

SNOW CLOUD

conception, choreography and direction : Guillaume Marie
created in collaboration and performed by :
Maria Stamenkovic Herranz, Suet Wan Tsang and Aho Ssan



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Created in collaboration and performed by: **Maria Stamenkovic Herranz, Suet Wan Tsang and Aho Ssan**
Light: **Marcel Weber/MFO**
Original music: **Aho Ssan**
"Wondertomb" written, composed and performed by **Aho Ssan and Exzald S**
Costumes: **Cédric Debeuf**
Stage manager, sound engineer: **Maxime Niol**
Choreography assistant: **Suet Wan Tsang**
Dramaturgy assistant: **Igor Dobricic**
Stage design assistant: **Grégoire Gitton**
Artistic collaborator for the research: **Roger Sala Reyner**
Management and booking: **Camille Cabanes**

SNOW CLOUD

Production: **Tazcorp/**

Co-productions: **TAP - Théâtre Auditorium de Poitiers, Tanzfabrik - Berlin, R.E.D. residencies for research - Berlin, Festival Faits D'hiver - Micadanses - Paris, Antre Peaux - Bourges, Fond Transfabrik of the French Institute, Bourse Joint Adventure - Berlin**

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SNOW CLOUD is a choreographic concert for two performers - Maria Stamenkovic Herranz and Suet Wan Tsang - and musician Aho Ssan.

In this creation, which brings together ancient rituals of professional mourners, electronic music, organic bodies and altered states of consciousness, Guillaume Marie and his collaborators dig once again into the field of the power of affects and their representations. Together, they play with tears to signify mourning and create a performance within a performance to celebrate, at all costs, life over death. They invite us into a somatic experience that is articulated at the intersection of movement, voice, electronic music and technology.

Like the Wilis, those fantastic Scandinavian creatures, the inconsolables of **SNOW CLOUD** cannot bring themselves to let go of their losses, and, through their resistance, tend to become disruptive agents. **SNOW CLOUD** is part of a diptych on consolation initiated in 2019 with the solo piece **ROGER**. The artistic stakes of this project is to imagine representations of Consolation in the contemporary context. It is about reclaiming a phenomenon often left to religious institutions or conservative policies and about transferring it back to artistic, philosophic and social spheres. The artists imagine an allegory and try to answer the question that philosopher Michael Foessel asks of 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



In the contemporary Western artistic context, Consolation is perceived as an outdated performative gesture that belong to the sentimental sensibility of bourgeois theater. Critical emancipation (from Brecht to the Situationist International and beyond) and progressive, performative strategies of today are defined in direct opposition to the logic of Consolation. That is, contemporary art sees its role primarily as a place of protest and separation, of "didactic alienation" in which social conflicts and inequalities are exposed and diagnosed rather than temporarily reconciled. What was historically an essential element of artistic and theatrical experience as a cathartic and emotional reaction has now been demoted to a reactionary tool of political populism. Our project aims to re-appropriate the emotional power of Consolation and bring it back into contemporary performance practice.

SNOW CLOUD focuses on the figure of the inconsolable, that is to say, those who do not want to detach themselves from the loss and can therefore no longer be comforted. Yet, the subversive charge of grief, which upsets and threatens the established order, lies in the fact that it provokes the subject's reflexivity: "Why me?", "Why now?" The loss is experienced as unjustifiable; from then on, it is the world that appears unjust. In this sense, there is a critical and political dimension in the desire for consolation. It incites the subjects to become sociologists, to take a step back to analyze the established social orders, adjust their glance in order to seek the causes of their suffering not in themselves but in the world that surround them, and forge the tools to emancipate themselves from those causes. Although essentially poetic, conceived in this way, inconsolable is also a figure that embody political gesture of resistance to an inherent (economical, racial, ecological) injustice of the society we are living in.

In **SNOW CLOUD**, tears never dry out. With traces and reverberations : the eyes are wet and the bodies are still shaken and inhabited by jolts, hiccups, breaths and lamentations. Visceral dispositive is thus one in which the expression of affect is reduced to essential materiality beyond psychological or emotional motivation. As such bodies of the performers are devoid of stage characterization and role playing. Their gestural score is affective and intense yet it is purified in order to reach ceremonial, technical and practical efficiency of a "lamenting machines". In a tradition of professional mourners they are dwelling in a zone where pure simulacrum - fake tears - generate a visceral outlet for a sharing of a real grief. Bodies on stage are material conduits through which catharsis is ritualistically offered to a community. Performance is presented not to be decoded or interpreted but rather experienced in a direct affinity, across bodies.

