

# Antipode Danse Tanz

NICOLE MOREL



## M E T A

Creation

Marly Innovation Center

Season 2017/18

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**M E T A** is a cross-art project linking dance and kinetic sculpture. The works and the mind frame of the Swiss sculptor Jean Tinguely have been the point of departure for this creative journey taken by Nicole Morel and Andrew Hustwaite. The choreography unfolds around the discovery of the various sculptures to a composition by Fabian Russ. **M E T A** overcomes the aspect of functionality by creating a poetic and playful encounter between moving bodies and moving sculptures. It's a get-together of different shapes, iterative patterns and slender yet massive values. The interaction of dancers and sculptures is shaped by curiosity, respect, courage and risk. During the adventure the daring increases. And together they spin.

**Antipode Danse Tanz** was founded by Swiss choreographer Nicole Morel in 2014. By referring to the connective centre between two opposite positions, the name of the company represents the idea of linking various art forms and various types of collaborations. Creating bonds through dance is a crucial part of the project based team structure. A signature aim of the company is to work with partners across disciplines. Collaborators from the visual arts, architecture or musical composition, to name but a few, add their creative energy to enrich the process. **M E T A** is the first collaboration of the Australian sculptor Andrew Hustwaite and Nicole Morel.

## SUMMARY




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#### NICOLE MOREL – CHOREOGRAPHER DANCER

Swiss-born Nicole Morel received her training at the Conservatory of Fribourg and at the School of the Hamburg Ballet under John Neumeier. In 2003, her first professional engagement took her to the Compañía Nacional de Danza 2 in Madrid under Nacho Duato and Tony Fabre. In 2007, she joined ballettmainz under Martin Schlöpfer and followed him to Düsseldorf as a soloist for Ballett am Rhein in 2009. Her repertory includes (amongst others) works by George Balanchine, Nils Christie, Merce Cunningham, Mats Ek, Kurt Joos, Jiří Kylián, Hans van Manen, Jerome Robbins, Antony Tudor, Twyla Tharp, and creations by Martin Schlöpfer, Regina van Berkel, Christopher Bruce, Uri Ivgi & Johan Greben and Eric Oberdorff. The tanz magazine's international critics' survey 2014 nominated her as best dancer. In 2014, she left the renowned company to start her own work as choreographer. Antipode Danse Tanz has been founded by Nicole Morel the same year. The company is coproduced by Equilibre-Nuithonie – Fribourg. Nebula, premiere 2nd of November 2016, has been invited to the 13th Internationale Tanztage Oldenburg (DE) 2017. Nicole Morel has been working as a freelance artist, in Switzerland, Germany, France, Czech Republic, and Kyrgyzstan.

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#### ANDREW HUSTWAITE – SCULPTOR

Andrew Hustwaite's formal qualifications include a BCA from Melbourne University in 2006 and an HonsBFA from Monash University in 2010 with solo shows dating back over 10 years. During the course of a linguistic exchange program Andrew spent a year in Fribourg in 1999/2000, maintaining a strong connection to the city and Switzerland since that time. His projects have seen him voyage into the central Australian landscape on several occasions, firstly for the short film Sour Milk which screened at LUFF in 2010, and then 2014 with the Launches, using meteorological balloons to send sculptures into the Sturt Stony Desert. Andrew was a co-founder of Milk of Magnesia in 2010, in 2011 he was Creative Director of the Falls Creek Museum establishment team. In 2013, he started Snatch & Knackers, an Arts & Architectural fabrication studio that manages the practical realisation of concept and design. Co-founding in 2016 Chamber, a project space set aside in Brunswick VIC, Australia, for creativity and social change. His work was most recently exhibited as part of NotFair Art Fair 2017. His latest private commission was a 5.5m 'Mobile' for the Yarra Valley headquarters of Domaine Chandon, Australia.





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***Antipode Danse Tanz*** association supports the creation and realization of projects of the company. The members of the board are Valentine Pochon, Mélanie Georgiou and Danilo Cagnazzo.

