

# ROGER

Creation 2019

By Guillaume Marie, Roger Sala Reyner & Igor Dobričić



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**Guillaume Marie, Roger Sala Reyner & Igor Dobričić**

Concept, Choreography: **Guillaume Marie**

Concept, Dramaturgy: **Igor Dobričić**

Created in collaboration with and performed by: **Roger Sala Reyner**

Light Design: **Marcel Weber/MFO**

Music: **KK Null** (Drops of Variable Lights, from Ghostscapes, 2017 - Ultimate Material III Part 2, from Ultimate Material III, 1995), **Fis** (Heart Wash, From Patterns To Details, 2016)

Text : *Déchirures* (excerpt) by **Joyce Mansour** (1955)

Help for the costume: **Cédric Debeuf**

Graphism: **Grégoire Gitton**

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**Production:** TAZCORP/

**Coproduction:** Rencontres Chorégraphiques Internationales de Seine-Saint-Denis (F), Tanzfabrik Berlin (G), Etape Danse - Fabrik Potsdam, CDCN La Maison (Uzes), Théâtre de Nimes, Institut Français (D), Théâtre de Vanves (F), Emmetrop (F), Drac Ile de France – project support 2018, Institut Français - Berlin.



**Residencies:**

Tanzfabrik - Uferstudios (Berlin - G) • Emmetrop (Bourges - FR) • Fabrik Potsdam (G)

> **CREATION:**

**Roger:**

Germany: **Tanzfabrik**, Berlin, march 4<sup>th</sup> & 5<sup>th</sup>, 2019

Try Out France: **Emmetrop**, Bourges, May 24<sup>th</sup>, 2019

France: **Rencontres Chorégraphiques Internationales de Seine-Saint-Denis**, June 15<sup>th</sup> & 16<sup>th</sup>, 2019

> **Work in progress / # Préfigurations:**

#1 Tanzfabrik - Uferstudios – February 25<sup>th</sup> 2018

#2 Théâtre de Vanves, Artdanthé – April 5<sup>th</sup> 2018

#3 Emmetrop, Bourges, May 11<sup>th</sup> 2018

#4 Fabrik, Potsdam, August 25<sup>th</sup> 2018

> **Tour schedule**

Festival Uzes Danse CDCN La Maison, June 21<sup>th</sup> 2019

Fabrik, Potsdam (all) - January 2020

Théâtre de Vanves, Artdanthé 2020

(ongoing research)

# An allegory of comfort

Guillaume Marie and Igor Dobričić initiate a choreographic and performative project in which they explore the act of comforting. They will write a triptych of soli for three of their close artistic collaborators (Roger Sala Reyner, Gael Depauw and Suet Wan Tsang). With ROGER (temporary title), Guillaume Marie, Igor Dobricic and Roger Sala Reyner address the habit as a social, brotherly act (comforting the other) as well as an intimate one (comforting oneself).

ROGER is an invitation: a performer invites the public to help him build a fleeting and fragile community of comforters and comforted. The system encompasses both a visual art installation and a choreographic performance; a heterotopy suitable for a ritual in which the intimate and the public can coexist and support one another freely.

The artistic stake of the solo is to imagine representations of Comfort in the contemporary context. It is about reclaiming a phenomenon often left to religious institutions or conservative policies and transferring it back to artistic, philosophic and social spheres.

The artists imagine an allegory and tries to answer the question that the philosopher Michael Foessel asks to our society: How can we channel the obvious effects of suffering in order to prevent them from challenging the unity of the group?

*\* in Le Temps de la Consolation de Michaël Foessel*

## The act of comforting:

Comforting is above all a social habit with narrow ties to the intimate and the public domains. The act of comforting is about convincing the other that something is possible despite his sadness, it enables him to cry; **it represents the link between the passiveness of worry and the activeness of care.**

If like Foessel asserts comforting is above all an “art of detour” every comforting practice uses different strategies (metaphors, lies, parables) to create a speech that does not aim for truth but for the construction of a soothing story or representation.

