

**AU NOMBRE DES CHOSES**  
*(a thing among things)*

MI-OCTOBRE SERGE RICCI



*Conception*

**Serge Ricci**  
**Fabien Almakiewicz**

*Artistic Collaborations*

**Boris Molinié** *Lighting*

**Sylvain Chauveau** *Music*

**Misa Ishibashi &**

**Alexandra Gilbert** *Costumes*

**Julien Benezet** *Sound*

*Choreographic material  
and interpretation*

**Fabien Almakiewicz**  
**Alexandra Gilbert**  
**Antonin Lambert**  
**Serge Ricci**

**AU NOMBRE DES CHOSES**  
(a thing among things)

Durée : 80'

Created the 20th of June 2005

for the June Connivences Festival – Nantes  
Choreographic Centre.

Co production : Dance company Mi-October/  
Serge Ricci – Nantes National Choreographic  
Centre- Brumachon/Lamarche – Cultural Forum  
Blanc Lemesnil – Micadanses(Paris).

The Mi-October dance company is funded by  
the DRAC Ile-de France.

The Mi-October dance company is in residency  
at Micadanses (Paris) end at the Forum –  
National Stage of Blanc Mesnil, with the funding  
of the Conseil Général de la Seine-Saint Denis.

**MI-OCTOBRE SERGE RICCI**

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# AU NOMBRE DES CHOSES (a thing among things)

*“Visible and mobile, my body is a thing among things ; it is caught in the fabric of the world, and its cohesion is that of a thing. But because it moves itself and sees, it holds things in a circle around itself. Things are an annex or prolongation of itself, they are incrustated into its flesh, they are part of its full definition; the world is made of the same stuff as the body.”*

*Merleau-Ponty, eye and the Mind, 1960*

## Body – Time – Space

A proposition to follow the metamorphosis of a body, and to enter into a confusion analogue to what governs the dream state.

To invent a process of acceleration that consists of mixing epoch, moment and time, leaving time escape it's own chronology, that axe that gives time it's progression in one direction or another.

The notions of before, and after, meld, resting on the command of another order, space shrinks and becomes the reflection of a time that has lost all it's thickness and that has become a circular structure caught in a subjective duration.

Searching for the shape of contracted matter and being, the erosion of energy of one system, where the body unveils itself at the moment when we would want to veil it. There is in this project the physical adventure to attain beings in their most immediate presence, one of their flesh, the other of the environment.

## Instance

Instance, a moment suspended between two states that coexist and emanate from the same desire.

Events mix together, breaking the continuity of linear time, leaving room to the evanescence's of things, bringing about the intrusion of past into present. This territory materialises thru the relation of movement and environment - that moves to the contraction of matter and being, to the advancement of an invisible action, a dilution of contours.

In the same way that the dancer / performer informs us, as to the space of the theatre which becomes a fundamental element of the performance. At centre of stage, the place in which converges the axes of circulation and visual lines constitute multiple centres of gravity where figure and background consider each other and inflect each other thru intermittent plasticity's. Soon there after the subject shifts; a body is shifted in relation to the environmental setting. Transformation.

Space is not only the medium at play. It possesses it's own dynamism and modifies itself accordingly, becoming a veritable protagonist. The transposition of one domain to the other where by diverse plastic materials are superimposed, both psychical and theatrical, invites us to write unspeakable dialogues between the architecture of the theatre and body. (Within the shared space, skin defines their common edges), forming a delicate negotiation between the sensorial cartography of our skin and the space that englobes it, the skin of the theatre.

The absent body that these souvenirs designate puts itself beyond the circle of its consciousness becomes something that is obvious and that never stops to resonate with new questions. This makes us experience the division between lightness and heaviness. This is where dance creates its territory. The state of things get tangled up, in a way a thread gets tangled, like a pile of cloth, everything eventually converges. This spatial in-between underlines the slide between image and identity, there where the body (in Instance) hesitates and no longer occupies a position of a solid in a rational space.

Serge Ricci

## The skin... of theater

In-between the shadow zones and the claire-obscur, theatre offers the characters, that evolve in the penumbra, a complex journey of axe circulations and visual lines.

