

I WISH I COULD SPEAK IN TECHNICOLOR

SIMON TANGUY
ROGER SALA REYNER
IN COLLABORATION WITH
FANNI FUTTERKNECHT



FROM GERRO, MINOS AND HIM TO GERRO AND MINOS IN HER WORK

Roger Sala Reyner and Simon Tanguy have been performing their piece "Gerro, Minos and Him" since 2012, more than 50 times, through 10 countries.

This work is characterised by an intense relationship, passing through a multiplicity of physical states. Their universe has a real sense of humour, absurdity, delirium and surrealism. By virtue of their clown backgrounds, Simon and Roger reveal their vulnerability and total madness to the audience. Across an empty stage, they set up on a journey through an imaginary world toward unknown primitive landscapes. Suspended between the vacuum and overflow of emotions they share their voyage with the spectators.

During the creative process, Roger and Simon start by developing stage practice. Through that practice their initial ideas become refined and redefined in an accumulation of movement principles they create and apply. It is as if they're trying to set spontaneity. Finally, the written score looks like it is improvised on the spot.

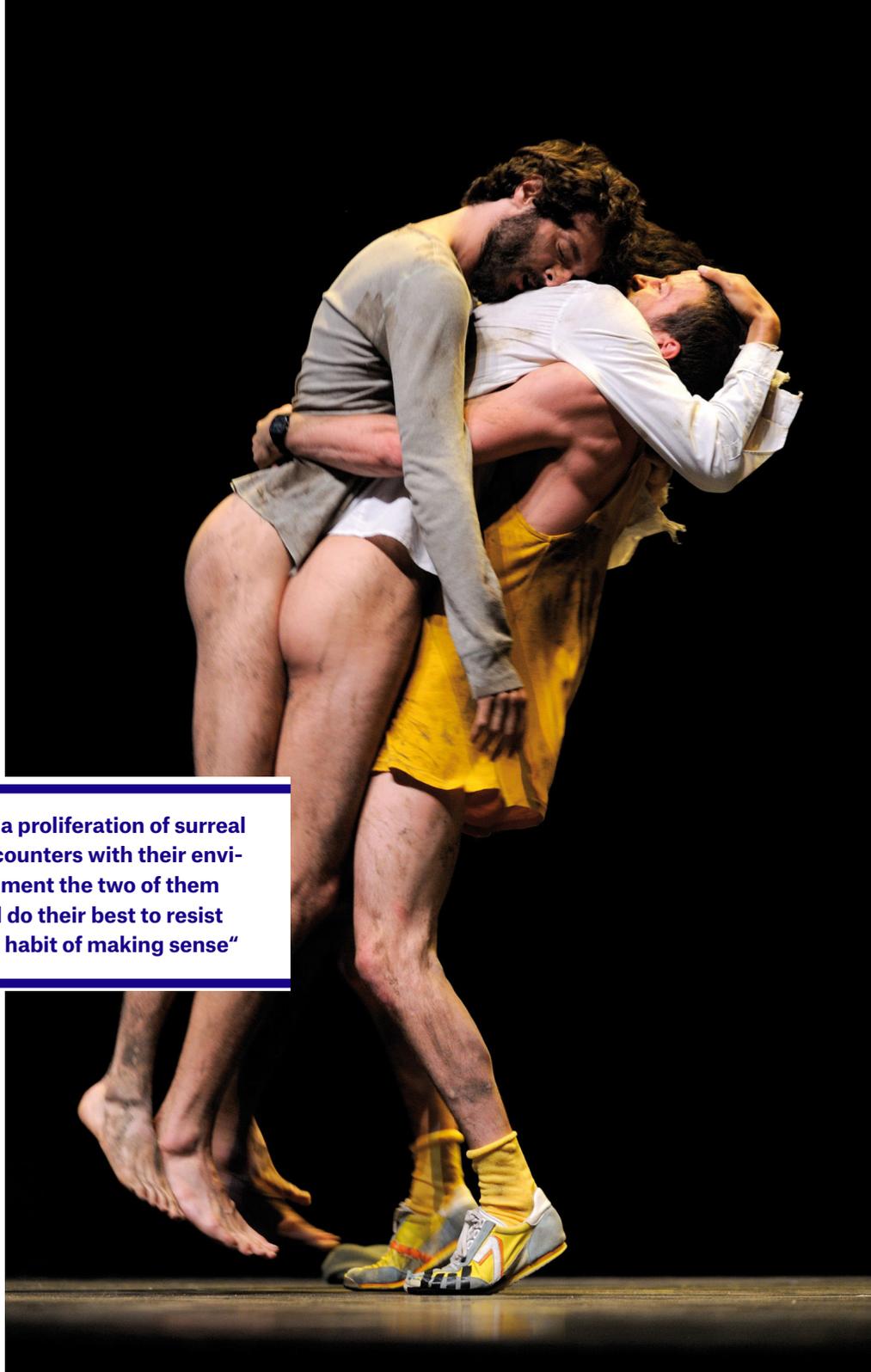
For their second collaboration, they are inviting the visual artist Fanni Futterknecht to fill the empty stage with her imaginary world through which a new journey is going to take place.

