

Gregory Stauffer / Le cabinet des curiosités

Dreams for the Dreamless

Creation 2017

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Distribution and Support

Choreography and performance
Gregory Stauffer

Costumes, installation, video and graphic design
Beth Dillon

Sound composition
Ariel Garcia

Light design
Jonas Bühler

Poetic consultant
Alain Volpe

Dramaturgy
Johannes Dullin

Photography
Gregory Batardon

Administration and distribution
Tutu Production

Production
Le cabinet des curiosités

Coproduction
Association pour la Danse Contemporaine, Genève - Südpol, Luzern
- Arsenic, Lausanne - Tanzhaus, Zurich

Fundings
Ville de Genève - Loterie Romande - Pro Helvetia: Fondation suisse
pour la culture - Fondation Nestlé pour l'Art - Ernst Göhner Stiftung
- Pourcent Culturel Migros



Touring Calendar

2017

Premiere 29 March to 8 April – ADC, Geneva

27 and 28 April – Südpol, Luzern

28 September to 1 October – Arsenic, Lausanne

15 October – PerformanceProcess, Tinguely Museum, Basel

2018

6-9 March - Centre Culturel Suisse, Paris

Selected Press

Inspired by the Scandinavian nature, Gregory Stauffer meets the body with organic matter in 'Dreams for the Dreamless'. A touching and compelling show, fed of scum and wind.

.. it is a journey that Gregory Stauffer offers us with 'Dreams for the Dreamless'. A sensorial, choreographic and musical meander, which oscillates between the quest for an elsewhere and a return to the self. ... Having spent time in Finland in the frame of an artist residency, the young dancer, born in 1980, brings back souvenirs of light and dark waters, brought to life in a solo performance of mysterious and ambivalent energies.