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Existing Productions:

**VOLERA**

Creation on a floating stage  
Fête de la Danse 2015  
World premiere: 9 May 2015, Tour Vagabonde,  
Jardin aux Betteraves Fribourg  
Choreography and dance – Nicole Morel  
Stage – Pierre Cauderay, Atelier Azar  
Music – Aurore Dumas (Harpsichord)  
Lights – Laurent Magnin  
Costumes – Saskia Schneider  
*Supported by Loterie Romande*

**DARK ROOM**

Participative Performance  
Fête de la Danse 2015  
World Premiere: 8 May 2015, Fri-Son, Fribourg  
Concept and dance – Nicole Morel  
Stage – Matias Cesari, Styling – Saskia Schneider

**MADAM, I'M ADAM**

Site specific creation for Festival Bourg en Scène,  
4/5 September 2015, Jardin Lucien Nussbaumer, Fribourg  
Choreography – Nicole Morel  
Styling – Saskia Schneider, Dance – Samuel Déniz  
Falcón, Pontus Sundset, Nicole Morel

**NEBULA**

World Premiere: 2 November 2016, Théâtre  
Nuithonie  
13/14 Mai 2017 invited to the 13th Internationale  
Tanztage in Oldenburg  
Choreography – Nicole Morel  
Stage – Gabriela Devaud  
Music – Paul Pavey  
Costumes – Saskia Schneider  
Lights – Mario Torchio  
Dramaturgy – Ulrike Wörner  
Dance – Louisa Rachedi, Alain Guerry, Paul  
Calderone, Samuel Déniz Falcón,  
Marquet Lee  
Administration – Thierry Tordjman

Coproduction: Equilibre-Nuithonie-Fribourg

Supported by Staat Freiburg, Loterie Romande,  
Agglomération Freiburg, Ernst Göhner Stiftung,  
Schweizerische Interpretienstiftung SIS, Pro  
Helvetia Schweizer Kulturstiftung, Groupe E,  
Kantonalbank Freiburg

## THE COMPANY

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*M E T A elaborates on poetic and mechanical qualities of moving bodies. It is an adventure into a cosmos of driving rhythms and daring spins. Curiosity, respect and control are the features to be discovered along the journey.*

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Men and the machine – different bodies, different materials, different movement qualities. Different worlds? Swiss choreographer Nicole Morel and Australian sculptor Andrew Hustwaite made their disciplines intertwine in order to create M E T A, a choreographic encounter between sculptures and dancers. Together with the discovery of the other goes the discovery of oneself. How do we perceive moving bodies based on the distinction between human bodies and mechanical bodies? How do we interact with a body depending on our conception of it/him/her being flesh and bones or steel and screws? With reference to the Swiss sculptor Jean Tinguely, ways of respecting the machine and entering into a game with it are crucial elements of M E T A. Structural patterns and movement patterns are applied across the various bodies in space. Restrictions or expansions of the movements through the sculptures are discovered along a poetic journey beyond functionality.

The large scale sculptures impose a certain respect without losing a gracile yet powerful effect. Depending on the way of interaction, the movements of the sculptures are very subtle or very massive. Risks have to be taken, the unexpected has to be embraced in order to make the joyful encounter possible. The constant alteration is highlighted by the driving rhythms of the music composed by Fabian Russ.

Shapes, shadows, composite configurations. Sometimes linear, sometimes wavy. Repetitive patterns, soft surfaces and rough edges. Contrasting sounds and consonance. Is the object going to break? Is it going to fall on the floor/on me? How do I play with it? How do I approach it? What is it...in the end? Counterpart or subordinate? Playfellow or antagonist? What are the rules? Are they inscribed or negotiated ad hoc? There is an entire universe to discover when sculptures and dancers share the (play)ground. A universe that allows to fly, to hide, to spin, to dream, to fail, to fall. The elements in this space offer multiple options and inducements to discover or to play with.

Not only created for a theatre space, the collaborative project M E T A can also be performed in museums or other art spaces. Depending on the site, the creative team will adapt to its character and re-design the spirit. This allows to establish an artistic connection to the respective location and to keep the aspect of constant alteration alive.

## THE PROJECT



Pictures: Nicolas Brodard



## THE PROJECT

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Pictures: Nicolas Brodard

THE PROJECT

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Choreography – Nicole Morel  
Kinetic Sculptures – Andrew Hustwaite  
Music – Fabian Russ  
Sound Engineer – Carlo Grippa  
Choreographic Assistant – Samuel Déniz Falcón  
Dance – Paula Alonso Gómez, Vittorio Bertolli  
and Samuel Déniz Falcón  
Dramaturgy – Ulrike Wörner  
Costume Design – Saskia Schneider  
Light Design – Mario Torchio  
Production Assistant – Adrien Laubscher-Thévoz  
Administration – Juan Diaz

