

TÈRRÈ #2

A DANCE AND MUSIC PIECE
FROM AGE 2 AND A HALF AND ABOVE




NÿÀSH

DANSE
JEUNE PUBLIC

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FROM AGE 2 AND A HALF
AND ABOVE

DURATION : 30'



THE SHOW

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Terre #2 (working title) will be created for the Ceramic Biennial in May 2022 in Andenne, Belgium.

This new creation is inspired by the show *Terre ô* created in 2013 (Minister for Children Jean-Marc Nollet Prize, Rencontres de Huy 2013). The latter having toured a lot needed a new dynamic.

This new form will integrate a live musician and will be more all-terrain.

A period of three weeks of rehearsal is envisaged and we will have the chance to start with a workshop of several days with the visual artist Anne Mortiaux around the question of territory.

> SYNOPSIS

A dancer, a drummer and a bit of clay ...

A space is brought to life. It is a workshop, a place for construction, for dreaming, a space for all kinds of possibilities ... The meeting of two performers with the earth ... Its sounds, its smells, its movements, its shifts, its dynamics ...

Playing and daring, the performers allow themselves and take the risk to get dirty, to dive into the matter and help the spectators become accomplices in their trouble-making spirit.

Big splashes, small slides, mudflows. Stories are told. Patterns and sounds appear, images come and go as tracing, dancing gestures draw curves, symmetries, phrases...

In resonance, the materials earth, body and sounds answer

each other and invite us to explore the unexpected paths, the close links, the common points ...

In silence, with their fingertips or with their whole body, the performers invest these new spaces created, they play with the forces of the material and the movements it provokes. They listen, dance and play with its words like crushing, crumbling, tapping, cracking, digging ... Sometimes they can give shape to the material or on the contrary spread it out, scatter it.

In this game of the ephemeral and the perpetually changing, the images and shapes that we recognize or that we invent or imagine, exist in the instant and on the spot where they appear, and then they can disappear the next moment, leaving the stage to another landscape.

The space is sculpted, filled or emptied.

> ARTISTIC STATEMENT

Common space, playground, earth that feeds and yet destroys ... It brings us back to the body, the flesh, the rites, our origins. Body and matter in a dialogue, they come face to face, meet or clash. We discover close bonds, unexpected paths, where the gesture materializes itself and where, in an actual physical engagement with the soil and the ground, images emerge, histories surge ...

In a world where the place occupied by images keeps growing, where our vision is constantly and extremely stimulated, we wish to bring our attention back to the body's relationship with touch, and to open perceptions at a visible as well as at imaginary level.

These images, that appear in our performance, exist in the instant, and they exist for what they are. They give space to a body that continuously moves, transforms and reinvents itself as it comes and stays into contact with its environment.





THE TEAM

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CREATED BY

Caroline Cornélis, Tom Malmendier et Miko Shimura

PERFORMED BY

Tom Malmendier and Miko Shimura

VISUEL ARTIST AND STAGE DESIGNER

Anne Mortiaux

LIGHTING DESIGNER

Frédéric Vannes

PROMOTION AND MANAGEMENT

Ad Lib Diffusion - Anna Giolo

A Nyash production. the company get financial support of the federation Wallonia-Brussels, service de la danse.

CAROLINE CORNELIS, ARTISTIC DIRECTOR AND CHOREOGRAPHER

Après un parcours d'interprète auprès de Frédéric Flamand, Paulo Ribeiro, Michèle Noiret, c'est avec la compagnie IOTA en 1998 que Caroline découvre la création jeune public. Depuis, elle n'a cessé de s'intéresser à rendre plus curieux et réceptif le jeune spectateur au langage de la danse contemporaine. Elle fonde en 2006 l'asbl Nyash et crée « La petite dame » et « Tout ce qui nous sépare ».