There is a special attention to the body in the act of comforting. What to do with a suffering body? How to heal it? If speech is important, touch, the closeness of bodies and different cultural codes that shape us are also significant motives of consolation.

During the act of comforting several figures appear:

**The consoler:** the one that links the singularity of the unhappiness and the social universality.

**The unconsoled:** the one who does not reject comforting, he wants it knowing that it will not put him in the evidence of presence or take him back into a regretted past.

**The inconsolable:** the one who does not accept any detour and will not settle for the intermediary. It is the radical figure (tragic, politic) of comforting.

**The reconciled:** the one who considers that he hasn't lost anything, his need of comfort being satisfied, he avoids any confrontation with the transgressiveness of grief.

To comfort is a difficult act that implies speaking about a suffering that we do not share but in which we can take part. The consoler bends time: you have to keep on living and acting waiting for something no longer to comfort you from the misfortune but break through the enigma. The danger lies in the hope of getting back the lost object unchanged. The comforting speech can be dangerous: in politics it can be used as a propaganda tool, when for example it is offered to find back the ‘natural community’ or the ancient religious beliefs in the form of national identity or fundamentalism.

**Other than state or religious ceremonies, what kind of social rituals or intimate gesture do we perform in order to overcome the unbearable? What to do with the loss we had to suffer?** May it be intimate (the loss of a relative) or political (the loss of an ideal, a shared hope).

It is obvious that we have lost the meaning of “being together”. As a social act, comforting is a way of being together despite separation. It allows to think about loss without the pretence of coming back to an idealised past. Its strength lies in the sensible and the imaginary and it is able to write new utopias putting back together men and their environment.

## The piece:

This is where theatre, dance and performance can unfold and experiment with new forms. By forms we speak not only about images but also about different dramaturgical layers that lead to an aesthetic, performative and structural choice to serve an imaginary territory.

In ROGER we are inspired by the analysis of the concept of comforting by Foessel to stage a personal, sensitive and aesthetic approach. The body become one of the objects of its representation in the same way as is the environment to which it is confronted.

The piece evolves between a choreographic performance and a plastic installation. The performer is forced in an angle by the audience placed on stage. His partition unfolds in the space that arises between the pressure of the look (that he must control) and the architectural environment (in which he is locked). The hall and seats, left empty behind the audience, become a plastic field that we work as another fantasy dimension: the representation of an absence or the possibility of a disturbance as to who observes who. The spectator is immersed in this universe that unfolds all around him.

With Roger Sala Reyner, we imagine a choreography with which the performer inhabits the space with a 'possessed' dance, a dance that reveals the absence of its substance to become just a screen for the projection of the eye.

Roger uses his qualities as dancer, actor, mime and clown to create a hybrid choreographic writing made of abstract forms that seems to come from his unconscious mind. From the different figures of consolation described by Foessel, the movements are a mix of numerous images inspired by common icons, personal and intimate rites but also from cultural and social rituals; a weaving as quick to create itself as to withdraw itself from the onlooker.

The embodiments slowly materialize thanks to the costumes and accessories created by Cédric Debeuf. Roger takes them to wear them and transform. Thus he becomes a series of collages – choreographic, visual, textual and musical – whose construction process is shown to the public. The loss and lack that both frame any act of consolation will be intermittently visible. An underground tension, resulting from an extreme vulnerability, connects the different parts and start drawing an ending to the performance.

In the solo the flesh changes through time to create an ode to the vulnerable and the sensitive: Roger Sala Reyner embodies through a slow mechanic, a polymorphic figure of consolation.

### Working Note

by Guillaume Marie & Igor Dobričić



# GUILLAUME MARIE

Guillaume Marie was born in Caen (F) in 1980 and currently lives in Paris. He studied at the Ballet School of The Paris Opera between 1990 and 1995 and at the Conservatory National of Music and Dance in Paris between 1995 and 1999 where he graduated.

