



Choreographer Nathalie Bard



«Since more than twenty years already, Nathalie Bard and her Ballet Actuel take up to dance their own way, and watching them, we enjoy from the very first moment a completely particular and almost forgotten pleasure : that of the “pure” dance, we could dare say, cause rid of this discursive apparatus which all contemporary disciplines are so fond of. Not that there were no thought, intention, research, concept, construction and contemporaneousness behind it, but none of these elements requires for its comprehension anything else than the human body’s effort, the conversation of one body with the other.

Because it’s there that all the work of the choreographer and its performers has its origins and its outcome : in the body, its presence, its physical commitment and, at least for its choreographies, in its search of sensuality understood in the first sense - that stimulates the senses. All the ways dance has are fine then for the body to serve the soul : classical precision, modern audacities and hip hop allusions, tension and releases, discreet acrobatics, contact, distance, concentration and expansion in space, modulation and distraction of formation.

But always, especially, above all, the acting body, melodic, harmonic even in its ruptures, its arrhythmias and its falls, the body, forged by the gesture. Nothing more readable than this writing, this language that speaks without a word, that tells within the liberty of constraint whatever story - it’s up to each spectator to get taken by the eye, ear, skin, and create by and for these figures the characters and the movement of a story, a oneness meant for him alone.»

Jacques-Olivier Badia, extract from
«Le Clou dans la Planche»





Performance of short pieces 1'30 with intermission.

The program of the evening consists of 4 short pieces, taken from the last creations of the company Ballet Actuel.

Different universes both choreographically and musically, with however only one watchword: a relentless search of organic energy contained in the movement.

First Part

LOVE ME TENDER

A couple tries to impose its personal search of sensuality in the desire of the other in total opposition with bits of dialogues extracted from films of Almodovar.

«It strats like in a movie : "Hello, it seems you want to see me?" – a short duo shrouded in the black of difficult desires.

Attraction and repulsion within a couple, each movement, each contact, each flight, denoting the need to express an urgent sensuality and opposing here with pain, there mischievously, to words lost in space.

"Sometimes there are shivers, but I don't feel cold."»



Duration: 8 minutes

Dancers: Céline Holzer, Loïc Marchi

Music: Jean Louis Matinier, John Tavener, e:mt

Sound editing: David Dillières

Light: Benoît Lafourcade

ET EN BAS, IL Y AVAIT LE BLEU DU CIEL

Extract of creation 2007 "Bleu 119"

«And below was the sky's blue...To go down to it, at the expense of a fall through and through my body, it's restoring the pressure of my being human.»



«It's a wreck, the inertia of a body on the ground, abandoned, the attempts of bringing it back to life with the banging of flesh against flesh, the fighting submission to an invincible gravity. And below, says the title, would be the sky's Blue... Strange blue, nocturnal and Gregorian, filled with songs of lyricism broken by electronic twirls, like the classical positions mingling with human bodies' knots, pulling of false skin, stumbling of the lost body.»

Duration : 9 minutes

Dancers : Claire Massias, Loïc Marchi

Original Music : David Dillières

Light : Benoît Lafourcade

Costumes : Camille Maurin

POINT DE SUSPENSION

Extract of creation 2009 "DeSrives"

A closed space favourable to the bodies' resonance, a physical evidence that exposes layers and under-layers of muscles like matter needed for the depth of senses.

«And when these bodies, absorbed by this extreme simplicity, will attain the derisory, admirable pointlessness, then the expulsion will burst out: floods of movement breaking like waves on the surface of the water, of the air, of the water of the air...»
«Magnetized, electrified bodies that come together, tear loose, carry each other and separate. How the hell does Nathalie Bard express so much violence with tenderness, unless it's so much tenderness with violence...»



Duration : 9 minutes

Dancers : Esther Cloet, Céline Holzer, Sandra Martineau, Claire Massias

Original music : David Dillières

Light : Benoît Lafourcade

Second Part

TRANS#LUCIDE

«Under our eyes, the matter is modified, the material gets wet, the bodies become attentive and sinuous, accepting an embrace or the body touching body. The movement comes out of all this water like a slow but finished gesture, having ousted the slightest skid.»



«Trans#lucide sets down the imaginary rules of a new game : halfway between the sacred ceremonial of the ritual and the physical jousts of an olympic arena. Verging a form of 'happening', Nathalie Bard tries to attain a sensory turning point that could only arise in the immediate reciprocity of a person fully experiencing the essence of the other. The water becomes the liquid threshold to cross for acceding to the language of the flesh, to fathom the kingdom of the senses. The water transforms, draws the silhouettes beyond clothing, makes the bodies permeable while the bottles empty like the inevitable drying up of our sensory abilities... irreversible.»

Duration : 35 minutes

Dancers : Sandra Martineau, Claire Massias, Loïc Marchi, Geoffrey Ploquin

Original music : David Dillies, interprétée à la viole de gambe par Nathalie Estevenin

Light : Benoît Lafourcade

Costumes : Chris et Namik



SPECIAL CONDITIONS REQUIRED FOR PERFORMING TRANS#LUCIDE

- Trans#lucide is performed on a wet floor (water). It is absolutely essential that the floor is perfectly horizontal and a vacuum cleaner for water should be provided.



TECHNICAL RIDER

The final technical rider will be published after reception of the technical rider of the theatre

"Interférences"

STAGE

- width ideal 12m minimal 7m
- depth ideal 12m minimal 8m
- Wooden floor and black dance carpet covering the whole surface of the stage.

LIGHT

The lightning board is supplied by the company (AVAB presto). We need one electrical plug (~240 V 16 A) and a dmx 512 cable.

- 60 dimmers 3 Kw
- 30 Par 64 spots MFL ou cp62
- 48 theatre spots plan convex 1 Kw
- 8 profiles 1 Kw focus 13° / 42°
- 8 booms for lateral spots
- Enough light in the wings for the dancers.

SONORISATION

- Public addressed system with sub-bass
- 1 mixing board
- 2 equalisers dual channel analogue graphic EQ
- 4 onstage monitors
- 2 CD players with Auto-space
- 3 intercoms

DRESSING ROOMS

- 1 or 2 dressing rooms for 4 female dancers with shower, sink and light adapted for make-up
- 1 dressing room for 2 male dancers with shower, sink and light adapted for make-up
- 1 dressing room for choreographer and technical staff (if possible).
- Provide ironing board and flat-iron.

CATERING

- Provide catering upon arrival of the dancers. Bottles of water, fruit juice, cola, coffee, tea, dried fruit, cookies and fruit for 9 people

SCHEDULE AND CREW (to be determined with the technical staff of the theatre)

- The company is providing 3 technicians.

Company contacts

General operator - Benoît LAFOURCADE - 00 33 612 48 04 50 - ben1@free.fr

Sound operator - David DILLIES - 00 33 620 96 05 28 - daviddillies@free.fr

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