Depuis 2010, c'est avec la complicité de Miko Shimura qu'elle creuse et affine sa recherche vers les plus jeunes. Ensemble, elles créent « Kami » et « Terre Ô » (Prix du Ministre de l'Enfance à Huy 2013). Actuellement en tournée en Belgique et à l'international, « Stoel » marque en 2015 une première collaboration avec Claire Goldfarb et Arne Van Dongen pour la création de la musique (Prix de la Ministre de l'Enfance et Coup de Coeur de la presse). C'est dans la continuité de cette dernière pièce que Caroline crée « 10:10 ». Il s'agit d'explorer les rapports poétiques que peuvent mettre en jeu un objet du quotidien (des chaises dans « Stoel ») ou un espace (la cour de récréation dans « 10:10 »).

Caroline participe aussi en tant qu'artiste à développer des projets de « Danse à l'école » et donne des formations aux enseignants et futurs enseignants.

MIKO SHIMURA DANCER

After her formation at the Centre National de Danse Contemporaine in Angers, she left for Colombia to work with choreographers such as Dominique Dupuis, Alvaro Restrepo, Marie-France Delieuvin, Carlos Cuevas, Carmen Werner.

Rich of this experience she joins the Provisional Danza Company in Madrid of Carmen Werner with whom she works during three years.

In 2002, back in Belgium, she participates in many projects with different companies such as the Retina Dance Company, the Compagnie Hybrid (B. Blumenthal), 1X2X3 (F. Traoré) and the Compagnie Iota with whom she discovers the young public theater and participates as a dancer and choreographer in the creation of several creations. Since 2009, she collaborates with Caroline Cornélis in the Nyash company for the piece kami and Terre ô.

Since the beginning of her career, she combines the stage with teaching contemporary dance for children, teenagers, adults and professional dancers.

Since 2009, she participates in the project «Dance on school» as artist in residence in several kindergarten, primary and secondary schools.

TOM MALMENDIER MUSICIEN

Tom Malmendier became a musician fortuitously. Mostly self-taught, he develops his practice through collaborations with several companies and takes part to various workshops and concerts. These experiences enabled him to use improvisation as the starting point of his sound creations, and to engage in artistic and human dialogues with actors, dancers or painters. Tom is part of the piece 10:10 from Nyash company, the piece is touring actually.

ANNE MORTIAUX STAGE DESIGNER

A visual artist and stage designer, Anne Mortiaux's practice is informed by the exploration of sites, spaces, matter and narratives. She seeks to associate lived experiences to matter, and vice-versa. Her interest in childhood led her to work in schools and children's theater. Earth, clay and water are her materials of predilection.

FRÉDÉRIC VANNES LIGHTING DESIGNER

A film graduate from INSAS, Frédéric Vannes has worked as a lighting designer and production manager on more than forty theater plays, dance pieces, circus shows or concerts over the last twenty years. He took part to projects whose contents and commitment went beyond the limits of the sta-

ge, and marked by a profound sense of humanity: GROUPOV's Rwanda 94, about the genocide, and Complicity, with Espace Catastrophe, involving mentally disabled people. He joined the Nyash company in 2011 as a technical director and lighting designer. In this context too, his continues to serve an essential purpose: educating the eyes of young people.


ANNA GIOLO, PROMOTION MANAGER

Founder of Ad Lib, she supports a selection of Belgian artists for developing their productions and promote their creations nationally and internationally. Since 106, she has been in charge of co-programming the Look IN'OUT professional meeting days in Brussels, in partnership with BAMP and Théâtre 140. Within Ad Lib, she is the coordinator of the yearly international and multi-disciplinary residency program at LIBITUM in the French Vaucluse region.

Anna Giolo was also a member of the Conseil d'aide aux projets théâtraux (theatrical projects support council) at the Federation Wallonia-Brussels, worked toward the development of artist management departments for various structures in Brussels, and as an administrator and assistant director on various projects.



ABOUT ÑYĀSHĪ



Founded in 2006 by Caroline Cornélis, the Nyash company seeks to familiarize young audiences to contemporary dance, through a committed, engaged and poetic corporeal language. Proceeding from familiar and tangible elements anchored in reality, the company invites spectators into an entire sensory universe. This ambitious project implies reinventing forms that are familiar to children.

