Cie Greffe / Cindy Van Acker

Diffraction

Creation 2011
photo : Louise Roy

Cie Greffe/ Cindy Van Acker
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Credits

Duration :	*60 minutes*
Choreography :	*Cindy Van Acker*
Assistance:	*Tamara Bacci*
Interpretation :	*Tamara Bacci, Stéphanie Bayle, Anne-Lise Brevers, Carole Garriga, Luca Nava, Rudi van der Merwe*
Musical composition:	*Mika Vainio, Denis Rollet*
Concept and realisation scenography:	*Victor Roy*
Lighting:	*Luc Gendroz, Victor Roy, Cindy Van Acker*
Costumes :	*VRAC*
Administration:	*Aude Seigne*
Tour manager :	*Véronique Maréchal/ Tutu Production*
Production:	*Cie Greffe*
Co-production :	*ADC, Genève*
Supports :	*Loterie Romande, Fonds SSA, Fondation Artephila, Fondation Lee naards, Sophie und Karl Binding Stiftung, Schweizerisches Interpre tenstiftung, CSFIPARTNERS*

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.

Press

A singular gesture that disconcerts the senses.
At the opening of Diffraction, two dancers on the floor are taken in the beam of projectors that unveiles before wrapping them with an irradiating warmth. Soon, the body becomes hybrid with two heads, four legs, in a masterly introduction. Later, it's within the grace of a machine with neon tubes that Van Acker's language imposes itself. While the soft light seems circulating on a wall, the soloists play their dancing score like swallowed by the halo of the neon.
Les Inrockuptibles, Philippe Noisette, December 2012.

Being and neonthingness.
(...) Opening on a duet of horizontal flesh, the movement splendidly crawls then tenses up. With roundness, a shell opens and closes itself. In interlacings, bodies undulate and interlock before dissociating themselves. A glowing signal, the lighting device acts as a perfomer too. Defying the dark that surrounds it, it dominates, illuminates and sometimes dazzles. (...) Still in a binomial in motion, masculine-feminine, one extends into the other. Loss of visual marks, from the interwining of forearms springs another geometry of the bodies. All in perspectives, the carnal matter is rising, offering them a roof.
Le Courrier, Cécile Dalla Torre, October 2011

We can see– like in all the previous works by Cindy Van Acker – that this choreographer is very influenced by what we call in France «writing off the stage» (by the way she worked with the very important director Romeo Castellucci, choreographing his creations for Avignon or for the Théâtre de la Monnaie in Brussels) ; she doesn't only worry about the gesture and the body on stage, because she also considers the stage as an image. (the influence of contemporary art is very present in her univers : thinking, for example of the american minimalist Dan Flavin, who made his trademark from the neon).
Pierre Lepori, extract off Dare-dare, RSR, October 2011

