

ROGER

Creation 2019

Guillaume Marie, Roger Sala Reyner & Igor Dobričić



GUILLAUME MARIE /
TAZCORP /

ROGER

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Concept, Choreography: **Guillaume Marie**

Concept, Dramaturgy: **Igor Dobričić**

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

Light Design: **Marcel Weber/MFO**

Régie Générale : **Stéphane Monteiro**

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: **Cédrick Debeuf**

Graphism: **Grégoire Gitton**

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Graphisme : **Grégoire Gitton**

Production: Tazcorp/

Coproductions:

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 4th & 5th, 2019

Try Out France: **Emmetrop**, Bourges, May 25th, 2019

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

Festival Uzes Danse CDCN La Maison, june 21th 2019

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

#1 Tanzfabrik - Uferstudios – February 25th 2018

#2 Théâtre de Vanves, Artdanthé – April 5th 2018

#3 Emmetrop, Bourges, May 11th 2018

#4 Fabrik, Potsdam, August 25th 2018

Photos de couverture Pol Mathé.

ROGER

An allegory of consolation

Starting from the idea of consolation, or more specifically the figure of the inconsoled (rather than the inconsolable), the choreographer Guillaume Marie, the dramaturge Igor Dobricic and the performer Roger Sala Reyner come up with an unsettling body of work, working on a body that is literally cornered in an angle of the set.

On a soundtrack rocking between diffracted uproar and deep silence, this solo maps out a slow, organic continuum. At once rough and thorough, its choreography oscillates between suspension and tension, loosening and jolts, between the vision of a nearly hollowed out body and the palpable breath that goes with its tentative escapes and evacuations.

An appeal to the senses seems to lead the transcription we are given to follow intimately : the story of a body that is pushed and shoved and that will catch the audience feeling its presence, hearing and scrutinizing it.

Interview with Guillaume Marie

Where is the idea coming from?

For my previous two performances, *Edging* and *Ruin Porn*, together with Igor Dobricic with whom I have been working and creating performances for a decade, we worked on the concept of apocalypse. If you look at it from a secular angle, what is this « revelation » about today and can it be a source of inspiration for performing arts? During this process, we discovered the book « The Time of Consolation » by the philosopher Michael Foessel. According to him, the apocalypse should not be seen as a sudden breaking point in the course of time – as Christians would – but rather considered as an ongoing process that has already started : we are currently facing a series of crises (environmental, economic and social ones) which do not trigger any significant response or a sense that some boundaries have been crossed. Following Foessel's train of thoughts, we have realized that before we could start imagining utopias, we would have to learn to console ourselves about what we have lost. How could we use the theatrical space to stage this process ? [...] *Roger* is the first part of a series of allegories of consolation that we have created for and with people we love and that will be named after them. Here, namely the performer/choreographer Roger Sala Reyner.

An allegory of consolation?

It is an allegory insofar as the spectator can identify and delineate an idea but not grasp it entirely. In its form, it layers sensible clues and hints but does not give any narrative keys. As to the idea of consolation, Michael Foessel deconstructs it into three actors : the consoler, the inconsolable and the inconsoled. We worked on the

latter, the one who is aware of a loss and from there, may figure out how to overcome it and change his/her own status. Our next performance, focussing on the inconsolable, is scheduled for 2021 and will be called *Roger and the Snow Cloud* with Roger Sala Reyner and Suet Twan (Snow Cloud in Chinese).

What can you tell us about the singular triangle in which the solo takes place ?

With this set up, we wanted the audience to be up close and personal with the cornered performer. For us this vision echoed with the figure of the inconsolable and put the spectator in the position of potential consoler. [...] We also worked on an extended temporality, to give the eye some time to look at Roger Sala Reyner's body almost clinically, in details and to perceive the inner circulation behind each of his moves.

*Text and interview by Olivier Hespel
for Festival Uzes Danse CDCN La Maison.*



Working notes by Guillaume Marie and Igor Dobricic, May 2017

In a contemporary artistic context consolation is perceived as an outmoded performative gesture belonging to the sentimental sensibility of bourgeois theatre. In an elaboration of the emancipatory dictum of critique (from Brecht to Situationist International and beyond), progressive aesthetic and performative strategies of today are defining themselves in direct opposition to the logic of consolation. In a sharp contrast to it, contemporary art is perceiving its role as a site of protest and separation, "didactic alienation" in which social conflicts and inequalities are exposed and diagnosed rather than (temporarily) reconciled. Consequence of such a rigid ideological position is that affective power of consolation to create an instance of affective communion (and community) is to a high degree excluded from contemporary aesthetic considerations. What was historically, in the form of cathartic and emotional reaction, an essential part of artistic and theatrical experience, is now demoted to a reactionary tool of political populism. Relevance of our intended research is in our aim to re-appropriate affective power of consolation back into the domain of contemporary art and progressive politics.

