

**CIE
GREFFE**

**CINDY
VAN ACKER**



SPEECHLESS / OICES

*Creation 2018
photo: Louise Roy*

Cie Greffe/ Cindy Van Acker
Case Postale 264
1211 Genève 8
www.ciegreffe.org

• **Contact diffusion**
Tutu Production/Véronique Maréchal
veronique@tutuproduction.ch
T. + 41 22 310 07 62

• **Contact administration**
Cindy Janiaud
cindy.janiaud@ciegreffe.org
T. + 41 22 310 07 62

DISTRIBUTION

Choreography : Cindy Van Acker

Dance : Stéphanie Bayle, Matthieu Chayrigues, Laure Lescoffi, Raphaëlle Teicher, Rudi van der Merwe, Daniela Zaghini

Music : Mika Vainio, J. S. Bach

Sound : Samuel Pajand

Scenography : Victor Roy

Lighting design : Cindy Van Acker and Victor Roy

Dramaturgie : Michèle Pralong

Costumes and jewellery : Marie Artamonof

Lighting technician : Gautier Teuscher

Paintings : Eric Vuille

Administration : Cindy Janiaud

Diffusion : Tutu Production

Production : Cie Greffe

Coproduction : Steps, Festival de Danse du Pour-cent culturel Migros, Expedition Suisse : Kaserne Basel, Dampfzentrale Bern, Theater Chur, Gessnerallee Zürich, Théâtre de Vidy Lausanne, and CCN de Rillieux-la-Pape, direction Yuval PICK, dans le cadre du dispositif Accueil-Studio avec le soutien du Théâtre des Îlets, centre dramatique national de Montluçon, région

Supports : Loterie Romande, Société Suisse des Auteurs, Fondation du Jubilé, Fondation Stanley Thomas Johnson, Sophie und Karl Binding Stiftung

The Compagnie Greffe has a joint support agreement with the City of Geneva, the Canton of Geneva and Pro Helvetia for the period 2009-2020.

TOUR

2019

- . Swiss Dance Days, Lausanne, February 6th & 7th
- . ADC-Genève, February from 13th to 17th
- . TLH, Sierre, February 22nd et 23rd

2018

- . Creation at Théâtre de Vidy, Lausanne, April 13th - 15th
- . Salle du Lignon, Vernier, April 17th
- . Kaserne, Basel, April 20-21st
- . Dampfzentrale Bern, April 25th
- . Gessnerallee, Zurich, April 27th
- . TPR, Moutier, April 29th
- . LAC, Lugano, May 1st
- . Theater Chur, May 5th

PRESS RELEASES

The solar requiem of Cindy Van Acker

The beauty, the rarity of Speechless Voices lies in this dimension: it is a piece about that moment in time which comes after the disaster, this wrinkled time, curling up in the consciences. This crossing, Cindy Van Acker conceived it in three acts. At first, the apocalypse, this moment when the web of days flies in tatters, prints its slowness to the unsettled body. In the second, the performer Rudi van der Merwe, seated from behind facing a vestry wall, addresses a letter to the absent: "The sun will be black as the hole in my body." Those are the words of Cindy Van Acker to the friend who prowls so close to oneself. This part is of sidereal sweetness. In the third, Johann Sebastian Bach and his St. Matthew Passion call light beyond wounds.

Le Temps, Alexandre Demidoff – 04.16.18

In tribute to her friend and composer Mika Vainio, the choreographer Cindy Van Acker has created a stunning performance of depth and emotional intensity. (...)

In this rare performance, perhaps the most touching ever choreographed by Cindy Van Acker, there is a "I love you", a love poem to a friend, art and life. At the end of these "voices without words", the audience was as leaving a beautiful funeral. Happy and lightened. Linked by an invisible link.

RTS, Thierry Sartoretti – 04.17.18

Sober and intense, the choreographer gives voice to the movement.

For almost twenty years, the Flemish-born artist living in Geneva has been creating uncompromising abstract poetry with extreme precision in her writing of bodies in space. "The motor of movement must go beyond formal, beyond my person. Creation arises from a necessity, from an impossibility of doing otherwise. The day I no longer feel this need, I will stop creating. Because that day, I will not touch people anymore." (...)

In seeking body dehumanization and emotional deconstruction, the choreographer says that she does not want to reduce the personality of the dancers, but to transcend it. Returning to the essence of the human, her dance becomes universal and reveals a great emotional intensity. (...)

Her style combines fluidity, meticulous movements and aesthetic sobriety. Incandescent, the Belgian artist is a fire under the ice. A dancing body and spirit devoid of all superfluity and thereby giving its sparkle to life.