In 2000 he began his career as a dancer-performer and performed internationally with various artists such as: Maryse Delente, Itzik Galili, Thierry Smits, Gael Depauw, Martin Butler, Jonathan Capdevielle, Gaëlle Bourges, Marlène Saldana & Jonathan Drillet, Guilherme Bothelo, Cindy Van Acker, David Wampach, Romeo Castellucci, Jan Fabre or Gisèle Vienne.

Since 2006, Guillaume develops the artistic projects of Tazcorp/, a company created in collaboration with costume designer Cédric Debeuf and various international artists coming from many different fields such as dance, performance, philosophy, make-up, music, video and theater. His work, at the intersection of several disciplines expressed through various mediums questions the Human, its social framework, fantasies, and its inconsistencies. Guillaume is regularly produced and touring in France and abroad (la ménagerie de verre (F), Théâtre de Vanves – Festival Artdanthé (F), Teatre Lliure (S), Lev Festival (S), Dance December Bruges (B), Festival a/d Werf Festival (N), Alhondiga, Bilbao (S), Emmetrop (F), Julidans (N), etc.).

## Performances:

**2006** *We are accidents waiting to happen* created in collaboration with Jonathan Capdevielle - Support: Palais de Tokyo in Paris (F).

**2007** *26<sup>TH</sup> of October, Barcelona 2007* dance-performance created with Maria Stamenkovic-Herranz - Supports: Hangar (S), Santa Monica Museum in Barcelona (S)

**2011** *INTRUSION* - Supports: City of Strasbourg (F), Modern and Contemporary Art Museum in Strasbourg (F).

## Choreographic pieces:

**2008** *Trigger* in collaboration with Maria Stamenkovic-Herranz - Supports: Department of Culture and Ministry of Culture and Communication (S), Teatre Lliure in Barcelona (S), Cultural Centre La Bobila in Barcelona (S), BipolArt (S).

**2010** *Nancy* - Supports: Teatro de la Laboral in Gijon (S), Festival a/d Werf in Utrecht (N), Locus 10 in Rotterdam (N), La Poudrière in Brussels (B).

**2011** *AsfixiA* - Supports: ADAMI (F), French Ministry of Culture and Communication (F), BleusteinBlanchet Foundation (F), Foundation of France (F), Beaumarchais-SACD Foundation (F), City of Strasbourg (F), Ballet for the National Opera of Rhin in Mulhouse (F), CNDC in Angers (F), Choreographic Development Centre in Toulouse (F), Emmetrop in Bourges (F), Micadanses in Paris (F), National Center for Dance in Pantin, Danse-Dense in Pantin (F).

**2012** *Spektrum* in collaboration with Vidal Bini, produced by KHZ - Supports: French Ministry of Culture and Communication, Le Grand Jeu & le Marché aux Grains, Bouxwiller (F), La Filature, scène nationale de Mulhouse (F), Pôle Sud (F), Dock11 / Eden\*\*\*\*\*, Berlin (D), Ville de Strasbourg (F), SPEDIDAM (F)

**2013** *Edging* in collaboration with Igor Dobričić & KK Null - Supports: la ménagerie de verre (F), City of Strasbourg, Emmetrop (F), CDC Paris Réseau/Étoile du Nord (F), Ballet de l'Opéra national du Rhin (F), NagiB Festival (Maribor, Slovenia), CND (F), Danse Dense (F), La ménagerie de verre in the frame of Studiolabs (F), Théâtre Hautepierre (F), Théâtre du Marché aux Grains (F).

**2016** *Ruin Porn* with Igor Dobričić & KK Null – Supports Ménagerie de Verre (F), le CND - un centre d'art pour la danse (F) - résidence augmentée, CCN Roubaix/Ballet du Nord (F) - accueil studio, Hostellerie de Pontempeyrat (F) - accueil studio. With the support of French Ministry of Culture and Communication (F), DICREAM and ADAMI.

