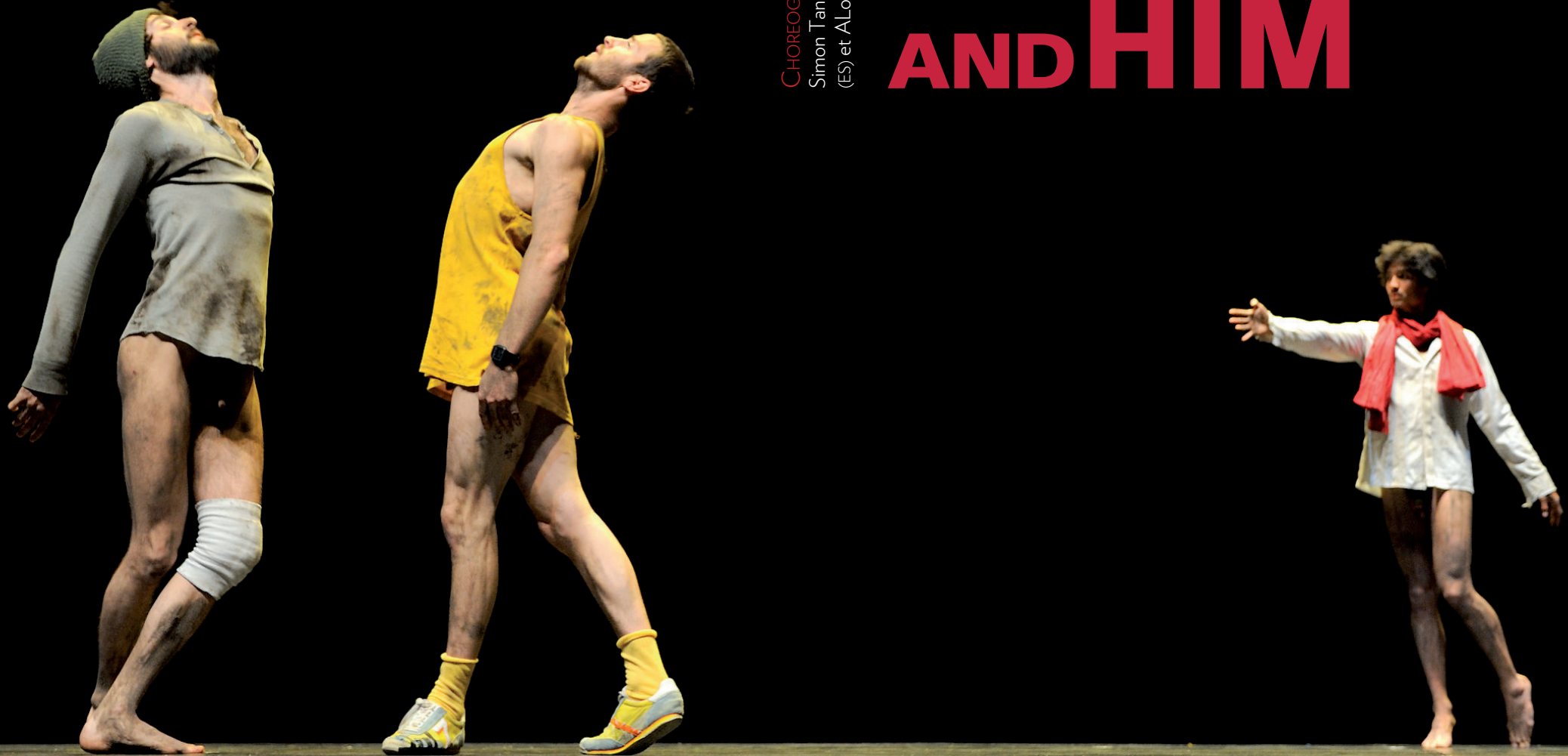


CHOREOGRAPHY/DANCE:
Simon Tanguy (FR), Roger Sala Reyner
(ES) et Aloun Marchal (FR)

GERRO MINOS AND HIM



CONTACT: Simon Tanguy / Tel: (+31) 634 49 32 64 (Amsterdam) / simon_tanguy@yahoo.fr



ALOUN MARCHAL ROGER SALA REYNER SIMON TANGUY

ALOUN MARCHAL is a dancer, choreographer and dramatist, adopting different roles in the creation of works in the performing arts. He decided to devote himself to contemporary dance when he realized, following a Master's in public economics at Cachan Ecole Normale Supérieure, that he had confused two essentially different objects. He understood that intellectual work enabled him to produce a kind of map of the possibility of real events occurring. He also realized that he had viewed the map as reality itself.

Since then, the transition from an idea, concept or intention to its physical realization, then to its being seen and intellectually grasped by the audience, is a process that fascinates him.

