

ARCOSM CO.

Artistic file of the creation:

| **Traverse** |

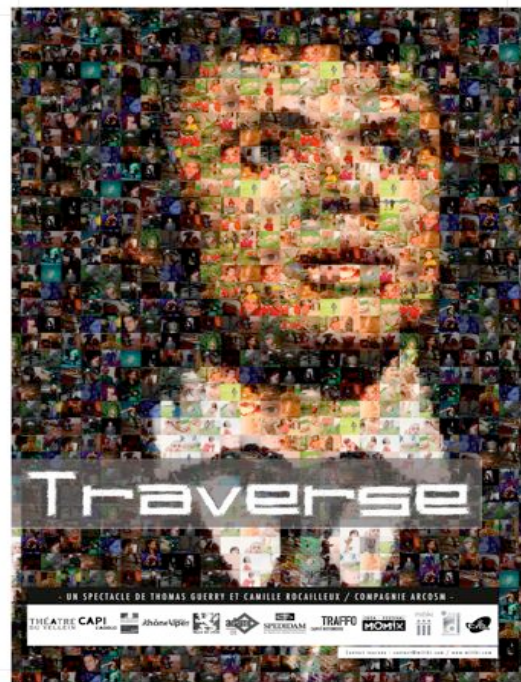
2011 creation

4-performer-play

Audience aimed at |
from 6

Capacity: School |
from 300 to 350

Capacity:
Open to the general public



Artistic direction:
Thomas Guerry-Camille Rocailleux

Administrator / Tour manager :
Bertrand Guerry

Contact: Bertrand Guerry | bguerry@orange.fr | 06 84 62 08 85

TRAVERSE

DANCE, MUSIC - Running time : 58 minutes

DIRECTORS : Thomas Guerry and Camille Rocailleux

Choregraphy by Thomas Guerry

Music original composition by Camille Rocailleux

CAST :

Matthieu Benigno, Percussionist

Anne-Cécile Chane-Tune, Dancer

Clément Ducol, Percussionist

(in alternance with **Alexandre Esperet**)

Emilien Gobard, Mime



Synopsis :

Alone on stage, in the privacy of his cramped home, we see a man who is apparently very busy and preoccupied by a series of actions necessary for his daily routine, actions that are repeated identically day after day.

Yet, from time to time he becomes pensive, a little dreamy, allowing himself a little break to escape into his secret world. That's when small grains of dreams gradually begin to clog up the well-oiled machine of his monotonous existence

Lighting design : Bruno Sourbier Sound design : Olivier Pfeiffer
 scenography : Samuel Poncet Costumes : Anne Dumont

Coproduction

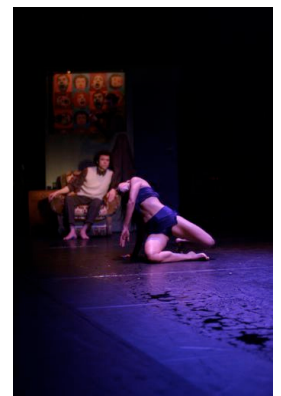
Le Théâtre du Vellein - CAPI L'AGGLO - Spedidam - TRAFFO_CarréRotondes -
 Le Crea /Festival Momix ,Kingersheim - Mitiki

And la DRAC Rhône-Alpes - La Région Rhône-Alpes - La Ville de Lyon

With the participation : Custom 77, Didascalie.net, le Croiseur

TEAM ON TOUR - 7 people :

- 1 dancer
- 1 mime
- 2 percussionists
- 1 stage manager & light
- 1 sound manager
- 1 director or 1 tour manager



Technical and financial sheet available on request



C o n t e n t s

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ABOUT THE COMPANY

The Arcosm Company was created in 2001 and is currently co-directed by Thomas Guerry, a dancer and choreographer and Camille Rocailleux, a percussionist, pianist player and composer.

The Company main objective is to build bridges between different artistic disciplines and languages; music, dance and singing are the root of this artistic approach. The main elements of the human voice (rhythm, melody, timbre and tone) are closely linked to the musical world, and give vividness and theatricality to the characters.

