

danse
public
Nyash
jeune



ALTER

Choreographic Piece

Sonority in Motion

- Young audiences
From 2,5 years old

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Has original life been sculpted in clay?

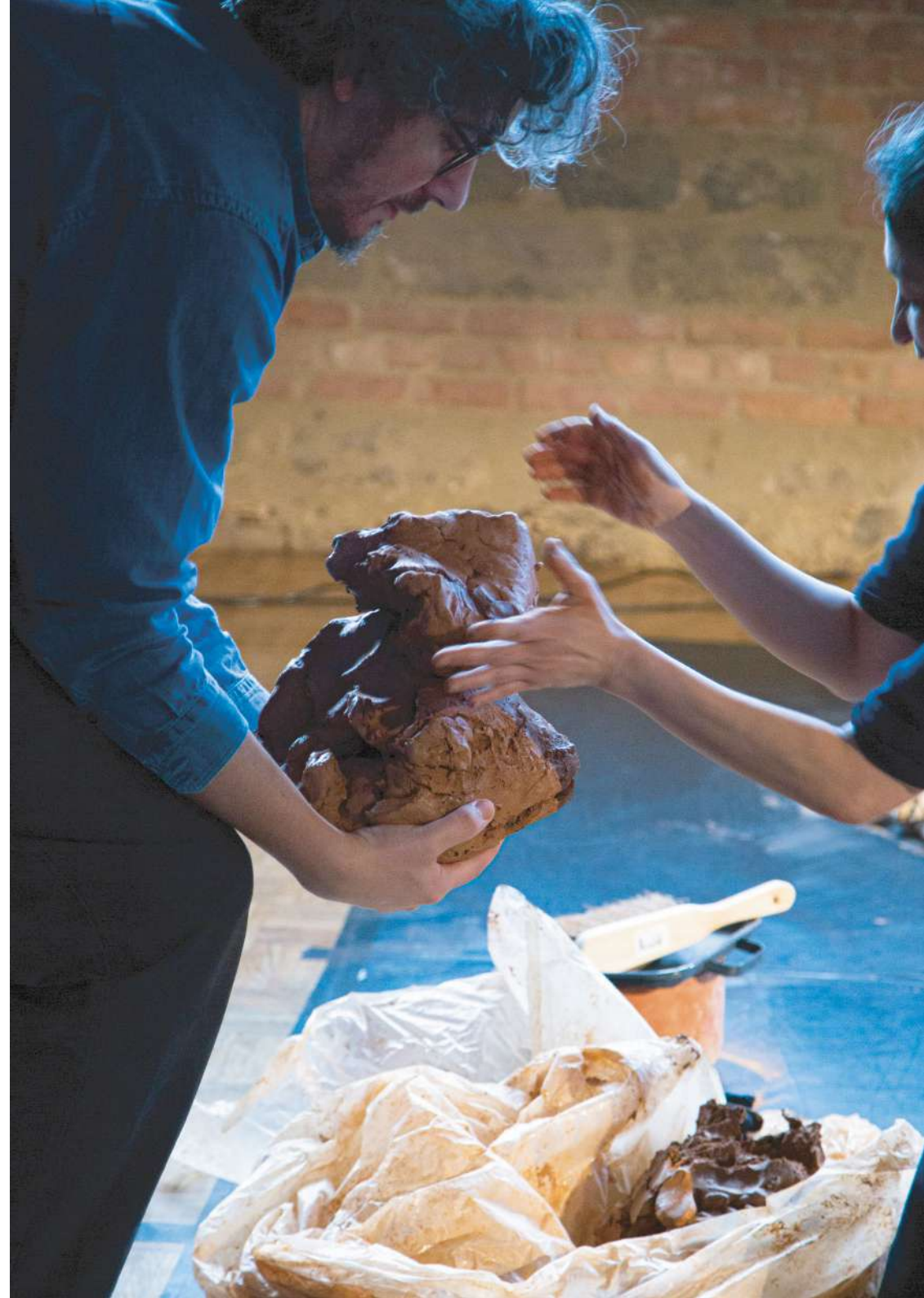
Earth of origin, of welcome,
of grounding, of resources...
the earth is multifaceted.

It is a symbol of humanity,
of the common, of bringing
things together.

By working its material, it
invites us to dream as well as
to listen to its rumblings,
fertile for our imagination.

Alter, the show...

Alter is a sonic and sensory dialogue between a dancer and a drummer without drums. Together, they explore all states of clay and transform the stage into micro and macroscopic landscapes. In the depths of their exchanges, imaginary places, cities, soils, and reliefs emerge. Always in the moment, they trace intuitive paths in a direct, raw, and unembellished relationship with the material.





Alter Alter was born from a few sensations... from restrictions, from boundaries.

Alter was born from a few desires...
...to reclaim the space of the outside, to reconnect with the concrete nature of the earth, its substance, its smells, its sounds, its benefits, its strength.
To reconnect with it bodily.

Alter brought up a few obsessions...
...territory, borders, presence, absence, construction, deconstruction, transformation, density, emptiness...

And many questions...

Where is my Earth? The one where I live?
How do I co-habit with my peers?
What is my relationship with the earth, source of energy? Where is home? What traces will we leave of our passage?

Today, Alter is two bodies...



... one of a percussionist and the other of a dancer, both connecting with clay. Between them, they make the sounds of the clay heard, making its hollows resonate. Or they can dive into it and take root. Together, they travel in a complex dance where living water and nourishing clay blend. The project is built from this interaction. Body and material seek to dialogue, confront, meet, sometimes clash, and become one.

