

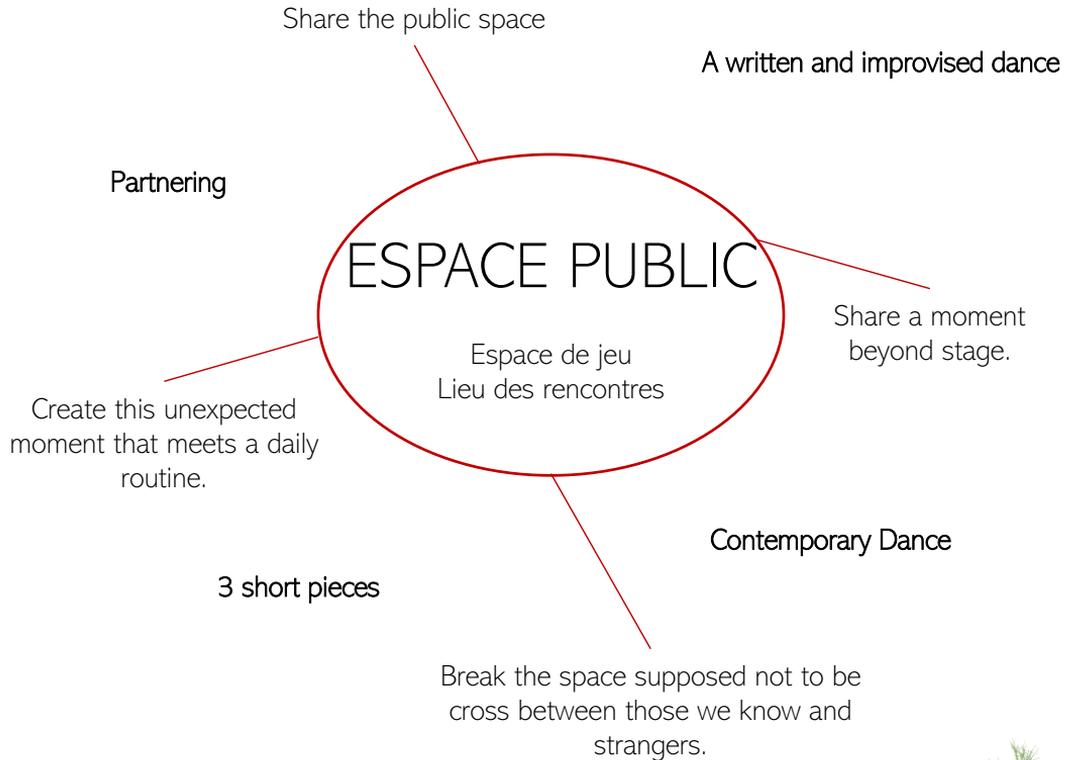


# *Interlude(s)*

Breezes, squalls and other zephyrs for two dancers and few places.



# Interlude(s) in few words



Appropriate the urban space as we appropriate our home.





The occupied space becomes a playground, a place to meet.

# Public space

It is the taste of dancing together that brought Camille and Benjamin together around Interlude (s) with partnering and contemporary dance as tools.

They tell through two bodies that dance, vibrate, play.

They talk about what could happen in the public space, the one that vibrates together, the one where we tend to remember the intensity of our emotions.

Discussing in their own way among people, with them. The intensity with which they communicate captures attention.

For those who know, who wait, they are also invited to observe. To become attentive to this and those around them because there is no definite rendezvous, something vague that creates an active expectation.



They offer a mix of written and improvised scores that allows great permeability at the moment while keeping a dazzling dance, engaged and generous.

Why public space? To play on the one hand, but to interact with it first and foremost. In interaction with the humans around us, the possibilities that a place offers us. **Breaking the space not to be crossed between those we know and strangers, between what is happening on stage and the public.** Take the people present off guard and create this unexpected moment that meets a daily.

# Interlude(s)

## breeze, squall and other zephyr

Interlude, by definition, is a piece of poetry or music, written or performed between larger works. It brings lightness and poetry in the middle of a dense moment. This is what is proposed here, a momentary and ephemeral moment that interferes in a slice of everyday life, arouses a curiosity.

(s), this hypothetical plural because we propose several interludes, but the people we take by surprise may be spectators only one of the proposals.

In subtitle, three winds because these interludes come sneak, the dance comes to weave among the passers-by, the public. Imprint of the smoothness of a breeze, the sweetness of a zephyr, the force of a squall.



# Three Interlude(s)

## -How it works-

Each Interlude is independent and occurs during around 15minutes.

For the best, one Interlude is linked with one place so we play in **three different places**. The audience don't follow us. **We arrive and leave the place where the Interlude is gonna happen**. Someone who see every Interludes will make a connection and a link but there is no order and needs to see all of them. **Each Interlude have a title and a « Behaviour »**

Here follow the three Interludes.

## -Fingerprints-

The space is breathing, a crossing place, an alley. The ability to play with depth in space.

She is the only one in the middle of the world. We do not understand what she does, her actions are not those of everyday life. Paying no attention to others, she seems to live in a certain madness

.He joins her and gives meaning to the gestures she gave birth to.

Interlude of the memory, a gesture which is born from what the other proposes. As the urban space is rich of footprints that everyone leaves.



