

PEOPLE IN A FIELD



SIMON TANGUY



CHOREOGRAPHY Simon Tanguy

DANCERS Marzena Krzeminska, Radouan Mriziga,

Olivia Reschofsky, Karl Saks, Yurie Umamoto

MUSIC Christoph Scherbaum

MUSICIANS Maarteen Bakker, Christoph Scherbaum, Willem Smid

LIGHT DESIGN Pablo Fontdevila

DRAMATURGY Frank Van de Ven

DESCRIPTION

A field is an open piece of land; a wide space; a battlefield; a physical phenomenon such as force, potential or speed that pervades a region; a domain of knowledge or a specificity; an area reserved for playing a game. The title *People in a Field* evokes different images; workers on the land, kids on a playground, scientific researching in a lab, military intervention at the front, or more fundamentally; a handful of people thrown in an undefined space.

People in a Field is a quintet, a mosaic choreography in four parts, tracing the epic quest of five performers. 'People in a field' suggest a plural being, a common space – and although sometimes individual traces fight themselves to the foreground - this indeed defines their actions; they are moving, transforming, manipulating and talking as a group.

An infinite amount of information, memories, words, images are being streamed through our bodies at all time. *People in a Field* questions this continuous flow of life. A life where nothing every stops. A life with no walls. The work searches for a physical translation of this "being streamed by", and digs into the multiplicity of experience that we all recognize. The chain of unrelated things a body can feel or do - dancing, dreaming, hallucinating, laughing, listening, wondering, and the human capacity to experience with simple tools. It touches upon the magic capability of people to live (through all kind of) things and the impossibility of these things to stay with them.

Multiplicity is key to Tanguy's work, and relates to the desire for a non-systematic way of being and thinking, both in life and dance. To accept the complexity of life, without trying to fit it into a rational system. It serves as it were as an interpretation to the question what it means to live. At the reverse side stands the violent effect the actual speed of life can have on us. The contemporary 'being in multiple perspectives at the same time', can be both liberating and alienating, creating as well a loss as the ability to be anything.

On stage five dancers are confronted with four different states; silence, music, image, voice. From a simple parameter, "to change from what happens on stage", the work produces a on-going state of alternation. Using the maximum of their body capacity - physically, mentally and creatively - a territory is created where everything is possible, a field where everything could grow from.



INTENTION

BY SIMON TANGUY

Field 1 :

25 min. to emptiness

Having as only goal to travel through a variety of experiences, the dancers use this first field to empty themselves through exhaustion. In fast frequency, but in complete silence, each dancer creates and changes physical propositions in a multiplicity of forms; solo, duo, trio, unison, and qualities; delicate, excessive, eccentric – exhausting all their ideas and materials. The bet is to create 25 minutes of turbulence where all performers are connected at all time in silence. This dynamic of intentions touches upon the sensation of loss of control, of being-together and lonely, of high intensities and physical contamination. Johan Huizinga in *Homo Ludens*: "Play begins, and at a certain moment, it is "over". It plays itself till an end."



Field 2 :

intrusion of live music

Entering the second field is a trio of musicians playing a composition of post rock music. The live music intrudes the previous field and returns all what happened before. As cleaned from intentions the dancers start from zero; they are in another space. The piece moves into the simple and primary act to be in relationship with music. Yet, the simple relationship of a body dancing on music generates polysemic images - it could be a party, a trance, a carnival, a physic celebration, etcetera. The five bodies are both manipulating and being

manipulated into a plastic atmosphere with grotesques forms, filmic characters, bestial shapes, eventually forming a physical landscape of changing sculptures.

Field 3 :

video portrait history of the group

Through a live video set-up, the faces of dancers are screened in live. Until this moment, this piece was about groups and people in a group. Now the faces of these people come into focus, showing the individual. For the first time dancers leave the stage for each of

them to perform delicate solos, of which the choreographic material reminds of movie- scenes and presence. Secondly, a half fictional-half documentary movie is screened, that depicts the dancers in another place and time, outside the theater. It confuses the reality of their lives with the reality of the play.

