

La compagnie DARUMA présente

Ici et là

[Danse Urbaine]

Chorégraphe
Milène Duhameau

Avec
Milène Duhameau
Camille Henner
Stéphanie Jardin

Musique
Romain Serre

Création lumière
Catherine Reverseau

Coproduction : Communauté de Communes de la Montagne Thiernoise
Accueils en résidence : Communauté de Communes de la Montagne Thiernoise | Les abattoirs de Riom | Centre Choregraphik Pole Pik-Bron
Aides à la création : Ville de Clermont-Ferrand | Conseil Général du Puy-de-Dôme
Conseil Régional d'Auvergne et le Ministère de la Culture et de la Communication-DRAC Auvergne
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et de l'aide biennale à la compagnie du Conseil Régional d'Auvergne
Elle est conventionnée par la Ville de Clermont-Ferrand

Argument

Ici et Là is the first part of a two-part literary work dedicated to emotions, more precisely to the unwanted emotions, those which are buried in ourselves, which have no reason to be, which are prevented to be and that we are preventing from existing... Barely visible, those emotions are modelling, shaping and changing the shape of our body. The second part will study and explore our emotions and reflect the question about taking the plunge.

Ici et Là is a way in. It is an inner journey in which the body is at the same time bearing and carried, penetrated by multiple emotions. It is a sensitive experience, the possibility to observe the progression as well as our emotional energy and a way to reach the impalpable.

Bodies penetrated by multiple currents, body reflection, body with multiple prints. In **Ici et là**, the body is becoming a sensitive surface in constant transformation on which colours and tensions are appearing and disappearing, where all physiological transformations are created by our emotions.

3 bodies are indulging in each other, outlining, exploring and exploding space. They are coming together, avoiding themselves, clashing, merging, like our emotions which are linked, complementary or contradictory. There is a suspended time to reach those emotions which are usually momentary.

Three multifaceted bodies that are letting us see. They are inventing, searching and transforming themselves in front of us. Exceeding the boundaries, playing with and defying the other, going too fast and sometimes too far. A three headed creature, absurd, surprising, complex and consistent. Three bodies, materialising our emotions and at the same time three material bodies which are formed by our emotions.

Ici et là is a choreographic play that adapts itself to all kind of inner or outer space: rural or urban space, a theatre hall, an old factory, a natural area...



Reflexion and work trails

“My will to create is always related to human spirit with its feelings, experiences and relations... I try to make them visible, translating them by a moving body. In **lci et là**, I wanted to explore our emotions, those we not always see whether they are positive or negative. I wanted to go through our secret wishes and restrained desires.”

“it is about using our body from which arouses an emotion, grabbing this inner emotion to turn it into a dance. In the work I do my dancers I like to let appear what is happening inside our body: a shake, a smile, an hesitation, all translations of our sensitivity whatever they might be”



“The search and creation process of the play “Souffle en silence” allowed me to define the key lines of my search”

For this new concept, I wanted to get back with a certain gesture you could find in Hip Hop of which I voluntary got away from. Those technicals such as smurf, popping, boo galoo or electro are based on visual effects. For me, their use seemed to be too systematic and made up. I wanted to find more authenticity and profound.

I am trying to develop a dance which is rough, sensitive and without concession. It is about grabbing an emotion and then letting it expressing itself with no ban. Move is an answer to state. I would like the audience to watch performers who are dancing rather than dancers. My target during creation is to let see how the performer living and going through each event. I am guided by authenticity in the performance. It is about keeping the rightness of interpretation and the relation with the audience.

Physical contact is a main part in my work. It comes from the relation with one another and is based on touching qualities. Focus is not about movement but about its emotional charge. It is about the way we approach one another, being in contact with one another which gives a colour and a meaning to the relation. In this view, the carried virtuosity comes from the relation with one another .It is not an aim but a consequences of what is happening during a meeting moment. The technical is about the attention given to the body in order to let see what is happening between people. Contact search is not only about touching one another. We can be closer to somebody even by being away from each other. It implies an important listening skill : listening to ourselves, to others...