An exploration of time and movement that draws a mechanism resembling clockwork. This mechanism materialises and takes shape thru the relation of movement and environment. The subject is moved around in relation to the environmental setting that is transformed. The light, the costume-object, sounds; noises of the stage, but also ghosts play a decisive role in the construction and deconstruction of the situations and characters.

In adjustable spaces, in determined, susceptible of modifying our vision, the body evolves like a place of an interchangeable identity, fluctuating and disposable. It puts itself beyond the circle of consciousness becomes something obvious that never stops to resonate with new directions to explore.

Firstly, fold and unfold all of this, the bodies, time space and in the «in-between fold» recognize the elusive fragrances, like dried flowers that have retained all their colours.

This intimate relationship evokes in fine dots the transformation of the gaze by another gaze; I am visible and invisible, driven and moving, active and passive. In the scenic space (the black box) becomes what remains to be questioned of the visible, the sensory, the touching. These bodies intermix as a spiral, creating other interchangeable bodies that metamorphosis on the thread of either one or numerous considered shortcuts.

So register there like an image book, in the logic of an image book, an image book filled with games, fears, childhood memories, thoughts, laughter as well.

A soliloquy shared in common, where the body finds itself seized by dance, a dance beneath the obscurity of skin, that escapes in trickles. In the interval, in the strates that appear and express the division between lightness and heaviness. This is where dance creates its territory.

# ARTISTIC COLLABORATIONS

## SERGE RICCI

### CHOREOGRAPHER & PERFORMER

After training at Rosella Hightower at Cannes Serge Ricci simultaneously pursued a career as a performer in different dance companies. During this time Serge Ricci explored different bodily techniques (Alexander, Body Mind Centering) but it is mainly towards the Feldenkrais technique that he orientated his exploration. This technique permitted Serge Ricci to reconnect with the intuitive body and to develop a different approach to dance movement always guided by a sense of sharing. These explorations gave him the possibility to cultivate a mastery of the body that has become his preoccupation for teaching and choreography.

The presentation of the duo **Les Jardins Obscurs** for the Hivernales d'Avignon 94, reveals his choreographic work and he created the dance company Mi-October that same year.

The following pieces, **Educere** (1994), **Retour à ses tours** (1996), **Phalène Phalène** (1996) et **Champ clos** (1997) reveal an experience that where in the intentions sculpt the form and inform the language of the body without limiting the space.

**Ilinx**, created in 1998, marked a turning point in his choreographic style.

This evolution became more palpable in his creations eventually forming a triptych, **Partiellement Effacé** (2000) – **Humor** (2001) – **Endless** (2003).

A team was formed, of choreographic artists, of visual artists and musicians, lighting designer and costume designer, there by proposing collaborations that opened up new experimental fields.

His teaching is situated in the developpement of his experiences with the company Mi-October.

In parallel to the dance creations for the company Mi-October, he has choreographed :

**Entre le tumulte des Pierres**, for the Ballet de l'Opéra d'Avignon (1995), **Les dernières fleurs de l'obscurité**, for the Junior Ballet of the Conservatoire de Paris (1998) and **Alle Zonen**, for the Avant-Premières of the CNDC d'Angers(2004).

## FABIEN ALMAKIEWICZ

### VISUAL & SCULPTURAL PROPOSITIONS

Trained at the Ecole des Beaux-Arts de Marseille, his creative approach is greatly inspired by Daniil Ivanovitch Harns "All object (in animated and created by man) poses four work significations and a fifth signification, substantial.

The first four are : 1/ the visual signification(geometric) 2/the final signification (utilitarian) 3/ the emotion signification linked to the impact on man. The fifth signification is determined by reality of the existence of the object. It is outside the link that unites the object to man and serves only the object. When man comes into contact with an object, man analyses the four different types of work linked to the object. With their help, the object takes place in mans consciousness where it starts to live. If man comes into contact with a group of objects that only posses three of the four aspects, he would cease to be man. As well, man that observes a group of objects without the totality of the four work significations ceases to be to be an observer and transforms into the object that he his himself created. He attributes to himself the fifth signification, the one of his own existence.