Within this work we intend to unfold the structure of the consolation ritual through its three aspects: desolate body of the unconsolable; comforting gesture of a consoler, physical and symbolical space inside of which an affective encounter between unconsolable and consoler takes place.

- **BODY (of an unconsolable)**

In this solo piece, Roger Sala Reyner will offer his own body as a site in which "the other" presence of the unconsolable can get manifested. Contemporary references for such a manifestation on which we would like to base our research are numerous, but the most powerful images for it in today's world are the one of a refugee and a homeless person. In both cases those are the bodies who are suffering from a radical loss which defines their otherness - they lost their native ground, their home, so their grief is profoundly existential. At the same time, it would be incorrect to perceive their existential desolation through the notion of victimhood. Paradoxically, their loss is their home. Consequently, the main research question that we would like to ask in regard to the inconsolable body is: how does it feel to be at home with a loss of home? what kind of body disposition such a condition produce?

- **GESTURE (of a consoler)**

Gesture of a consoler that attends toward the body of inconsolable pose both aesthetic and political questions of utmost importance. How do we respond to the pain of "the other"? What kind of choreography we need to perform, what kind of ritual we need to stage to meet the need of those who suffered unconsolable loss? In the context of contemporary art this question translates into a dilemma about the role of the witness to an artistic event of otherness. In our research we would like to address problem of a consoling gesture as a choreographic problem. We would like to reinvent an affective ritual that can be to an equal measure performed by the consoler and by the unconsolable at a site of their encounter. In fact, we consider consolation itself as an active performance of such a ritual through which the gap between spectator and the otherness (of art) is temporarily bridged.

- **SPACE (of the encounter between an unconsolable and a consoler)**

In our research, question of the site in which ritual of reconciliation can take place, is bringing us to the symbolic and performative function of the space. We are particularly drawn to an architecture of a corner. Apart from a symbolic significance of the corner (like in the expression "to be pushed into a corner") corner is also powerful spatial topos. Critical reference point and inspiration for us in this respect is radical architectural space created by Daniel Libeskind for the Jewish Museum in Berlin, especially the interior of the Holocaust Tower and the Void. In physical terms, the one who is "cornered" can not retreat any further, he is blocked by his own condition. However, as long as the person accommodates herself to a sharply limited space, corner can also become her safe place, substitute for home (locations where homeless people choose to temporarily settle are often powerful testimony to the effectiveness of corners as spaces of refuge). On the other hand, for a consoler, the one who is approaching the unconsolable person inhabiting a corner, closing constraint of the walls give an immense intensity and intimacy to the encounter at hand. Furthermore, in approaching somebody who can not retreat any further, the one who is coming towards her is put in a situation in which she clearly needs to make an ethical decision (and a gesture) concerning her intention - is she a threat or a helping hand?



Photos : Igor Dobricic

EDGING, a manifest

By Igor Dobricic, dramaturge, January 2012

Edging is not a title of a singular "dance performance", it is a code name of an extended, collective process of artistic research - a pretext for an ongoing collaboration between a growing international group of artists. Any "dance performance" emerging from this collaboration is a trace, a document of an unfolding shared exploration.

As such, Edging concerns itself with a most obvious, alarming symptom of our time - collective inability to imagine and enact urgently needed fundamental social, political and cultural change.

Edging is not attempting to propose or advocate parameters of a fundamental social change which we consider "unimaginable" but to map, to diagnose, in artistic and aesthetic terms, the given condition of (im)possibility and offer to a spectator such a diagnose as a shared performative experience.

To edge is to maintain oneself at the threshold of transformation while endlessly postponing the moment of crossing. Our intention to capture, choreograph, stage such a contradictory condition of desiring the change while delaying it reflect our conviction that first decisive step toward overcoming social stasis consist not in exercising utopian imagination of "what is on the other side" but in mapping and presenting aspects of contemporary condition that prevent us from overstepping the border and plunging into the unknown.

We do not consider such a mapping and a presentation as a rational critique of the status quo. In fact, we are convinced that contemporary critical thought with its double bind of analysis and utopian imagination is fully integrated into the protocol of avoidance, it is, in other words, yet another symptom of it, rather than a medicine that could heal us from our historical predicament and activate our will to change.

We believe that the only route toward possible solution is in experiencing, embodying the problem in its pure and unconcealed form - performing it and implicating others (audience) inside of this performative experience rather than aiming to understand it theoretically.

As such our method is the one of re-enactment rather than didactics, of intensification rather than rational contemplation from a distance. For us theatre stays a place of the experience not of discussion and a key question is which experience we need to re-visit, re-enact, so that we can start sensing (instead of understanding) our way out of it.