Working with one another's look on oneself to strengthen the dance.

[Milène Duhameau]

About the music

Since the beginning of my search, I have been working with Roman Serre. This two-part literary work is about deepening this relation by giving it a new meaning. We go further in the idea that the musician is the umpteenth player. For this, Romain Serre will use an MPC (sequencer) in order to get a wider action of freedom. For **Ici et là**, music will be composed with an MPC to become familiar with this instrument and broadcast music with turn tables.

In the second part, music will be played live with the MPC.

« For this third collaboration with Company Daruma improvisation and playing live were obvious to me. It is about being as close as possible to what happen on stage, interacting with it to finally becoming part of her.

This spontaneous approach is entirely dedicated to aesthetic corehence of the argument : it encourages the direct expression of links between sound and choreographic territories. This immersion allows me to reinforce my role as performer, to tighten the musical frame around a more permeable structure.

The technical devices – sampler and CD player – takes also part in the creation of an immediate reactivity because it maintains the coexistence of organic, electronics and concrete universes ».

[Romain Serre]

The performers

The work I have done with the artistic team of **Souffle en silence** made me want to develop my choreographic research with them, especially when it comes to physical contact where the other part's integration requires a long passing-on phase, which has already been done before and can only be more investigated.

I need to work with dancers of whom I like both qualities and defaults. Those defaults are sometimes only automatisms, I have to feel in what and how those defaults can become strengths and then compose a body gesture.

Space and link with the audience



In the previous play **Souffle en silence**, space is broken down into several layers. In each stage, several sequences are held by the performers (omnipresence of a human set). I am trying to lead the audience to do "travellings" by diversifying the visual focus so they can position themselves as observers.

In **Ici et Là**, I wanted to approach space and the link with the audience in a different way. Indeed, this play has an ambulatory shape that leads the audience to position itself as an active member of the audience. I am trying to result in physical work that implies an involvement from the audience. How does the audience position itself compared to what is happening on stage? Is the audience a witness or a viewer?

The members of the audience have a different opinion about what is performing on stage and also about what is happening between them. Placing one's look in terms of space (Where do I watch?) but also in terms of intention (How do I watch ?)

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Transforming a daily spot , watching it in a different way , overturning a situation.

I am trying to make some of our daily routine aspects visible.

I want to prompt reflections about the spectacular dimension and the level of reality that we let watch or want to see. I am trying to develop a fair and involved dance, that within a play, arouses instant reactions but also afterwards reflections. I do not want to entertain the viewer in a dreamlike world but, on the opposite, I want to settle him/her down into reality.



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The artistic team

Milène Duhaméau - Choreographer and interpreter

Hip-hop dancer, self-taught woman, she co-founded **Out of style** a hip hop group where she started as a choreographer and interpreter. Then, she varied her experiences as interpreter within different companies : with the company *Le pied sur la tete*, in a juggling play, she introduced a search about juggling, hip hop dancing. She danced in the afro-modern hip hop play *Cypres*, choregraphed by **Stephanie Nataf/Company Choream**, and in *Le garçon aux Sabots* (120 performances) by **Sébastien Lefrançois and Luc Laporte, Company Contre Ciel**. She also worked within modern dancing companies such as **Collectif Dynamo** and as interpreter in *Friktion* by **Lionel Hoche**, in *Tragedie! Un poeme a street play* directed by **Emma Drouin, Company Deuxième Groupe D'Intervention** and with the **Company Massala**. She collaborated with **Rachel Dufour**, actress and stage director in **Les Guêpes Rouges Théâtre** in *Il va y a avoir du sport* and *Au travail !*

Interested in transmission and being a trainer, Milène Duhaméau supervises many courses and workshops.

With the **Company Daruma** she created 5 plays : *Sous Haute Sécurité* (2008), *Souffle en Silence* (2010), *Ici et là* (2012), *Fueros* (2014), *Hip hop(s) or not... ?* (2015).

