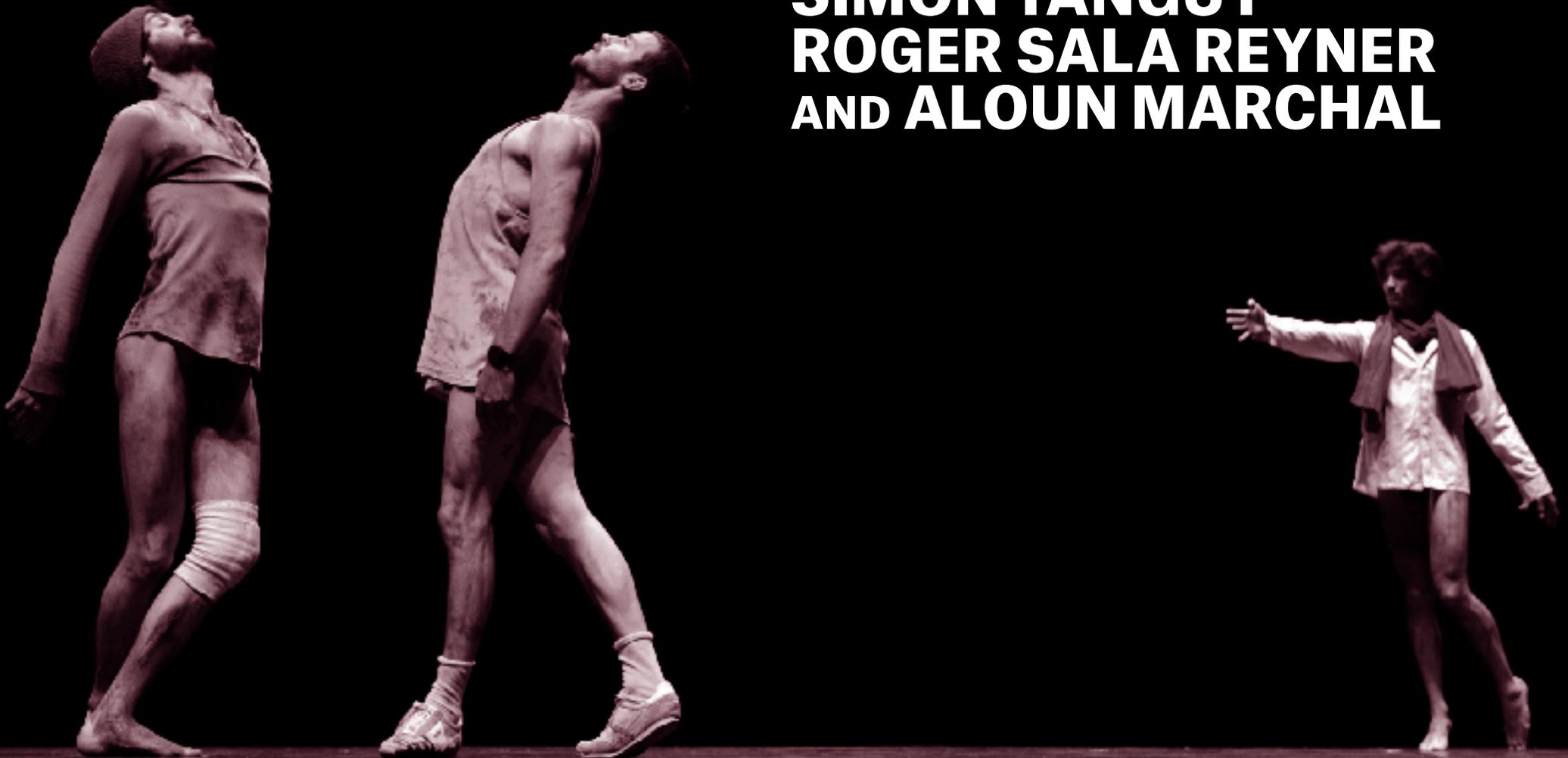


GERRO MINOS AND HIM

**SIMON TANGUY
ROGER SALA REYNER
AND ALOUN MARCHAL**



DESCRIPTION

Gerro, Minos and Him is about three men thrown in an empty room, who find their way to spend time together. That's where the game starts, clearly happening in front of the audience. There they start the ongoing transformation of their bodies and relationships. Using just what is here, their imaginations, their own body, the ones of the partners and the audience, they extract themselves from the actual room of the theater to shape fictional spaces that collide with the empty stage and in between themselves.

There starts a surreal journey for themselves and the audience, here games are playful as dangerous, touching as absurd. They are sucked into a maelström of shouts, small dances, kabuki love scenes, tribal singings. They shift from loneliness to togetherness, sensation to dance soli, grotesque to subtle movements, from burning to shining, from shedding to getting rebirth.

