



FRESQUE

Cie **protagonistes**

Concept and choreography :

Concept and sound composition :

With :

Creative assistant for sound :

Lights :

Sound and technical manager :

Wardrobe :

Administration/Production :

Stéphanie Bayle

Simone Aubert

Maëlle Desclaux,

Simone Aubert

Stéphanie Bayle

POL

Marie Predour

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Production :

First showings :

contact :

protagonistes in Co-production with ADC - Genève and the Festival Antigél

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Artistic Statement

RESEARCH AND WORKING ENVIRONMENT

As a dancer, I am lucky to have spent a lifetime in the close company of my body, which, I am aware, is more than most people. One of the aspects that has surprised me, during my years of practice, is the immediate relationship to the memory of the body that develops and settles, in a very pragmatic way, but always, with some magic. To go through one's memory can be seen exactly as a journey, where the physical sensations, the durations of time, the emotions themselves, can be reactivated, provided that we have access to the right switches.

For this piece, and with great curiosity, I wanted to widen the prism and direct research towards the concept of a "body-heritage", by studying the potentialities and degrees of dramaturgical variation of the memory. To investigate the idea that our contemporary bodies are the inheritance of ancestries and convey in them, traces of an intimate baggage but also of a collective memory. Question and experiment the different filters that modify the reading of a movement, a posture, a scene.

To develop this work, the body and movement will of course be essential, but the sound -the music will be played live- will be treated on equal terms since, although immaterial, the sound is a particularly rich vector of sensory reminiscences. These two languages, already loaded individually with references, will come to interact, to superpose, to thwart or contradict each other ...

In order to free myself from an emotional posture to approach the subject, it seems to me necessary to adopt above all a pragmatic, curious approach, one of an observer, a researcher, an "experimenter".

The first stance that came to me was to put the body at the center of the working plan, considering it as a blank page, at the zero point, when it is just what it is, at the moment "now".

On the set, there are three women, two dancers and a musician. It then seems fair and legitimate to me- in order to respect this line of pragmatic research - to take as a line of work the conceptual heritage related to the female body and to take an interest in the different natures of memory that are linked to it.

« ...and with unexpected sharpness I became alert not to the meaning but to the astonishment of human existence.», Vivian Gornick, *The odd woman and the city*.

The references feeding this work will notably look for the female archetypal bodies. The figures of literature, mythology or poetry in particular, will interest us here and represent a great source of inspiration to bring out a collective memory, a shared subconscious.

In contrast to pictorial representations, literature offers us some portraits free of formal representation since only words make it possible to imagine bodies. This freedom in the interpretation of these figures brings a welcome distance to practice with this raw material which will be used for the dance and will allow us to freely navigate between abstraction, "organicity", reality, fiction, and even to approach the possibility of a narration

It was by accumulating readings that my interest naturally turned to the literary genre of self-fiction. The term, invented by the French writer Serge Doubrovsky, evokes an alternative to the traditional autobiography and implies by definition a very strong contradiction: a narrative centred on the self in a fictitious context.

Serge Doubrovsky, in his novel "Son" (1977), defines self-fiction as "having entrusted the language of an adventure to the adventure of a free language. "

This point of view gives a particular colour to the piece and led me to want to use this register on a theatre stage, as a manual for the conception of the performance. Moreover, the category of self-fiction opens a very large window for the imaginary: the duality contained here between the quest for identity and fiction, and therefore by extension, between consciousness and the unconscious, supposes a very clear psychoanalytical aspect. It is here that the meeting with the memory is made, with what is heritage acquired.

Thus, the raw materials brought to the experimentation, will be at the same time "universal", that is to say that they will be able to appeal to a common poetic background, but also very personal, since the performers will be brought to draw in their own memory tank.

To study the idea of a "bodily inheritance", we categorically choose a phenomenological approach, advocating experimentation as a working trail. Return to the very things and let them live, be, exist inside the body.

COMPOSITION AND CONCEPTION

Rather than tackling an emotional aspect linked to memories, it will be important to consider one's own body as a "body-vehicle", a sensitive receptacle with astonishing memory, to treat it in the manner of a scientist or an archaeologist.

In the first place, to be able to consider it as a set of materials dissociable from each other: what is the history of this arm, this leg, this back? What are, for example, notable memories related to his ribcage? To draw as a "portrait" of this part of the body, the big "events" in relation with it (injury, sensations, traumas, diseases ...) and to define the mode of movement of this body zone, its "dance".

This system of physical dissociation/mental association will allow to develop a rich and nuanced body vocabulary, marked by the "remains", the residues of our past intimate/common landscapes.

The choice to have a duet of dancers on stage comes to multiply the trails of work mentioned above: the work tools come to apply on a body or on a body + a body.

We decide to approach the idea of a "porous" body, considered as a sensitive matter, absorbing, which allows itself to cross and finally, restores a "rendering", the sum of what remains. The landscapes contained in each body then merge to create new forms, abstract or figurative.

Weight, strength, speed, time, thickness, ... some variation indicators for a certain narration.