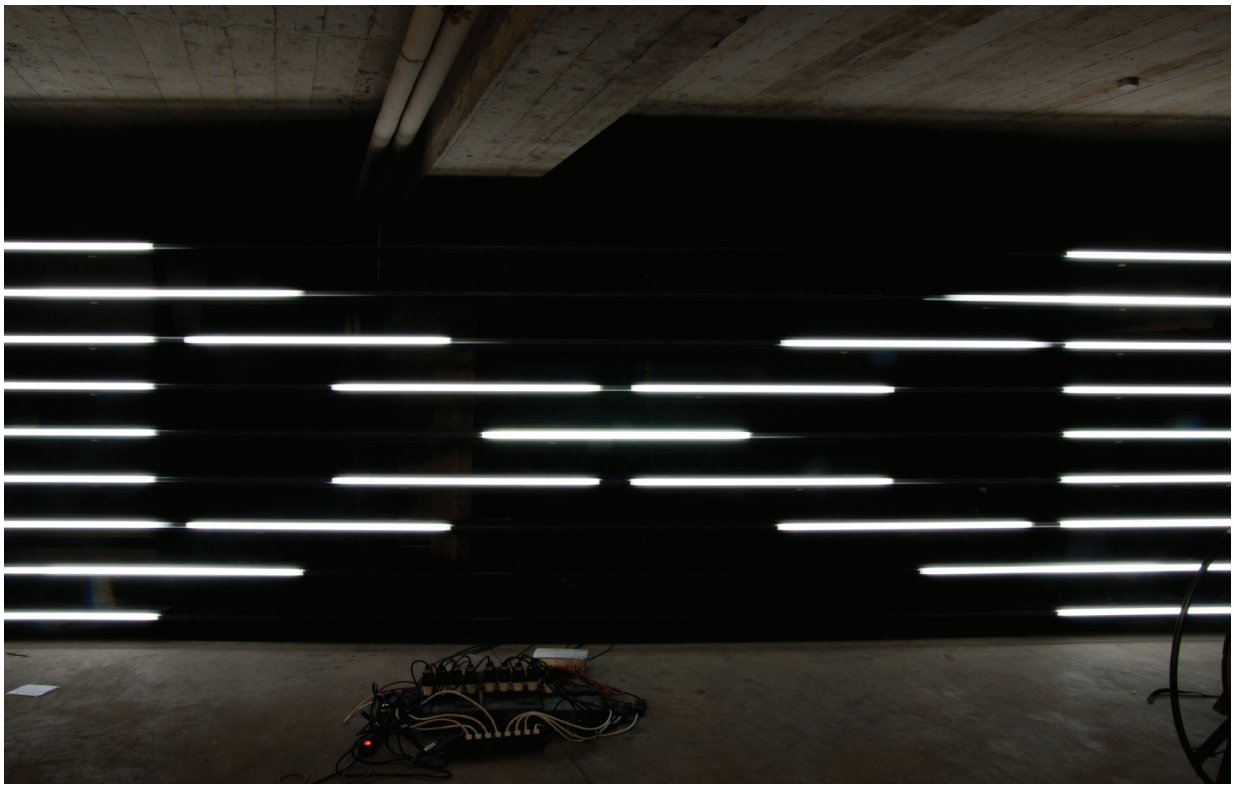
Diffraction

Diffraction refers to the way waves behave when they encounter an obstacle that is not totally transparent for them. After such an encounter, the wave does not retain its density according to the laws of geometric optics; this phenomenon is called diffraction.
Diffraction is the result of interference with waves diffused from various points.
The phenomenon is observed with light, but also with sound, waves, neutrons and X-rays.

Piece for six + one

We can think at first that Diffraction is a piece for six. That because it results from six soli composed by Cindy Van Acker during these last two years and also because we see the names of the six dancers : four women and two men . But Diffraction is in fact a piece for six + one. And this added partner, impossible to ignore, omnipresent, sometimes humanised under the aspect of a great inquisitive eye that comes to take a close look at the audience, is light. There is a tremendous, meticulous, almost unreasonable work to choreograph a neon tubes machine. The two soli, Obtus and Nixe, had brought the choreographer at the threshold of an organical fusion between a dancer and an environment of fluorescent tubes. This threshold is taken to a new level without any voluntary action but with grace, so that at a certain time, we don't know if it is the dancers who arrange an illuminated geometry or if it is the neon themselves, sliding from shape to shape, that impulse the movement.
Diffraction, with its powerful light score, is to be lived as a tribute paid to the progressive chaos. Without ever leaving an extremely simple choreographical structure.

Michèle Pralong



Biographies

Cindy Van Acker, choreographer

Trained in classical ballet, Cindy Van Acker first worked in the Flanders Royal Ballet in Belgium. After joining Geneva's Grand Theatre, she decided to settle in the city. Interested in the experimental aspect of contemporary dance, she danced for Philippe Saire, Laura Tanner, Noemi Lapzeson, Estelle Héritier and Myriam Gourfink with whom she continues her collaboration. She creates her own pieces since 1994 and obtained international recognition with Corps 00:00 created in 2002 at the ADC in Geneva. In 2003, Van Acker created 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 Biennal. 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 Grü 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 Festival de la Bâtie. Obvie, Antre and Nodal complete this series of six solos and are the source of as many films realized by Orsola Valenti.

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

Mathieu Bertholet, associated artist at the Grü, invites Cindy Van Acker to choreograph him a solo. A meeting that leads to a second collaboration for the «Sujet à vif» at the Avignon Festival 2010. Rosa seulement is a piece written and directed by Mathieu Bertholet, of whom Cindy signs the choreography. In the same edition of the Festival she presents the solos Obvie, Lanx, Nixe and Obtus.

In October 2011 she creates Diffraction, piece for six dancers and a light-machine.

In January 2012 she conceives with Victor Roy the project Score- Conductor, an exhibition and materialisation in visual objects of the choreographical 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.