CAST

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**SAMUEL DENIZ FALCON – CHOREOGRAPHIC ASSISTANT AND DANCER**

Samuel Déniz Falcón, born in Gran Canaria/Spain, studied dance at the Royal Conservatory of Dance in Madrid, where he graduated in 2003. His professional experience started with Europa Danse, afterwards he joined Compañía Nacional de Danza 2, directed by Nacho Duato. He has worked as a soloist dancer in the following companies: Ballet Carmen Roche (Madrid), La Mov Dance Company (Zaragoza) and Tanz Luzerner Theater (Switzerland). He has danced amongst others works of Jirí Kylián, Mauro Bigonzetti, Mats Ek, Nacho Duato, Felix Landerer, Patrick Delacroix and Andonis Foniadakis. In august 2015, he started his career as a freelance dancer, choreographer and teacher. In 2017, he got invited as a guest choreographer for a new creation by FUESCYL in Burgos, Spain. At the same time, Samuel Déniz Falcón is studying Choreography and Interpretation (BA) in the Conservatorio Superior de Danza de Madrid María de Ávila.

**PAULA ALONSO GOMEZ – DANCER**

Born in Spain, Paula Alonso Gómez had her dance training at the Real Conservatorio Profesional de Danza in Madrid. She joined Europa Danse 2003 and 2004, where she performed pieces by Mauro Birgonzetti, Mats Ek, Nacho Duato and Ohad Naharin amongst others. In 2004, she participated in the Monaco Dance Forum where she was awarded with the grant Prix de la Fondation Princesse Grace. She then continued her dance education at the Rotterdamse Dansacademie where she graduated with a Bachelor of Dance. From 2007 until 2010 she joined the Bern Ballett, performing pieces by Cathy Marston, Alexander Ekman, Jirí Kylián and Hans van Manen amongst others. Between 2010 and 2013, Alonso Gómez worked as a guest with the company Gallim Dance in New York and the Bern Ballet. For the season 2013/14 she joined the Tanzcompagnie des Konzert Theater Bern. From 2014 until 2016 she joined the Hofesh Shechter Company in London, performing and teaching workshops worldwide. Alonso Gómez has been working as a freelancer since summer 2016.

**VITTORIO BERTOLLI – DANCER**

Born in Napoli, Vittorio Bertolli graduated from the Ecole Atelier Rudra Béjart Lausanne in 2002. After his graduation he joined the Compagnie M directed by Maurice Béjart and one year later the Béjart Ballet Lausanne. During the following years, he worked as a dancer for the Teatro alla Scala in Milan, the Compania Aterballetto, the Bern Ballet and the Tanz Compagnie Konzert Theater Bern. In 2014, he was chosen by David Zambrano to participate in the Ex-In Flying Low and Passing Through intensive seminar. Since then he has been working as a freelance performer and has collaborated amongst others with Compagnie Alias and Joshua Monten Company. He is a founding member of Unplush (formed in 2015). In 2015, he has joined the Master's degree program in Dance Science at the University of Bern.

## BIOGRAPHIES

#### FABIAN RUSS – COMPOSER

Fabian Russ works as a composer and “orchestronics” practitioner at the interface between classical and electronic music. His focus is on classical-electronic hybrids whose composite forms he has been researching for years by the use of a sampling technique he developed himself. Russ has worked closely with Radialsystem V and the PODIUM Festival for a long time. Since 2013, he has been working intensively with composer Tim Jäkel on merging large symphony orchestras with electronics. Their works were chosen to open the Weimar Kunstfest in 2015. In recent years he has taken part in numerous opening ceremonies, such as the 2014 Biennale Klangbasel, the 2015 opening of the Montforthaus in Vorarlberg and the 2016 reopening of the Old Masters collection at the Hamburg Kunsthalle.

#### ULRIKE WÖRNER – DRAMATURG

Ulrike Wörner is a freelance dramaturg and dance scholar. During 2009-2013 she worked in the dramaturgy/production department at Martin Schläpfer’s Ballett am Rhein in Düsseldorf. M E T A is the second project with Nicole Morel after Nebula in 2016. Ulrike Wörner is holding a PhD in dance studies. Her dissertation looks on the phenomenon of simultaneity in dance. She also works as a lecturer at Ludwig-Maximilians-Universität Munich.

#### SASKIA SCHNEIDER – COSTUME DESIGNER

After finishing her studies in fashion and communication at the Design Department in Düsseldorf, Saskia Schneider worked as a freelance stylist before starting her engagement as assistant costume designer at Düsseldorfer Schauspielhaus for the seasons 2014/15 and 15/16. Since 2016, she has been freelancing fulltime as a costume designer. Her work includes the co-costume design of *La Bohème* (Regie: Matthias Hartmann) at Grand Théâtre de Genève (head costume designer Tina Kloempken) and the assistant costume design for *der Sandmann* directed by Robert Wilson (costume design Jacques Reynaud) at Düsseldorfer Schauspielhaus. She also works closely with swiss choreographer Nicole Morel, having designed the costumes for her creations *Madam*, *I’m Adam*, *Volera* and *Nebula*.