SYNOPSIS

Two weird characters are thrown in a space they don't know, in front of the audience. What kind of place is this broken landscape of scattered objects that looks like a children's playground, like a garbage dump, like a piece of contemporary art installation and the sacred place of a mysterious ritual? The only thing that our protagonists may be sure about is that from now on, they are contained inside of it and the only way out is through it.

In a proliferation of surreal encounters with their environment the two of them will do their best to resist the habit of making sense. Rather than affirming identities and relations that are given, they will keep morphing themselves and their surroundings physically and emotionally. Theirs will be a humorously persistent exploration, aiming at bridging the gaps and fractures between their bodies and the presence of this other world they stumbled on. On the way, they are going to reconfigure appearances and stories out of the enveloping detritus. New meaning will emerge from absurd and seemingly meaningless juxtapositions. On this journey, subjects and objects will exchange their fixed positions, images will morph into substances and the relation between journey and destination will be inverted.

By choosing to construct and enter such a chaotic space without justifying its functionality they would like to offer their practice for what it is - in a same time, an explicit exercise in embodied imagination and an implicit critique of the social forces that are preventing us from using a stage as a playground for what is yet to come.



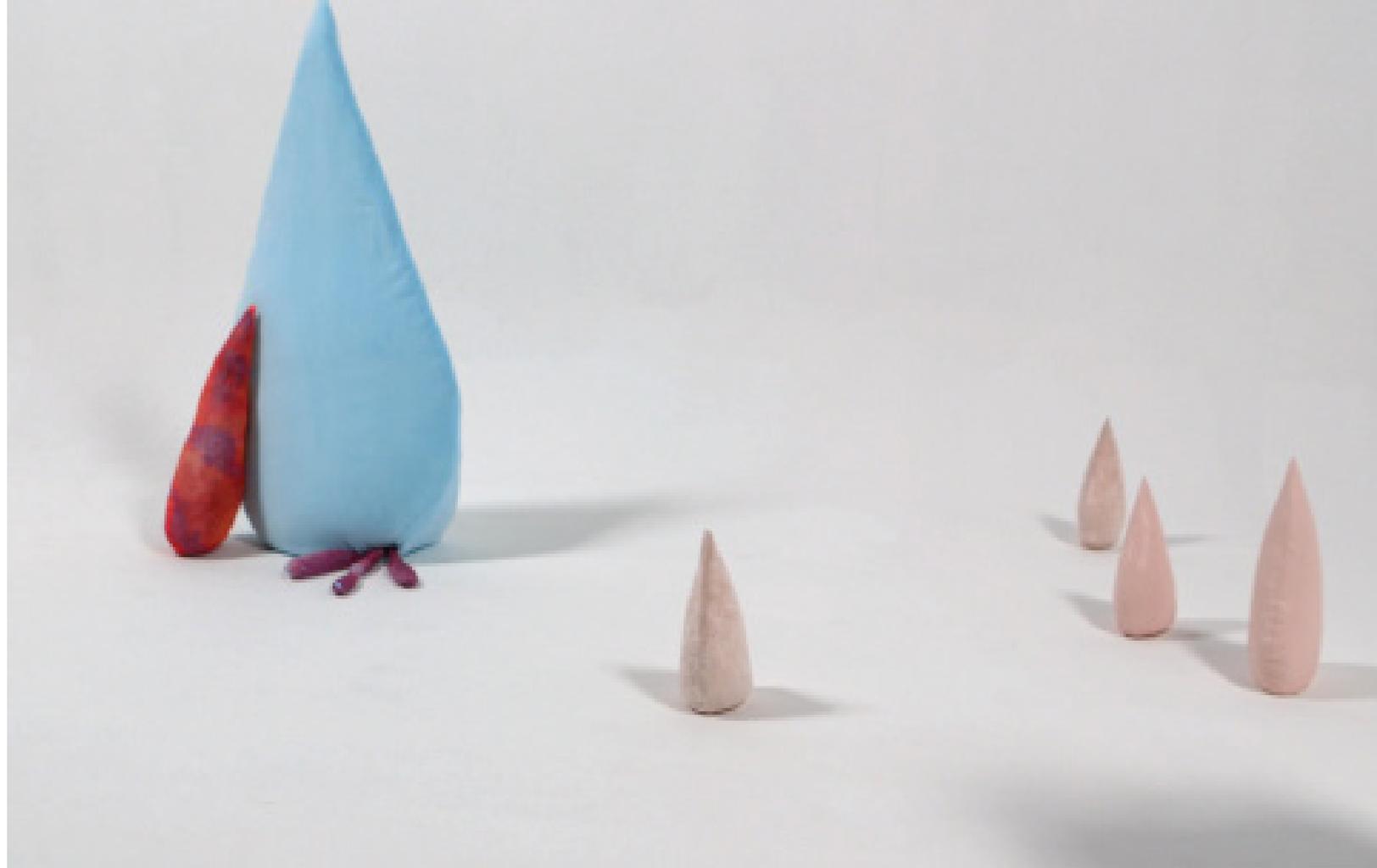
"In a proliferation of surreal encounters with their environment the two of them will do their best to resist the habit of making sense"

COLLABORATION WITH VISUAL ARTIST FANNI FUTTERKNECHT