Mika Vainio, composer

In 1994, Mika Vainio, Ilpo Väisänen and Sami Salo founded the Panasonic Group in their home town of Turku, about 100 km from Helsinki. Thanks to the famous Japanese firm, the three friends were obliged to either change the group's name or face legal proceedings. Sami Salo then had to leave the group, and the elliptic name of Pan Sonic applied to a duo from then on. The duo's first recordings came out under the Finnish Sahko label, after which they were quickly snapped up by Blast First. Invitations to perform in concert halls and events ranging from the Angela Bulloch show at the New York Museum of Modern Art, the Finnish Embassy in London (where they literally tore down the ceiling), for thousands of amazed clubbers at New York's Limelight, to fashion parades in Paris and Tokyo.

Providing sound installations for the Pompidou Center and the Cartier Foundation in Paris, the Haywood Gallery in London, and the Walker Gallery in Minneapolis also helped launch the group on a flourishing artistic career. They were also involved in series of recordings and live performances in collaboration with other artists like Alan Vega of Suicide (V.V.V.) and F.M. Einheit of Einstürzende Neubauten. Mika and Ilpo also produced remixes of pieces by Bjork, K2 (KLF) and Riuchi Sakamoto and brought out their own solo projects on labels ranging from Touch, Mego and Sähko, as well as collaborating with Alan Vega of Suicide, Keiji Haino, Lucio Capece and Chicks on Speed.

Mika Vainio has produced an impressive number of solo records under the pseudonyms of Kentolevi, Mika Vainio, Philus, Tekonivel or Ø. But, as he says, "There is no theory at Pan Sonic. We have no ambitions. We just make music."

Luc Gendroz, lighting expert
Luc Gendroz began working as a technician in various theatres in the Lausanne area as of 1988. Increasingly specializing in lighting, he presented his first work with the Brouhaha Company in 1992.
Between 1994-95, he attended courses at the Jacques Lecoq School and tried his hand at acting in street theatre and the Ô Company, but his fascination with light and space quickly got the better of him.
One creation followed another (Marielle Pinsard, Pierre Mifsud...), but it was in long-term associations like that maintained with director Oskar Gommez Mata's Alakran Company (1998-2006), and most importantly, with Cindy Van Ackerr's Greffe Choreographic company – collaboration that began in 2002 and continues today – that Luc Gendroz honed his style and deepened his research into the contrasting interactions between bodies (of actors, dancers) and scenic space.
In June 2008, he produced his own first installation at the Taichung, Taiwan National Museum of Fine Arts.
Luc Gendroz is working with Cie Greffe since 2002.

Victor Roy, scenographer, stage director
Victor Roy has worked as theatre technician in Geneva's Comedy Theatre and other Geneva institutions since 2001. He was an assistant set-designer on Gilles Jobin's Steack House.
Since 2008, he works with the Cie Greffe as technical director and conceives and realizes the set-designs for the creations.
In 2009 Roy was general manager of Joël Jouanneau's Sous l'oeil d'Oedipe *in Avignon. He is currently working with La Ribot, the ADC, the Comedy workshop, etc... In 2012 he co-signs with Cindy Van Acker the concept of the exhibition-installation* Score Conductor *and realizes the light-creation and the set-design for* I feel 2*, Marco Berettini.*
In January 2013 he signs two pieces in the exhibition Lumières *for the Festival Antigel in Geneva.*

Tamara Bacci, dancer
Tamara Bacci studied classical ballet and contemporary dance at the Ecole de Danse de Genève and was part of the Junior Ballet directed by Beatriz Consuelo. She began her professional career at the age of 17 and a half at the Deutsche Oper in Berlin, then at the Bejart Ballet Lausanne and continued in the neo-classical register within the Linga Company in Lausanne.
In 2003, she crossed the path of Foofwa d'Immobilité, then Ken Ossola, Cindy Van Acker, Thomas Lebrun, Gilles Jobin, Cie Quivala and Estelle Héritier. In 2008, Claude Ratzé, director of the ADC Theatre in Geneva, gave her carte blanche to choose three choreographers. She was then the performer of the three choreographies by Juan Dominguez, Ken Ossola and Cindy Van Acker. As an assistant, she collaborated several times with Ken Ossola. Together they created and danced the piece 171/174 at the Korzo Theater in Amsterdam. .
Since 2005, a particular artistic affinity built up between Tamara Bacci and the flemish choreographer Cindy Van Acker. The choreographer offered Tamara Bacci to assist her notably for the choreographical creation she realised on Inferno, invited by Romeo Castellucci and also Parsifal, created by the italian director for the Théâtre de la Monnaie in Brussels in 2011. In this latter piece, she also performed as a dancer.
In 2010, Pascal Rambert, author, stage director and head of the Théâtre de Gennevilliers, asked her to be the performer of a solo that he wanted to create for her : Knocking on heaven's door. She collaborated to Déproduction, in 2011, a piece created by the Franco/Swiss choreographer, Perrine Valli. In May 2012, she began a first research work with the stage director Guillaume Béguin in Lausanne. In September she's invited to participate as a dancer at a festival organised by the Linga Company.
She conceived a project in collaboration with Marthe Krummenacher and Perrine Valli, Laissez moi danser, that will be programmed in April 2013 at the ADC in Geneva.
As a pedagogue, Tamara Bacci teaches regularly at the Junior Ballet in Geneva, punctually at the HETSR in Lausanne and at the Conservatory of Geneva.
She also continues to improve her yoga education with Jean Lechim in Lausanne.