Finally, after the "solitary body" and the "doubled body", our last research trail addresses the body and the object. Tools, for example, are born of a desire to fill the deficits of the human body: our hands are too fragile, we create pickaxes to dig the earth.

Choosing to explore the subject for what it reveals about the body seems to me very interesting and raises stimulating questions:

What memory conveys the object in itself?

What collective memory does it awaken?

What is the physicality of this object and above all, in what way does it move me, whereas I manipulate it?

Finally, is it the object itself that carries the emotion of memory, or the vision of the body moulded into the action induced by the object that triggers a reminiscence?

This line of research allows us to open our subject to the idea of a manufactured body, having integrated, absorbed, the physical tools of modernity.

In a way, the body-heritage is one that has been able to analyse and digest what has build it so far. Thus, we can consider the relation to the object as a way out of oneself, as the extension of the human body to the world around it.

To tackle this chapter, we will work in the studio with concrete objects, confronting the presence of "poor" objects, ordinary and not endowed with emotional potential, to other more intimate, offered by the performers themselves to the attachment they have for them, for the story they have with them.

These objects will be inputs for the work and may not be necessary anymore, or they will be included in the space as passive actors.

ENVIRONMENT AND SOUNDSCAPE

The setting will also be moving, with its own ability for change, accompanying the quest for a collective and personal memory, ready to support each new scenario.

Different materials / matter can be used, both as aesthetic environment and performative tools, always in order to investigate the strata of memory, to provoke outbreaks of the imaginary.

The work on colours, as well as in the light, the costumes, as in the objects and / or materials, will be very important: a colour having its own vibration, during the work, it will be interesting to open the imagination to what a colour provokes in terms of sensation, emotion, temporality, ... to the inner movement that it carries in it.

Music will be a very important medium since it will be played live. The musician will also be an acting presence on the set and we will treat the music according to the same research principles mentioned above. The sound will be an embodied, affirmed entity. The music will be an additional prism acting on the reading of the action: acting to guide the narrative on one side, defusing a symbolism of the other, or even accompanying the body in a poetic abstraction.



1. Stéphanie Bayle - photo ©Mehdi Benkler
2. Maëlle Desclaux - photo ©Grégory Batardon
3. Simone Aubert - photo ©Frank Alix

Stéphanie Bayle | choreograph, dancer

Trained at the Geneva Junior Ballet, Stéphanie Bayle moved to Switzerland and became a performer for several companies of the local scene: Alias, Cie 7273, Cie Gilles Jobin, ... She also worked with Cocoon Dance Company in Germany and the choreographer Tabea Martin in Basel. In 2012, the encounter with Cindy Van Acker marked a milestone in her career and the beginning of a rich collaboration that continues today. Cindy Van Acker created for her the solo Helder in 2013, on the occasion of a carte blanche at the Festival off Avignon. Stéphanie is a performer in Diffraction, Zaoum, Speechless Voices and also accompanies Cindy Van Acker as an assistant on the pieces she creates for other structures (PARTS, Ballet de Lorraine, Ballet of the Grand Théâtre de Genève, ...). Still as an assistant to the choreographer, she works on several opera productions by Romeo Castellucci. She also dances in two productions of the Italian director: Democracy in America and The Magic Flute. Recently, Stéphanie is a performer in a program that includes plays by Lucinda Childs revived by Ruth Childs. In 2019, she collaborated with the composer of electronic music POL and dancer and choreographer Louis-Clément Da Costa for the creation of the play HUBBUB. After a first experience of creation on the project "Sous le Monde", presented on the ADC stage at the Court of Casemates in Geneva in 2018, Stéphanie continues her artistic collaboration with the musician and composer Simone Aubert for the creation of "Fresque".