Le Courier, Cécile Dalla Torre, 19 avril 2017

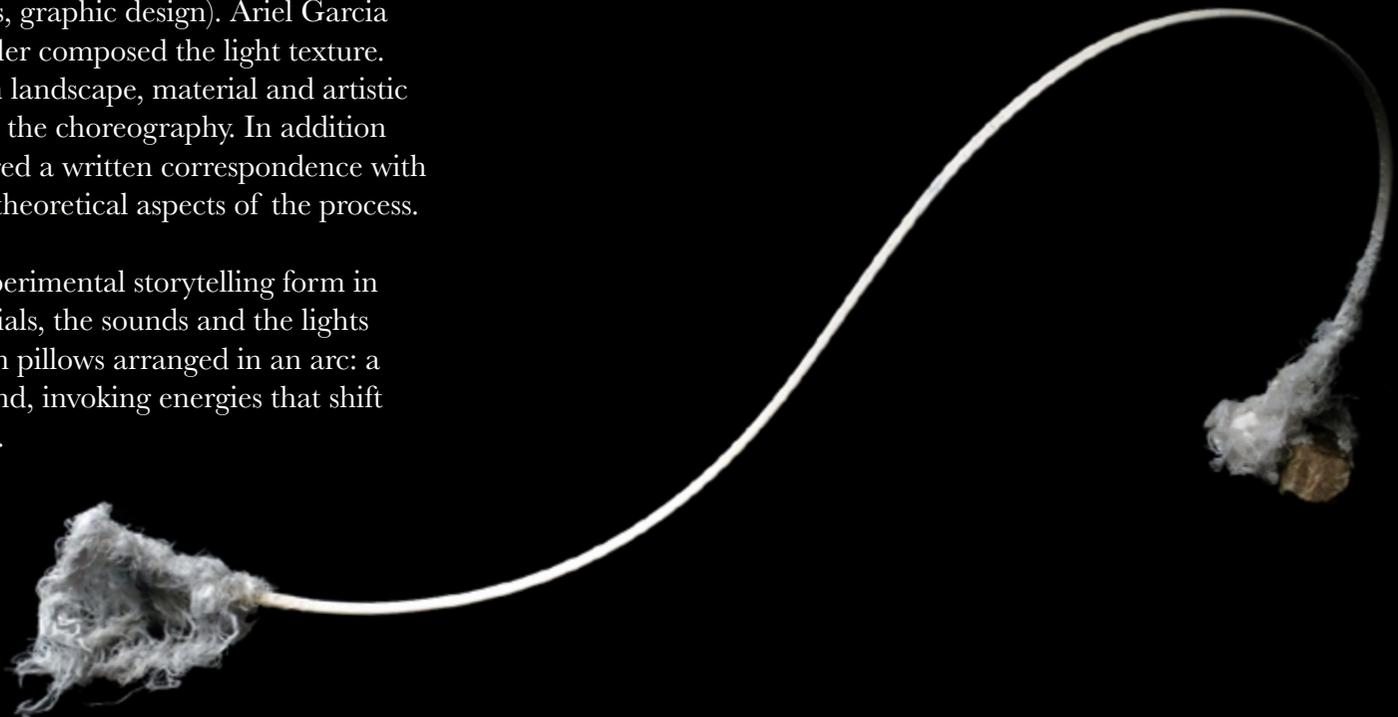


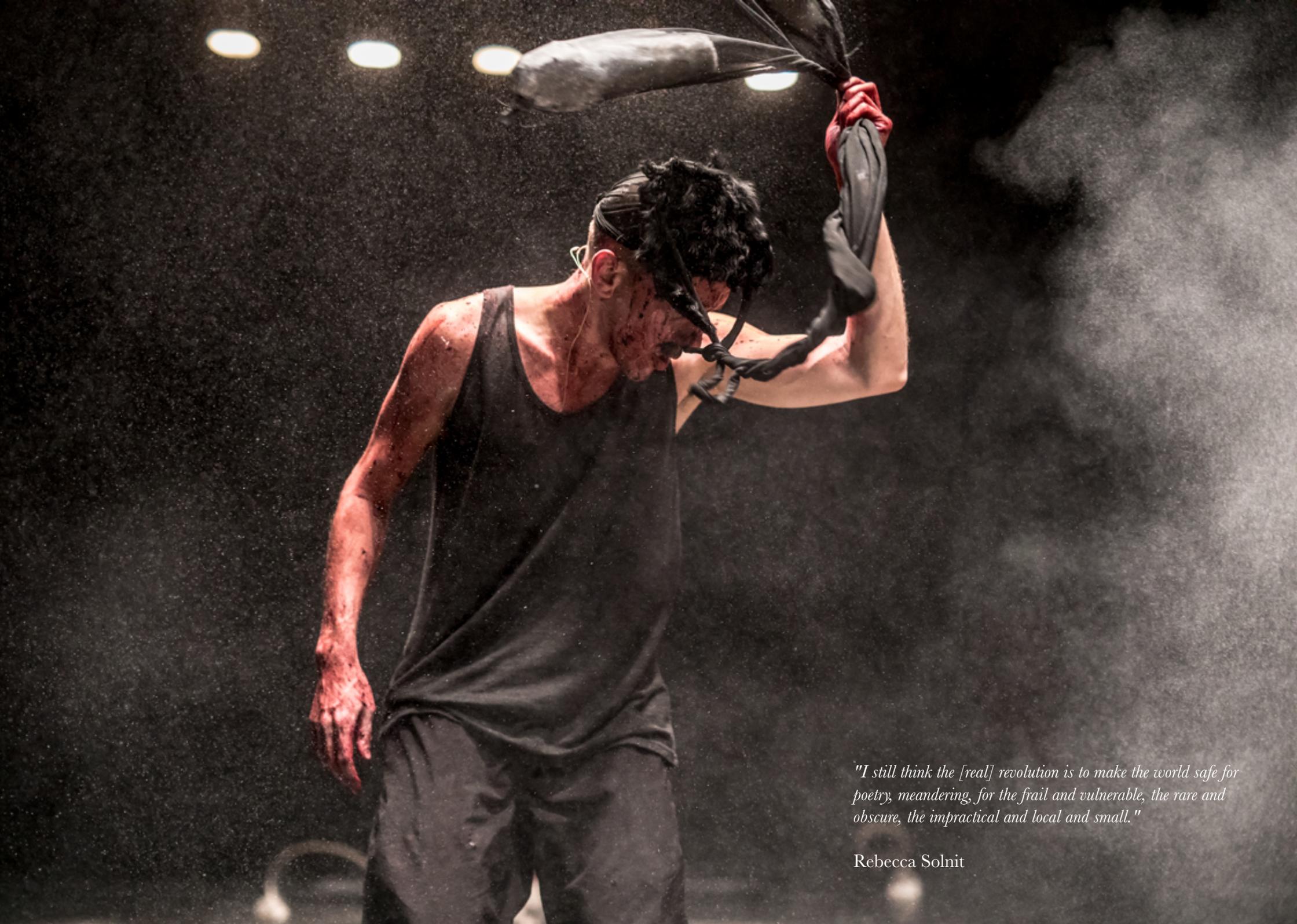
The Solo

As a founding act of the solo I spent one month in Finland in the AIR Mustarinda which stands on a hill of the same name in the Kaainu district. My intention there was to undertake daily walks, collecting materials to build a catalogue of impressions from which to draw on during the following stages of the creative process. Between April and May 2016 I walked in the white woods, taking in my bag; a sound recorder, a sketch book and a video camera. I wandered the wild North, uncovering layers of community histories, and a landscape alive with myths and fictions. The catalogue was composed in a non-hierarchical spirit. The collecting process unfolded without a fixed agenda, following opportunistic deviations, chance encounters and intuitive visions.

In the second stage of the creation process, I invited artists to appropriate and transform the content of the catalogue during multiple working periods in studios in Switzerland and Germany. This transformation invited each artist to apply their own interpretation of the materials to conceive of and create a new environment for the theatre stage. Beth Dillon composed the visual environment (costumes, objects, videos, graphic design). Ariel Garcia composed the sonic environment. Jonas Buhler composed the light texture. It is from this collaborative dialogue between landscape, material and artistic interpretation that I could develop and write the choreography. In addition throughout this period of creation we nurtured a written correspondence with Alain Volpe, drawing out philosophical and theoretical aspects of the process.