24 heures, Corinne Jaquiéry – 04.11.18

The piece is entrusted to six performers endowed with great visual power (Stéphanie Bayle, Matthieu Chayrigues, Laure Lescoffly, Raphaele Teicher, Rudi van der Merwe, Daniela Zaghini), while the movement is closely linked to musical composition (especially Vainio and Bach for the finale) in an almost obsessive symbiosis, capable of superimposing and uniting the various frameworks of expression, until they coincide. The bodies, the sound, the silence, the light and the movement are all true voices without words, because there is no message to deliver.

Artribune, Stefano Tomassini – 05.18.18

SPEECHLESS VOICES

By making the Belgian artist Michaël Borremans a central source of inspiration for Speechless Voices, Cindy Van Acker gathers her six dancers in a new narrative reality. The usual qualities of her movement - slowness, geometry and abstraction - are permeated here by figural, readable images, expressive stases. A human community has entered the picture, seeking through the body to ritualize absence and presence, loneliness and relationship, in order to transmute them. The mechanical, vegetable or animal extensions which vitalize most of the Belgian choreographer's pieces thus encounter clearer anthropocentric energies. Even if they remain enigmatic.



Mika Vainio

Perhaps because the piece is a choreographic poem composed in tribute to Mika Vainio, composer of electronic music with whom Cindy Van Acker often collaborated, who disappeared in 2017. "We had intuitive, intense communication, often without words. We had a common voice which arose elsewhere." Speechless Voices seeks to produce, through dance, a shared language to fill the space, go through the bodies of the audience, connect to the other.

THIS BODY IS ESTABLISHED TO SIGNIFY

"Cindy Van Acker's dance is as abstract as it is intense. Through a mastered expertise of the rhythm, a savant practice of combinatorics and an unprecedented research on movement in unexpected series, she's bringing her performers to an acute focus on gesture itself. The quality of movement generated by this process unravels an incredible, intense body, which has nothing to do anymore with the body as we see it. She reveals the perceived body, the vital body : the one which, shapeless and shifting constantly, we know from the inside - the living body, which rhythms and powers answer neither to the principles of medicine neither to the routines of productivity, nor to the usual representations of emotions, but to a constant drive and a variation made out of forces and recollections, of silence and contradictions. This way, she is able to reach the edge of language and expression : this body doesn't speak, doesn't express itself, does not represent, or mime, it is established to signify, as if it were to invent a new alphabet capable of describing life quite differently. Speechless Voices means: thought, human language, in other words the bond to the other, are to come.

Dance is then what enables, by a renewed attention to time, space and what the plasticity of the body allows, to reinstate the being in what it is where it is, to restore a close contact, intense and unresolved, to oneself. It is undoubtedly for this reason, that her creations have something meditative and very intense: they are withdrawn from current affairs, progressing in a full time without seeking resolution, and at the same time crossed by a kind of impersonal and imperious force, which is produced in the movement, which could be as much that of the will as of the organic life which keeps moving.

For her new creation, the Genevan choreographer multiplies the intense bond between the performer and his body by first referring it to two performers, a pair or a couple, then between the couple and a group, and finally between this small community and the audience. How does everyone today see the relationship to oneself, to the chosen other, to the collective? While these questions are undoubtedly blazing today, Cindy Van Acker, accompanied by her usual scenographer Victor Roy offers less a new solution than she makes of the dance the occasion of a reinvention of what binds humans together, returning to the intensity of the relationship to self, body, space and time."

Eric Vautrin

PHOTOS



SPEECHLESS VOICES
Creation April 2018
photo: Louise Roy

BIOGRAPHIES

Cindy Van Acker — choreographer

Cindy Van Acker firstly danced in the Flanders Royal Ballet in Belgium and at the Geneva's Grand Theatre before emerging in the contemporary dance scene in Geneva in the 90'. She founds the Cie Greffe in 2002 and creates the solo Corps 00:00 that obtains international recognition.

Since then, she has signed around twenty projects for her company, as well as creations for institutions like Ballet de Lorraine, the Grand Théâtre de Genève, P.A.R.T.S.

Her career is marked by her collaborations with the choreographer Myriam Gourfink, the scenographer Victor Roy, the musician Mika Vainio (Pan Sonic) and the encounter with Romeo Castellucci.

In 2005, the Italian director invites Van Acker to present Corps 00:00 at the Venice Biennale. This first meeting leads to an artistic collaboration with Castellucci for the choreographic part of his Dante's Inferno (Avignon Festival 2008). Under his direction, she also signs the choreographic part of several operas such as Parsifal, created at De Munt in January 2011, Moses und Aaron, set up at Opéra Bastille in October 2015 and Tannhauser for the Bayerisches Staatsoper in Munich.