Aloun Marchal is based in Paris and in Gothenburg, Sweden.

He regularly collaborates with Gilda Stillbäck and the members of the "Embassy Of" collective, which brings together 65 young artists from more than 45 different countries and to which he too belongs.

ROGER SALA REYNER is a Spanish choreographer and dancer, and a graduate of the Amsterdam School For New Dance Development.

He began working in theatre at the age of 13. In 2005 he obtained his degree in physical theatre and object manipulation at the Theatre Institute in Barcelona. Thereafter he followed varied training at the Jacques Lecoq Commedia dell'Arte, including masks, clowning and voice. In 2006, he developed his own work in Amsterdam. During his studies he danced with Steve Paxton and Jeremy Wade. This season he is working with Meg Stuart in Berlin for her new production.

SIMON TANGUY (1984) is a young choreographer and performer.

Since the age of 18 he has been creating his own shows within a youthful circus company that performs in the street and traditional circuses. After ten years of practising high level judo, at the age of 21 he obtained a degree in philosophy at Rennes. He is passionate about the writings of Nietzsche and Epicurus (particularly his notion of pleasure).

Having taken up contemporary dance, he enrolled at the Samovar School in Paris, training in physical theatre and clowning, where he developed his ideas around burlesque, buffoonery and the grotesque.

In 2011, he anticipates being awarded a diploma from the Amsterdam School for New Dance Development (SNDO).

During these four years working as a choreographer, he has built up skills through the acquisition and comparison of varied experience (circus, clowning, philosophy).

His physicality is an amalgam that explores intensity of movement, extreme emotional states, and musicality abruptly changing into burlesque. He brings to contemporary dance an energetic background derived from theatre and from the absurdity and openness of clowning.

He has worked both as a dancer and performer for a number of international choreographers, including Deborah Hay, Ame Henderson and Sarah Vanhee.

GERRO, MINOS AND HIM CHOREOGRAPHY AGITATORS



The trio is based on the duo “Gerro and Minos”. “Gerro and Minos” is a duo for a choreographer and a performer. A dance duo in which the choreographer serves the performer who performs the piece. In addition to this duo, there is a third person, “Him”. “Him” is radically opposed to the duo. His performance concerns the details of the body, the subtle capacity to remain motionless and the constant repositioning of the body. Conversely, the duo works on the idea “More is more”, on instantaneous reaction, on the merging of two bodies, on explosiveness. “Him” works within a long traversal, an unchanging space, whereas the duo explores the rest of the stage conceived as a play area.

DUO

How can one direct someone? By touching him, by voice, by tripping him up, by joking, by throwing him against the wall? How does one succeed in making someone dance as one wants? The dancers create their piece around these questions.

The three performers seek, at different levels, the notion of micro-power. Where is the effect of movement and its energy? It can be in the partner, in the partner’s body, in the audience reaction. In the intensity of the situation, its tension. They dance for the pleasure of dancing, for its ephemeral character. Dancing refers only to the intense closeness that animates them and their wish to be solely one. In this duo, we enjoy dancing with bad timing, at the wrong time or at the wrong length. Stopping movement at the right moment, making people laugh when they shouldn’t, or the reverse.

The audience is then the witness to the creation of the piece during the live creation attempt and ultimately becomes the witness to the creative urgency of these two people, who are defined through their different intentions. Therefore the performer exists through his receptiveness, his hurry to respond to the choreographer, his almost hysterical spontaneity. The choreographer emerges in his strategies, his choice and his concentration on the performer.