Field 4 :

a plural voice

The bodies of the dancers, after journeying through all these fields, cannot but talk, or merely, express their

voice. Travelling from mouth to mouth, staying longer in one, shorter in the other, the voice is shared by one group. Like the mouth in Beckett's 'Unnamable' – that streams, spits out, a flow of words without pauses or punctuation. Also here, the voice travels through the same principle of multiple events, pasts and futures. It gives all different functions of words; to speech, to foresee, to scare, to imagine, to forbid, to free. It is both spoken by and addressed to a group, to a future – to things that are yet to come.

BIOGRAPHIES

Simon Tanguy

Choreographer

Simon Tanguy 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 radio-transmitter », a body that shifts from different frequencies and musicality. In 2011, he created the solo "Japan" on the them of agony. It received the ITS choreography award 2011 and have been performed 20 times through out Europe. Gerro, Minos and Him is his third piece. This year, he dances in the piece from Boris Charmatz and Maud Le Pladec.

Maarten Bakker

Musician

Whether you reside in the Netherlands, Belgium, Germany, Luxemburg, France, Poland, Italy, Finland, Turkey, Oman, India, Canada, the USA, Mexico, Guatemala, Panama or Brazil, chances are big you've seen Maarten Bakker perform as an electric bass musician. As an international artist Maarten Bakker has played jazz, rock, funk, pop and latin music for crowds



as big as 30.000 people with bands like: Dutch jazz trumpet diva Saskia Laroo, legendary rock star Thijs van Leer (Focus), progressive rock band Modest Midget, modern jazz pianist Colijn Buis, fusion guitarist Vlado Spisiak (winner Holland Casino Award 2007) and his own band the Amsterdam Saints. International festivals that featured Maarten as an artist include the Rio das Ostras jazz festival Brazil, the Eurojazz festival Mexico, Imatra Big Band festival Finland, Utsav jazz festival India, Sohar music festival Oman, Boquete jazz & blues Panama and the Sunfest cross culture festival in Canada. As a bandleader Maarten Bakker produced and performed on the first album of the Amsterdam Saints, "Marching In" which was released by Moncq Records in 2012.

Marzena Krzemińska

Dancer

Marzena Krzemińska, choreographer and performer, graduated from SNDO (School for New Dance Development) in Amsterdam and Theatre Academy in Warsaw. One of the main focus in Marzena's work is constructing work on a high energy level. Tension and explosion of energy are important tools used in her pieces for deconstruction of the images, stereotypes, and cliches overwhelming our imagination. She worked as performer with such choreographers like: Deborah Hay, Benoit Lachambre, Rob List, and as assistant of choreographer with Maria Hassabi in New York and Jeanine Durning in Amsterdam.

Radouan Mriziga

Dancer

The movement in the big meaning of the word was always the highest interest. Started taking contemporary dance classes in Marrakesh at age of eighteen. Since 2005 he is in continues formation of a bodywork with Jacques Garros (Centre Lafaurie Monbadon, Bordeaux). In 2006 he went to Tunisia to study dance at the CMDC (Mediterranean Center of Contemporary Dance). After continued his dance and body work studies in France through different workshops and classes. From 2008 until 2012 he studied in P.A.R.T.S (Performing Arts Research and Training Studios), Brussels. Since 2008 he is based and working as a dancer/maker in Brussels, Belgium. Created and performed in «111-1», piece by José Paulo Dos Santos, Mohamed Toukabri, Radouan Mriziga and Youness Khoukhou Interpreted for Bart Meuleman/ Toneelhuis in «Half elf zomeravond» Dancing in «Re:Zeitung», repertoire by Anne Teresa de Keersmaecker. Working for Claire Croize (Action Scenique) and Simon Tangy in their new dance productions. In 2014 he is a resident artist at Moussem for his new creation 55.