Orsola Valenti directs six movies inspired by her solo creations between 2008 and 2009.

In 2012, a book on Van Acker's choreographic scores is edited by Héros-Limite titled Partituurstructuur and in 2016 Magnetica by Enrico Pitozzi, an analysis of the choreographic composition of Cindy Van Acker, is published by Quodlibet.

Through her choreographic creation, that combines aesthetic sobriety, minimalist movement, meticulous composition and electronic music, Cindy Van Acker examines with an almost scientific thoroughness the connections between body, soul, sound and rhythm, and creates works that cross over the boundaries between dance, performance and plastic art. In November 2017, she becomes Associate Artist in charge of the programmation at ADC Geneva.

Mika Vainio — musician and composer

Mika Vainio was based in Oslo/Norway, and published solo recordings under his birth name and under a series of pseudonyms including Ø and Philus and, together with Ilpo Väisänen, as Pan Sonic (formerly Panasonic).

In the beginning of the 80's Mika Vainio has played electronics and drums as part of the early Finnish industrial and noise scene.

Nowadays, his solo works are known for their analogue warmth and electronic harshness. Be it abstract drone works or minimal avant techno, Vainio is always creating unique, physical sounds. He has released on labels like editions Mego, Touch, Wavetrap and Sähkö and has been producing among others with Alan Vega of Suicide, Haino Keji, John Duncan, Stephen O'Malley, Merzbow and Bruce Gilbert.

He has worked with Cindy Van Acker on the following projects : Kernel, Lanx, Nixe, Obtus, Diffraction.

Victor Roy — set designer

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 Steak 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 and I feel 3, Marco Berettini. In 2013 he signs two pieces in the exhibition Lumières for the Festival Antigél in Geneva and creates the set-design for Drift .

Since 2010, he is behind the scenography of every creation by Cindy Van Acker, the last of which were Ion, Elementen I –Room and Zaoum

Marco Giusti – light designer

After studying contemporary history for two years in Trieste, Marco Giusti enrolled in the Paolo Grassi theatre school and graduated in 2003 as a director. He has worked as Gabriele Amadori's assistant and trained in lighting design at the Rossini Festival and the Venice Biennale. In 2006 he became the resident lighting designer for different music festivals like the No Borders Music, the Folkest and the Sexto'nplugged.

He has often worked with directors Benedetto Sicca and Giorgio Barberio Corsetti, at the Théâtre du Châtelet and many Italian festivals. He has been involved in opera productions like La Sonnambula, Otello and Carmen as well as remakes like the pop opera Pop'pea. He collaborates regularly with Romeo Castellucci for his opera productions.

Current projects: The turn of the screw at the Maggio Musicale, Medea in Corinto at the Vallée d'Itria Festival and Un ballo in maschera in Piacenza.

Samuel Pajand – sound designer

Born in 1977 in Paris. Graduated at the university of Brest in 2000. Sound designer for performances of Judith Depaule, Gildas Milin, Joachim Latarjet, Vincent Macaigne..

He's member of the compagnie MELKPROD./Marco Berrettini since 2006 and collaborates regularly with Claudia Triozzi and Marta Izquierdo.

He forms Complexité faible, a music duo with Fred Costa, Silvergold with Marie-Caroline Hominal and Summer Music with Marco Berrettini. He meets Cindy Van Acker in 2014 and signs the sound-track for her creation Ion in 2015. He founds in 2017 the Cie Trans with Victor Roy, together they sign Phare, live sound- installation presented at the Big Festival in Geneva and at the Festival de la Cité in Lausanne.

Stéphanie Bayle – dancer

After her three-year course at the Junior Ballet of Geneva, Stephanie Bayle was first recruited by the company Alias with which she worked until 2012 on several creations, as a substitute and on many international tours. In Geneva, she was the interpreter of the 7273 company for the creation of Nile and recently, she joined the cast of Quantum a piece choreographed by Gilles Jobin. Stephanie is also currently working with choreographer from Basel Tabea Martin and performs in her latest production, Field.

In 2014, Stephanie meets the Swiss visual artist Sylvie Fleury and takes part in the exhibition-performance Camino Del Sol at Galerie Thaddaeus Ropac in Pantin.

Since August 2012, Stephanie works with choreographer Cindy Van Acker in her company, Greffe, which she joined as a substitute for the performance Diffraction.

Cindy Van Acker creates for her the solo Helder in 2013 for the Off Festival in Avignon. In the same year, Stephanie assists the choreographer for LINIAAL, a creation for the young company Virevolte by Manon Hotte, then for Anechoic, created in Ostend Belgium, for the 50 dancers of the school PARTS.