#### **Short movies:**

**2007** *Private Earthquakes* 15'

**2009** *Spinnen* 30'

#### **Awards:**

Grant for the writing of *AsfixiA* by Fondation Beaumarchais-SACD

Grant for *AsfixiA* by Fondation de France

Grant for *AsfixiA* by Fondation Marcel Bleustein-Blanchet (President: Elisabeth Badinter)

# IGOR DOBRIČIĆ

Igor Dobričić lives in Berlin. He completed undergraduate course in Theatre, Film, Radio and Television Dramaturgy at the Academy of Dramatic Arts in Belgrade, (former) Yugoslavia and attended Master of Theatre course at DasArts in Amsterdam, Netherlands. Between 1995, and 1999 he worked as a dramaturge for the Belgrade International Theatre festival (BITEF).

In 1999 he moved to Amsterdam. Between 2000 and 2008 he was a program officer for the arts at the European Cultural Foundation\*. In this role he conceived and coordinated international support platform for the arts under the name ALMOST REAL. Between January 2009 and December 2010, he was occupying a position of a research fellow with the Amsterdam School of the Arts. During that period he articulated a long term research project "Table Talks" (TT) which is still under development. As a part of TT he engaged in a number of performative experiments hosted by the art institutions in Amsterdam, Berlin, Belgrade, Stockholm, Cairo and São Paulo. Between September 2010 and December 2011 he acted as the in-house dramaturge of Het Veem Theatre in Amsterdam. Starting from 2005 onward he is regularly engaging as a teacher of dramaturgy, concept development and philosophy to students of choreography at the Amsterdam School for New Dance (SNDO).

As a dramaturge he is working internationally, collaborating with a number of choreographers/makers (Nicole Beutler, Keren Levi, Christoph Leunberger, Guillaume Marie, Diego Gil, Christina Ciupke, Jeremy Xido, Jenny Beyer, Alma Sodeberg, Shannon Cooney, Meg Stuart a/o).

He is also active in a role of an advisor and a mentor and he has ongoing engagements with the Choreographic Centre Hamburg (K3); Amsterdam Master of Choreography (AMCh) and the Amsterdam Master of Theatre (DasArts). He is regularly invited to give workshops and lectures at Art/Dance Festivals and educational platforms (ImpulsTanz, Vienna; TanzFabrik, Berlin; Vaganova Academy of Russian Ballet, St. Petersburg; Critical Endeavor program, Bucharest; a/o).

His long standing professional interests lie in the exploration of a parameters for a public event that situate itself in-between different fixed contexts (theatre and visual arts, professional and non professional status, individual and group work, aesthetics and ethics).

*\*European Cultural Foundation (ECF) is, together with Prince Bernhard and Prince Claus fund one of the three charitable organization under the direct patronage of the Dutch Royal Family.*

## Prizes

Marie Kleine-Gartman Pen award 2007 for the contribution to the critical discourse on performing arts in the Netherlands.

## Publications

September 2011: Het Veem Theatre Publication, Amsterdam "Home as a Political"

February 2009: ARTI Journal, Amsterdam "Spectacular Existence of Theatre"

September 2008: Vocabularies, LISA production, Amsterdam "Trace"

September 2008: Volume - performing arts magazine, Amsterdam, "Telling Time"

September 2008: Marie Kleine-Gartman Pen Award essay "Misery and Sophistication"

September 2008: Managing Diversity? Art and (the Art Of) Organisational Change, Mets & Schilt, Amsterdam 2008 "Diversity is Not a Holiday"

February 2007: Volume - performing arts magazine, Amsterdam "Encore, Katalina" July 2006: Volume -

performing arts magazine, Amsterdam "Japan"

June 2006: An Academy publication (AHK) "We all know what to expect from Peter Sellers, don't we?"

June 2005: LISA internet site "Being (there)" text complementing the performance "Exact Position of Things"

May 2005: Volume – performing arts magazine, Amsterdam "(Post)modern (Wo)man Making Theatre?"