Olivia Reschofsky

Dancer

Olivia Reschofsky is a Hungarian born artist living and working in Amsterdam. Her background based in theatre and acting, but in 2008 she got accepted to SNDO (School for new dance development) where she's begun her own artistic and choreographic work. Beside her art education she was always interested to think about the 'Big Questions' in science and society, and learn how to make

a meaningful contribution to current debates. Therefore the combination of arts and social science is one of the most valuable components in her work.

Karl Saks

Dancer

Karl Saks is a freelance choreographer and dancer. He graduated Tartu University's Viljandi Culture Academy Dance Art Chair in spring of 2009 where he presently teaches independent dance technique and improvisation classes. He also studied at the Chester University in the UK from 2007-2008 and have participated at various workshops in Portugal, Iceland, Germany and Austria. During his studies he had the opportunity to perform at the works of young choreographers of Estonia, presented both at home and abroad – Finland, England and Germany. Karl Saks's first independent work as a choreographer was at 2010 premiered Chude, which reflects the author's interest in the human indigenous physique, and that explores the mystic reflection of history into the modern world. Chude was awarded by the Estonian Theatre Union as the Best dance performance in 2010 and Karl Saks as the best dance performer of 2010 in his creation Chude. His next performing solo The Drone of Monk Nestor is the continuing of Chude. Additionally Karl Saks is known by the name of Cubus Lvarvik, composing electronical music and creating soundscapes for his dance performances, using self taped fractions of sounds mixed by electronic software.

Christoph Scherbaum

Musician and composer

Christoph Scherbaum is a composer, producer and instrumentalist based in Amsterdam. He holds a MA degree in



electric guitar performance from the ArtEZ Conservatory Arnhem, NL. Scherbaum has a broad background as a performing musician in jazz and popular music but later found his passion in composing / producing, mainly for dance and theater, as well as working with interdisciplinary projects. Scherbaum is co-founder of Clashvoid, collective for design, sound and performance. He has been a guest lecturer at ArtEZ Arnhem.

Willem Smid

Musician

Willem Smid (1985) started playing drums at the age of 9. When he was 11 years old, he started playing in bands and soon he discovered he wanted to be a real musician. He started studying at the prestigious Conservatory of Amsterdam when he was 17 years old. Nowadays Willem is a freelance drummer, playing with many different bands and playing many different styles. He has toured the world with trumpet player Saskia Laroo and with his own band "The Amsterdam Saints". Besides his very active playing career Willem is also teaching

drums in Utrecht, the Netherlands.

Yurie Umamoto

Dancer

Yurie Umamoto (Tokyo, Japon) trained intensively in Ballet from the age of three in Tokyo. In 2010, she graduated from SNDO (School for New Dance Development) in Amsterdam. Her own works include Piece No.5 and RECYCLISTING SONG. She has been collaborating with artists from various disciplines and performed on projects by Lea Martini, Theo Cowley, Caroline D'Haese & Leena Keizer in addition to her ongoing collaboration entitled Feather Leather with a dancer/choreographer, Clara Tena. Recently she presented Rain or Shine - a collaboration work with an American performance artist, Alison Crocetta at AGORA (Berlin) in the context of MPA-B/Month of Performance Art-Berlin. Her forthcoming project CEEPOT has been supported by CLOUD At Danslab (The Hague), Dansateliers (Rotterdam), Dansmakers (Amsterdam), K3 (Hamburg), the Summer Studios (Brussels) and Tanzfabrik (Berlin).

PRODUCTION

Propagande C
Het Veem Theater

COPRODUCTION:

Théâtre de la Ville, Paris (France)
Het Veem Theater, Amsterdam (Pays-Bas)
Musée de la danse-CCNRB, Rennes (France)
Danse à tous les étages, Rennes (France)
Itinéraire Bis, Saint-Brieuc (France)
Le Pacifique | CDC-Greznoble (France)
Dampfzentrale, Bern (Suisse)
Les Petites Scènes Ouvertes, Pantin (France)

WITH THE SUPPORT OF :

Ministère de la Culture et de la Communication - Drac Bretagne
Région Bretagne
Département des Côtes d'Armor

REMERCIEMENT:

Le Gymnase - CDC, Roubaix (France) pour le prêt de studio

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