Visceral simulacrum of mourning needed to be accompanied, framed and amplified by all the other elements of a dispositive. We imagined this generative coexistence between mediums of dance, voices, space/light and music as an evolving ecosystem which allow both for an autonomy of each "species" in it, and their balanced and fluid codependency. The aim was to find a dramaturgical balance and infinite hybridizations between the seductive and spectacular power of audio-visual performances and the intimate qualities offered by the somatic and vocal performance of the bodies on stage.

What interests us here, are the devices of simulacra put in play to channel the expressions of the pain and their allegorical forces. We wonder: is it still possible to embody and represent pathos when our contemporaneity opposes all vulnerability and glorifies only productivity? What do these trembling bodies caught in lights and sounds tell us? Is there, in the vulnerable and tense bodies of these inconsolable people, a saving force, a power or a resistance to the world that we should appreciate and understand now?

SNOW CLOUD allows us to become witnesses of infinite hybrid combinations, between body, music and technology, which have now become an allegory of the need for change in our time.

Guillaume Marie



BIOGRAPHIES



Conception, choreography and direction : 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 his own work and 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.).

Stage works:

2022 Snow Cloud - premiere at Festival A Corps, TAP Théâtre Auditorium de Poitiers

2019 ROGER - in collaboration with Igor Dobricic & Roger Sala Reyner - premiere in situ à Open Spaces ! Tanzfabrik, Berlin, premiere France at Rencontres Chorégraphiques Internationales de Seine-Saint-Denis

2016 Ruin Porn - in collaboration with Igor Dobricic & KK Null, premiere at Festival Etrange Cargo, la ménagerie de verre

2013 Edging - in collaboration with Igor Dobricic & KK Null, premiere at festival Les Inaccoutumés, la ménagerie de verre

2012 Spektrum - in collaboration with Vidal Bini, premiere at Pole Sud, CDCN-Strasbourg

2011 AsfixiA - premiere at Emmetrop, Bourges

2010 Nancy - premiere at Teatro de la Laboral à Gijon (S)

2008 Trigger - in collaboration with Maria Stamenkovic-Herranz, premiere at Teatre Lliure, Barcelona (S)

Performances:

2019 Nervous System 2020, in collaboration with Marcel Weber/MFO, Berlin Atonal

2013 CARLOS MARIA ROMERO, GUILLAUME MARIE, NAMES OF THE SPECTATORS SEPARATED BY COMMAS, Il Faut Bruler Pour Briller, Paris; Donau Festival (A); Festival Les Urbaines, Lausanne (S)

2011 INTRUSION, Musée d'Art Moderne et Contemporain de Strasbourg

2007 26TH of October, Barcelona 2007, in collaboration with Maria Stamenkovic-Herranz, Hangar (S), Santa Monica Museum, Barcelone

2006 We Are Accidents Waiting To Happen, in collaboration with Jonathan Capdevielle, Palais de Tokyo (Paris)

Short films:

2009 Spinnen 30', Emmetrop (Bourges)

2007 Private Earthquakes 15', Videodance Athens

Awards:

2011 Bourse à la vocation, Fondation de France

2011 Prix Fondation Marcel Bleustein-Blanchet (President: Elisabeth Badinter) for AsfixiA

2009 Aide à l'écriture de la Fondation Beaumarchais-SACD



Performer and collaborator : MARIA STAMENKOVIC HERRANZ

Maria Stamenkovic Herranz has a BA Diploma from the Brunel University, Marie Rambert School of Ballet and Contemporary Dance (London) & later graduated from the Maggie Flanigan Acting Conservatory in Meisner technique (New York).

She studied with Patsy Rodenburg (Shakespeare), Karen Kohlhaas (Tennessee Williams) and took intensive seminars with Willem Dafoe, Thomas Ostermeier and Labyrinth Theater Company in New York.