The artists are required to use their personal skills and competences but also to explore less-familiar areas of artistic expression. Combined with highly-mastered techniques, these new ways of expression create the sensitive and emotional breaks the company is looking for in order to achieve its artistic aims.

CAMILLE ROCAILLEUX AND THOMAS GUERRY, ARTISTIC DIRECTORS, ABOUT ARCOSM

Curiosity is at the heart of our artistic approach, it enables us to bring together areas of expression which are usually distant from each other. We do not intend to conform to the recognised rules. Our wish is to *broaden* the artistic perspective without following a pre-establish vision.

The shows produced by the Co are daring and fiery, serious and funny. They express chaos, rebellion or euphoria with the utmost sensibility; *de facto*, they are a reflection of our own lives.

Both of us are intimately involved in the creation of the shows. From the start, we shared the idea that music and choreography could not be considered apart. Just as music could not be a mere accompaniment, choreography would not be used to fill the empty spaces left by music.

HISTORY OF THE COMPANY



ECHOA (November 2001) is the first creation of the Arcosm Co. It has performed more than 700 times in France and all over the world (Brazil, Japan, Australia, Great Britain, Germany, Austria, New-Zealand, Luxembourg, Wales, USA, Canada, Korea...).

Since the two creators of the Arcosm Co embarked on a second project as composers and interprets, a younger generation of artists has been entrusted with the show. Like Guerry and Rocailleux, they studied in the Conservatoires

Supérieurs de Musique et de Danse of Lyon and Paris.



LISA was created on November 6th, 2006 at Villefontaine (France). It is the second creation of the Arcosm Co. It is co-produced by the Vellein Theatre of Villefontaine, the Culture Departement of the Région Rhône-Alpes, and the Région itself, Mitiki, the Momix festival and the city of Lyon (France). The Maison de la Danse of Lyon, the MCNN of Nevers (Culture House of Nevers and of the Nièvre department) and Le Croiseur have also given their support.

It is a seven-character play, which main part is held by a singer who received the Public's Prize at the Momix festival of

Kingersheim in January 2007. The play has already been performed in more than 50 cities on a tour of 100 dates.



LA MÉCANIQUE DES ANGES was created on November 12th 2009 at Villefontaine (France). It is the 3d creation of the Co. It is has been co-produced by Vellein Theatre of Villefontaine, La Maison de la Danse of Lyon, La Clef des Chants, La Rampe d'Echirolles, the Momix festival of Kingersheim and Mitiki. Le Toboggan de Décines, the Culture Departement of the region Rhône-Alpes, the Région itself, the city of Lyon, the Spedidam and Adami have also given their support.

This creation deals with uprooting, wandering, and how we can rediscover our instincts. The two creators tried to show how the

self image and the image of the other can reflect on each other and thus bring about questionings which go beyond the simple narcissistic or aesthetic visions. Each artist sings and dances.

The show has been already performed 25 times in 15 theater in France and Italy.

BIOGRAPHY OF THOMAS GUERRY

Choreographer / Dancer / Director

Thomas Guerry was born in 1978. He graduated from the Conservatoire National de Région de Lyon, then from the Conservatoire National Supérieur de Musique et de Danse de Lyon. He improved his training with Odile Duboc, Fabrice Ramalingom, Hélène Cathala, Betty Jones etc.

He joined the Skanes Dance Theatre in Sweden in 1999. He danced in *Meublé Sommaire* (2000) and in *Matière Première* (2002), produced by the association Les Carnets Bagouets; in *Les allées et Venues* (2000) and *Dehors* (2002), produced by La Veilleuse/Christine Jouve Co. He danced with Bernard Glandier in *Le Roi des Bons*, Thomas Lerbrun in *On prendra bien le temps d'y être*, in 2001, *La Trêves* in 2004, *What you want* in 2006 and in *Switch* (2007). Moreover, he worked with Delphine Gaud/La Triande Co which produced *Liber Mundi* (2002), Véronique Ros de la Grange, Anouskan in *Aum à home* (2002). Finally, he worked with Frédéric Cellé for his next play.