Our answer to that question is clear. It is exactly the experience of our collective existence on the edge (of change, of catastrophe, of apocalypse) that we need to perform in all its intricate detail, all its elaborate trappings. Once again, our goal is not to criticize such a social and personal existence in which we are all implicated, but to re-live it in its condensed theatrical form so that spectator of it is seduced to partake in it rather than keep interpreting it.

In other words, our goal is to amplify and exemplify what is suppressed so that we can imagine acting upon it. To reach toward a veil and pull it aside, realizing in this singular gesture not only that there is no ultimate truth hidden behind the curtain but furthermore that the gesture itself, sensation of movement unveiling the emptiness, is the only truth that we need to keep exercising.

So what are the main components, the aspects of this experience that we desire to map and re-enact?

BIOGRAPHIES

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.).

Choreographic pieces:

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.

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).

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)

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).

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).

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).

Performances:

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

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

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

Short movies:

2009 *Spinnen* 30'

2007 *Private Earthquakes* 15'

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 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

vimeo.com/mfo

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PRESS REVIEW

« Even if it's a solo, Roger lashes out a tremendous amount of energy. The space is submerged by a thunder of infrabass sounds before the spectators' entrance. But there is more than that in the relation between the stage and the room. A willingly limited audience sits on rows facing one of the corners of the set, very close to the performer.

Roger Sala Reyner happens to be one of the co-authors of the performance, together with the dancer/choreographer Guillaume Marie and this is worth mentioning as we had just seen the work signed by Pierre Pontianne and felt quite outraged that it was not co-signed by its interpreter MK who supports and upheaves the whole stage.

Let's go back to Roger Sala Reyner who has already taken place in this angle, in the eye of a storm of sounds in which his body feels like a haven of silence. The way the rows are set up facing the nook he stands in, pinned down, makes one feel the often overlooked pressure exerted by an audience on the artist who exposes himself, on his own and face-on. From there, Roger can be seen as one of those radical works which make the most of a physical and spatial principle, one at a time, over a given course of time. This principle could be the notion that the basis of dance is contained within the confines of two strictly adjoining partitions. The artist may even seem to collapse down there, as if he were swallowed up by the floor. There again, a thick canvas of despondency slowly weaves itself. Yet it still feels like a support base for any attempt of a three-dimensional life that may persist, develop and dash away. Buttrussing forward, backward, a keystone, tremors, picking himself up after being brutally tackled, in a paradoxical balancing act.

The artist is skinny, pale, drenched in sweat, in tattered rags, almost knock-kneed in thick boots. A scraggy, sacrificial pilgrim. Tearful. Christ-like. With a Franciscan poise. His presence is devastating, even though in the long run, we felt that, because the performance had to abide by the monastic rule of the 60 minutes required to be regarded as a proper play, it was to buy time that the expressionistic theatricality had the upper hand on the clean-cut, pared down body language. Guillaume Marie takes full responsibility for this aesthetics based on shared emotions and Roger Sala Reyner is an actor as much as a dancer, which makes this choice consistent but demanding. »

Gérard Mayen

Danser Canal Historique, 06/2019

(...) In a much smaller space, Roger, by Guillaume Marie, Igor Dobricic and Roger Sala Reyner chooses to concentrate the energy of the audience around the dancer in an intimate semi-circle. The solo, the first of a three-part series of allegories of consolation, this one focussing on the inconsoled, takes place in the angle of a room in the museum of Uzès. Dressed in a fleece jacket, shorts and trainers, the performer Roger Sala Reyner is standing with his eyes half-open, glassy and tearful, as if he were looking inside himself. The radiant heat around him floats in blinding white shafts or warmer flows, sometimes replaced by total darkness. The performer himself looks like a black hole who soaks up the soundwaves bounding across the room to dart on the angle he stands in. The vibrations move him to explore the partition : when he touches his fingers to it, they curve and his palms settle tightly on its lumps, he seems to be sucked, arches his back to the angle and sinks into its relief to grasp its grains and solidity. The ridge echoes with his flexing joints and initiates unremittingly perpendicular falls. The way he supports his weight and tenses his muscles relentlessly challenges gravity. Lying on his side, he looks as if he were a magnet clamped to the wall. The partition that attracts and sustains him echoes his barely audible singing, whispers muffled by the angle his head burrows itself in. The pleading tones of his stealth echolalias ring out of the back of his ribcage. The half-naked figure, sweating, breathless, his back slashed with red streaks looks painfully trapped and his body is hollowed out by the 60-minute long confinement make his inner struggle against opposite poles remarkably and cruelly perceptible.

Céline Gauthier

Ma Culture, 03/07/2019



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