November 1999: European Journal of Intercultural Studies, Volume 10, Number 3, "Between Acropolis and the Garden – Making Art in the Time of War"

January 1999: New Moment – Art Magazine, Number 9/10, "No Fire Escape in the Hell – Art, Sexuality, Escapism"

May 1998: The End - Film Magazine, Number 1, "Film and Travesty"

## ROGER SALA REYNER

Roger Sala Reyner (1981, Spain) lives in Berlin. He studied choreography at the SNDO (School for New Dance Development) in Amsterdam. Before moving to Holland, he finished a BA in physical theatre at the Institut del Teatre de Terrassa, in Barcelone. He has engaged as performer in works by Meg Stuart (*Violet, Atelier*), Jefta Van Dinher (*As We Empty Out*) and collaborated as a dancer with Steve Paxton, Jeanine Durning, Jeremy Wade or Martin Nachbar. His own work, created in collaboration with french choreographer Simon Tanguy, has been shown in Holland, Belgium and Spain (*Gerro, Minos and Him, I Wish I Could See Life In Technicolor*). He is actually involved in the collective project John the Houseband, a nomadic performative amateur music band. He's interested in the them of « Journey », for the performer and the audience, as a travel from introspection to the expression of sensations and unconscious. He'd like to explore the differents states of consciousness connected with shamanism, extases and alchimie.

In 2015 he started a new collaboration with Guillaume Marie and Igor Dobričić for *Ruin Porn*.

## MARCEL WEBER (MFO)

Marcel Weber is a visual artist who works with imagery, light and space.

He has been directing and producing audiovisual performances, stage designs, video works and installations since 2001. Weber's performances are concerned with memory and perception, identity formation and dissolution – particularly in the context of possible futures and their underlying mythologies.

Marcel Weber is a resident visual artist for several event series focused on the exploration of experimental music and art in Berlin and internationally. He is part of Berlin's Atonal festival team as director for lights and visuals and a long time collaborator of Unsound festival.

His performances and installations have been commissioned and featured by many highly regarded festivals, such as CTM and Transmediale (Berlin), Mutek (Montreal) and Unsound (Krakow, Adelaide, Toronto) and have been shown at renown venues like the British Film Institute, Barbican, Centre Pompidou and CERN as well as numerous institutions and events across Europe, USA and Australia.

His work is marked by a well-defined and distinctive aesthetic that both resonates with and forms a relationship to sound. Applying to the visual the musical language, with its ability to shape emotional worlds, an ethereal quality emerges, brought to life by his passion for experimental narratives.

Recent projects of note include collaborations with film composers such as Kyle Dixon & Michael Stein and Jed Kurzel, sound artists like Tim Hecker, Ben Frost and Liz Harris (Grouper) and musicians like Kara-Lis Coverdale and Roly Porter.

In the past Weber had also contributed video design to houses of high culture, having worked at the Opera national de Paris, the Academy of Arts Berlin, at Sophiensaele Berlin and the brut theatre in Vienna on a variety of theatre plays and opera productions.

[www.mfoptik.de](http://www.mfoptik.de)

[vimeo.com/mfo](https://vimeo.com/mfo)

[facebook.com/mfoptik](https://facebook.com/mfoptik)

# About RUIN PORN (*Creation 2016*)

by David Dibilio, journalist, curator for Jerk Off Festival (Paris)

The audience gets into an empty room and is blinded all at once by strobe lights pulsing through thick layers of smoke. The pictures impress your retinas and, between flashes, you gradually make out the four performers, huddled in a corner: four bodies in one, sheathed in flesh-like costumes. This hybrid organism develops short, repetitive spasms tuned to the outpourings of the violent music score.

You are entering a theater of war. It is indeed among ruins that Guillaume Marie's fifth creation will take place. The ghostly survivors of an ongoing apocalypse (or has it already happened?), those bodies seem to be invoking a god who of course doesn't exist with their ritual, urgent and ecstatic dancing. They seem to be looking for a way out but there isn't any either. Locked in a jail of climactic lights and sounds, they might or might not escape and if they do, will it be out of sheer luck or random oblivion?