He founded the Arcosm Co in 2000 with Camille Rocailleux and created *Echoa* in November 2001. He took part in the choreography of the performance *Carnets de notes* for the Odysee Ensemble (2003). He choreographed the solo for the State Diploma with Sylvie Giron.



In 2006, Camille Rocailleux and he created the show *Lisa* for the Arcosm Co. Two years later, he was invited by the association Les Carnet Bagouet to stage again for Les Ballets de Nancy another play of their repertoire: *Les petites pieces de Berlin*. The Ensemble Odyssée Co also called him to stage their new show *Le concert interdit*.

In 2009, Rocailleux and he started the new show to be produced by the Arcosm Co: *La Mécanique des Anges*.

Film writing / feature film

He is currently co-writing a feature film scenario entitled *La boîte en Fer Rouge* with Bertrand Guerry. In 2009, he worked with his brother on the scenario of the feature film *Back Home*. His choreographic experience can be seen through the sharp vision of the destruction of Rocco's body.

BIOGRAPHY OF CAMILLE ROCAILLEUX

Compositeur / Percussionist

Camille Rocailleux was born in 1977. He studied piano and classical percussion from 1984 to 1999 and obtained the first prize at the Conservatoire National Supérieur de Musique et de Danse de Lyon. He studied world and bodily percussions in parallel of his classical degree course.

In 1997, he was an additional musician in the Orchestre National de Lyon, L'Opéra de Lyon and the Orchestre National de Toulouse. In 1998, he joined the Odysee Ensemble (burlesque Theatre) and performed in shows produced by the Macocco and Lardenois Co.

He co-founded Arcosm with Thomas Guerry in 2000 and co-wrote *Echoa*. He composed the music for Yannick Jaulin's show *J'ai pas fermé l'oeil de la nuit*, as well as Marc Jolivet's show *L'utopitre* in 2002. A year later, he composed the music for Yannick Jolivet's *Menteur* which he accompanied live.

He composed the music for the documentary *Un rêve algérien*, directed by J-P Lledo for France 2 Cinema. He made the soundtrack for the film *The Clan* directed by Gaël Morel and worked with the French artist Benjamin Biolay for the artistic direction of Daphné's album *L'Emeraude* for V2 Music in 2005.



Musicien / Compositeur / Metteur en scène

In 2006, he created the show *Lisa* with Thomas Guerry. He composed the music for Yannick Jaulin's new show *Terrien*, and for Manon Savary's direction of *L'illusion comique* (Corneille).

In 2007, the Gérôme Savary Co commissioned him the music of *Albertine*. He worked again with the French singer Daphné on her last album *Carmin*.

In 2008, the Brazilian stage director and director of the Festival pour l'Enfance of Rio de Janeiro Karen Acioly commissioned him the music of an opera for opera singers and grand orchestra entitled *Fedegunda*. The opera was meant for a children audience. He worked again with Gaël Morel and composed the soundtrack of his new film feature: *New wave* (with Béatrice Dalle for ARTE television). He accompanied live Daphné on her international tour to promote her new album *Music Hole*.

Finally, he created the show *La Mécanique des Anges* in 2009 with Thomas Guerry and the Arcosm Co.

| T r a v e r s e |

OBJECTIVES OF THOMAS GUERRY AND CAMILLE ROCAILLEUX

As *Echoa* continues its globe-trotter tour, the Arcosm Co feels the desire to create a new show for a young audience exclusively. Yet, thanks to our experience with *Echoa*, we will always keep in memory the rare and precious moments of shared happiness that we had a chance to see on parents' faces coming with their children to the representation. We are deeply convinced that a good young-audience show must be a good show for everybody. We created *Traverse* with this conviction in mind.

PREMISE

When the curtains opens up, we have the vision of a busy man alone in his skimpy plain but tidy apartment. This intriguing character seems very busy and worried accomplishing a whole series of actions imposed by his day-to-day existence and repeated day after day. He is a lunar man and from time to time he takes a little lunar break and thinks about his secret world which becomes his only way-out, until touches of dream start jamming the well-adjusted mechanic of his monotonous life. They provoke unforeseen incidents which disturbing the daily repetition of the mechanical actions executed absent-mindedly for ages or so it seems. But this sad clown will soon understand that these little hazards which seem insignificant will have an exaggerated importance and radically change his daily routine. They will take him into more and more capricious situations and consequently, the boundary between reality and his imagination will get more and more blurred.



