

# CIE GREFFE / CINDY VAN ACKER



HELDER Cindy van Acker Electron Festival Genève 20 avril 2014 © Isabelle Meister

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**HELDER**  
*Creation 2013*  
photo : Isabelle Meister

# CREDITS

*A creation for « La Belle Scène Saint-Denis », Avignon 2013, proposed by Myriam Gourfink as part of her residency at the Blanc-Mesnil Forum.*

<i>Duration:</i>	<i>27 minutes</i>
<i>Choreography:</i>	<i>Cindy Van Acker</i>
<i>Interpretation:</i>	<i>Stéphanie Bayle</i>
<i>Intervention:</i>	<i>Cindy Van Acker</i>
<i>Music live:</i>	<i>Francisco Meirino</i>
<i>Costume:</i>	<i>Cindy Van Acker</i>
<i>Administration:</i>	<i>Aude Seigne</i>
<i>Diffusion:</i>	<i>Tutu Production/ Véronique Maréchal</i>
<i>Production:</i>	<i>Cie Greffe</i>

*The Cie Greffe receives joint support for the period 2009-2014 from both the City and Canton of Geneva as well as from Pro Helvetia.*

# DATES 2014

*11 and 12 of April  
19 and 20 of April  
14 and 15 of June  
20 and 21 of June*

*Festival Extra-Ball at the Centre Culturel Suisse, Paris  
Festival Electron, Geneva  
Festival Instants Sonores, Mendes, France  
Fête de la Musique, Geneva*

*Cindy Van Acker ( who choreographed Romeo Castellucci's Inferno ) unveils a new form : Helder. Here she places the painted and contrived body of Stéphanie Bayle under the strain of shape and slowness. Until the edge of abstraction, surrounded by a soundscape of high voltage signed by Francisco Meirino.*

***by Marine Relinger - 10th of July 2013***

*From working many times with Romeo Castellucci, she has retained a sense of violent rigour. Her choreography will only be made of alignments, offering figures with what seems to be an extremely simple design, though requiring insane physical power and concentration. For the moment, Helder is a creation with no planned date, but it is assured that the name of Cindy Van Acker has to be remembered.*

***Blog: Toutelaculture***

# HELDER

## *Lines on lines*

«For people inhabit a world that consists, in the first place, not of things but of lines. After all, what is a thing, or indeed a person, if not a tying together of the lines– the path of growth and movement – of all the many constituents gathered there ?»  
*Tim Ingold (Une brève histoire des lignes).*

*There is a taste for the body's mechanical forces inside Cindy Van Acker's dance. She works on the synchronicity of beatings, the precision of angles, the evidence of alignments, giving a very authentic attention to parallel lines generated by the head, torso, arms and legs. So the body becomes a semaphore giving very precise signals, involving the performer in such a pervaded, focused way, that it indubitably makes sense. Even if the latter remains enigmatic, one can envision some runic alphabet carved in the flesh, some morse code left on stage. Then the slow exactitude of this nearly elusive encryption, induces the pleasure of discovering those lines, pistons, needles, levers, sticks, activated off the regular articulations of the human organism.*

*During the remarkable exhibition by Victor Roy and Cindy Van Acker, Score Conductor (2012), in which dance-scores were materialized into different visual installations, an automaton performed the solo Fractie by activating the motion of four iron bars. We see this machine when watching the dancer Stéphanie Bayle performing Helder so flawlessly : 30 minutes backed by Francisco Meirino's crackling soundtrack, minimalistic although haunting. Impossible to say whether his musical composition explores the infinitesimally small or the infinitely great and if the sound plays the micro-frictions of a plastic sheet or the cracks of a glacier. Impossible to understand if what squeals is the steel of a huge turbine, the vinyl of a 12-inch record, the static from an electronic device at low voltage or the drone of a ventilation. Constantly on the edge of abstraction, the Swiss musician surrounds the dancer's evolution with subtle delicateness, and never overtakes her.*

*Sound and movement yet freeze twice, strikingly, just as a freeze frame, and a woman enters to paint some lines on the dancer's body. The corporal story stops. A sign is placed dramatically on stage, a sign that bursts of red first, then blue, to finally cancels in black. Dance starts again after the strokes of a large brush have just marked the outline of an arm, a leg, a cheek. Strangely, it is this act of painting that brings the body back to its human reality. This new outfit painted on the skin, quite brutally, completely changes the quality of movement by pulling the choreography towards imperfection, literally crossing it out, with drips of colour. The evidence lies in the slobbery coloured stains left on the floor by this choreography of very straight lines. And this is definitely where you find the grace of Helder, this brush dragging an ultra controlled body writing into an uncontrollable range, less mechanical, shifting the identity of the body on stage by a simple operation : some paint lines hastily layered on top of the lines of dance.*

*Michèle Pralong  
translated by Anne-Lise Brevers*

# BIOGRAPHIES

## ***Cindy Van Acker, choreographer, born in 1971.***

*Trained in classical ballet, Cindy Van Acker first danced in the Flanders Royal Ballet in Belgium and at the Geneva's Grand Theatre before emerging in the contemporary dance-scene in Geneva. She creates her own pieces since 1994 and founds the Cie Greffe in 2002 at the occasion of the creation of Corps 00:00 that obtained international recognition. In 2003, Van Acker creates two other solos, Fractie and Balk 00:49.*