Stéphanie Bayle, dancer
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 in Quivala and 7273 companies. In France, she worked with Yuval Pick, both as a dancer and as 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 Antigel Festival.
Since August 2012, Stéphanie works with the choreographer Cindy Van Acker. She joined the Greffe company for a replacement in the piece Diffraction. Stéphanie is also the assistant of Cindy Van Acker for a creation project for the young company Virevolte of Manon Hotte. The piece will be presented in La Bâtie 2013 festival.

Anne-Lise Brevers, dancer
Anne-lise Brevers has trained herself in dance before starting a training in ballet at the age of 20 with Menia Martinez and Benedicto Cieza in Brussels. She pursues an education in contemporary dancing with Roxane Huilmand and at the Merce Cunningham studio in New-York amongst others. She has been seen as a performer for Marc Bogaerts, Sidi Larbi Cherkaoui, Benedicto Cieza, Sowhilo Company, Louise Vanneste and Cindy Van Acker for Romeo Castellucci's Parsifal in 2010. Afterwards, she creates a tango for singers for the stage production of La Finta Gardiniera from Ursel and Karl-Ernst Hermann at La Monnaie.

Carole Garriga, dancer
Carole Garriga was trained in modern dance at the Regional Conservatoire in Lyon, France. During a reconstruction of Carolyn Carlson's Ice, she discovered Laban notation, which led her to study Laban cinetography with Jacqueline Challet Haas at the National Conservatoire in Paris. Taking part in dance and symbol courses and working with children on an approach to Laban symbols, she has also been involved in the reconstruction of choreographic works. She researched notation with Myriam Gourfink, for whom she has been dancing since 2000. Garriga also dances with Josette Baiz, Stephanie Bainville, Odile Duboc, Kasper T. Toeplitz.

Luca Nava, dancer
Luca Nava graduated in Arts and Performance Disciplines from Bologna University, Italy. He studied modern dance in Bologna, Venice, the University of California, San Diego and New York in the US. He has danced for Nina martin, Randé Dorn, Teri Weikel, Carolyn Carlson, Michèle Abbondanza/Antonelle Bertoni, Ron Howell and Monica Francia. In 2002, he interpreted the Tragedia Endogonidia and the Inferno for the Raffaello Sanzio/Romeo Castelluci Company. In 2004, he set up his own Le-Gami Company and created Separazione, SP3, Over, KO, Untitled #425, and Performance #425.

Rudi van Der Merwe, dancer
Rudi van Der Merwe studied physical theatre and French at Stellenbosch University, South Africa, and modern arts and cinema at the Marc Bloch University in Strasbourg, France, completing his university studies in 2002 with a dissertation on Antonin Artaud's dramatic art.
Between 1996 and 1999, he wrote and presented several plays in South Africa. Among others, he created the SOS sitcom in 1998 with Abduragman Adams and Dawn Matthews for Penguin Films; the sitcom was shown on E-TV and renewed for three seasons.
Der Merwe participated in 2002 in ex.e.r.ce at the Montpellier CCN (France) under Mathilde Monnier's direction and has worked as a modern dance interpreter since 2004 with Anne Lopez and Gilles Jobin on Steak House, Double Deux, Text to Speech and the rerun of The Moebius Strip; and with Cindy Van Acker, Estelle Héritier and Jozsef Trefeli.
He choreographed I'd like to save the world, but I'm too busy saving myself in collaboration with Susana Panadès Diaz in March 2010. He creates Celestial Spunk in 2012.