

# LA STORIA

Choreographic production for 7 dancers

**Conception**

Ennio Sammarco and Jean-Emmanuel Belot

**with the complicity**

Josselin Varengo



Crédit : Woo

We build our identity on the basis of springs which are often fictional and clothe our memory. The challenge here is lucidly through this artifice.

« La fiction n'est pas l'imaginaire. C'est ce qui anticipe sur l'imaginaire en le réalisant. »

(Jean Baudrillard)

WOO

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**Direction** Jean-Emmanuel Belot – Ennio Sammarco

**Production manager** Jessica Bel +33 (0)6 79 44 90 10

**Administration** Stéphanie Thomas +33 (0)6 62 04 46 87

## ARTISTIC TEAM

Conception Ennio Sammarco et Jean-Emmanuel Belot with the complicity of Josselin Varengo

Compositor Josselin Varengo

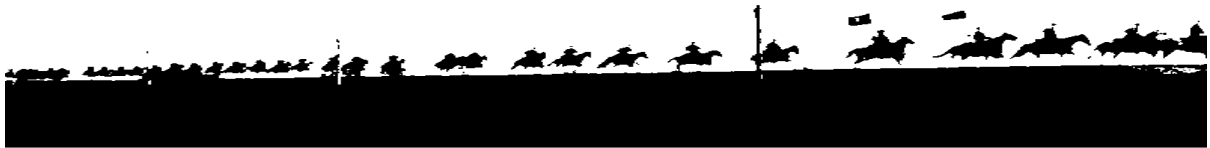
Lights Christian Toullec

Costumes Liana Capor

Sound : Olivier Depardon

Dancers for the premiere Caroline Allaire, Jean-Emmanuel Belot, Vidal Bini, Laura Frigato, Cynthia

Phung Ngoc, Ennio Sammarco, Josselin Varengo.



## PARTNERS

Coproduction

Le Théâtre – Scène nationale / Mâcon

CCN de Grenoble – J.C. Gallotta (accueil studio)

CCN Rillieux-la-Pape – Maguy Marin (accueil studio)

Ballet de l'Opéra national du Rhin (accueil studio).

Others partners for residencies

Le Grand « R », Scène nationale / La Roche-sur-Yon

Fabrik / Potsdam

Maison de la Musique / Nanterre

Le Croiseur / Lyon.

**With the support of** Ministère de la culture et de la communication / DRAC Rhône-Alpes ; Conseil régional Rhône-Alpes and Ville de Lyon.

## TOUR SCHEDULE

10th december : Espaces Pluriels, Scène conventionnée à Pau

21th to 23rd october : MC2 Grenoble

16th october : CCN de Rillieux-la-Pape / Cie Maguy Marin

19th and 20th may 2009 : Festival Potsdamer Tanztage (Germany)

6th mars 2009 : Presentation at the Ballets de l'Opéra national du Rhin

30th janvier 2009 : Maison de la musique / Nanterre

23rd janvier 2009 : Le Théâtre, Scène nationale / Mâcon

## PRESS REVIEW AND OTHER TEXTS



Credit: D. Lorieux

The human predator builds his horizons on the history and the ruins of others, sometimes even their physical or symbolic death (...). The prowess of this show is to arrange those scraps of situations, and scattered body of improbable expectations. She articulates together and offer a show that grows in intensity from beginning to end.

**Michel Vincenot (Artistic director of « Espaces pluriels », theater of Pau / France), 31 October 09**

In La Storia, if music is the lighting, film emerged as the engine driving a new collective memory. Split across plans, the seven dancers juggle saturation of images, where a rock impetus yeals a text of Jean Baudrillard or the petition of an Indian chief. The dance, flexible lifts, released spurts, then ensures the mount so that these adventurers can not only win the new frontier, but also to generate an inexorable breath of life.

**Christophe Jaquet, Lyon Capitale, Octobre 2009**

Guitars and body on stage, games chiaroscuro and so a story of waves. Those of music, movement and music which collide, feed each other. And when a body, individual or collective, is moved by waves and movement, it opens the possibility to undo the code, to jostle identities, to make visible the fragmentary poem which, "below", moves and touches speech figures, grammar, attitudes, personalities. The dance is beyond things, it is an opening, a something still stubborn to stratification.

**Jean-Emmanuel Denave, Le Petit Bulletin, 14 October 09**

## ARTISTIC PRESENTATION

**Woo presents** the creations from both choreographers, Ennio Sanmarco and Jean-Emmanuel Belot. They also regularly sign projects with other artists coming from live art or visual arts. Together or individually, they pursue an exploration on memory, on the systems and forms which build or nourish our collective or individual representations. *La Storia* is their fourth creation together. Previously, they created together the dyptich *Every adidas has a story* (made of a duet called « First Issue » and a quintet called « Trio pour un solo ») and *Les Journées impériales*.

