

VILCANOTA
BRUNO PRADET

DE LOINSI PRÈS

FOR 4 WOMEN AND AS MANY MEN DANCING



Created on April 4, 2024 at Théâtre Molière → Sète (France)
« Scène Nationale Archipel de Thau »

Duration: 1h – *without intermission*
From 8 years old

Origins of the project

At the very beginning, a series of images, powerful, beautiful, strange; these were examples of 'Outsider Art' chanced upon during the lockdown of 2020.

And then, later, coming across a collection of texts collated by Anouk Grinberg, again relating to 'Outsider Art', by turns meaningful, disconcerting, and often overwhelming.

A large number of these works of art have in common the fact of having been created by people trapped in some form of mental confinement, and which led, for many of them, to actual physical confinement.

And yet, these images and these texts, produced by these individuals, possess an incredible degree of freedom, they offer us a vision of reality which shatters our imagination.

These works of art and the stories of their creators are at the heart of '*De loin si près*' (*From far off ; so near*).

Team

Choreography

Bruno Pradet

Interpretation

Jeanne Cathala, Chinatsu Kosakatani, Joël-Elisée Konan, Jules Leduc, Marie Maleine, Thomas Regnier, Elie Tremblay, Loriane Wagner

Scenography

Clément Dubois

Sound creation

Yoann Sanson

Avec Marion Dhombres (soprano), Black Adopo (Beat-boxer), Patrice Rix (hurdy-gurdy)

Light creation

François Blondel

Costumes

Rozenn Lamand

Stage management

Fabrice Coudert

'Regard complice'

Loriane Wagner

Beat box

Black Adopo

Administrator

Céline Aubry

Tour manager

Azzedine Boudène



Partners

The Vilcanota company is supported by DRAC (french ministry of culture), Région Occitanie, Hérault department and Montpellier city.

Supports : Le Phare / Centre Chorégraphique National du Havre Normandie (76), le Sémaphore à Cébazat (63), Département de l'Hérault - Théâtre d'Ô à Montpellier (34), Théâtre Molière – Sète / Scène nationale archipel de Thau (34), Scène Nationale de Dieppe (76), Scène Nationale d'Aubusson (23), Scène de Bayssan à Béziers (34), Boom'structur – Pôle chorégraphique à Clermont-Ferrand (63), ICI—Centre chorégraphique national Montpellier Occitanie (34)



On stage, the sudden appearance of eight individuals.

They face the public, immobile, remote.

Instead of faces, an accumulation of strips of cloth. Slowly, they raise their hands, draw closer to each other.

Muffled clicks, followed by sharper clicks.

Strange applause for a dubious audience.

Gradually, their hands accelerate, the patter of skin on skin becomes heavy rain.

Intense, but still bearable.

However, without it being clear to us how, when or why, their hands find an alternative path, leaving behind the looming chaos, now beating together, finding a common rhythm.

The ritual of three blows, marking the opening of a strange dance.

Later, when silence falls, the strips of fabric fall gently to the ground, revealing four women and as many men, whose shy glances submit us to intense scrutiny.



In *'De loin si près'* Bruno Pradet once again chooses the option of a group performance ; carried along by multi-talented dancers (contemporary dance, hip-hop, krump) , exploring more deeply the whole idea of movement, and its power to translate the echoes of the world.

The dancers, trapped in a confined space of blinding white, develop a series of collective dances accompanied by a powerful soundtrack where beatbox, classical song and hurdy-gurdy create a powerful dialogue between baroque vocals, traditional Occitan music, and repertoire from the current music scene.

Above the area of their confinement, these dancers are observed by a narrow band of light, it follows their gyrations, comes close enough to caress them, then pulls away in haste. This giant scanner, metaphor for a enigmatic exterior, sets the tone for this strange journey, a journey which we are invited to join.

Halfway between the virtual and the real.....





Visions of a round dance where bodies never connect, allegory of a body of water inhabited by hypnotizing ghosts, an evocation of a potent dance for a new race of troubadours, or perhaps an intrusion into a fitting room in party mood, where costumes fly around, and shamelessly change hands.

At the heart of this series of delirious landscapes, moments of solitude hint at one person's distress, or another's rebellion. At these points, the sonic ambience becomes harsher, and the bestial power conveyed by the dancers' bodies is stunning.



But the group is never far away, there to dissipate these fears, and with a few smiles to sweep away these attempts at dissent, to pick up the threads of shared and collective movement.

So they become so many joyous pack animals, seizing on scraps of fabric scattered all over the stage, twisting them, playing with them, fighting over them.

Knots appear, connections are made, structures emerge.

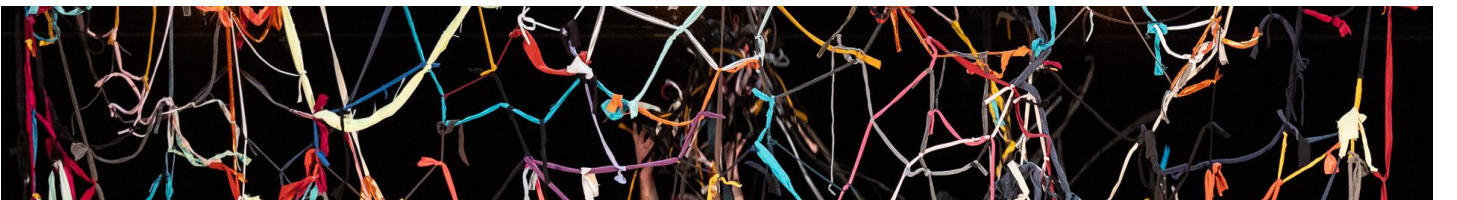
From dresses to capes, like so many insatiable ants they assemble them, acting as one, in rhythm.

It's clumsy, sometimes grotesque, but never mind, they are carried along by this trance-like state, which only becomes more and more intense.

Bodies reveal themselves, energy explodes, the web is woven.

And so, in passing from hand to hand, that which at the beginning was merely a shapeless bundle of material is transformed into a collective work of startling beauty.

It's their work, made by them, their very own garment.....call it Eugene.



De loin si près, a visceral ode to collective force.

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