WHAT ABOUT THE SHOW

The relationship between dance and music is still at the heart of Thomas Guerry (choreographer) and Camille Rocaillieux's (composer) work. Faithful to their wish to build bridges between their respective domains, both artists prepare a new explosive show, a subtle mix of virtuosity and poetry, energy and humour.

Dance and music universes are both staged as inescapably attracted by each other and mischievously and inventively conversing with each other. Dancers' bodies and musicians' instruments create a delicate, humorous and simple dialogue. Bodies and sounds are answering to each other, inspiring from everyday situations, orchestrating and choreographing them. From the discovery of new techniques to inventiveness, this dialogue is composed of different artistic areas such as corporal expression, theatre, mime etc. Scenes carry on dynamically and take the audience into an unrestrained universe.

The music of the dancers' body merges with the choreographed movements of the instrumentalists in a communicative euphoria. Artists make up new, zany and offbeat situations, close to us and to our daily life.



Because of their mutual attraction and their taste for adventure, musicians and dancers dare to go further and further in each other's worlds, following a path full of both pitfalls and funny confrontations.

Once the first difficulties are overcome, they discover an extensive virgin field of action, exchange and invention.

This new ecstasy of freedom throws them into a prolific excitement which opens up the way to new playful challenges and games of seduction, unusual dialogues and other ludicrous adventures.

As they let go the safe comfort of their respective techniques, the artists throw themselves first shyly then utterly into a human adventure and a quest for intensiveness and sharing. They create an eccentric and initiatory journey and make up a common and singular score of gestures and sounds, rhythms and harmonies.

Yet this quest for artistic creation could have a more universal dimension: far from being just an artistic approach, it could teach us how to live in good harmony.

We will work with highly-qualified artists as we already did in our first shows. Their open-mindedness, their flexibility and their ability to take risks and to venture themselves into new artistic domains enable them to give us a deeply moving show thanks to the fragility of their acting.

There is no story, no dancers nor musicians, rather characters. The main theme is the nature of their meeting and the means they devise and implement to make it happen. Because of their different languages, the four protagonists will constantly be looking for new ways to communicate, to seduce and to reject; to impress and to win the other. Their own know-how interlinks and mixes with each other, opening the way for many possibilities which they explore. The characters try to take over personal lexical elements and to adapt them to themselves in order to establish contact and build poetic or zany bridges between everyone.

Music will be played in live and will be structured and built thanks to a sampling system directly on stage. We want the artists to use the musicality of their bodies through the voice (polyphonic songs, onomatopoeias, musical theatre, beat-box ect...) and the corporal percussions integrated to dance or coming from theatrical situations. Thanks to sounds, noises, exclamations and other sonorities, voice and corporal percussions can produce an incredible music which artists seem sometimes to loose control of.



We are very fond of the "butterfly effect" writing process. It consists in a chain of musical, choreographic and theatrical events, all ensuing from an insignificant action and linked (to each other) by a cause and effect relationship. Thanks to this process, we will be able to play with these situations: their outrageousness and their illogical succession will take the characters into an absurd and ludicrous crescendo mixing virtuosity and humour. Finally, these events will create strange and unlikely scenes full of imagination and set free the audience's imaginary world.

We also like to use the "theme and variation" musical process and to combine it with the "butterfly effect" process. A situation or an action is the starting point (here theme) and we alter what is going to happen making up a new sequel. In order to create a different evolution (variations), just a small event or a little incident can be inserted in the foreseeable proceedings. Each beginning is the same, but thanks to this process, we are able to imagine multiple proceedings in which each event is linked and gives birth to the following one (butterfly effect). Eventually, it ends up on a new "story" and on a very different ending of course...

Dance-theatre and musical theatre will be at the root of characters' conversations. We like to sample the repetitive moves, the unchanging habits and the mechanical reflex of our daily life. Once taken out of their context, we join them together in order to create choreography and music, preserving their own expressiveness and emotion.