« In our previous work, the diptych *Every adidas has a story*, we wanted to face fictional and real events that construct people. We tightened our observation field to press sportive pictures, their plastic beauty and their moral ambiguity. To continue our exploration of sources of representation, codes, and what nowadays feeds the collective and individual imagination, we wanted to turn our gaze to other kinds of "factory of dreams" in our present. »

**La Storia** first seems to take from the western world. On the floor, lines of white paper evoke the crackled soil of a desert, the great outdoors. A man is asleep under his sombrero. This first image, possible beginning of a story is soon dispersed in the dark. Seven shadows appear. The stage is transformed under their step, rythmed by their electrical guitars. Music pierces darkness and opens then new horizons of expectations, other areas of affabulation. *La Storia* is a succession of stories without narrative articulation. A factory of plural pictures, continually recomposed, shaped by physical energy and the guitar riffs, strongly connected to each other.

*La Storia* borrows its images from movies, comics, photography or pop video. It transposes their codes and blurs classifications, generic borders : « A genre is nothing but a provisory state ». Heterogeneous references are put together : here, in front of the stage, a man and a woman, naked and silent, evoke the world's original scene and further, in another corner, a choir singer and his chorus-singers break out. Choreographers insert intentionally traces of contemporary myths. From affabulation on the basis of previous fictitious elements, comes a new story. A directory of potentialities arises from our imagination. These images form a composite and a coherent set : « Toutes les choses se tiennent / Everything go together » repeat a voice on stage. Each vision slips on the next one and they give to each other a sound or metaphorical footprint.

*La Storia* is like a poem. Thus during one scene, the audience gradually loose the literal text, just to be lead by the voice, which is here used for the sound as traveling could be used for a movie, an invitation to look at the movement which continues elsewhere. Then words seem to become movement because of the following lifts, whose impetus is just like the wind and the elementary force described in the text. Such poetic and powerful scenes invite to quit any rational requirement. To feel rather than analyze the meaning of the show. Its spiritual dimension offers to each one a place for his own imagination. This breath circulates during all the performance, turns the stage upside down, generates sudden races. It is the immoderate and complete dancers' energy. The vital spirit that animates them, gives the feeling of an unbelievable race, a hypnotic vortex in which they disappear, as the night falls, half- human, half-beasts.



© D. Lorieux



## TECHNICAL & FINANCIAL SPECIFICATIONS

### Technical specifications on request.

Tour Manager: Jessica Bel

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Technical manager: Christian Toullec

Email : [kris.toullec@free.fr](mailto:kris.toullec@free.fr)

T : +33 6 86 72 66 26

**For 1 performance** : 6000 € HT (excluding taxes)

Author's rights to your charge

**Team on tour** : 10 people

7 artists+ 1 lights technician + 1 sound technician + 1 tour manager

### **Schedule**

2 days: 1 day to set up and rehearsals and 1 day to perform.

**Travels and transport to your charge**

**Accomodation and meals to your charge**



## BIOGRAPHIES

**Ennio Sammarco** is Italian, class 1964. After a licence in International Economy, he twisted his interests to performing arts, studying mime theatre and more particularly dance. In 1991 moved to New York first and then to Paris, improving his working experiences before joining the Maguy Marin Dance Company, in 1995. Since then, he worked in all the repertory and the new creation of the company, charged also of teaching and giving workshops all over the world about Maguy Marin's work. Since 2004 he's one of the co-directors of Association Woo (Lyon) and signed several performances together with Jean Emmanuel Belot. For the season 2008-2009 he has been chosen by Dancelreland for the « international artist residency program », getting involved in a series of artistic exchanges with the Irish dance community. He's often invited as teacher and at the present he develops a series of workshops about the consciousness of rhythm in music and dance, together with Josselin Varengo.

After a course of architecture in Bordeaux, **Jean-Emmanuel Belot** looks into experimental performative projects by multiplying workshops in dance (with Benoît Lachambre, Carlotta Ikeda, Joao Fiadeiro), in theater or with performers in live art (with Marina Abramovic, Franz Poelstra). He takes part in collective performances (with Christine de Smedt, Fiorenza Menini, Nadia Lauro). He takes part in artistic projects connected to multimedia with artists like Fabrice Vincent, Wolf Ka, Lab (AU), Nicolas Ticot (XLR Project). From 1996 to 2002, with the collective Res Publica, he created Gender, Corpus X, God is my copilot and EN3 4 Jeux3. In 2002, he founded the Association woo with Stephanie Thomas. He initiated collaborations with various artists including the visual artist Alexander Leveuf, the juggler Jorg Muller, the dancers Carole Perdereau and Ennio Sammarco. With him, on the name of Woo, they develop a common artistic research and sign together, from 2005 to 2009, four productions. Jean-Emmanuel Belot will present a solo called "Tous les christes ici ressemblent à Björn Borg" in April 2010.

At the same time than his drummer's training, **Josselin Varengo** also becomes a multi-instrumentalist by himself. From 2000 to 2004, he collaborates with few bands in Lyon as a drummer (Leitmotiv Blastik Pertran, Achile Blik, T. Taylor trio, Orchestral) and he multiplies the improvisation sets and electroacoustic compositions with other musicians. In 2005, he meets the choreographers Ennio Sammarco and Jean-Emmanuel Belot for the production "Trio for a solo (every Adidas has a story)", where he's on stage as a drummer and as a performer as well. This collaboration goes on with the following productions for which he's associated with the writing and the musical composition. At the same time, he pursues his drummer's activity within the bands Deborah Kant (45T, SK Records), Tara King (new album autumn 2010, BTM Records/Discograph) and Slow Joe & the Ginger Accident (First album 2010, BTM Records/Caravelle Prod).