After her studies she worked as a dancer, performer and actress (film & theater): Jan Fabre (Cour d'honneur du Palais des Papes in Avignon, Saitama Theater Japan, Montclair in NY, De Singel ..), Alex Rigola (Abadía Theater. .), Marina Abramovic (MoMa The Artist is Present & , etc..) Sanja Mitrovic (Theater des Amandiers Nanterre, KVS ..), Stephanie Tiersch (Theater Lliure ..), Sol Picó (National Theater of Catalonia ..), Karen Kohlhaas (David Mamet's Atlantic Theater Company), Charles Goforth (Bank Street and

Cherry Lane Theater), Deborah Kampmeier (Split, Sarasota Film Festival Florida) among others.

As a creator she developed works with the digital and new media artist Alex Posada which were presented at the Monty Theater & Troubleyn Theater Antwerp (Provenance Unknown), Montemor-o-Novo Theater (La Fabula), Nadine Studio Brussels (5 vs 1 The Wrong Move) & Do U C Me You (Metronom & Hangar BCN), & as director Danshus in Malmö (The Doctor), Medea at the Benaki Museum in Athens (MEDEA: Impulse & Ear), Cochrane Theater London (Reminexistance) among other places. She also collaborated with choreographer Guillaume Marie at the Festival Radicals BCN (Trigger).

As a teacher she frequently teaches as a tutor and gives intensive seminars/classes at the Theater Institute for directors, playwrights, dance & at the Postgraduate of mise en scène and Digital Arts BCN. Navel Art & Rey Juan Carlos Madrid University, Woostergroup Theater, Root Collective, NYU Tisch in New York, DanceSyd Malmö Sweden, Kookmin & Sungkyunkwan South Korea University, Aristotle University Greece amongst others.

Recently concluded performing at the Atonal Festival in Berlin with Guillaume Marie & Marcel Weber for *Nervous System 2020* and at Festival A Corps in Poitiers, France, with Guillaume Marie for *Snow Cloud* (2022).

<https://www.stamenkovicherranz.com/>



Performer, collaborator and choreographic assistant : SUET-WAN TSANG

Suet-Wan Tsang studied at the Performing Dance department of the Art Academy in Arnhem, the Netherlands. After that she began immediately working in the Netherlands with various choreographers and filmmakers. She has collaborated with Itzik Galili, Piet Rogie, Annabelle Lopez Ochoa, Jens van Daele, Suzy Blok, Muhannad Rasheed, Ton Lutgerink and filmmakers Noud Heerkens and Frank Scheffer.

Since 2010 she has collaborated intensely with Guillaume Marie&Tazcorp (Paris). Starting with a solo piece ' *NANCY* inspired by Nancy Spungen. After that more productions followed: *AsfixiA*, *Intrusion*, *Edging*, *Ruin Porn* and *Snow Cloud*.

In 2013 she connected with Margret Sara Gudjonsdottir and her creative world, and is part of *Blind Spotting*, a big ensemble piece which premiered in Berlin (2014). This ongoing collaboration was followed by *Hypersonic States* and *Pervasive Magnetic Stimuli*.

In 2017 she became a student of the Ilan Lev Method and will graduate in 2019.



Performer and original music : AHO SSAN

Aho Ssan is the artist name of Paris based Niamké Désiré. After studying graphic design and cinema, he began to compose electronic music and create his own digital instruments. Shortly thereafter he went on to win the Foundation France television prize for his soundtrack to the film *D'Ingha Mago* in 2015 and has worked on several projects related to IRCAM. His debut LP *Simulacrum* was released in 2019 via Subtext Recordings. Based on the concept of Jean Baudrillard, it pitches society's presentation of inclusivity and equality against his own experience of growing up black in France.

https://www.instagram.com/aho_ssan/

Light design : 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.

Recent projects 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 and have 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.

In collaboration with Guillaume Marie, Marcel Weber created light for *ROGER* (2019), the performative installation *Nervous System 2020* (2019) commissioned by Berlin Atonal and *Snow Cloud* (2022).

www.mfoptik.de
vimeo.com/mfo
facebook.com/mfoptik



VIDEO LINKS :

> Snow Cloud (2022)

- Full length video : <https://vimeo.com/696985952>
password : tazcorpdiff



- <https://www.youtube.com/watch?v=ilixzgykorl>
short video in situ by Festival A Corps, TAP Théâtre Auditorium de Poitiers)

> ROGER (2019)

<https://vimeo.com/587780360>

> When It Lands Will My Eyes Will Be Closed Or Open ? (Performance, 2020)