TRIO

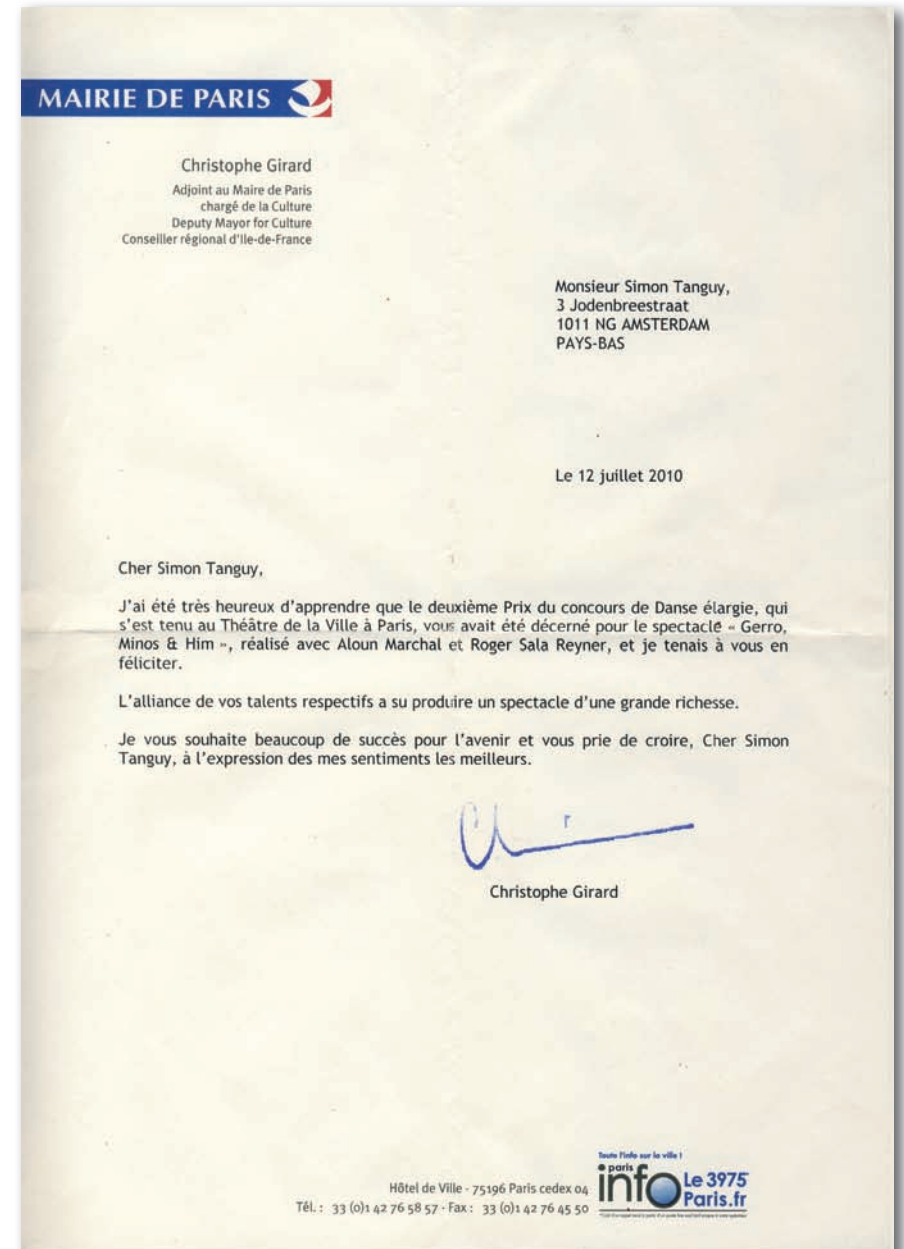
Dancer and choreographer + the choreographer’s agitator.

We complexified duo with a third term, an interactive outside eye. This choreographic contamination involves infiltrating already created choreography, through another dancer. Through the juxtaposing of the two physicalities there results a piece with many contrasts and conflicts. Thus we transgress the notion of what a dance production should be by presenting opposed choreographic material. But we also transgress (overthrowing the relation between a choreographer and ?) in terms of how a choreographer should act toward his performer by making their relation oscillate between aggression and affection. The performance thus has the advantage of being readable at several levels. It refers variously to poetic violence, the surrealist potential of dance, the wish to destroy, and strong intensities and emotions. But it also speaks of burlesque, the wish to play around, indifference and idiocy.



ENDORSEMENTS

This production, on 27 June 2010, received the second prize in the Danse Élargie competition organized by the Théâtre de la Ville, Paris, and Rennes Musée de la Danse, in partnership with the Hermès Foundation.



ENDORSEMENTS

I liked the competitive / playful energy in the duet at the front, the paradoxical dynamic about moving but not wanting to show/reveal... so always this sense of movements that are impeded... or done against a restriction. In all this I thought it played well between the performers on stage and the public.... that the piece knew where it was (in front of us) and could play with that.. but also had some private reasons for being there. very nice how they were switching attention front/side public/private in all this...

Tim Etchells

Founder of the English collective Forced Entertainment (UK).

(...) The important thing here is energy. Not the energy of a continuous electric current, a perfect and harmonious outpouring of form, but rather an alternative tension, a wave mechanism that animates the three characters. This discontinuity comes from the interaction established between a dancer, an actor and a performer, that is between two bodies used to the exercise involved and a third accustomed to the unaccustomed, who is left in a state of uncertainty and led like a puppet by the two others. Between what should and what could happen, Gerro, Minos & Him makes us experience the gap in which the present time is swallowed up. From this gap burlesque arises, resulting in laughter from the audience but above all empathy for the three comrades... and the support of the panel of judges.

Magali Lesauvage
Journalist
Fluctuat / Mouvement