### AND AS A DANCER

Arriving in dance via the visual arts, Fabien A was given the possibility with in the context of his initial training an the Beaux Arts de Marseille to train as well at the EDDC (Arnhem,Holland). Upon returning to France, he participates in workshops by Christiane Blaise, Serge Ricci, Genevieve Sorin, Anne le Batard, and participates in the performances of the group Scalen and La Zouze/Christan Haleb Dance Company.

"Humor" was his first collaboration as a dancer with the Mi-October Company. He participates since in all the dance creations of the company.

## **SYLVAIN CHAUVEAU**

### **MUSIC DESIGN**

Since 1988, he has composed instrumental music for piano, strings, clarinet, guitar and electronic sounds.

He is the composer of four solo albums for the French label (Disques du Soleil de l'Acier) or the English label (FatCat).

He has toured with the Icelandic group Sigur Ros, and has played on stage with Christian Fennesz. He has been produced in Paris (Grand Rex), Café de la Danse, Forum des Images, La Cigale...), New York (Knitting factory), Chicago (Empty Bottle), Montreal (Sala Rossa), Brussels (Ciména Nova), Milan, Vienne, Turin, Naples, Toulouse (TNT), Brest (le Quartz), Nantes (Lieu Unique, Pannonica), or Vandoeuvre-les-Nancy (Festival Musique Action).

In parallel he has played with the groups Micro : mega (on the label Ici d'ailleurs), Arca, (3es disques du Soleil et de l'acier), On and the 0 ensemble. He has composed the original music for the film by Thomas de Ther "Des plumes dans ma têtes" (Quinzen de réalisateurs, Cannes Film Festival 2003, and has collaborated with writers (Mark Z. Danielewski, Nick Tossches) Since 2003 he has worked with the dancer and choreographer Pierre Rigal, in which he has co-signed with John Cambon the music for the show "Erection" (showcased at the Festival Villette Numérique in Paris, at the TNT of Toulouse, at the Manège de Reims, at the Lieu Unique of Nantes, at Lille, and soon in Argentina).

## **ANTONIN LAMBERT**

### **DANCER**

Trained in Classical Ballet at the Conservatoire National Région de Poitiers, he is accepted in 1992 at the Conservatoire National Supérieur de Musique et de Danse de Paris in the Contemporary Dance section.

He received his diploma with honours as a performer. For his Junior Ballet, in the choreographies of Angelin Preljocaj, Doris Humphrey, Anya Holm, Jean-Claude Pambe Wayack, Yvan Alexandre, Caroline Marcadé, Jennifer Muller, Alwyn Nikolais, Caroline Carlson, Anna Sokolov, et Frédérique Chauveau. During this time he also worked with the Pambe Dance Company (hip-hop).

Ilinx and Partiellement Effacé of Serge Ricci reveals the special quality of this dancer that is as well interested in Kung Fu and Tai Chi Chouan. He participates in parallel, to the creations of Zouze/ Christophe Haleb.

After the creation of "Humor" in 2001, he participates in the re-run of the duo "Les Jardins...", the creation of "Air Ball Pic Nic" and "Endless".

### **VIDEO**

In parallel to his commitment as artiste choreographer within the dance company Mi-October, he develops some personal and professional work as video director, that has an aesthetic style that that we could call "poetic fiction".

In 2002 he directs "Dinner de moi", short film of 5 min. In 2003 "Mémoire en 4/3", mid length film of 32min that was screened for the Kinescopages by the "Films Sauvage" production. He directs in 2004 the music clip "A fire in a forest" title of David Sylvain with the music of Christian Fennesz, and directs the scenographic video of "AC4MG" of the "Urban Tek" Company. In 2005 he directs "115" video layout of a documentary project called "Parrallelement" and numerous small films for the company Mi-October. He will be shooting on 2006 a short film adapted from "Dans la solitude des champs des cottons" of Bernard-Marie Koltes.

## **BORIS MOLINIE**

### **LIGHTING DESIGNER**

Stage manager for the Roger Loret company for which he has done at least 10 lighting designs then at L'Etoile du Nord, Boris Molinié joined the Mi-October Company for the tour of "Partiellement Effacé". He has since been the lighting designer for Mi-October. "Humor", "Les Jardins...", "Ilinx (trio)", "Cerclée", "Endless".