Romain Serre - Composer/Musician

Musician passionate by guitar and piano, he joined the Rock training course "D-LIX" and wrote, compose and interpret the text and music. He then turned toward a solo carrier. He mixed acoustic and electronic which allowed him to confirm his compositions, both gloomy and suggestive. Fascinated by the attractive link that rhythm, melody and meaning (of words and frames) can maintain, he dedicated some of his work to the visual expression support. He composed the music of the play *Dimanche et jours feriés*, *Sous haute securité*, *Souffle en silence*, *Ici et là* and *Fueros*. He also worked on the play *Connexion* from the **Nomad Company**, *Idem* from the **Wejna Company** and for the **Company La Chaloupe**.

Stéphanie Jardin - Interpreter

Stephanie started Hip Hop as a self- taught dancer. She joined the **Company Plurielles**(Hip hop , oriental and african dance). Noticed by Landrille Bouba Tchouda, she joined the **Company Malka** in the play *Des mots* as well as the **Company E.go**(hip hop dance) in the play *Un court instant* and took part in many projects with those companies. In 2010 she played a rerun part in *Les Z'Tasunis* by the **Company Alexandra N'Posse** and in 2011 in the play *Oulala opus 1* from **Collectif Dynamo**.

She dances in *Sous Haute Sécurité*, *Souffle en Silence*, *Ici et là* and *Fueros* for the **Company Daruma**.

Camille Henner - Danseuse

Trained by Anne de Puylorac and Isabelle Risacher in Clermont ferrand, she co-created **Collectif Dynamo** in 2003 (modern dance). She was interpreter for **Air food Company** and **Company Pascoli** (modern dance) as well as for **Company Seul-ensemble** (dance- theatre). In 2010 she joined **Une Companie Sans Nom** in *Partition 5* and *Duo pour un triangle* (modern dance and video) and she took a rerun part in the play *Deviation* from Company Massala (hip hop dance). In 2011 she took a rerun part in *Medee* duet theatre and dance from **Company Les Hallumineurs**.

She collaborated with **Rachel Dufour**, actress and stage director in **Les Guêpes Rouges Théâtre** in *Il va y a avoir du sport*.

She dances in *Souffle en Silence*, *Ici et là* and *Fueros* for the **Company Daruma**.

The Company Daruma

The company was created in 2007 in Clermont-Ferrand by the initiative of Milene Duhambeau. Pushed by her open-minded and her will to enlarge her horizon, she multiplied her experiences as interpreter by diversifying her modes of expression: juggling, object handling, theatre, modern dance.

“Over time and encounters, I felt the need to create my own work space and creation, space that allows me a search in the infinite possibilities of the body language. Being able to tell, ask, pass-on, share without being worried about reputation. It is a body language in motion.”

The young choreographer composed a dance that is meeting point between hip hop dance, modern dance and theatre.

“I love the spontaneous energy of the hip hop dance, its freshness and involvement but I feel closer to the modern dance approach : improvisation workshops, role plays, search in body states, listening work”

Milene gives priority to the moving person rather than pure movement. The abundance of movements, sometimes found in dance, leads the choreographer to take an interest in physical drama.

“A dancer without dance nor movement can quickly feel impoverished. I get into physical drama in order to work on a physical presence and create a close link with the other part and the audience.”

She takes inspiration from the performers' authenticity and singularity to create a dance which is physically involved but also to explore human being's emotions and use them on stage.

“I let the performers' fragility appear while I am trying to work on the technical, mainly based on the ground's link, in order to come to a body design and let appear what is happening inside the body.”

Physical contact is therefore a part of her search, because it comes from the relation with the other part and is based on listening skills in touching.

Milene uses her daily feelings to give emergence to the danced matter by exploring role plays involving improvisations. The choreographic search is not about broadcasting a message but about provoking all kinds of reactions to events, human behaviours.



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