

Press file

We Should Be Dancing

Choreographic score
stolen from
very young children



We Should Be Dancing

A tragicomic docu-fiction

Kindly directed by
Emilienne Flagothier

With
Nicole Stankiewicz,
Pénélope Guimas,
Aurélien Leforestier,
Lucas Meister
and Valentin Dayan

Running time: 1 hour

Audience: 11+

Pitch

After filming young children in squares, five performers identically reproduce the children's natural movements that are generated by the pure, intense and devouring curiosity and inexhaustible thirst for learning and playing.

Seeing the gulf that separates the inventive bodies of toddlers from our serious, useful and too-precise adult gestures, the quintet wonders:

"Where has our taste for adventure and experimentation gone?"

A genuinely heart-warming docu-drama about creative power, joy and freedom, that makes you want to run around like the crazy child you never stopped being.



Intentions

A Zen master gave to his student, who was learning archery, the example of children: "The art of Zen is the everyday spirit, and this everyday spirit is nothing else than sleeping when we're tired, eating when we're hungry. As soon as we think, deliberate, conceptualize, the original unconsciousness gets lost, and a thought gets in the way. We don't eat anymore when we eat, we don't sleep anymore when we sleep."

What we want is simple... we want to be alive again!

Because we know that this pure presence of the Zen, this organicity is something we had, but lost. By growing up, we gained a better control of our body, a better sense of balance, more precise gesture (if you remember, it was very hard to tie your laces, and you were really happy the first time you succeeded). But you also lost some amazing possibilities: grace, connexion with the world, freedom.

How could we have let ourselves drift so far from this active presence in the world? Did we finally manage to dry up this vital curiosity that stimulated us so much and kept us awake, lively, so attentive to the world and ourselves? What kind of education have we been subjected to forget that the desire for knowledge was initially linked to the instinctive search for happiness? Have we forgotten that our bodies are not only means of locomotion for our huge and heavy heads?

Did becoming an adult mean 'becoming serious'?

We want to share with the audience the experience of a show they may have the opportunity to watch every day, but that once on a stage becomes suddenly burlesque or tragic. Isolate elements of reality to sharpen our vision. Take a step back to learn to see again the extraordinary dimension of our lives...

Themes that fascinate us

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Freedom, as it expresses itself in bodies, its power or the lack of it. And its opposite: social constraint, or more simply 'order', the 'norm', the 'normal', in terms of physicality and behaviour.

Openness to things, to situations, the candid look that can for a moment, even a long moment, contemplate what surrounds it, what it encounters, without immediately grasping it, assigning it a meaning, reducing it to a label, putting it in a box, judging it and finally getting rid of it.

Curiosity, a driving and powerful force, that we are all able to exercise and stimulate. Reality is an inexhaustible creative material. You don't have to look very far to awaken in yourself the deities of Curiosity, Adventure and Liveliness.

The gaze is an action and makes us active. If we take an interest in something with strength and attention, besides destroying Fear and Cliché, it becomes interesting.

In a time when everyone, including artists, is short of time, it is essential to look at things around us in their own rhythm. It's an easy way to reconnect with the living, when we feel separated from the world.

The Body

We Should Be Dancing proposes a revenge for the body, which had lost its first battle against the mind. What is missing in our happiness, in our education, in our politics, in our common struggle, is first and foremost a relationship with the body. An outside the norm body. A free and spontaneous body.

Distribution

Creation: 19 march 2019

Director: Emilienne Flagothier.

Actors: Lucas Meister, Nicole Stankiewicz, Aurélien Leforestier, Pénélope Guimas, Valentin Dayan.

Dramaturgy: Nicole Stankiewicz, Joséphine Privat.

Costumes: Lily Flagothier.

Sound: Noam Rzewski

Lighting and technical direction:
Ines Isimbi

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Emilienne Flagothier

Emilienne Flagothier is 29 but has already reincarnated 8 times, under different forms.

In INSAS (BE), she directed non-theatrical texts like Cioran, Racine, Marie-Madeleine or Queen, and also created completely silent shows. In 2015, she wrote a Mémoire on a certain contemporary european type of theater, shat she called "Le Nul" ("Zero Theater"). Since 2016 she plays in *The Thinker's Corner*, a street performance of philosophy by Dominique Roodthoof, and continues her theatrical activity with an experimental collectiv from Brussels: l'AS-BL ASBL. In 2019 she went to Goma (RDC) to create a play with Frédérique Lecomte and a group of kind-soldiers: *Vita Siyo Ya Watoto* (*war is not a game for children*).

Emilienne is currently dramaturge on *FORUM*, by Nicole Stankiewicz, writing a autobiographic solo about sex (*Let's talk about sex, 2023-2025*), and will soon be performing in *Fantômes*, by Daniel Schmitz (collective La Station / Théâtre National Wallonie-Bruxelles). Her next show, *RAGE*, is a feminist utopic fiction, where dozens of cis-men are successively killed by a bunch of fed-up women (Théâtre National Wallonie-Bruxelles / MARS Mons-arts-de-la-scène, March 2022)



Culture

Focus Le théâtre spontané des jeux d'enfants

Pour son premier spectacle depuis sa sortie de l'Incar, Emilienne Flagothier pose un regard neuf sur le théâtre en transposant sur les planches les jeux d'enfants qu'elle a scrutés dans les parcs.

TIMOUR SANLI

Loin du théâtre de l'incarnation, «We should be dancing», d'Emilienne Flagothier, a demandé à ses acteurs une reproduction technique et minutieuse des vidéos d'enfants qu'elle a tournées une amie durant dans les parcs et les aires de jeu. Elle apporte sur scène un sujet qui relativise les représentations *oparfois faussement sérieuses du théâtre*, en y apportant une fraîcheur dans le thème choisi et les procédés utilisés.