Maëlle Desclaux | dancer

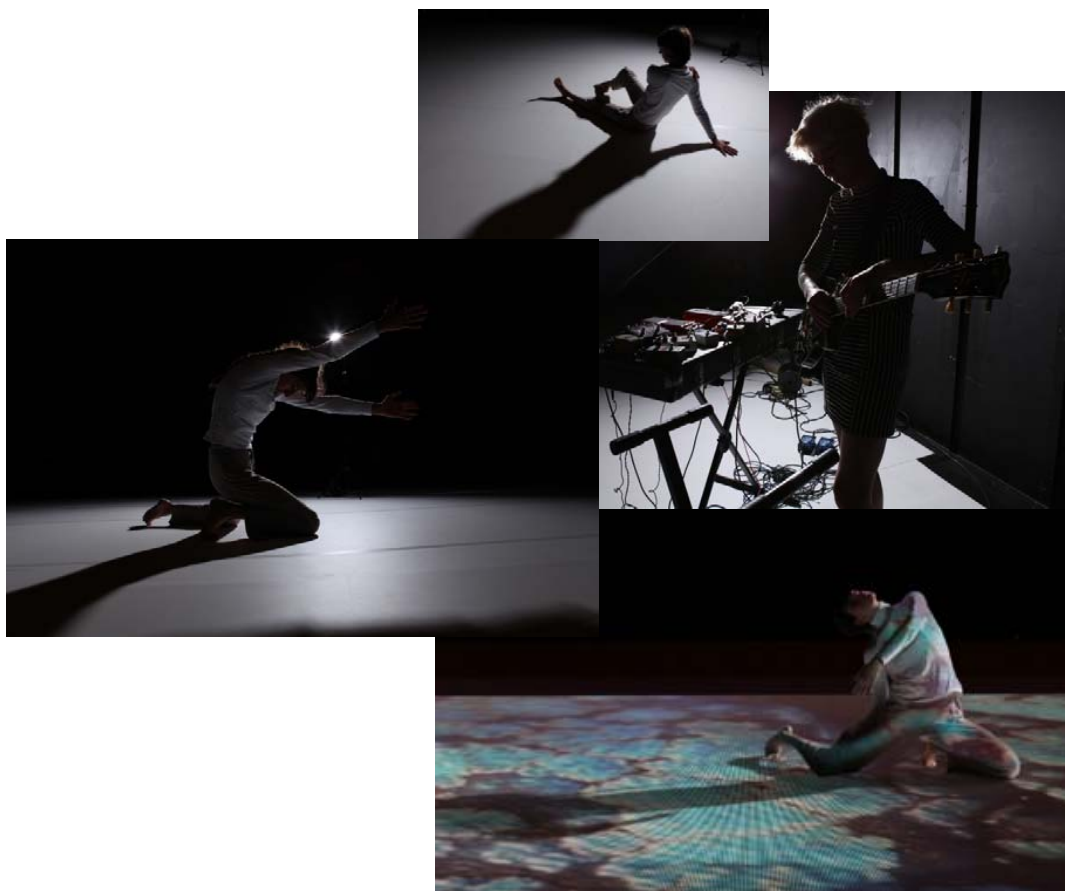
Maëlle begins her training in contemporary dance at the CNR Toulouse and continues at the CNSMD Lyon. In 2004, when she graduated, she met Odile Duboc, a memorable experience that will colour the development of her career. From 2005, she alternately takes up the stage or the public space and works for different companies. Her path crosses that of Philippe Saire, in Lausanne, in 2011. They collaborate together on several projects: Cartography N ° 10 and Chant XII - The Sirens (in situ projects leading to the shooting of films), I would believe you/Je veux bien vous croire, Black Out and Transfigured Night/La nuit transfigurée. She joined Lanabel Company in 2014 for the creation of Atropos and Cie Utilité Publique in 2017 for that of KALEOS. She graduated as a teacher in contemporary dance and has been engaged since 2011 in performance, creation and transmission (with a particular appetite for recent projects that she leads in university hospitals or prison) within the Cie Numb -Dijon- that she co-directs today alongside Estelle de Montalembert.

Simone Aubert | composer, musician

Multidisciplinary artist graduated from the HEAD (Higher Education of Art and Design of Geneva), Simone is mainly active as a musician in the scene of experimental or unclassifiable music. She is a guitarist in the band of No Wave/ Post punk Massicot with which she obtained the grant for current music of the City of Geneva in 2017. Simone is also a drummer and singer of the post-disco kraut Hyperculte duo. With these two bands, she travels the international stages for numerous tour dates.

She is also often invited to join the world of theatre and dance. She worked between 2017 and 2018 for the choreographer David Drouard in Paris, and for the author and stage director Jerome Richer in Geneva. For now, she collaborates with the Parisian visual artist Cécile le Talec for a creation in 2020, as well as with the author Marina Skalova for which she sets her readings to music.

She is also co-founder and music programmer for the BAZ'ART festival in Geneva. She makes a point of honour to the discovery and the emergence of the unclassifiable musics but also to the development of the local scene and obtained in 2016 the grant of the City of Geneva "Mediation in Contemporary Art" for her work as a programmer. During a recent carte blanche at the cave12, the Mecca of musical experimentation in Geneva, she developed a solo project called TOUT BLEU which she develops in collaboration with the music artist, composer and producer of electronic music POL as well as the violinist Agathe Max. She meets Stephanie Bayle who joins the team for the creation of Sous le monde, a performance that combines choreography, Delphine Deprès's video installation and live concert. The piece is presented at the Court of Casemates in Geneva in 2018.



PREVIOUS CREATION

The desire to collaborate with Simone Aubert on this piece stems from our meeting on the project "Sous le monde", presented at the Court of Casemates, Geneva, in June 2018. The proposal was articulated around TOUT BLEU, musical project carried by Simone, accompanied by Agathe Max on violin and composer and producer of electronic music POL on machines. Delphine Deprès, visual artist, created the live-made projections in which the choreography I composed was inserted. Immersive experience, with a conscious aesthetic research, Under the World is a live choreographic-video concert. The pop-minimal universe, haunting and atmospheric, present in the music of Simone, was really the base of this creation, on which the dance and the video installation came to be moulded. The result is a world bathed in nostalgia, at the edge of a dreamscape, oscillating between abstraction and the reality of human existence.

Trailer:

<https://vimeo.com/311099431>

Entire recording:

<https://vimeo.com/291777530>

password: souslemonde

*Creation of "Sous Le Monde" at the ADC - Photos ©Diego Sanches
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