



Poetics of Instable

2020 Creation

Piece for **3** performers
from 7 yo
30 min

Artistic Direction: Thomas Guerry

Company Administration: Bertrand Guerry / bertrand@compagniearcosm.fr
Tour Manager | Cultural actions : Audrey Jardin / audrey@compagniearcosm.fr
+ 33 (0)6 84 62 08 85 | + 33 (0)6 45 02 18 10

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Poetics of Instable

All audiences from 7yo
3 artists – 30 min

Direction and Choreography **Thomas Guerry**
with **Quelen Lamouroux or Anne-Lise Binard & Jeremy Martinez or Aurélien Le Glaunec**
Costumes **Anne Dumont**

Premieres will take place during the Hakawy festival – Cairo (Egypt) in March 2020

Support : The Ministry of Culture and Communication (DRAC Auvergne – Rhône Alpes), Auvergne-Rhône Alpes Locality, Lyon Municipality

Artistic Residency : La Chapelle Sainte-Marie/ Cie La Barraka (Annonay), Pôle Pik (Bron)

Arcosm is subsidised by the Ministry Of Culture and Communication, DRAC Auvergne - Rhône-Alpes (with the « CERNI » title), Auvergne-Rhône-Alpes Locality and Lyon Municipality.

Each time I see BOUNCE! I am moved by the duo between the two dancers « tied » by the violin. This moment focuses on the usual concerns highlighted in my shows: how a dancer and a musician can evolve together? How two bodies, two identities, can be as one?

Each time I see this duo, I notice choreographic constraints I want to develop more: contact dance, lifts, volume and space perception.

Each time I see this suspended time, this breath, I want to go farther in the exploration of this special meeting. What are they doing here? What would happen if they had time to feel comfortable together?

Also, I hope this work (with its light form) will reach audiences who could not have seen the company's works until then, because of the lack of cultural equipment or the structures' restrictions. I hope going beyond the classical conventions of staging with this play, in order to explore new lands, new staff, new teams and new audiences.

Côte à Côte (provisional title)

some questionings that have guided the work



Moving bodies

The musicians on stage were, for a long time, percussionists.

But this time, the live music will be played by the violinist. The violin is more difficult to deal with. The movements are limited by the instrument.

How can we consider, how can we plan on creating a dance with those constraints? And play around this?

How can we create a relationship between a rigid body and a moving one? How can a common dance be born?

Unity of place, time and action

The duo at the center of the stage will be displayed in a recognizable world, universal environments, places that allow the set-up of a recognisable story staging a woman (the musician) and a man (the dancer).

Are they friends? Brother and sister? In love?

Look & omniscient presence

On stage, these two people are not alone. They are in the company of a third person, in the shade. He is the omniscient look, the narrator and the mediator at the same time. He evolves with them, supports and adjusts the setting of the meeting between the musician and the dancer like a puppeteer. In addition to be on stage with these two, he will be in charge of the technical elements of the play.





Originally created by Thomas Guerry & Camille Rocailleux, the company is, since 2016, directed by Thomas Guerry only.

Each production led by Arcosm reflects a desire to bring together strong personalities and universes. Since its creation in 2001 in Lyon, the choreographer Thomas Guerry likes working with new collaborators as new artistic projects are created. Dancers, set designers, musicians, actors, and costumers work together towards a poetic universe 'creation where dance and other artistic forms are mixed.

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.

Thomas Guerry call on multi-skills performers in order to deal with several topics, like resilience and failure (BOUNCE! 2013), our relationships to images (SUBLIME and SUBLIMINAL 2015 &2016), going over the meaning (SENS, 2018 creation) with humour and sometimes in a farcical way, in order to create total performances. With its 8 plays, the company highlighted several aspects of the human conditions, and the feelings we are going through life with some distance and self-mockery.

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 recognized rules. Our wish is to broaden the artistic perspective without following a pre-establish vision.

Thomas GUERRY – Direction, staging and choreography

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 Sommairelement* (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).

He founded the Arcosm Co in 2000 with Camille Rocailleux and created ECHOA in November 2001. The play is still on tour, and will celebrate its 20 years anniversary and its one-thousandth performance. Over those 20 years, ECHOA has been performed in France, Europe and on every continent.

In 2006, he created *Lisa*, then in 2009, *La Mécanique des Anges*, which is a kind of a musical. Since then, 6 other plays has been created by Arcosm, *Traverse* in 2011, *Solonly* in 2012.

Bounce! (considered as ECHOA's « little sister ») is created in 2013, has almost been performed 500 times!

2015 marks a turning point in Arcosm's work, Thomas Guerry is more and more interested in the relationships between dance and music without using the video. *Sublime* (2015) and *Subliminal* (2016) deal with our relationships to images. In *Sens* (2018 creation), the video will play a role but will not be present on stage during the performance.

Also, Thomas Guerry works on several educational projects (for all audiences: schoolchildren, amateurs) and created the *Sorties d'école* project, a dance event which takes place into schools.