Connection to clay

Clay is present in its different states. The soft and dense clay imposes itself with its mass, its weight. The body must use its strength to transform it. It can lift bodies, offer supports, reliefs, and crevices. A fracture, a crack, a hollow: an image appears. The dry clay sounds, more rocky. It takes us to other landscapes and to a relationship with the body that is more aerial, more volatile. In its clouds of dust, our imagination invites us to dream, sometimes of ghosts, sometimes of storms.



To this arid, thirsty clay, water gives substance and flexibility: in abundance, it becomes muddy, fibrous, slippery on the bodies, falling to the ground in large drops, leaving traces.



The stage is here a laboratory in constant transformation. Each evolving state of the material defines the quality of an encounter and involves the emergence of new textures of bodies and sounds. These movements inscribe into space unique graphic, choreographic, and sonic gestures.

All the elements present on stage, the materials used, the percussion instruments, are made by the team and with clay.

Everything is recycled and reused.

Cast

A project by Caroline Cornélis

Created with Miko Shimura, Tom Malmendier

Performed by Miko Shimura, Tom Malmendier

Artistic collaboration: Marielle Morales

Sound universe: Tom Malmendier and Claire Goldfarb

Lighting creation: Frédéric Vannes

Scenographic and visual direction: Anne Mortiaux

Distribution and development: Ad Lib · Artist Support

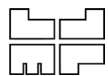
With the collaboration of Ashida Junko – ceramist

A PRODUCTION BY Nyash Co.

WITH THE HELP OF la Fédération Wallonie Bruxelles

– Service de la danse.

**WITH THE SUPPORT OF Centre Henri Pousseur,
La Montagne Magique, La Roseraie, Centre Culturel
d'Andenne, the BAMP and the Festival Sauterelles.**



The company

The **Nyash** Company was founded in 2005 by choreographer **Caroline Cornélis**, with the aim of bringing contemporary dance to young and general audiences through a language of the body that is invested, engaged, and poetic. Starting from the real, from concrete elements, she invites the spectator to travel into a world of abstraction.

It is an ambitious project that involves reinventing forms in contact with children and their environment. Touched and influenced by the world of childhood, Caroline Cornélis draws inspiration from it. Children nourish her with their vision of the world and their imaginary imprints, their unique nature. It is clear that the child spectator, in turn, recognizes themselves in what they see and finds paths to discover and appropriate a contemporary language.

The company directs its work toward young audiences while considering the adult who accompanies them. Parents or teachers, it seems essential to her that the adult feels invested, touched, and concerned by what they see. It is they who will play this essential role, this responsibility of "messenger," "connector," and who will invite the child to develop this common cultural heritage. It is through this commitment that Caroline Cornélis pays particular attention to the place of the child, their integration into society, and she seeks to defend access for all to poetry and sensitivity.

The team

Caroline Cornélis is a Belgian choreographer and dancer. She has been leading the Nyash Company since 2005. Constantly questioning her environment and peers, Caroline defines herself as a gatherer, a collector, a unifier. For her, desire is the starting point of all movement. She loves to carry this desire, a shared joy, dreams, and connections.

Frédéric Vannes is a stage manager, lighting designer, and technical director of the Nyash Company. He loves challenges and easily gets involved in new experiments. Against all expectations, he found himself on stage in *Llum*. Like a chameleon, he blends into the scenery to better listen and observe.

Anne Mortiaux is a visual artist and set designer. She nourishes her practice by exploring places/spaces/materials/history. She aims to connect lived experience with material and vice versa. Her interest in childhood leads her to work in schools and for young audience theater. Clay, earth, and water are her favorite materials. Since 2013, she has been supporting the projects of the Nyash Company.

Tom Malmendier stumbled into music by chance. Mainly self-taught, he continually deepens his practice by collaborating with different companies and participating in various workshops and concerts. With these experiences, he makes improvisation the starting point for his sound creations.

In addition to this, there is the artistic and human encounter with actors, dancers, painters... This is his second project with the Nyash Company.

Miko Shimura studied dance in Belgium and France, continuing her training with choreographers in Colombia and Spain. Upon returning to Belgium, she discovered the work of the Iota Company, with which she created and performed several pieces. An artistic collaborator of the Nyash Company since 2011, she has co-created *Kami*, *Terre ô*, and *Stoel* with Caroline Cornélis. Today, she combines teaching, school projects, and stage creation.

Claire Goldfarb is a cellist and singer. Fascinated by sound, she is also a sound creator and researcher. She works for dance, theater, and cinema. Her work has been rewarded numerous times. She feeds her artistic research through movement and dance. She has collaborated and created the sound universe for several of Nyash Company's productions, such as *Stoel*, *10:10* et *Llum*.

Marielle Morales is the choreographer of the Cie Mala Hierba. She enjoys creating pieces that blend theatricality, movement, and visual art. A graduate of the Feldenkrais method, she is also trained in various techniques such as contact improvisation, authentic movement, and BMC. For several years, she has been a close collaborator of the Nyash Company, supporting the creative work on all their projects.

Installation and Workshops

Following a public performance at the performance venue.

We offer the audience the opportunity to experiment through listening and touch with different elements of clay used in the show. An installation will be presented with the material in all its forms (liquid, solid, soft).

- Observe its consistency up close
 - Hear its sounds
 - Spread, knead, caress, dig, tap
- These are concrete sensations to be connected with those experienced during the performance.

Space: Minimum 8x6m. This session requires a space separate from the performance hall, free from traffic. This space can be outdoors if the weather allows.

Number of participants: maximum 20 children with accompanying adults.

Duration: approximately 45 minutes after the performance

To be provided by the organizer: a member of the team and the venue will supervise this discovery session.



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