

COMPANY DARUMA

CRÉATION 2018

MASCULINE TRIO FOR THE SET AND NON DEDICATED SPACE, INNER OR OUTER SPACE | 2018

RUN TIME: 55 MINUTES | ALL TYPES OF AUDIENCE

PERFORMERS AYOUB KERKAL – MARINO VANNA – ROMAIN VEYSSERE

LIGHTING DESIGN LISE POYOL (FOR STAGE)

COMPOSER ROMAIN SERRE



CHOREOGRAPHER MILÈNE DUHAMEAU

SCENOGRAPHER CLÉMENT DUBOIS

Coproductions

La Coloc' de la Culture - Scène conventionnée régionale de Cournon d'Auvergne

La Comédie - Scène Nationale de Clermont-Ferrand | Le Caméléon - Ville de Pont du Château

Host in Creative Residence La Diode - Pôle Chorégraphique de la Ville de Clermont Ferrand Studio Dyptik à St-Etienne | CCN2 - Centre Chorégraphique National de Grenoble (prêt de studio) | La Coloc' de la Culture - Scène conventionnée régionale de Cournon d'Auvergne + Le Caméléon - Ville de Pont du Château

Creation's aid : Fonds SACD pour la Musique de Scène | SPEDIDAM

La compagnie est conventionnée par la Ville de Clermont-Ferrand.

Elle bénéficie d'une aide à structuration du Ministère de la Culture et de la Communication DRAC-Auvergne Rhône Alpes et d'un conventionnement du Conseil Régional Auvergne Rhône Alpes pour les années 2018-2021.

NO MAN'S LAND

No MAN's land echoes the feminine trio Ici et là (Here and there)

This new opus is performed this time exclusively by a masculine trio. It is an attempt to find in a virgin territory, a meeting place, a playground, a place, one's place, and to define oneself intimately and collectively.

Three men, three dancers, swing between sensuality, fragility, softness, anger or physical strength. Danced soliloquies and impetus urges where bodies composed a multitude of images. Scenic space and public space become outside zones to explore. The body an inside and private space to reclaim.

To delimit frontiers as spatial boundaries; to imagine mobile surfaces between one and the others, to reveal oneself to fully exist, to invent a place where nothing is opposed, a place where one compose, made of shades, complexity, richness.



**No MAN's land means a neutral border area
between adjacent territories.**



THE COMPANY

The company was created in 2007 in Clermont-Ferrand by the initiative of Milène Duhaméau.

Pushed by her openness and her will to enlarge her horizon, she multiplied her experiences as interpreter by diversifying her modes of expression: juggling, object handling, theatre, contemporary 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, contemporary dance and physical theatre.

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

Milène 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 theatre.



“A dancer without dance nor movement can quickly feel impoverished. I get into physical theatre 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.

Milène 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 behaviors.

THE TEAM

MILÈNE DUHAMEAU | CHOREOGRAPHER

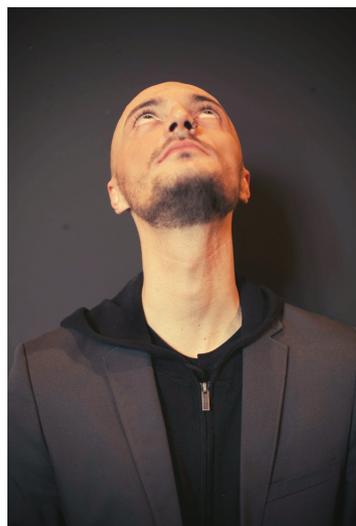


Hip-hop dancer, self-taught woman, she co-founded Out of style a hip hop group where she started as a choreographer and interpreter. Then, she varied her experiences as interpreter within different companies: with the company *Le pied sur la tête*, in a juggling play, she introduced a search about juggling, hip hop dancing. She danced in the afro-modern hip hop play *Cypres*, choreographed 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 poème 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 Duhameau supervises many courses and workshops.

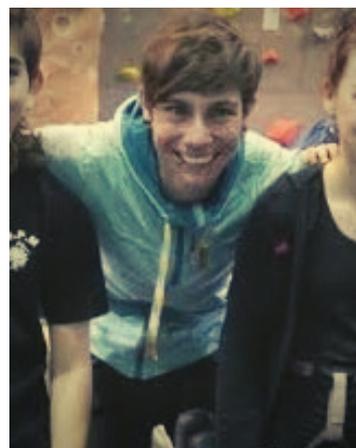
With the **Company Daruma** she created 7 plays: *Sous Haute Sécurité* (2008), *Souffle en Silence* (2010), *Ici et là* (2012), *Fueros* (2014), *Hip hop(s) or not... ?* (2015), *[1/10] sec* (2017), *No MAN's Land* (2018)

ROMAIN SERRE | COMPOSER



Musician passionate by guitar and piano, he joined the Rock training course "D-LIX" and wrote, composed and interpreted 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 sécurité*, *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**.

LISE POYOL | LIGHTING DESIGN



Lise was born in Montélimar in 1985.

After her studies where she learnt about stage lighting. She works two years as a light stage management in a theater in Lyon.

