

DES ARBRES SUR LA BANQUISE



MI-OCTOBRE SERGE RICCI

Creation

Serge Ricci
Fabien Almakiewicz

Light design **Boris Molinié** *Sound Design* **Bérengère de Tarlé** *Additional music* **Christian Fennesz** *Visual Design* **Jean Claude Ruggirello** *Costume Design* **Alexandra Gilbert**

Choreographic material and interpretation

Fabien Almakiewicz, Brigitte Asselineau, Yann Cardin, Cyril Geeroms, Aurélie Mouilhade, Cathy Pollini

90 mn

Coproduction:

Company Mi-October / Serge Ricci - Rencontres Chorégraphiques Internationales de Seine Saint Denis - Le Forum, scène conventionnée de Blanc Mesnil - Arcadi - Plateforme Paris Ile de France. With the support of ADAMI, Micadanses (Paris), Fabrik Potsdam, in the frame of Tanzplan Potsdam : Artists in Residence, La Métive, Théâtre Jules Verne, scène conventionnée de Brétigny sur Orge and CCAM, scène conventionnée de Vandoeuvre les Nancy.

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MI-OCTOBRE SERGE RICCI

mobile : 00 33 (0)6 81 69 67 82

e-mail : compagnie@mi-octobre.com

10 rue Jeanne d'Arc 75013 Paris France

Fax : 00 33 (0) 3 83 32 19 87

www.mi-octobre.com

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For a long time I walked on stiits as if in close proximity to myself
Françoise Delcarte, *Levée d'un corps d'oubli sur un corps de mémoire*

It is a poetic image, suspended in time and in space calling forth contradictory landscapes, colours, shapes and the seasons associated with them. It is also a natural phenomenon -“the drunk forests” that represent the destabilisation of the polar forests during the defrosting of the earth, and the strange tree dance that results. With this title Serge Ricci drives us towards the threshold of a dimension where we must penetrate without any bearings, a meeting with an imagination that - “ bestows space with the fluidity of water that plays games with obstacles”. A parable of the transformation of our environment – and the instability and the loss of memory that accompanies this – is the line that followed the group to explore situations that invented themselves at the edges of up rooting : how does the organism react without its roots, its equilibrium, its habits ? And what are its positions, the traces of new identities that can resurge from these disruptions.

Sometimes moving about, sometimes being moved, melting into the framework or revealing, six dancers, six witnesses look to filter emergence of fragile moments wherein the architecture of the body reveal its self, where each of these “living cog-wheels” sculpt others whilst simultaneously resonating within the whole –inside the process that promotes passageways. From threshold to threshold, from internal chocks to collective metamorphosis, they cross through territories of changing perspectives, scour sounds of melded signs. Never leaving the structure preceding them and without one state becoming more important than another. They meander, clothed by fragments of their memories. Like trophies torn from amnesia. Near themselves, near the world, they establish incessant rhythm, floating between centre and absence, inertia and movement. Like wind, breath, sea, their presence becomes rhythm that fabricates and sculpts a singular landscape.

Gilles Amalvi, For Rencontres chorégraphiques internationales 2009

When the vertical plane falls horizontal our ways of moving change. The space transforms and opens up to other ways of circulating.

Searching for a definition

The question here is not to define the space in which and by which we evolve but to slide from one space to another. To reach other horizons where space is fluid and flowing elsewhere all while staying in place. Like a gesture space in itself does not have an absolute value. Its meaning its texture only exists if it meets an other imagination, shared assumptions, thoughts, or other ways of moving.

In an adjustable space given into moving zones the erect protagonist cannot remain static. The protagonist no longer improvises but advances, walks, and questions his route. Committing to cross thru the space without having a structure in mind he searches for the form that will overwhelm and redefine the framework of conformities.

The dance a resistant source acts as a catalyst to this fragile zone where the subject unveils itself. Contours cancel themselves out and silhouetted shadows disappear as the intensity increases. In this circulation what is being destined detours into what seems to contradict it. All while refusing to be under the influence of this the dancer looks for a discrete zone and susceptibly modifies our vision. He makes place for an appearing world that has no privileges or exclusions.

I hear, I sense and I see, I walk and feel the sensation of suspended time like a pure physical state - "it is the sound of something being torn like a thick metallic plate that is being reduced to shredded linen".

Serge Ricci

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an artistic collaboration

Serge RICCI

After training at Rosella Hightower at Cannes Serge Ricci simultaneously pursued a career as 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 but 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 in his teachings and choreographies.

The presentation of the duo Les Jardins Obscurs for the Hivernales d'Avignon 94 reveals his choreographic work and Serge Ricci created his 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 intentions sculpt the form and in-form the language of the body without limiting the space. Ilinx, created in 1998, marked a turning point in his choreographic style. This evolution becomes more palpable with the creation of the tryptic Partiellement Effacé(2000) – Humor(2001) – Endless(2003). From 2005 he co-signs with the visual artist Fabien Almakeicwz, Au nombre des choses(2005) “Par dessus bord” (2006), Vanishing Act(2007).

Over time a team was formed of choreographic artists, visual artistes, musicians, sound designers, lighting designers and costume designers, there by proposing collaborations that opened up new experimental fields.

Fabien Almakiewicz

Artistic collaborator and dancer

Arriving in dance via the visual arts, Fabien Almakiewicz was given the possibility within the context of his initial training at 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. He has participated since in all the dance creations of the company and co-signs with Serge Ricci the following choreography : "Air Ball Pic Nic", "Alle zonen", "Au nombre des choses", "Par dessus bord " , "A d'autres horizons" and "Vanishing Act"

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