

# AZAD

a creation by

**LILA MAGNIN**



# 01 INTENTION NOTE

02

My path has been filled with travel, training, professional experience, and a wide range of dance languages. I got started with **Bharata Natyam**, followed by classical and contemporary, and then moved on to so-called **urban** styles. Some of these techniques are **classical** and fully written with a defined **repertoire**, while other are specialised in improvisation and **freestyle**. My ability to navigate these different spheres has been a driving force for perseverance in my career, and still is. But now I am interested in **another layer** of all these dances, which is the influence of the **masculine and feminine in the development of these languages**.

Following my first piece **the #roof is on fire**, where I put four men from the Hip Hop sector on stage, I realised that the choreographic parts I brought them had been entirely conceived with the idea that the **gestures** would suit them, not their bodies, but the **limit** that the **majority** were willing to **cross**. This action was only partially conscious and made me question again about my **personal relationship** to the feminine and the masculine.

Having been trained in a Hip Hop school, exclusively with male teachers, it is through the discovery of Waacking and Voguing in 2011, that my need to discover my body in the so-called feminine movement began. Slowly, I trained until **Vogue** took over in 2018.

Today, I consider that I belong not only to a group, but rather as being filled with experiences. My intention is to create and express beyond styles and categories. To simply let artistic expression exist, honest and free.



*Azad was my great-grandmother's name. The word means "free", and today, it is the connection I want to make. In this solo, I explore the **complexities of femininity** in a world that does not understand all the issues. Couldn't this body, which is constantly referred to as a burden, actually hide a source of **power**? Perhaps it is **beyond the physical body** that this power lies? In an in-between, between masculine and feminine, where the tracks are blurred, **confused** and differently qualified?*

*During this very **personal** and **universal** process, I realised that when we seek freedom, we oscillate between **fear of judgement** and the **quest for validity**. There is a form of anger that emerges from this, a need to exist and to be able **to express oneself at the crossroads of gender, race and class...***

*It is with this awareness that I try to convey my **truth** through this solo. As the name suggests, I have given myself the permission to **create in complete freedom**, including the **multiple facets of my person**. Azad is composed of a **personal gesture** that switches from one form to another, from one **energy** to another, from one state to another, from voguing floor to break/contemporary floor, from voguing arms to hip hop, from stand up to street show, from gravity to lightness,... **It is a human story beyond gender.***

## TEASER



# 03 COSTUME

Initially, I was trying to create a bespoke, **ethically** made, **handcrafted** costume that also had a **scenic role**. I had the idea that the garment would have **several layers** and could **transform** itself as the piece progressed. Due to a lack of funds, and having a stage of work to present, I opted for a ready-made garments capable of expressing the same intention.

Later in the process, we were able to evolve this costume, with even more surprising layers handmade by the Belgian artist Aniyora Vegter.

Regarding the colour, I was inspired by the **petals of a yellow rose**, but also by the image of a **caged canary, deprived of freedom**.

Later it turned out that this yellow and the additions of glitter and satin gold, also imaged the permission to be sunny, to shine in all its power. We also realised during the process that this yellow transforms depending on the colour of the lights, which further supports the point.



# 04 MUSIC

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This solo is composed of **silent** moments, moments of **voice**, and moments of music.

Regarding the music, I decided to work on the central scene with a music that brings a certain **weight** to that moment. It's a song with vocals, with **oriental sounds** that gives off a **sadness** and a great influence of **female energy**.

**For the second musical part, the song played live, which I wrote and composed, is a moment of vulnerable honesty mixed with glamour.**

As for the third musical moment, it is a music that **changes** as it **evolves**. I tried to incorporate a range of elements such as an **underground** nightclub atmosphere or transformed Vogue beat moments. With this musical part, I tried to amplify any emotions transmitted, but also to really facilitate the feeling of **travel** for the audience. I tried to recreate musically **the feeling of whirlwind** that is in the **dance** at that moment.

# 05 CREATION TEAM

My **creative** and **technical** team is made up of artists that I have **met** along the **way** and who, according to me, seemed to be the most suitable for the roles I assigned them.

As for the lighting, I decided to work with **Florentin Crouzet-Nico**, who was the stage manager for my first play, and with whom we share the same artistic vision.

For some parts of the costume, I decided to collaborate with Aniyora Vegter, with whom I have been creating since 2013.



# 06 TECHNICAL CONDITIONS

06

*Azad* is a solo that lasts around 60 minutes.

The team is available to invent with you the best playing conditions.

Team on tour : 3 people

For more informations, please contact the following:

**Get Down - Dancers Management** to get the data sheet of it

## Creation, choreographer & interpretation

Lila Magnin

## Contributors

Claudia Bruno  
Mercedes Dassy  
Annlydie Groenen  
Moya Michael  
Stanley Ollivier  
Jeanne Sauvat  
Lorena Spindler

## Costumes

Aniyora Vegter

## Music

Lila Magnin

## lighting

Florentin Crouzet-Nico

## Distribution-Management

Camille Philippot Get Down-Dancers Management

## Coproduction

Koninklijke Vlaamse Schouwburg (KVS)  
Mars - Mons Arts de la Scène

## With the support of

GC Essegem  
wp Zimmer  
CC Jacques Franck  
BAMP  
Mestizo Arts Platform (WIPCOOP)  
Kopergieterij

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