

PRETEXTE

An electro choreographic triplet
for the streets



kalimbo



PRÉTEXTE

Contemporary dance is sometimes difficult to access.

The desire for freshness and sharing gave birth to this project.

Starting from a situation to make it a pretext for dancing.

Small scenarios from 2 to 8 minutes will follow each others. Passing from one pretext to another.

The live music is there to support the game, the starting and finishing points of those pretexts.

The public is seated in three quarters. The 8 meters by 8 meters space is drawn with chalk on the ground. The artists finish preparing the set, setting up the Soundsystem.

The sounds of the set up are captured live. Some sounds gleaned from the audience. A sound atmosphere is created in parallel. A first pretext comes into play. Finished on a mixture of sonority, voice of the public, falling material.

A slightly boring mess is established. Then everything is ready, finally silence is settled.

We move on to the second pretext. And so on. Some pretexts will be there for the movement, giving birth to a powerful and sensitive dance. Others for play, interaction.

Make the audience a creative actor. Whether it's on sound, inviting them as a choir, improvised composer on the piano or on the musical pads, or even as a body actor on stage.



Concretely

The three performers on the set are movers.
They are dancers, acrobats and actors.

One of them will be the musical reference.
He is also an electro-acoustic composer.

On a light installation he will play between
live recording at the microphone, electronic
pads, keyboards and acoustic instruments

8 excuses between 2 and 8 minutes each.
Some will have a clear beginning and
ending. Some ends will be the beginning of
the next pretext.

The playing space is an 8m by 8m. Going
from a sensitive and poetic pretext to
another quirky and funny one.

The dance, the movement will always take
its origin in something clear and
understandable by everyone to deviate
towards something more abstract.

A sound, an action, a relationship. An
argument that turns to physical
explanations, a handshake, a discussion that
awakens an emotion. All this will be played
to feed the starting points of the different
evolutions of those pretexts.



GENRE: Choreographic audio dating stimulator

DURATION : 40/50 minutes

AGE : From 7 years old

GAUGE: 350 people in $\frac{3}{4}$ (500 if the organization can set up seating)

SPACE REQUIRED: 8 X 8 board
11 X 11 audience included

PEOPLE ON TOUR: 4 (3 on set + 1 for technic) - arrival D-1/departure D+1
possibility of reducing to 3 people on tour (contact us)

DIRECTOR: Marécage

CAST: Alessandro Brizio, Camille Lericolais, Benjamin Tricha

Live musical creation: Alessandro Brizio

Administration: Naima Tricha

The company is supported by Drac Occitanie, the Dpt Gard and Hérault, the Occitanie region, Montpellier Métropole, Furies, Le Kiasma, Le chai du Terral, La halle Verrières Meisenthal.

Grants for creation co-productions and residencies: Théâtre Molière Sète, Le Dpt du Gard.

ALESSANDRO BRIZIO

At 11 he put both feet into music studies. Classical guitar, music theory, singing and composition still accompany him today. He trained between Geneva and Paris meeting the circus arts in parallel with the music he has been developing since childhood.

He continues today to combine his circus and his musical training by composing for the stage, for his own projects or for other circus companies.



CAMILLE LERICOLAIS

Lively and fragile. Smooth and powerful. Her dance is woven from a great technique liberated by pleasure. After studying in Montpellier France at EPSE danse, she met François Rascalou with whom she worked on several projects. Accompanies Didier Théron and Yann Lheureux as dancer and actor. She gets involved in contrasted projects.



BENJAMIN TRICHA

Playing with acrobatics skills and contemporary codes, he moves more than he dances.

His absolute taste is for the unexpected. Assisting Olivier Germser (Groupe Tango Sumo), performer for Yann Lheureux, outside look for Action d'Espace, he founded Marécage in 2018)



MARÉCAGE

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

The first two projects are duets. Interlude(s), spring 2018, is dedicated to the public space in collaboration with a dancer.

This duet traveled and continues to travel, from Furies France to Seoul, from Belgium to the Causses de Millau.

Supported by the Region, the department, the metropolis of Montpellier.

He was in the spotlight at the season opening of the Molière Sète National Theater.

Kairos (September 2019), a fixed form in collaboration with a sound space director and two performers. It received the support of the DRAC Occitanie, the region and the department of Gard as well as Herault.

In a short time, Marécage has been able to establish itself in the territory, distribution is gaining ground and projects are flooding in. (partnership with an author in a school, creation for higher education schools, etc.)

A desire to strengthen its axis and its appeal for the public space. At the heart of Marécage, dance is not formal, it is movement. Rich in influences from contemporary dance and contact dance in the first place, it is also strongly nourished by contemporary circus and physical theatre, weaving its material through common, universal gestures.

CONTACT

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

G. Orwell,

1984