'Dreams for the Dreamless' embodies an experimental storytelling form in which the choreographic gestures, the materials, the sounds and the lights are its texts. The audience sits on the floor on pillows arranged in an arc: a vigil situation. The solo spreads via the ground, invoking energies that shift between the terrestrial and the underground.





"I still think the [real] revolution is to make the world safe for poetry, meandering, for the frail and vulnerable, the rare and obscure, the impractical and local and small."

Rebecca Solnit

Resources

The Unconscious is a precious ground of resistance and empowerment. It hinders the reduction of life to a purely rational, logical, or meaningful concept and demands acknowledgement of the obscure, ambiguous and the unnamable. It resists attempts of neo-liberal economic systems to master it and refutes the contemporary scientific conception of human beings as functioning in the manner of computers; as processing units that store, stock and exchange data.

The identity cannot be reduced to a discrete enclosure of the self. It is a complex, incoherent, surprising, dark, changing organism connected to the world. This connection happens via the soil. To shift the identity from the cartesian logic of verticality to the principles of horizontality, the non-hierarchical and the intuitive are the concerns of this solo.



Life doesn't know shit

.
The day is white and silent. The top of the pines float in the sky, immense and packed with clouds. I take in my bag a video recorder, a sound recorder and a sketch book with pencils to document all the possible encounters. I feel like a hunter.

A thing is not a thing, it's us

..
The old growth forest reserve of Paljakka stands on a hill called Mustarinda which means, literally, black chest. White rings are painted on the tree trunks all around the black chest. No trespassing. No human being may enter. The wildlife keeps its secrets. Animals, minerals, vegetations and spirits.