ARTISTIC STATEMENT

Collaboration

Our way of working embraces the conflict of making decision and the dynamics of saying yes to every proposition made in studio. We call it « anarchy-democracy ». It means that each individual fights for his own artistic interest as he lifts up the collaboration. We believe that our attitude filters the dance and choreography through generosity, spontaneity and friction.

Confusion

The shift between the various mental space is the core of the piece. It brings the audience in a confusion where they try to figure out what the performers do and how they got to that place. Blurredness and confusion are part of the political statement of the piece. This confusion provokes one to question what is recognizable and takes him into the larger experience that cannot be easily put into words.



ALOUN MARCHAL (1983, fr) is improviser, dancer and choreographer. French artist living in Gothenburg, Sweden. He receives the Danceweb grant in 2008 and 2012. He is currently touring an improvised duet with the keyboard player Matti Ollikainen, the last show of the integrated dance company SPINN, and a duet in not too deep water with the dancer Ine Claes. Aloun is fascinated by the desire of our brain of making sense. And its opposite that would be a simpler state of perceiving. Even if Aloun started dancing at the age of 6, his decision to go to SNDO (School for new dance development, Amsterdam) and leaving the academic world after a master in public economy (ENS Cachan), occurs when he got to understand that he confused reality and the idea of reality. This interest gets translated in his pieces when they transit through moment that "doesn't make sense».

ROGER SALA REYNER (1981, Espagne) studied choreography at the SNDO (School for New Dance Development) in Amsterdam. Before moving to Holland, he finished a BA in physical theatre at the Institut del Teatre de Terrassa, in Barcelone. He has engaged as performer in works by Meg Stuart (Violet, Atelier) and collaborated as a dancer with Steve Paxton, Jeanine Durning and Martin Nachbar. His own work, created in the frame of the SNDO, has been shown in Holland, Belgium and Spain. He is actually involved in the collective project John the Houseband, a nomadic performative amateur music band. He's interested in the them of « Journey », for the performer and the audienccn,

as a travel from introspection to the expression of sensations and unconscious. He'd like to explore the differents states of consciousness connected with shamanism,extases and alchimie.

SIMON TANGUY (1984, fr) is dancer and choreographer. Since the age of 18 he has been creating his own shows within a youthful circus company in the street and circuses. After ten years of practising judo, at 21 years old, he obtained a degree in philosophy at Rennes. He enrolled at the Samovar School in Paris, training in clowning, burlesque, buffoonery and grotesque. In 2011, he got his BA in choreography at the SNDO Amsterdam. His physicality is an amalgam that explores states, intensity of movement

and musicality abruptly changing. He is currently working on the them « the body as a radiotransmitter », a body that shiftes from different frequencys and musicality. His solo received the ITS choreography award in 2011 and have been performed in Europe. Gerro, Minos and Him is his third piece.



PRESS QUOTES

(...) «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.»

Magalie Sauvage
Journalist at Fluctuat/Mouvement



« About the use of space, we think about Merce Cunningham and the way each performer is a center. Here even more, in Gerro, Minos and Him, each performer is continuously reshaping the space around him. That space is then ongoingly modified by several subjects and the complexity of their spreading around or gathering together. This transformation is absolutely passionating and touching. In this piece, physicality, theatricallity and frontality are originally neated together. The physicality is wavy and jubilant ! The bodies are burning. The peerformers are never sparing themselves and in that sens, this piece is very generous. They go against all the learnt behaviour that limit ourselves and make us so wise and shy. Here, they cannot stop themselves from feeling each other s presence, grabing, touching each other, and even more.»

Fabien Rivière
Espace Magnétiques

WORKSHOP

Beside the performance, we can share, through a workshop, the dancing principles of the piece.

The idea of our practise is to find a state of mind which is open and sharp. We look for a body enable to shift fast from one point of attention (sensation, form, state) to another.

Each participant would be able to create his/her system of physicality creating its own timing, its own space.

We practise impulses's work and states to create imagination spaces that provokes journey but also on more technical aspects as the « Material from the Spine » from Steve Paxton or the use on contraction and release.

PRACTICAL INFORMATIONS

DURATION : 50 minutes

No language

Technical informations

Build-up time : about 8 hours with a technician from the theater.

STAGE : WOODEN FLOOR / NO DANCE FLOOR / NO CURTAINS

Credits

CHOREOGRAPHY AND DANCE: Roger Sala Reyner, Simon Tanguy, Aloun Marchal

LIGHT DESIGN : Pablo Fontdevila.

ARTISTIC ADVISORS : Katerina Bakatsaki, Benoît Lachambre, Igor Dobricic.

PRODUCTION: Musée de la danse/CCNRB, Het Veem Theater Amsterdam, Zeitraumexit Mannheim

WITH KIND SUPPORT OF : L'Institut Français Amsterdam, Institut Néerlandais de Paris, Dansbyrån Gothenburg, Konstnärsnämnden/Swedish Arts Grants Committee

Contact

www.simontanguy.com

Marion Cachan - tour manager

propagande.c@gmail.com

+33 6 74 19 85 60