The work of Simon Tanguy and Roger Sala Reyner will grow from the friction of their practice and the imaginary universe of Fanni Futterknecht. Within her performance installations Fanni reflects on social and philosophical appearances within society that carry a potential of poetic interpretation. She moves those reflections from the known ground of objective reality and fictionalises them until they are transformed to the dreamlike.

The vision of the universe in this work by Fanni F. and their collaborators is one that contains its inhabitants. A world that unfolds and reveals itself through the characters discovering it. It is crucial to think of it as one more player, having its own pulses and breath. It's an entity that has the capacity to expand and impose itself but that can also retreat, remaining latent in apparent inactivity. It's a world of screaming, obsessive and blurred shapes, with its own will. It's not composed of mere independent objects, but following its own throbbing, grows out of the walls by forming tentacles, swells up the ground by the mysteries of telluric forces and licks down the ceiling to the skin-like floor's surface in the form of a bleak sticky fluid. Therefore it is the ground, it is the ceiling and it is the walls extended in its most vivid potential.

Light and Sound will be inextricably interwoven to help articulate the body of this visual world. The space (installation) and visibility (light) come hand in hand as one and the same thing. Be seen as the third body in this encounter. It is a dance



between three bodies: the bodies of the performers and the body of the installation.

Eventually attaching itself to the bodies of the characters, swallowing them up in psychedelic voyage of no return, melting and dissolving in an impossible union.

A world that offers possibilities of shamanic travels. A rich, colorful, inventive world that can reinvent itself again and again. Not a fixed world. Also a world full of unexpected. A world filled with spiritual moments. A world that screams.