Caught in the forest cover

I stand at the border of the reserve and I shout into the forest. Everyday I shout from a new angle. I have already spent two weeks doing it. I shout to collect impressions. I shout and discover the black rivers. They look like many veins of black water that leak from the heart of the unknown forest. They fascinate me. I follow them for a few days until I reach a waterfall.

You cannot eat the sun

...
Twice I get lost and come back on my own foot prints after more than an hour of complete disorientation. A girl I meet later tells me she got lost in the same way and found her footprints as well. We walk in circles, we think in circles, we dream in circles. The line is a fiction.

You forget so easily

....
Each human being needs one single tree to build both their boat and their coffin

He couldn't dream anymore, so, he thought

.....
The idea was that people had several souls. One was living in the head, another in the heart and the last one formed their shadow. The soul was seen as a steam vapor of the sauna. In the form of a bird, the soul was able to move from place to place in a dream or a trance.

To go with the wolf

Woof

The forest gives what it wants

I leave the sauna and lay half in the snow half in the sky. Clouds of steam rise from my body and disappear into the void of the night. The moon reflects on my pale skin and on the snow all around me. I imagine the black sea of oil sleeping underneath my back, buried deep in the unconscious of the earth.

All that shines, sees





Gregory Stauffer (CH)

1980 - Lives in Lausanne, his company 'le cabinet des curiosités' is based in Geneva
gregorystauffer.com

Gregory arrived to a live art practice via a background in experimental and performative rock. Diving in sculpture studies he discovered an affinity with ephemeral practices of land art and public space interventions. Since completing his studies in a movement theatre school in the Swiss mountains, he has developed a choreographic work which is mainly site-specific, and grounded in collaborative practice. He has a multi-disciplinary spirit that carries his work into playful configurations of choreography, video, drawings and sound. He is co-founder of the artists collective, Authentic Boys. He teaches in various schools in Switzerland and France. His work is presented in theatre, gallery and festival contexts.

Beth Dillon (AUS)

1987 - Lives and works between Australia and Europe
bethdillon.com

Beth makes works of costumed performance, text-based experimentation, video and mixed media installation that explore negotiations of site, self and culture. In her solo and collaborative work, Beth plays with gestural vocabularies of slapstick humour, experimenting with the staging of bodies and objects within spaces of the gallery, the festival and the great outdoors. She holds a BFA from the College of Fine Arts, Sydney, and is a current research candidate in the Master of Fine Arts program at the University of New South Wales, Australia.

Ariel Garcia (CH)

1977 - Lives and works in Berlin(D)

Ariel started to produce stage works parallel to his university studies in cinematic history and French literature. Since the end of those studies in 2006 he has dedicated his time to various musical practices from free improvisation to composition of music for film and theatre, passing by New-Orleans jazz and electronic music. He is a member of the ensemble Rue du Nord, and of the electronic duo Luft. He works regularly with Gregory Stauffer.

Jonas Bühler (CH)

1978 - Lives and works in Neuchâtel (CH)

Jonas studied journalism and Hispano-American literature in Venezuela as well as art history in Switzerland. He learnt photography methods in Brussels. Working as an independent light designer since 2004, he collaborates with numerous theatre and dance companies pursuing visual research and experimentation.

Alain Volpe (CH)

1981 - Lives and works in Vienna (AT)

Alain first started in the Swiss trash-punk scene, performance and theatre. Since 2011 his practice focuses on text-based works and encounters between philosophy and art. He organises events, workshops, reading circles and publications. He occupies as well a curatorial as an artistic role depending on the contexts.

Johannes Dullin (D)

1980 - Lives and works in Bern (CH)
johannesdullin.com

Johannes studied movement theatre in the Scuola Teatro Dimitri and performance studies in HKB. He co-founded and directed the theatre/performance company, Banality Dreams. He is co-founder of the artist collective, Authentic Boys. Since 2011, he has been presenting work as a solo performer.