Then the stage blacks out. Sound shots evolve in obsessive, metallic keyboard loops. A peaceful light now envelops the performers and one of the four bodies breaks away and slowly walks toward the audience, staring into your eyes. Distraught, as if she wasn't there, she sits down while behind her, the plural body makes love to itself. Two boys and one girl, she rubs herself against the first then the second, they stroke each other in a pansexual, polymorphous, strange and violent orgy. White light. The four performers, still draped in a thick cloud of smoke now face the audience, their arms open, like mummies, bloodless, their makeup and some scars are visible now that their costumes have been ripped apart.

For his second creation, *Nancy*, in 2010, Guillaume Marie had chosen punk icon Sid Vicious's girlfriend to debunk the myth of the tragic muse, putting together a show based on a relentless ascent toward bloody ecstasies. In 2011, in *AsfixiA*, he staged the sexual tortures committed in the Abu Ghraib jail in Iraq. Then with *Edging*, in 2013, he took his inspiration from the sexual practise of the same name consisting in postponing the moment of orgasm, edging on the border between pleasure and pain. This is when Guillaume Marie started to work with the Japanese noise musician KK Null. This collaboration was already breathtaking in *Edging* but it reaches an unprecedented dimension in *Ruin Porn*, the two artists coming together as one demiurge conjuring a world submerged in a chaos of sensations.

When *Edging* was based on the notion of voluntary confinement as the metaphor of man's postmodern condition, *Ruin Porn* explores the outer edge. The apocalyptic perception of the world out there as a doomed space, right from the start and for ever, a landscape with no escape. For *Ruin Porn*, the choreographer makes visual references to dark tourism, this form of exploration which appropriates death and trivializes it through public exposure. One can think of people taking selfies in Auschwitz or touring around Chernobyl. It is indeed in the darkest and deepest feelings haunting man's soul that Guillaume Marie finds his inspiration. But beyond this « dark » trademark one can perceive in all his work, he also questions the position of the artist in the world. His own would be a rather nihilistic one, no, art won't redeem the world and its destruction has already started. Those who like to think it will are wrong. Artists can at best come to term with it to produce material. Music, dance.

They can map out the confines of a traumatic space, the remnants of a breathless planet, ruins among which the best you can do is to dance.

## About **EDGING** (*Creation 2013*) , by David Dibilio, journalist, curator for Jerk Off Festival and Point Ephemere (Paris)

The stage is entirely covered in intricate loops of cables, evocative of the circulation of desires, of a pretence of sadism, of sensuous attachment, of the high-tech bonding that keeps our lives together. With their armour- like SM props and outfits, the two artists perform a thoroughly restrained choreographic ritual, an ecstatic trance where each movement is hampered, halfway between pain and desire. This is the meaning of edging, a sexual practice consisting in reaching the tipping point of arousal and then in willingly interrupting the stimulation in order to delay the climax. To postpone the moment, to dance on the edge of the abyss, of orgasm, holding on, then off, not to sink into the madness of sex, into the folly of the world. For the world we get a glimpse of in Edging is on the road to ruin, running on empty but never taking the leap. Holding one's breath, slackening one's pace, suspending one's gesture.

This hypnotic ceremony does not conceal the truth. As in *The Blind Beast* by Yasyzo Masumura, an influence Guillaume Marie acknowledges, the performance is enclosed in a claustrophobic space inside which the two dancers reach out for each other before the worst happens, if it ever does. First muffled, the atmosphere becomes oppressive. Sex is not enough, the setting gets darker. The original soundtrack composed by Kazuyuki Kishino carries the whole performance along, letting us hear the pulse of a heart or the shiver running through one's flesh then building up pure chaos by a succession of crises and borderline states, on edge.

Indeed, the worst doesn't happen because it is actually happening. It has happened but hasn't brought about any new world for us. There is no room for redemption or transcendence there, no god, no hereafter. It is this immaterial frontier, out of reach, symbolized by several minutes of laser mayhem ushering the finale, a psychedelic flood, a changing of scales, the end of a world and a technological climax. The laser in Edging mimics the folly of men. It is a merciless flow that spares none, neither on stage nor in the audience. It doesn't leave anything behind except exhausted bodies, injured but consenting, as if desire could be sparked a new, out of pain, of chaos, of nothingness.



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