The set is simple and uncluttered. It will be composed of three flexible volumes either completely neutral or suggesting realistic elements of everyday life like a door, furniture, a partition or a platform. They will provide different sound effects, depending on the chosen materials, their ability to turn into real percussions structures the sound system sometimes built-in and the various play-surfaces given to the artists.

A precise and sober light creation is added to this simple stage design. The objective is to build spatial constraints and to design new playing spaces, highlighting the oppressive narrowness or the liberating opening of the atmosphere.

We faithfully keep to the percussion keyboards using on stage a three-octave vibraphone and a five-octave marimba. In addition to the original sounds and the melodic and rhythmic possibilities they can offer, the instruments seem to favourably develop our approach of the instrumentalist's gesture. Eventually, a cello played by a poly-instrumentalist is to be added to the other instruments.



Moreover, we want to use new but simple and light technologies. Some areas of the set are fitted with surface shock wave sensitive sensors in order to create a dreamlike and offbeat dimension to the rhythmic impacts made by the artists on the volumes on stage. And last but not least, move-speeding up-sensitive sensors enable us to virtually materialize a musical material in an empty space, to

see dance with ears and to compose a musical scope whose origins are the moves of the dancers. Eventually, this equipment will help us to show off the choregraphical dimension of dancers' body language.

BIOGRAPHIES OF THE ARTISTS

CLEMENT DUCOL: percussionist

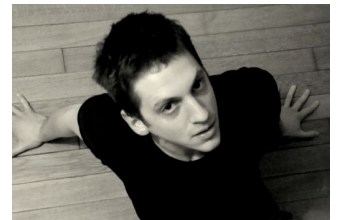
Clément Ducol was born in Paris in a family of musicians. He is trained very young to play cello, piano, percussions and singing. He sang for La Maitrise de Paris, and held a part in some operas led by Kent Nagano, Eschenbach, and Erickson as a solist. After he graduated, he seriously trained with Nicolas Martynciow, Jean-Michel Bardez and Ariel Alonzo as a percussionist composer and choirmaster at the Conservatoire of the 10th district (Xème arrondissement), Paris. He unanimously received the first prize in percussions and a qualification in composing. He improved his training at Créteil with Francis Brana and finally joined the percussion department of the Conservatoire National Supérieur de Danse et de Musique of Lyon in 2003, and the orchestration department in 2004, in Jean Geoffroy and Olivier Kaspar's classes.



At the Conservatoire, he discovered musical theatre and electroacoustics and learned to work with dance, which led him to be involved in a lot of artistic creations. In 2004, he founded the percussions quator IxTLA and the collective La Fabrique with two percussionists and a dancer. After his graduation in 2007, he joined the Arcosm Co and played in *Echoa*. He regularly played with the group 2E2M. As an eclectic musician, he took part in French singer Camille's show: *music hole tour* in 2008-2009, at the same time he joined Patrick Millet's class *Musique à l'image* at the Conservatoire National Supérieur de Danse et de Musique of Lyon. He currently plays all around the globe with these groups.

MATTHIEU BENIGNO: Percussionist

Matthieu Benigno was born in 1983. When he was seven, he started to play music joining the Conservatoire of Nice where he began to learn the violin. He became more and more attracted by the eclectic and funny dimension of percussions and decided to join Jacques Carré's class at sixteen. He graduated A pass in musical studies at the Conservatoire of Nice in 2006. He worked as an alternate musician for the Regional Orchestra of Cannes and stood in the philharmonic orchestra of Nice. He joined the Desiderata Co which initiated him to musical theatre and he participated in the creation of the soundtrack of the actress Sophie Duez's reading at the Théâtre National Populaire of Nice. He discovered world music during master classes with Doudou Ndiaye Rose, Paul Mindy, Jamal Al-Saaqua etc. In September 2007, he joined Jean-Luc Rimey Meille's percussions class at the Conservatoire of Lyon while keeping his training thanks to occasional meetings with Jean Geoffroy, Henri-Charles Caget, Nicolas Martynciow, Benoît Cambreling, Philippe Limoge etc. The shows created by the percussion class enabled him to work on plays with stage directors such as Thierry de Mey, Pierre Jodlowski, Peter Eötvös ect.