*In 2005 she signs her first group piece for eight dancers, Pneuma 02:05. The same year, the Italian director Romeo Castellucci invites Van Acker to present Corps 00:00 at the Venice Biennale. This first meeting leads to an artistic collaboration with Castellucci who suggested her to create the choreographic part for his creation of Dante's Inferno for the 2008 edition of the Avignon Festival, and for his direction of Parsifal, created at De Munt in January 2011.*

*In 2006 she creates Puits at the Théâtre du Galpon in Geneva, a collaboration with Vincent Barras and Jacques Demierre, performed by Perrine Valli.*

*Invited by Michèle Pralong and Maya Boesch during the first year of their co-directorship of the Théâtre du Grütli in Geneva, Cindy presents a trio of women, Kernel. Created in 2007, Kernel provides an opportunity for a first and stimulating collaboration with the Finnish composer Mika Vainio of the Pan Sonic group. He created and played live the music for the performance. This experience continues in 2008 with Lanx at the Electron Festival and in 2009 for the creation of the solos Nixe and Obtus for the Bâtie-Festival de Genève. Obvie, Antre and Nodal complete this series of six solos and are the source of as many films realized by Orsola Valenti. The choreographer presents four of these solos: Obvie, Lanx, Nixe and Obtus at the Festival d'Avignon in 2010.*

*With Monoloog in 2010, she renewed her collaboration with the Electron Festival and Mika Vainio.*

*In October 2011 she creates Diffraction, piece for six dancers and a light-machine, 9-tubes designed by Victor Roy. In October 2013 Diffraction receives one of the four Swiss awards of dance in the category «Création actuelle», designated by l'Office Fédéral de la Culture.*

*In January 2012 she conceives with Victor Roy the project Score Conductor, an exhibition and materialisation in visual objects of the choreographic scores that Cindy has written since 2003. At this occasion and on the initiative of Michèle Pralong, a book by the name of Partituurstructuur is edited by Héros-Limite.*

*In 2013 she creates Magnitude for 22 dancers of the Ballet Junior directed by Sean Wood and Patrice Delay as well as Liniaal for the Cie Virevolte directed by Manon Hotte in Geneva.*

*In the same year, Helder is premiered on la Belle Scène de Saint Denis on the proposition by Myriam Gourfink in the context of her residence at the Forum Blanc-Mesnil.*

*She signs her last creation Drift, a duet danced by Tamara Bacci and the choreographer herself.*

*Cindy Van Acker has been in charge for the physical formation of the actors at the Haute Ecole de Théâtre, la Manufacture, in Lausanne from 2006 till 2010.*

*Her professional path is marked by her collaborations with Myriam Gourfink, Romeo Castellucci and by the collaborators of the Cie Greffe.*

**Stéphanie Bayle, dancer, born in 1985.**

After her 3 years course in Ballet Junior de Genève, Stéphanie Bayle got her first professional commitment with Alias company with whom she worked until 2012 on several creation projects, replacements and numerous international tours.

On the Geneva scene, she has been an interpreter for the Cie Quivala and Cie 7273. In France, she worked with Yuval Pick, both as dancer and assistant of the choreographer.

In February 2012, Stéphanie joined the Forsythe Company as a guest dancer for the performance Human Writes which happened in UNO during the Antigél Festival.

Since August 2012, Stéphanie works with the choreographer Cindy Van Acker. She joined the Greffe company for a replacement in the piece Diffraction. Cindy Van Acker created for her the solo Helder for the Festival Off in Avignon 2013. Stéphanie assists Cindy Van Acker for the creation LINIAAL for the young company Virevolte of Manon Hotte at the Bâtie-Festival in Geneva. In October, she collaborates for the first time with the German Company Cocoon Dance as dancer on the creation Pieces of me.

**Francisco Meirino, musician and composer, born in 1975.**

Francisco Meirino is working since 1994 (under the pseudonym Phroq until 2009) in the field of experimental music and live performance.

His music explores the tension between the programmable hardware and its failure potential.

He primarily focuses on what is not supposed to be recorded, the end of life of PA systems, static background noises, magnetic fields and how these sound failures resulting from technical breakdowns can become more interesting.

The work of Francisco Meirino is fascinating by its physical intensity and the accuracy of its details. His tools are mainly the computer, tape recorders, magnetic fields sensors, contact microphones and various electro-acoustic devices.

Since the beginning of his career, he has performed as a solo act over 150 times in various theaters in Europe, Japan and North America and in festivals such as:

Activating The Medium (San Francisco, USA) / Observatori (Valencia, Spain) / Musica Genera (Warsaw, Poland) / Norberg Electronic Music Festival (Norberg, Sweden) / Akousma (Montréal, Canada) / Lausanne, Underground Film and Music Festival (LUFF, Lausanne, Switzerland) / Ertz (Bera, Spain) etc...

He has also collaborated with many artists in the studio or on stage, among others:

Dave Phillips / Scott Arford / Michael Gendreau / Michael Esposito / Randy H.Y. Yau / Lasse Marhaug / Gerritt Wittmer / Kiko C. Esseiva / Jason Kahn / Leif Elggren / Astro / ILIOS / Tim Olive / Mike Shiflet.

He creates music for dance, radio and sound installations for:

Pro-Helvetia (Switzerland), Radio Airplane (Japan), Companie Greffe/Cindy Van Acker (Switzerland), Mostra d'Art Sonor i Visual de Barcelona (Spain).

Francisco Meirino received the price for electronic music composition from Pro Helvetia, Swiss Ministry of Culture in 2003.

His works are published by labels such as:

Misanthropic Agenda / Antrifrost / Entr'acte / Firework Editions / Presto ! / Groundfault / Banned Productions / Observatoire etc...

# PHOTOS



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