefully arranged and labelled in a safe place, secure against theft, fire and rain, from whence it will be possible to take it out and assemble it at any point. Then, being thus assured of never dying, I may finally... rest.

09:55 : Coffee break. I'm like a tiny worm swallowing dirt and leaving tiny piles behind me. Tiny, tiny, tiny.

10:01 : Trouble with the microcommunication.

10:15 : I could fit in a nutshell. I would feel as big as the whole universe anyway, a prince in a gigantic territory. If only I didn't have nightmares.

I have a weird feeling of being observed.

10:27 : The telephone rang. I answered, Hello? Hello? Nobody... Strange thing though : I really can't remember having a telephone...

## In search of time that has stopped...

We live in an era where the demand for reachability is chronic. A demand for faster delivery from all the domains of life, a race without a winner in imbalance to the individual time-concept. A race with rules dictated from the outside, rhythmmed by society's asthmatic pursuit of efficiency and a higher work pace.

To face this, we want to create a theatre form that captures the feeling that the time has stopped. We want to crystallize and give a concrete form of the moment, the now and dissect and twist the comprehension of what time really is.

A theatre form that confronts the audience with a reality that stands beside, in the outskirts.

A reality that alludes more to a feeling, a sensation than something that can be understood. A kind of a "language of the senses".

Moreover, we want to use this material to question our relation to reality by trying to transcribe the staggering feeling when looking upon its complexity and density.

We use the following tools to work through the material :

- The stage set is built up as a TV-Reality show : The audience sits in front of a closed box and looks through spy mirrors into a room. The audience becomes voyeurs facing a physical "fourth wall".
- Repetitions and distortions of sequences, ellipses, slow-motion, playback : We use and play with several cinematographic and theatrical procedures and techniques to create the feeling of time that is being distorted, extended or contracted.



## Three protagonists...

The project is based on three entities, or rather "beings". These independent entities are intricately woven together. A kind of a schizophrenic triangulation that vibrates around the same core.

### The Space

The space is alive and shifting. It is the room where Adam lives in, but it also represents his mental space. As well as the Zone in Tarkovski's "Stalker", it is a secured place, forgotten and supernatural. A living entity. It is the place where the reality of Adam meet/confronts with an other reality.

### Adam

Adam is imprisoned in his own personal relation to time : As if he was petrified in a time bubble. He is above all lonely, very lonely in his brain office. To face his deep loneliness, Adam tries at all costs to preserve the moment in order to not forget himself, or worse, to simply disappear : he archives each moment, each gesture, each thought. He is stuck in his own memories, stuck in an inner monologue with himself, stuck in his ruminations.

### Eva

Eva ? She has not been created from one of Adam's ribs; she is the manifestation of his memories and shifts and changes gradually according to Adam's mood and imagination. Eva is the human equivalent to the space and the personification of Adam's third "physicality". But at the contrary to the latter one, Eva is multifaceted and therefore she disturbs the linear existence of Adam.

She is an extract of Adam's subconsciousness, she expresses a time and reality that are multiple : she is "the death", a clever scientist or a seducing stranger... She is a guide, a stalker : she takes Adam to the outer limits of his inner being.

Anja Tillberg  
Stockholm, (Sweden) 30 april 1982.

Education :

Master École Supérieure d'Acteurs du Conservatoire royal de Liège, Belgium.  
Kandidatexamen i Litteratur historia Universität des Saarlandes (Allemagne, 2004-2005); Litteratur Historia A och B, Université de Pau (2002-2004); Idé och Lärdomshistoria, Uppsala Universitet (2001-2002).

Experience (selection) :

"4 Swedish Nurses", Ubik Group (Brussels); "Nimis", (collective performance/Brussels-Liège); "Idiots Lab", Benedetto Sicca ( Neapel, Milano, Brussel); "Wonderland", direction Matthew Lenton, (Neapel, Reims, Brussel, Lissabon) "Oasis", by Karelle Ménine ; "Couloir vers la mer", Karelle Menine; "The Great Game", performance during Nuits Blanches (Brussels)...

Cyril Aribaud

Ottignies (Belgium), 1 september 1984.

Education :

Master Performing Arts, Centre d'Études Théâtrales, UCL, Louvain-la- Neuve (2008-2010) ; Licence in Performing Arts, mention Etudes Théâtrales, Université Paul Valéry, Montpellier (2007).

Experience (selection) :

Light design in "Cercle," directed by Joël Pommerat, Théâtre National (Brussels ; technical coordinator, Mobile Institute during VRAK festival (Brussels) ; Light design in "La Casette du Centre Hellénique de Saint-Gilles", BOZAR (Brussels) ; Featuring in the project "L'eau à la bouche" Théâtre Le Public (Brussels); Stage set and Light design for "Carambolage", Théâtre de la Mer (Théâtre Jean Vilar), (Sète); Stage set and Light design for "Une vie de chien", festival In vitro, TRIOLETO (Montpellier)...

Sylvain Dai

Liège (Belgium), 26 augusti 1980.

Education :

Master l'École Supérieure d'Acteurs du Conservatoire royal de Liège, (Belgium)

Experience (selection) :

"4 Swedish Nurses", Ubik Group (Brussels); "Pourquoi j'ai tué Pierre", directed by Jean Vanderbeguagen; "Enfant Mouche", directed by Jean Lambert (Ateliers de la Colline), Théâtre National (Brussels) ; "Sympathy for Mister Death" (direction and featuring), Théâtre Le Moderne (Liège) ; "Le roi dort," directed by Patrick Waleffe, Centre culturel de Chênée (Liège) ; "Le Barbier de Séville", directed by Jacques Delcuvellerie, Théâtre National (Brussels) ...

Emilia Tillberg  
Stockholm, 5 juli 1974.

#### Education

Master Dual Design, École des Beaux-Arts et Ecole d'ingénieur de St-Etienne ; DNSEP design, École des Beaux-Arts de Saint-Etienne (France)

#### Exhibitions (selection)

"Caoutchouc", objects and stage set, International biennale of Design (Saint-Etienne) ; "Chez mémé", objects and stage set, Galerie Off Ample (Barcelone, Spain) ; "FIN," urban installation (Saint- Etienne, France); "Un Instant", objects and stage set, (Saint-Etienne, France) ; "Biscuit", collective creation, International biennale of Design (Saint-Etienne, France) ; "Red Box" Galerie d'art contemporain (Barjols) ; "Un Des Sens", collective exhibition "Art dans la Ville" (Saint-Etienne, France); "Art-Comm-Design", collective exhibition, (Château des Bruneaux, Firminy, France) ; "Continuous Connexion" (New York, Paris, with l'UNESCO); "4 Swedish Nurses", Ubik Group (Brussels); "The Great Game", performance, during Nuits Blanches (Brussels)...

#### Yaël Steinmann

Genève (Switzerland), 22 juni 1985.

#### Education

Master l'École Supérieure d'Acteurs du Conservatoire royal de Liège (Belgium)

#### Experience (selection)

"Nothing hurts" by Falk Richter, directed by Armel Roussel, Théâtre du Grütli (Geneva) & Théâtre des Tanneurs (Brussels); "Grow or Go", directed by Françoise Bloch, Théâtre National (Bryssel)...

#### Video and Dramaturgy :

"Ten Hood Mon Royaume", directed by Romain David, KVS (Bryssel) ; "Une société de service", directed by Françoise Bloch, Théâtre des Tanneurs (Brussels)...

Visuals