Her first light designs were in 2009 for theater company. Then Lise specialised in lighting design of dance creation, and work with hip-hop or contemporary dance company. She works for example with the **company Stylistik, company Kham, Collectif Loge 22, Collectif La Toila and company Daruma** (*[1/10 sec]* and *No MAN's land*).

Lise is also the stage manager for the tour of creation that she worked on and does it also in theater.



AYOUB KERKAL | PERFORMER

Dancer and circus artist, Ayoub Kerkal began in the National Circus School of **Shems'y** in Salé in Morocco in 2011.

Since 2012, he went back to his first passion : contemporary dance, he worked with choreographer with **Mic Guillaumes, Thomas Huert and company Ex Nihilo**.

In 2013, he became a member of the company **Parkour Accroche-toi**, as a dancer and circus artist. Ayoub performed in lots of festival like the Biennale of circus in Karacena (2012 and 2015), as well as dance festival : On Marche au Maroc, Nassim el-Raqs in Egypt and Festival Zvrk in Bosnia Herzegovina.



ROMAIN VEYSSEYRE | PERFORMER

Romain Veysseyre started to dance alone at the age of 13 and until he was 20 where he starts with the Formation Revolution in Bordeaux. He learnt classic, jazz, and contemporary dance from 2004 until 2006.

He works as a performer with the company **Bakhus (gaïa 2.0)**, **Ego (reminiscence)** **Hors-Serie – Hamid Ben Mahi (Immerstadge)**

Break is his speciality but he does not stop to that (since 2010 he practices Cuban salsa and since September 2017 l'Art du déplacement – yamakasi).



MARINO VANNA | PERFORMER

Self-taught hip-hop dancer, Marino wanted to learn several dance and enter the Conservatoire of Strasbourg. He learnt classical and contemporary dance and refined his practice in hip-hop dance.

He participated and won Battles in breakdance or up dance. He is discovered by regional companies and the **Opéra du Rhin**, thank to that he began his professional carrier. He met a lot of people working with several regional and national French companies.

He is always in need to discover new moves, gestures to enrich his dance vocabulary and expression.

Compagnie mémoire vive (*Héritages / Folie Colonie / Parmis-(v)Nous*) .
Compagnie mira *Cuerpo*.

Compagnie equidess *Regard croisé / Frédéric II / Théâtre Alsacien de l'Opéra*.

Opera du Rhin *Die Fledermauss*.

Compagnie Magic Electro *4 saisons*.

Compagnie Anothai *Ô / VOLT*.

Compagnie Zero Vu en tant que chorégraphe et interprète : *Jeune Homme / 360 / Pulsion*.



CLÉMENT DUBOIS | SCENOGRAPHER

After art and design studies, several experiences in street performance as a comedian, he decided to realise his first scenography.

He began to work as a scenographer with Jean-Claude Gal, artistic director of **Théâtre du Pelican**. He made then his first creation : *Des murs hauts comme des ogres* (2012), *La Vie comme mensonge* (2013).

He works after that with Pascale Siméon (Cie Ecart Théâtre and theater teacher in the Conservatoire Emmanuel-Chabrier of Clermont-Ferrand) for *L'autre chemin des dames* (2014), *Projection privée* (2015). And with Martin Mallet (Cie Simple Instant) on *Hamlet machine* (2015) and *Gaspard* (2017)

He is assistant scenographer for **Samuel Poncet** (*Corps et âmes*/Théâtre du Pélican/2015) and **Cervane Bouillard** (*Les Anatolies*/Cie DF/2012/2013/2014).

Scenographer, he is also builder, operator and accessorist for several companies and theater of Auvergne (le Centre Lyrique Clermont-Auvergne dirigé par Pierre Thirion-Vallet, *La Cour des Trois Coquins*, la Compagnie Dominique Freydefont, and festival as well like festival Vidéoformes.

This eclectic experience nourish his scenographic work and make him think about and question, always in team, the relationship between artist, public and space.



RIDER | STREET VERSION

Managing contact

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Stage manager

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Touring team

5 persons
Milène Duhaméau – choreographer
Ayoub Kerkal - dancer
Marino Vanna - dancer
Romain Veysseyre - dancer
Clémence Le Berrigaud – assistant manager

Travel tickets

Milène Duhaméau – tickets from Clermont-Ferrand
Clémence Le Berrigaud – tickets from Clermont-Ferrand
Ayoub Kerkal – tickets from Casablanca
Marino Vanna – tickets from Strasbourg
Romain Veysseyre – tickets from Bordeaux

Transfer and pick up from the airport

Accommodation

Hotels or apartments
2 twins and 1 single or 4 singles

Special Diet

One porc free diet

Dressing room

1 room for 4 artists
With bottles of water, 4 towels and catering (fruits, dry fruits, cakes)

Technical rehearsal

To confirm with the company according to the time of the show.
Arrival of the company in the morning for technical installation.
Sound check and rehearsal in the afternoon.

Technical needs

White dance mat – 10 x 10 M (it doesn't matter if it is damaged)
4 identical chairs
Travers stage
Sound system
Flower bouquet for each shows (we give flower to the public at the beginning of the show)

CONTACTS

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