*"The maturity of the man is to have found the seriousness we had at play when we were children "*

*Stanley Nietzsche*

## -Between us-

Again a place, a bench, a square, a place where people use to meet.

They support each other. Then they are no longer sufficient, the passerby becomes the support.

A relay dance is born. A certain sensuality emerges from the exchange.

The dance intertwines and the spectators become actors in the space of a gust of wind. The take to party is subtle and comes invite.

## -Let's play-

A carousel, a wall, a bench, a children's park. Space lends itself to play, architecture offers possibilities.

They have fun. There do not seem to be any well defined rules and yet to see them we understand the desires that cross them. The game that unites them. Everything becomes useful: walls, lampposts, trees ...

Two children who turn around an adult who then becomes a simple object between them. Instant smile, laugh, dodge, challenge. The gesture has something of the martial arts, a great dazzle.

# Inspirations

It's been 8 years since I walked the public space with different companies, the **Tango Sumo Group** and the company **(Rêve)** <sup>2</sup> essentially.

Interlude(s) feeds on these experiences and also on the way of the companies whose work I enjoyed as a spectator and which I would like to refer to here because they influence the direction of this project.

**Jeanne Simone** in her occupation of space and its interaction with it. Its use of a raw gesture carried by interpreters impressed with great technicality and the book in the simplicity, in the game and sharing.

**Pierre Pilatte** for **1 Watt** who presents himself with eccentricity and gives himself to lost parts in fully incarnated propositions, which intrigue and fascinate at the same time.

**François Rascalou** as a storyteller with **Action d'Espace**. Storyteller of words and gestures. Seeing his interpreters come into contact with the public, sometimes in a frontal manner, sometimes like a draft of fresh air.

**Ex-Nihilo** for its physicality and its direct relationship to the tar, the body, what is there.

My writing is also strongly nourished by the work of **Sharon Fridman** for his engagement in partnering and by **Cristal Pite** for her choreographic construction filled with relay, fluidity and contrasts.

Benjamin Tricha, founder de Maréçage

# Benjamin Tricha

Choreographie and dancer.

Benjamin follows for two years the curriculum of performer in the training EPSE dance **Anne Marie Porras** in Montpellier from 2006 to 2008, a few years before he discovered dance through breakdance and Latin dances.

It's during a trip to Israel that he dived into partnering.



He realizes that through it all the facets of his dance can express themselves. The game and the sensation then prevailed over everything in relation to the other. Playing with weight, his own, that of the other, **surprising to bring back the other to his instinct.**

Since 2008 he has been performing for companies with various influences, contemporary dance and physical theater with **the Jam art company** and the **Tango Sumo Group**, hip-hop with Choreographer **Hamid El Kabouss**, circus with companies **(Reve) <sup>2</sup>** and **Lonely circus** .

It is by assisting **Olivier Germser** on the writing of the play *Around* that he enjoys the art of choreographing, piece for eight dancers based on the group, the breath, the choir. He then enjoys drawing in space, composing currents with bodies.

In 2015 the company **(Reve) <sup>2</sup>** entrusted him with the choreography of his show Impact. He then plays with his curiosity to put very contrasting bodies in relation, lifters face flyers. One of his major axes of work emerged: **Play with where the movement takes us.**

He founded Maréçage in 2018.

# Camille Lericolais Dancer

Camille began her professional training in 2009 with **Wayne Barbaste** then in 2014 at EPSE danse for the course artist performer. In parallel she continues her studies of civil engineering engineer. After graduating, she joined in 2016 the junior **NID ballet with Anne Marie Porras**.

Throughout her life as a dancer, she was able to collaborate with Jean Pomares to learn a part of the repertoire by **Jean Claude Gallotta**, Three generations, and, within the band, with **Virgile Dagneaux**.

She was also able to collaborate with **Michèle Murray** around the Atlas Studies creation.

More recently, she has been working with **Didier Théron Company**, **Gianluca Girolami Cie 1975** Cdlm Prod and **Benjamin Tricha** for **Marécage**.



# Yann cardin

Artistic collaboration



Yann is a performer for many companies, including **Affari Esteri / Edmond Russo** and **Shlomi Tuizer, Action d'Espace, Hervé Robbe, Groupe Noces.**

Through his experiences of the public space and his choreographic universe he intervenes to initiate some tracks of choreographic compositions, axes of improvisations in the space and to bring an external glance to the project.

# Marécage (swamp)

*«There will be no other emotions than fear, rage, triumph and humiliation. We will destroy everything else, everything.»*

G. Orwell, 1984

Founded in 2018 by Benjamin Tricha, the structure brings together different profiles in the service of expression and emotions.

The first two projects are duets. Interlude(s), whose output is scheduled for spring 2018, is dedicated to the public space in collaboration with a dancer. Kairos (for September 2019), a fixed form in collaboration with a sound space director and two performers. Both geared towards partnering and contemporary dance.

Earlier, George Orwell's quote offers a vision of a possible future where only emotions that close the Human on itself have survived. Marécage (swamp) echoes this and comes with the desire to thrill and keep alive the range of emotions, our sensitivity and our openness to this and those around us.

In the heart of Marécage the dance is not formal, it is movement. Rich with the influences of contemporary dance and contact dance in the first place, it also feeds strongly on contemporary circus and physical theater, weaves its material through gestures common to all, in the greatest of labors as in the most subtle caresses.

His language is universal.

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*Instants of bodies in motion.*