## **ALEXANDRA GILBERT**

### **DANCER**

From 1989 to 1986 she trains at the Conservatoire de Paris then at the Centre National de Danse Contemporaine d'Angers-l'Esquisse.

She then starts to work with Marion Levy, before being recruited by the company Cre-Ange.

She participates in different projects and performances with Cyrill Davy, Joëlle Bouvier/ Régis Obadia, Christophe Haleb, Lionel Hoche, Xavier Lot and Christie Léhuédé. In 2004 she joins the Ballets C de la B/Sidi Labri Cherkaoui. She has been collaborating with Serge Ricci since 1999.

### **COSTUME DESIGNER**

In parallel to her work as a performer she has created the costumes for numerous projects and performances in dance and the theatre. For :

-Marion Lévy : Solo

-Cie Cré-Ange : Movies, X différent de Y

-Cie Mi-October / Serge Ricci :

-Ilinx, Partiellement Effacé, Humor,

Les Jardins..., Endless

-Musical show conceived Estelle Corbière:

Entre Ciel et Terre

-Cie Mémé Banjo / Lionel Hoche : Versants

-Cie UTAL DTO / Xavier Lot :

Face à la mer..., In Food We Trust

-Cie Gros Cahos : One woman show

- Cie Iritis / Frédéric Werlé :

La Chaufferie Mobile

-- Cie Opening Night Productions / Christie Léhuédé :

Who's afraid of Zouzou?, Blow up hypothèses

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**Created the 20th of June 2005**  
**for the June Connivences Festival – Nantes Choreographic Center**

**Performance duration : 80'**

**Team on tour : 8 persons**  
1 choreographer - performer,  
4 performers,  
2 technicians,  
1 manager

**Fee for one performance : 4 800 Euros HT**  
+ Hotel for 8 persons  
+ perdiem  
+ travels cost (team and setting)

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# TECHNICAL SPECIFICATION

## **Get-in schedule:**

3 sessions for fit-up and LX rigging and focus  
(require 1 x sound technician, 2 x lighting technicians, 1 x stage technician)  
1 session for technical rehearsal  
(require 1 x lighting technician, 1 x stage technician, 1 x sound technician, 1 x dresser)  
1 dresser will be required for each performance  
1 hr get-out

## **Stage:**

Minimum dimensions: proscenium opening: 11m, depth of stage: 11m,  
height to overhead bars: 7m

## **Scenic configuration:**

House Tabs 3 meters from proscenium, Black backcloth 4m width upstage.  
Look at stage plan for the rest  
Black, vinyl dance floor to cover whole stage

## **Dressing rooms:**

For 5 people  
Must supply bottles of water for rehearsals and public performances

## **LX:**

1 x programmable lighting desk with a minimum of 72 channels (desk must be capable of having a chase sequence recorded onto a submaster) *Question: do you mean 72 channels on the desk or do you mean that you need 72 dimmers—very different things as you could have say, 200 channels on a desk but only 10 dimmers.*

1 x 5 Kw fresnel  
22 x 1Kw PCs (or similar – not all theatres have these)  
6 x 2Kw PCs  
17 PARS 64 CP 62  
7 PARS 64 CP 61  
10 PARS 64 CP 60  
10 1Kw wide-angle Profiles (eg. Robert Juliat 613 SX or equivalent)  
2 2Kw wide-angle Profiles (eg. Robert Juliat 713 SX or equivalent)  
3 1250 Kw Cyc Floods (e.g. ADB or equivalent)  
1 2Kw Blonde with Barndoors on a stand  
4 UV tubes with housing  
2 floor / H - stands

## **Sound reinforcement :**

2 CD players (with auto pause)  
1 Mini-Disc player(with auto pause)  
1 digital console type Yamaha 02R(40/8/8)  
2 stereo EQ 31 steps

## **Sound PA Requirements :**

Upstage: minimum 2 x 500 W  
FOH: minimum 3Kw  
Rear of Auditorium: 2 speakers with pre-amp

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