C'est au cours d'une balade, alors qu'elle s'assoit sur un banc en regardant des enfants jouer au loin, que l'idée de s'en inspirer émerge. «Il y a 3 enfants qui tombent par terre, l'autre qui leur marche dessus, après ils en traitent encore un autre par terre. On se demande vraiment ce qu'ils font. Et puis je suis revenue plusieurs fois. Mais à force de les regarder, j'ai commencé à théoriser», explique Emilienne Flagothier.

Les théories en question touchent à la fois à une certaine compréhension des gestes et

des actions apparemment illogiques des enfants, mais permettent aussi de regarder le monde adulte avec curiosité, parfois avec épat. Emilienne Flagothier raconte avoir été touchée par une forme de nostalgie du mouvement en regardant les enfants jouer. Non pas la nostalgie d'une innocence perdue, mais une nostalgie ancrée dans notre quo-

tidien, «la nostalgie qui peut te prendre après avoir vu un spectacle de danse quand tu te démandes quand tu as dansé comme ça la dernière fois; ou par exemple quand les gens sont tristes parce qu'ils n'ont pas été danser le samedi soir».

La représentation du corps

Ce n'est pas uniquement la force poétique

de ces mouvements aberrants qui est exploitée dans ce spectacle à mi-chemin entre la danse et le théâtre. L'artiste soulève également des questions sur nos corps et nos représentations, des questions plus politiques.

«Les enfants sont moins utilitaires dans leur manière de bouger. Ils ne se demandent pas ce que renvoie leur corps comme image. Ce n'est pas le



Copier les gestes des enfants et redécouvrir la joie de l'expérimentation.

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«Les enfants sont moins utilitaires dans leur manière de bouger. Ils ne se demandent pas ce que renvoie leur corps comme image.»

EMILIENCE FLAGOTHIER
METTEUSE EN SCÈNE

The spontaneous theatre of children's games

For her first show, Emilienne Flagothier takes a fresh look at theatre by transposing onto the stage the games of children she has observed in parks.

Far from the theatre of the incarnation, «We should be dancing» by Emilienne Flagothier, required her actors to reproduce technically and meticulously the children's videos that she filmed for a year in parks and playgrounds. She brings to the stage a subject that relativises the «sometimes falsely serious» representations of theatre, bringing a freshness to the chosen theme and the processes used.

It was during a walk, as she sat on a bench watching children playing in the distance, that the idea of drawing inspiration from it emerged. "Three children fall on the ground, the other one steps on them, then they drag another one on the ground. You really wonder what they are doing. And then I came back several times. But as I watched them, I started to theorise," explains Emilienne Flagothier.

The theories in question touch both on some understanding of the seemingly illogical gestures and actions of children, but also allow us to look at the adult world with curiosity, sometimes with resentment. Emilienne Flagothier says she was touched by a kind of nostalgia for movement when she watched children play. Not the nostalgia of a lost innocence, but a nostalgia anchored in our daily life, «the nostalgia that allows you to take after seeing a dance show when you wonder when you danced like that last time; or for example when people are sad because they didn't go dancing on Saturday night».

The representation of the body. It is not only the poetic force of these aberrant movements that is expressed in this performance, which is halfway between dance and theatre. The artist also raises questions about our bodies and our representations: more political questions.

«Children are less utilitarian in the way they move. They don't think about what their body image is. It is not the body that is forgotten but what they are trying to experience,» explains Emilienne Flagothier. Far from the fantasies of children's bodies, which were more liberated because they were closer to animality, Emilienne Flagothier sees real spontaneous laboratories springing up on playgrounds, populated by beings who only want to learn and try. The actors relay this, sometimes supported by videos «so that people see that we are not exaggerating, that they are really doing this».

Asking adult bodies to technically copy the gestures of children is a way for Emilienne Flagothier to make us rediscover the joy and experimentation without it being caught in too serious a frame.

«Experimental has become a boring word when sometimes you just experiment with a little thing and it gives you enormous joy". "We should Be Dancing" takes a fresh look at children and their play in an attempt to relativise the «false seriousness» she sees in the adult world (especially in politics), where posturing and appearances too often replace the vital animation of experimentation and play.



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corps qui s'oublie mais ce qu'ils essaient d'expliquer», explique Emilienne Flagothier. Loin des fantasmes des corps enfants qui se trouveraient plus libres car plus proches de l'animalité, Emilienne Flagothier voit donc surgir sur les aires de jeu de véritables laboratoires spontanés, peuplés par des êtres qui ne demandent qu'à apprendre et à essayer. Les comédiens s'en font le relais, parfois appuyés par les vidéos pour que les gens voient qu'on n'exagère pas, qu'ils font vraiment ça.

Demander à des corps adultes de recopier techniquement les gestes des enfants est une manière pour Emilienne Flagothier de nous faire redécouvrir la joie de l'expérimentation sans qu'elle ne soit prise dans des carcans trop sérieux. «Expérimental est devenu un mot chiant, alors que parfois on expérimente juste un petit truc et ça donne une joie énorme, «We should be dancing» propose donc un regard neuf sur les enfants et leur jeu, pour tenter de relativiser le «faux sérieux» qu'elle constate dans le monde adulte (notamment en politique) où les postures et les apparences remplacent trop souvent l'animation vitale de l'expérimentation et du jeu.

Du 19 au 24/3, à 19h (Luh, dimanche 24).

Cité Mitré de Liège: theatredeliège.be

We Should Be Dancing

Emilienne Flagothier

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