In 2009, he took part in the French creation *Sidereus Nunci* by Javier Torres Maldonado with the soloist Yi-Ping Yang. He created the Black Sticks group with five percussionists from Lyon; they regularly perform in the region Rhône-Alpes since 2008. He wrote and staged three plays for their next show entitled *Touchons du bois*.

In order to complete his artistic knowledge, he has trained into burlesque theatre and has been taking clown classes since 2008.

He teaches percussions and drums in Lyon and composes small musical plays for his students and as he takes part in the creation of a musical theatre show with Antoine Noyer and Alexandre Esperet (percussionists). He joined the Arcosm Co in 2010 for the creation of *Traverse*.

EMILIEN GOBARD: mime artist

Emilien Gobard discovered mime when he was twelve, thanks to his dance training at the Jeune Ballet de Paris Janine Stanlowa. He graduated from the Académie Européenne de Théâtre Corporel Ella Jaroszewicz in Paris, where he was educational assistant until 2009 as the same time as he taught this artistic discipline to young people and professionals.

In 2006, he co-created the Troupeau dans le crane Co, and staged his first one-mime-show entitled *L'homme de rien*. He regularly performed for the Cabaret evenings at the Cartoucherie de Vincennes. He went on tour with Bernard Billois and Claire Arrigoni, trained companies (le Sycomore and Le Comité de la Claque) and artists (the French singer Camille). In June 2008, he created his second one-mime-show entitled *Les Essais* as a reference to the French writer Montaigne. He played in film features for TV with P. Bérenger, D. Guillo, D. Amar, and C. Lamotte ect; for cinema in *La Vie Moderne* (L Ferreira Barbosa), *Larmandie* (Fabienne Roumet); and for the radio with Myron Meerson and Jacque Taroni. He played about in ten of shows for different companies (Vladimir Ant, Les echappés, the Gargouillis Co ect). He staged the tribute concert to the composer Bruno Ducol and Bizet's Opera *Carmen* with the student of Claude Monet High School and professionals.

He is currently playing in *Les Aventures de Pinocchio*, a musical theatre show staged by François Fonty at the Théâtre de Paris and in another show entitled *Blik* created by Monsieur et Madame O Co (gesture theatre Co).



Anne –Cécile Chane Tune : dancer

Anne-Cécile Chane Tune began to learn ballet dance when she was 6. At 17, she entered the Conservatoire National Supérieur de Musique et de Danse de Lyon, and joined the contemporary dance class. Following this 3-year-training which enabled her to meet some choreographers, she decided to move to Brussels. In order to integrate the Belgium dance world, she integrated the *Passerelles* program which offers professional training for 9 months. Then she danced as a stand-in artist in the Ultima Vez Co's show *Blush*; she performed in some Mattéo Moles Co's creations (like *Gadget*, still on tour) and the Anima Corpus Co with Thibault Le Maguer for the creations *Pellis* and *Samsara* thanks which to she discovered Indian music and its richness. Félicette Chazerand and the Parcours Co invited her to join the creation team of *A l'ombre des arbres*. After that, she joined the Arcosm Co and danced in *Lisa*, the show created by Thomas Guerry and Camille Rocailleux whose goal was to lead a reflection on rhythm, musicality and dance.

Eventually, she created with Bert Cornelis a dance solo accompanied by five European, Indian and Arabic traditional musicians entitled *Sadhana*. In 2007, she discovered the Axis Syllabus method and decided to join regularly Baris Mihci's classes to take part in the training course organised once a year by the Nomadic College. She is currently still on tour for *Lisa* and *A l'ombre des Arbres*, and works as an artistic director on the Espace Temps Recherche plan to bring dance to the street. She also teaches at the Espace Catastrophe. These experiences have enabled her to meet important professional artists with whom she might work for she doesn't wish to create her own company. She aspires to develop her vision of dance as an integral part of Art through the study of movements and other ways to express life.