<https://www.tanzforumberlin.de/produktion/when-it-lands-will-my-eyes-be-closed-or-open/>

> Nervous System 2020 (Performance, 2019)

- Maria Stamenkovic Herranz : <https://vimeo.com/413109638>
- Angèle Micaux : <https://vimeo.com/413100706>
- Carles Romero Vidal : <https://vimeo.com/413104896>
- Trailer : <https://vimeo.com/384734470>

> Edging (2013)

<https://vimeo.com/87421592>

PRESS REVIEW

ROGER (2019)

« 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 Pontvianne 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. Buttressing forward, backward, a keystone, tremors, picking himself up after being brutally tackled, in a paradoxical balancing act.

(...) 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 inconsolated, 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

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 we felt that by the end 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



grains and solidity. The ridge echoes with his flexing joints and initiates unrelentingly 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

PRESS REVIEW

NERVOUS SYSTEM 2020 (2019)

The gigantic former power plant doors will open to host and witness a myriad of advanced proposals from the contemporary sound and visual art scene. Sometimes sound goes hand in hand with visuals or vice versa, lights, visual effects, smoke and noise will multiply its impact in the immensity of the venue, immersed in a grey cloud, and where time seems to dissolve, at least during these five days. The festival open on Wednesday at Stage Null with the installation-performance *Nervous System 2020*, a work that merge dance, sound, and holographic artworks. Choreographed by Guillaume Marie with music by J. G. Biberkopf and visuals by Marcel Wber/MFO, the genre-defying project is created and directed by Marcel Weber. The piece shows Angèle Micaux, Carlès Romero Vidal & Maria Stamenkovic-Herranz performing minimalist motion, mundane gestures, and postures of contemporary lifestyle, in an abstract interpretation. The performance will be on view every afternoon after the screenings program which also happen in the ground floor stage.

Maria Munoz, Chromart, 09-2019

(...) In addition to concerts and DJ sets at the interface of noise music and club culture, art objects, installations and films will also be presented. First and foremost *Nervous System 2020*, a spectacular installation performance of dance, sound and holographic images by Guillaume Marie, Marcel Weber and J. G. Biberkopf, with three figures in large showcases whose movements are less dance than abstract movement analysis.

**Volker Like
Der Tagesspiegel, 29-08-2019**

Close to each other three lightboxes are spread across Kraftwerk Berlin's raw, concrete floor. Spectators take their place, and '*Nervous System 2020*', the genre-defying project created and directed by Marcel Weber (MFO), begins. Choreographed by Guillaume Marie, three performers, one behind each screen, start to move to sounds by J.G. Biberkopf. The title, a nod to the near future as well as the body's electrical wiring, finds expression in the performers' robotic movements. One delivers a particularly unsettling display of abrupt motions of combat. Rebelling against an invisible force, her movements remain somehow restrained, controlled and limited.

When Berlin Atonal, a festival for experimental sonic and visual art, returned to Kraftwerk last week for its 2019 edition, it presented a programme of pulsating tracks and flickering images onto the building's landmark grid of cold, concrete pillars. Located on Köpenicke Straße next to the Spree, the industrial facility used to supply East Berlin with heat until the fall of the Wall. Today it is home to Tresor, the city's symbol of its post-unification club scene; Tresor's new floor, Globus; and OHM, which occupies the building's former battery room. Looking at the contemporary visual art that was brought into the club space, the focus was on the affectual and on that which came to most significant effect not in white cubes but swallowed by darkness. The more intriguing



"They look like windows onto an early 1980s cyber-punk dream: three vitrines, full of dog and pulsing washes of juicy, rainbow coloured light. Each contains a dancer making considered minimal movements in response to their changing environment: shymmying through slats of light like a jewel thief across a field of lasers, or just jogging on a treadmill through a slide of gathering fog. (...) This performance pens each night of Atonal, and it's both a mesmerizing introduction to the festival and a metaphor for what it's like to attend."

The Wire, n.429, November 2019



aspect, however, was in how the pieces employ an element of distortion. Whether through twisted mirrors, translucent dividers, speed or computational editing, they all managed to distort our perception, casting blurry visions of tech-saturated worlds.

**Johanna Hardt Berlin Art Link,
06-09-2019**



Graphisme Grégoire Gitton

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