#### MARIO TORCHIO – LIGHT DESIGNER

Mario Torchio is a freelance light designer, video artist, director and lighting technician. Closely linked to the field of music he tours around the globe with Young Gods and Sophie Hunger a. o. In the field of dance he is working for Compagnie Greffe by Cindy van Acker, Compagnie de l'Efrangeté by Sylviane Tille and Compagnie Antipode Danse Tanz by Nicole Morel.

## BIOGRAPHIES



La chorégraphe fribourgeoise Nicole Morel fait jouer sa danse autour de sculptures en mouvement

# Meta, de la matière au geste

« ELISABETH HAAS

**Marly** » A côté de la halle B305 du Marly Innovation Center, où auront lieu les représentations, il a fallu installer un atelier de soudure. La danse et le métal, le corps et la sculpture: avec *Meta*, la chorégraphe fribourgeoise Nicole Morel s'est lancé pour défi de faire cohabiter, sur scène, son univers et celui de l'artiste plasticien Andrew Hustwaite. Il ne s'agit pas d'une confrontation, mais bien d'une collaboration: les deux domaines sont réunis par le mouvement, puisque les sculptures de l'Australien sont cinétiques et bougent elles aussi. Et même s'il s'agit de métal, son impact dans l'espace est aérien, en légèreté, en finesse, de quoi s'intégrer dans la recherche du mouvement organique qui occupe Nicole Morel.

Pour jouer avec les sculptures, ils seront trois danseurs sur un plateau installé avec toute la technique d'un théâtre mais à titre provisoire dans l'ancienne halle industrielle: Samuel Déniz Falcon, Paula Alonso Gomez et Vittorio Bertolli. Nicole Morel a finalement fait de ce cadre non scénique une force pour sa nouvelle pièce. Elle l'avait d'abord conçue pour une «boîte noire», dans un rapport frontal, mais les travaux nécessaires à la salle Mummenschanz de Nuithonie ont obligé la direction du théâtre à trouver un autre lieu. Il sera blanc, découpé de colonnes et avec le public disposé sur trois côtés.

## Un terrain de jeu

Mais pourquoi un atelier de soudure? C'est que les œuvres d'Andrew Hustwaite – certaines sont petites, d'autres à taille

Les sculptures cinétiques sont les œuvres de l'artiste australien Andrew Hustwaite. Nicolas Brodard



humaine – ont été créées spécialement pour ce projet chorégraphique. Il a fallu les remonter après leur transport en avion et y apporter parfois des modifications. Nicole Morel laissera les participants à un atelier de danse et à un «bord de scène» approcher cette subtile mécanique et toucher eux-mêmes les sculptures\*.

Sur la scène, elles s'offrent comme un décor ou comme protagonistes tout à la fois. Sous les lumières, elles sculptent l'espace et servent de terrain de jeu.

Elles peuvent être manipulées, voire portées par les danseurs, qui peuvent même grimper sur elles: «Elles sont faites pour inciter le mouvement, pour jouer», décrit Nicole Morel. On peut avoir un certain respect, mêlé de peur, face à ces sculptures. Mais je ne voulais pas mettre les danseurs dans une position inconfortable. Je voulais qu'ils aillent vers les sculptures presque avec une curiosité enfantine. Quand je les ai vues pour la première fois, en Australie, c'était un coup de foudre,

une évidence.» Nicole Morel cherche à faire revivre cette première impression de découverte, de sentiment «magique», pour «transporter» le public.

## Grincements et vibrations

La chorégraphe a d'abord imaginé la structure, le «squelette», de sa pièce, et son développement possible. Elle a réfléchi à une manière d'intégrer le hasard dans les enchaînements. Mais la recherche des mouvements s'est faite à l'épreuve du plateau, en laissant les dan-

seurs aux prises avec les sculptures. «En cherchant leurs mécanismes, nous nous confrontons aux nôtres, au fonctionnement du corps», note Nicole Morel. Elle cite par exemple les forces à l'œuvre quand une sculpture entraîne le corps du danseur dans sa rotation: des forces bien différentes à gérer que celles des tours en danse. A partir de ce matériel, une partition a été définie avec les danseurs. Il n'y a donc plus d'improvisation dans la version finale du spectacle.