## WOO

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Jean-Emmanuel Belot (performer), Ennio Sammarco (dancer) and Stephanie Thomas (designer) in a pluralistic art direction, initiate common creations and / or in collaboration with other artists from all disciplines.

Between dance, performance and visual arts, each Woo 's production explores contemporary fiction thanks to the use of representation's codes. The balance between the individual and the collective level is a recurring horizon of expectation.

Particular emphasis is given to the rhythmic and musical research, based on a close collaboration with Josselin Varengo, associated with most of productions.

### **Barroco** – 2008 – Trio pour 2 danseurs et 1 musicien - Durée : 30 min

Dans *Barroco*, l'élégante nonchalance et l'extrême rigueur du geste s'accordent en un même souffle, jubilatoire et libertaire. S'amusant à détourner, perturber certaines compositions de Brubeck, deux danseurs et un musicien explorent ici le principe de liberté, au cœur d'un cadre extrêmement structuré.

Conception et danse : Dominique Duszynski et Ennio Sammarco. Création et interprétation musicale : Josselin Varengo. Production : Association woo . Remerciements : Summer Studio's Brussels et DCJ Werkplaatsen, Bruxelles ; I.U.F.M., Lyon , Le Croiseur, Lyon ; CND Rhône-Alpes.

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### **Les Journées impériales** - 2007 - Installation et performances avec 40 participants.

*Les Journées impériales* pose comme objet d'étude la masse : ses fonctionnements, ses formes, ses codes, ses limites. Quarante t-shirts et quarante pavillons, exposés dans un espace qui sert de terrain aux performances, arborent des images-logos fabriquées à partir de photos d'actualité. Une mémoire commune se transforme en objets-marchandises portés et assumés ensuite comme des uniformes.

Conception : Jean-Emmanuel Belot, Ennio Sammarco et Stéphanie Thomas en collaboration avec Josselin Varengo. Avec 40 participants. Avec l'aide de la DRAC Rhône-Alpes et de la Ville de Lyon. En partenariat avec la malterie et la Quinzaine de l'entorse, Lille.





***Trio pour un solo (diptyque every adidas has a story)*** - 2006 - Spectacle chorégraphique pour 5 interprètes.

Cinq mots d'ordre : *endurance, enthousiasme, illumination, politique, spectacle*, choisis par le journaliste sportif anglais Simon Barnes pour définir l'histoire du XX<sup>e</sup> siècle à travers le prisme de l'image sportive, structurent ce match d'une heure. Cinq individus sur scène par lesquels émerge l'énoncé de cette histoire, doublement nôtre, universelle et intime. Cinq aires de jeu, se mouvant en territoires et frontières, nous confrontent à nos propres fantasmes, de figures légendaires en désirs d'autofiction. L'Association woo, avec ce second volet du diptyque « every adidas has a story », aiguise son regard sur les codes de fiction en choisissant un système de référence : le sport, son iconographie et sa médiatisation. Défaite, victoire... Vocabulaire de sport. Vocabulaire de guerre.

**Conception** : Ennio Sammarco et Jean-Emmanuel Belot. **Avec** Jean-Emmanuel Belot, Vidal Bini, Nils Méchin, Ennio Sammarco et Josselin Varengo.

Coproduction : Biennale de la danse de Lyon ; CCN de Rillieux-la-Pape (accueil studio) ; Le Théâtre – Scène nationale de Mâcon ; Cantieri Teatrali Koreja, Lecce (Italie) ; Réalisation du dispositif électronique avec la collaboration du Grame – Centre national de création musicale, Lyon. Avec l'aide de la Région Rhône-Alpes. Avec le soutien du CND Rhône-Alpes et de la section danse-études de l'INSA de Lyon.

***First Issue (diptyque every adidas has a story)*** - 2005 – Duo.

Nous avons fabriqué l'espace performatif comme une accumulation d'énoncés et de grilles de lectures possibles. La performance met en place une multitude de micro-événements où perceptions et significations sont intimement mêlées. La forme claire, brute et épurée permet de stigmatiser notre besoin d'histoires. Trois temporalités invitent le spectateur à se confronter à ses propres demandes de représentations. Le duo crée un circuit continu et circulaire entre événement, captation, assimilation et intégration.

Conception : Ennio Sammarco et Jean-Emmanuel Belot. Coproduction : Le Théâtre – Scène nationale de Mâcon, Cantieri Teatrali Koreja, Lecce (Italie). Diffusion : Festival Oltrepasso, Brindisi (Italie) ; Festival Chemins de traverse, danses à Bron ; Napoli 11, Naples (Italie) ; Le Théâtre – Scène nationale de Mâcon.