Recently, Stephanie has been assisting Cindy Van Acker for the choreography of the opera Moses and Aron, directed by Romeo Castellucci, created at the Opéra Bastille in Paris in October 2015.

Also with Cie Greffe, Stephanie is coordinating the organization of daily classes and occasional workshops with guest artists, as part of the project for the training of professional dancer that the company has implemented in its studios.

Matthieu Chayrigues – dancer

Born in 1993 in Grenoble, Matthieu Chayrigues started his formation at the Conservatory of Grenoble, pursuing at the National Superior School of Dance in Marseille before obtaining a Bachelor of Arts at the Palucca Hochschule für Tanz à Dresde. After an internship in 2013 at the CCN de Rillieux-la-Pape, he got engaged at the CCN-Ballet de Lorraine for four seasons. There he develops his skills, dancing a variable repertory; pieces of Wiliam Forsythe, Merce Cunningham, Trisha Brown, Twyla Tharp, Alban Richard, Andonis Foniadakis and Cindy Van Acker who he will join for Speechless Voices.

Laure Lescoffly — dancer

Laure Lescoffly started dancing at the age of 10. Her career path led her to the CNR in Paris, then to the one in Montreuil to then arrive at the Ballet Junior in Geneva in 2006. There she had the chance to work with several choreographers amongst them Stjin Celis, Gilles Jobin, Lucinda Childs. In 2007, she joins the pre-professional company at the Ballet de Lorraine, and is then hired by the company during the same season. For ten years, she's experiencing a large repertory within the company, allowing her to work on performances by Maguy Marin, Trisha Brown, William Forsythe. She also met many choreographers during creations such as Emmanuel Gat, Alban Richard, Maria La Ribot, Mathilde Monnier, Faustin Linyekula, Gisèle Vienne, Marcos Morau, Andonis Foniadakis and Cindy Van Acker.

Raphaëlle Teicher — dancer

She began dancing in Belgium at the Humanités Chorégraphiques. In 2003, she arrived in Geneva to continue her training at the Junior Ballet until 2006. She is now a freelance dancer for several choreographers: Noemi Lapsezon, Foofwa d'Imobilité, Quivala Cie., Cindy Van Acker in Geneva, Marie-Laure Agrapart in Strasbourg and Tanztheater3 in Bern. Meanwhile, she creates pieces in collaboration with other dancers (Theatre Factory, Factory premises Festival, Contretemps.). In 2010, she created the company RA de MA ré with Marthe Krummenacher; they create a first duo RA de MA ré at the Théâtre de l'Usine in Geneva and a second Poussez les Bords du Monde in 2012

Rudi van der Merwe — dancer & choreographer

Rudi van der Merwe studied theater and French literature at the University of Stellenbosch while pursuing a free-lance activity in the fields of theater, television and dance. In 1999 he began a dance training with the company Heel Arts Collective in Cape Town before leaving for France. He accomplished modern literature, film and dance studies at the University of Strasbourg and participated in ex.e.r.ce at the CCN Montpellier directed by Mathilde Monnier in 2002. Since 2004 he worked as an interpreter with Cindy van Acker, Gilles Jobin, Yan Duyvendak and collaborates with Ayelen Parolin, József Trefeli and Marie-Caroline Hominal. Since 2010 he is active as a choreographer and created Miss En Abyrne, Celestial Spunk and Wolf Trophy with Skree Wolf company.
www.rudivandermerwe.com

Daniela Zaghini — dancer

Born in Italy in 1990, Daniela began dancing at the age of eight. After a short period at the school of La Scala and Teatro Carcano in Milan, she completed her training at the Rudra Béjart school where she had the possibility of being followed by the master Maurice Béjart (2006- 2008). During these two years of training she participated in several performances and tours of the Béjart Ballet Lausanne. In 2008 she enters the company of the Ballet du Rhin in France. She dances for two years a classic and contemporary repertoire, including choreographies by Jiri Kilián, Alexander Ekman, Johan Inger and Lucinda Childs.

In 2010, she returned to Switzerland and incorporated the company of the Grand Théâtre in Geneva (under the direction of Philippe Cohen). During the five years with the company, she toured different countries of the world with a varied repertoire. She danced in particular the performances of Sidi Larbi Cherkaoui, Mats Ek, Emanuel Gat, Joëlle Bouvier and Andonis Foniadakis.

In 2015, she decided to start a free lance career.

She dances Tool for Inkörper dance company under the direction of Aurélien Dougé, as part of the fête de la Musique and Antigél festival in Geneva.

Today she works with two companies in particular: Cie Greffe Cindy Van Acker and Emanuel Gat Dance.