A world that transforms itself. A world that can be calm. That can protect. But that can also expose. Challenge you. A world that is in trance. That vibrates.

WORKING METHOD: SUBSTANCES, LIVING ENTITIES AND CHOREOGRAPHY

THE THIRD BODY

After some research and discussion, Fanni Futterknecht will introduce a preliminary version of materials and shapes to work with. These materials will be taken in and assimilate during the creation of movement practice. By interacting this way and by rounds of feedback sessions, the three will devise a mood board with the

characteristics of the space and objects.

Fanni Futterknecht will modify the elements accordingly and bring them back for more rounds. This will allow us to work in parallel in the choreography and the construction of the plastic elements, having appointed encounters in which the relation between the two will be tested. Objects are much more than props or scenography, they are autonomous entities that stand in relation to the moving bodies interacting with them, like the third body in a dance. A principle is to create objects that can be transformed, altered and that have an impact on the body of the dancers and the dramaturgy of the piece.



PHYSICAL STATES

Sala Reyner and Tanguy explore intense physical states in which they are taken. Their physical engagement comes from the task of changing intentions (in their minds) and points of attention in their bodies. This results in a surplus of movement qualities, images and emotions. The accent is to be found in the transitions from one to another, producing an excess which gives a great sharpness on stage and a musicality comparable to a free jazz composition. This excess of emotion can be as absurd, as comic or tragic. Tanguy and Sala Reyner use it to convey the existential emergency that characterises the movements of their characters. Being scared of boredom, they have to fill up time. The result of this practice pushes the performer into a clashing of conflicts between being in control and getting loose. Fluctuation of energetic waves stir up the well limited borders of consciousness and mix up the senses and sensations in a synaesthetic experience for the performers. Acid it's a state of mind. All is upside down. States are a place where abstraction and concrete are actively interacting.

CHOREOGRAPHY IN TRANSITION

The two choreographers are interested in the idea of using choreography as constant flux of transitions. How is it possible that each part, pushed to its maximum changes to the following? Acknowledging that the maximal potential isn't only leading to the exuberance but also to its dissolution. Sala Reyner and Tanguy, like two alchemists, search with their craft for the keys that will bring access to a succession of different

plateaus, the construction of a path, like a progression of landscapes in a road-movie.

A principle is to create objects that can be transformed, altered and that have an impact on the body of the dancers and the dramaturgy of the piece.

CASTING

CHOREOGRAPHY AND DANCE Roger Sala Reyner and Simon Tanguy

VISUAL CONCEPT AND INSTALLATION Fanni Futterknecht

DRAMATURGY Igor Dobricic

LIGHT DESIGN Lea Scheneidermann

ORIGINAL MUSIC COMPOSED AND PERFORMED BY Louis Arlette

ASSISTANT VISUAL CONCEPT Louise Cariou and Edith Prayer

STAGE MANAGER Ronan Bernard

PRODUCTION
Compagnie Propagande C



With support from the Hermès Foundation within
the framework of the New Settings programme

COPRODUCTIONS

Rencontres Chorégraphiques Internationales de Seine Saint-Denis
Centre Chorégraphique National de Grenoble
Centre Chorégraphique National - Ballet de Lorraine
La Passerelle, Scène Nationale de Saint-Brieuc

PARTNERS

DRAC Bretagne
Conseil Régional Bretagne
Ville de Saint-Brieuc

WITH THE SUPPORT OF

La Ménagerie de verre dans le cadre du studiolab
Les Subsistances, Residency 2016/17, Lyon
D.ID Platform for choreographic research, Austria
Collectif Danse Rennes Métropole

CONTACTS

Compagnie Propagande C
3 boulevard Edouard Herriot
22000 Saint-Brieuc
France
www.simontanguy.com

N° Siret: 794 774 919 000 11 Code APE: 9001Z
Licence 2-1069029

DIRECTION ARTISTIQUE:
Simon Tanguy
info@simontanguy.com

PRODUCTION & DIFFUSION:
Marion Cachan
t: +33 6 74 19 85 60