Tout en amont de cet échange artistique entre la danse et la sculpture, le geste et la matière, il y a des liens d'amitié et l'année qu'Andrew Hustwaite a passée il y a presque vingt ans sur les bancs du Collège Sainte-Croix, à Fribourg. Puis l'année Tinguely a donné pour la première fois à Nicole Morel le désir d'explorer de nouvelles voies. Mais l'idée a pris du temps pour mûrir. «J'étais fascinée par le binôme Jean Tinguely-Niki de Saint Phalle», explique Nicole Morel. J'imaginais deux mondes, deux œuvres aussi différents que les leurs se rencontrer.» C'est cette recherche autour des sculptures animées de Tinguely qui a donné son titre au spectacle, *Meta*.

**«Les sculptures grincement, résonnent, vibrent»**

Nicole Morel

L'idée du collage, de la recombinaison de sons, de la récréation de neuf à partir d'éléments préexistants, a aussi été à la base des expériences musicales de Fabian Russ, qui a travaillé sur mesure pour la pièce. «C'est un Tinguely de la musique», apprécie Nicole Morel. Sans oublier que les sculptures elles-mêmes produisent des sons: «Elles grincement, résonnent, vibrent», rappelle la chorégraphe. Le public sera suffisamment proche de la scène pour les entendre et les sentir. »

» Je 19h, ve et sa 20h, di 17h Marly Marly Innovation Center. \* L'atelier «découvertes» des sculptures et de la danse contemporaine a lieu samedi à 10h (sur inscription). Un «bord de scène» a lieu vendredi à l'issue de la représentation.

PRESS

## CRITIQUE

«*Meta*», un fascinant ballet de sculptures

**U**ne hélice se met à tourner, à bout de bras, quand le danseur court. Une chaîne métallique, réalisée à base de triangles, sert de corde pour mesurer sa force ou sauter. Là, c'est un télescope, ou peut-être une bascule de place de jeux, qui fend l'espace. Là-bas, un carrousel géométrique construit à base d'éléments triangulaires, comme un Geomag géant, invite à grimper. Ça couine, ça grince, ça crépite dans la halle B305 du Marly Innovation Center. *Meta* est une pièce profondément ludique. D'une grande beauté plastique aussi. Avec ce ballet de danse et de sculptures, la chorégraphe fribourgeoise Nicole Morel fascine.

Les sculptures, en métal mais arachnéennes, sont l'œuvre d'un artiste australien, Andrew Hustwaite. La danse, elle, met en œuvre un sens du mouvement qui ne va jamais contre le corps, qui ne semble jamais de-

voir forcer. Nicole Morel parle volontiers de mouvement «organique». On sent la virtuosité, la qualité des gestes des trois interprètes, Paula Alonso Gómez, Vottorio Bertolli et Samuel Déniz Falcón. Mais ils ne tombent jamais dans l'acrobatique ni le démonstratif. Il y a chez eux un désir viscéral, direct, enfantin de danser et de jouer avec les machines. Elles ne semblent donc jamais contraindre le geste, mais apparaissent comme des complices de jeu. Elles suscitent naturellement les mouvements, tandis que les corps les mettent en branle. Le pari n'était pas donné. Il est réussi.

**A cause** de la fermeture de la salle Mummenschanz, à Nui-thonie, *Meta* a dû se jouer à Marly. Mais on est loin de la solution de rechange. Nicole Morel a magnifiquement su tirer profit de la halle industrielle découpée de piliers. Le cadre fait partie du spectacle.

Tout un tableau d'ensemble

notamment se joue dans un type de mouvements plus rythmés et marqués, rappelant éventuellement une forme de mécanisation. Le public (sur trois côtés) est plongé, immergé dans l'espace traversé de lumières qui viennent de toutes les directions, y compris de dessous les gradins. La bande sonore aussi exploite tout l'espace: grâce aux haut-parleurs installés dans les quatre angles, elle crée une spatialisation du son. Les lumières et la musique baignent parfois la halle dans une atmosphère étrange et inquiétante. C'est pour mieux apprécier la beauté stupéfiante du pas de deux et de ses portés, alors qu'une sorte de moulin à vent – symbole de vie? – tourne en arrière-plan. De quoi être transporté malgré un fil dramaturgique qui paraît parfois ténu et pourrait être plus tendu. » **ELISABETH HAAS**

➤ Encore ce week-end au Marly Innovation Center, sa 20h et di 17h.

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INFORMATION

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