Strongly influenced by the world of childhood, Caroline Cornélis shapes her choreographic language by drawing — from an adult's perspective — from the singular way children see the world and how they interact with it through their imagination. It is clear that in turn, the young spectators recognize themselves in what they see and perceive, eventually finding pathways to discover and seize a contemporary language.

While proceeding from a working process oriented toward young audiences, Caroline Cornélis also wishes to take into account and consider the adults that accompany them. Parents and teachers alike need to feel committed, moved, concerned by what they see. For they will play an essential role as « transmitters » and « mediators » in charge of inviting the children to appropriate this common cultural heritage.

Today, Nyash has just completed their latest production, and benefited from powerful, long-term artistic collaborations? Lighting designer Frédéric Vannes, musician Claire Goldfarb, visual artist Anne Mortiaux, choreographic accomplices Colin Jolet, Marielle Morales and Miko Shimura, and with the contribution of philosopher Gilles Abel, who will help the company explore the dialogue between the languages of the body and of the mind. This precious entourage shall contribute to the development and reinvention of the company.



PRESS

Some press extracts of the show *Terre ô* created in 2013. These will allow you to let your imagination run wild about what will become of this reinvented form.

Water and clay powder, brown putty, and endless exploration. Appeasing music, gentleness and aerial dance. Miko Shimura (together with choreographer Caroline Cornéris in the devising process) undulates under the impulse of her research. Slowness and precaution give way to a rough and ground-like energy, gaily flirting with the forbidden. From the “oh, look!” to the enchanted “blahs”, the children jubilate when she goes all in. Bubbly, she gets carried away, tries things out, beats her clay and draws. Dance and earth: everything connects and inspires, under the children’s wide open eyes.

La libre Belgique - Sarah Colasse

The dancer blows in the dust to create poetical clouds, rolls in a jubilant mud bath, plays with her handprints, competes with Jackson Pollock in wild splashes, draws primitive paintings and convokes intriguing clay monsters sculpted with her chin. The children are captivated by these forbidden games, by this workshop where playing with soil and mud is not a “don’t” anymore.

Le soir – Catherine Makereel

By staging the freedom of making a mess, of getting dirty, of sticking one’s hands in the mud, of poetically and daringly playing with materials, the challenge is having the nerve to defy the small interdictions of the everyday in order to create a magical artistic universe.

Weight and fluidity, dust and water, ocher, red and white are lit in a subtle and collaborative staging. The music becomes water drop, the lighting becomes the sun, and the performance makes us want to reconnect with the pleasure of molding clay, in order to bring to life our own worlds.

Sybille Wolfs for le Centre Dramatique Pierre de Lune



TĚCHNICKÁ ŠEĚT

THE TEAM

> The team of the show is composed of 3 people :

- 1 dancer
- 1 stage manager
- 1 choreographer/administrator/promoter.

DURATION OF THE SHOW

> 30 minutes without intermission

SET

> Minimum dimensions of the stage : 8 meters from the garden wall to the courtyard wall by 6 meters deep (excluding audience) and 3.5 meters high.

> A black backdrop must completely close the back of the stage. The garden and courtyard walls must be black. -black box. The floor must be perfectly clean. If the floor is not black and/or in good condition, it must be covered with a black dance floor.

!!! The theater must provide a vacuum cleaner, two squeegees + cloths !!!

LIGHTING (12 CIRCUITS 3 KW)

We require (minimum) :

- > 1 set of memory organs with automatic transfer
- > 4 short 1 KW cut-outs with knives, type 613 juliat
- > 6 PC 1KW with shutters
- > 6 PAR 64 solo (6 cp62)
- > 5 fresnels 1 KW with shutters (PC+DIFF ok)
- > 2 floor plates

SON

We require :

> Broadcast system : One far ground speaker garden, one far ground speaker courtyard

> Table: two inputs on a stereo minijack (connected to a computer)

> Amplifier : adapted to the diffusion system.

PLANNING

> Assembly : 1 service of 4 hours with 2 electros, 1 machino

> Dismantling : 1 hour 30 included loading

MISCELLANEOUS

The dancer is on stage at the entrance of the spectators and therefore the entrance of the latter is after the beginning of the performance.

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