While working as a choreographer, Thomas Guerry works also in the theater world.

He staged *Et pourquoi pas la lune* in 2014, a show written by Cédric Marchal. That same year, he played a role in *En haut*, written by Hugo Paviot. He co-wrote a feature film scenario entitled *La boîte en Fer Rouge* with Bertrand Guerry. He also worked with his brother on the scenario of the feature film *Mes Frères*. His choreographic experience can be seen through the sharp vision of the destruction of main character's body. He played the role of Eddy, one of the main characters. The shooting took place in Autumn 2016.

In 2017, he joined the show *Vingt mille lieues sous les mers* of Christian Hecq and Valérie Lesort for La Comédie Française and took over the role of the Sauvage for the parisian tour, and so is initiated to puppets'manipulation in black-lights theater.



Quelen Lamouroux *Musician*

Quelen a commencé la danse et la musique (violon, chant) à l'âge de 7 ans au Conservatoire d'Albi où elle suit un double cursus de musique et de danse. Peu à peu, la pratique de la musique devient moins classique, en découvrant le jazz, la musique du monde, la musique traditionnelle, l'improvisation; tandis que la pratique de la danse devient plus intense. Après 10 ans à Albi, elle passe trois ans au CNR de Toulouse en danse contemporaine, y obtient un diplôme d'étude chorégraphique en parallèle d'une licence de psychologie à l'université. Elle intègre ensuite la formation professionnelle «De l'interprète à l'auteur» au CCN de Rillieux-la-Pape, dirigé par Maguy Marin. Elle traverse des longs temps de recherche autour du mouvement, du son, de la composition chorégraphique et musicale, de l'improvisation. Elle travaille entre autre en danse sur la méthode «Axis Syllabus» avec Frey Faust, en musique sur la méthode «O Passo» avec Lucas Cia- vatta et Edouardo Lopes. Elle travaille en tant qu'interprète avec différents chorégraphes : Aragorn Boulanger (Cie Génôm), Leela Petronio (Cie Hip Tap Project) autour des percussions corporelles, la Cie Quartet Buccal. Sur le plan musical, elle compose pour le quatuor Cordzam' né en 2003 et réalise la création musicale de la pièce «Chope, Chope! (Cie Rose Piment). Elle joue au sein du groupe Lovely Bones (groove, soul) depuis 2012. Le travail d'accompagnement musical live de cours au Conservatoire de danse, au CESMD (centre de formation au diplôme d'état danse) de Toulouse et pour des stages de danse, ouvre encore des possibilités de rencontres avec le corps. En 2013, elle intègre la compagnie Arcosm pour la pièce Bounce! puis Subliminal. En parallèle elle développe ses projets personnels au sein de la formation Qalis, mêlant musique & danse.



Aurélien Le Glaunec *Dancer*

Diplômé du Conservatoire National Supérieur de Musique et de Danse de Lyon en 2001, il collabore depuis avec la Cie Beau Geste – Dominique Boivin sur de nombreux spectacles et événements de la compagnie. Il travaille également de manière régulière et complice avec la Cie Contrepoint/Yan Raballand sur de nombreux spectacles et interventions en milieux scolaires. Il a également dansé pour d'autres compagnies comme la iX. Compagnie/Philippe Vuillermet, La Vouivre/ Bérengère Fournier Samuel Faccioli, Isabelle Lefèvre, François Veyrunes entre autres. Il crée la compagnie Wunderkammer en 2013. Il collabore à partir de 2010 avec la 'cie désoblique' à la création du spectacle tout public ' Ô ', mêlant chant et Beat Box, puis intervient comme accompagnateur musical lors des cours de préparation au DE de danse contemporaine. En 2014, il rejoint la compagnie ARCOSM pour une reprise de rôle dans la pièce «BOUNCE!».

ECHOA

Creation: 10th November 2001 - Théâtre d'Angoulême
Tours : 931 performances in 251 structures in France and abroad.

LISA

Creation: 6th November 2006 - Théâtre du Vellein de Villefontaine (38)
Tours : 102 performances in 40 cities in France.

LA MÉCANIQUE DES ANGES

Creation: 12th November 2009 - Théâtre du Vellein de Villefontaine (38)
Tours : 23 performances in France and Italy.

TRAVERSE

Creation: 10th January 2011 - Théâtre du Vellein de Villefontaine (38)
Tours: 241 performances in 74 structures in France, Luxemburg, Germany, Norway, Scotland, United-States, Belgium, Japan, Netherlands.

SOLOONLY

Creation: 8th November 2012 - Toboggan de Décines (69)
Tours : 24 performances in France since its creation

BOUNCE!

Creation: 15th November 2013 - Dôme Théâtre d'Albertville (73)
Tours : 338 performances in France, in 108 structures in France, in Germany, Scotland, Brazil, South Korea, Ireland, Denmark, Italy, Canada.

SUBLIME

Creation : 12th November 2015 - La Garance, Scène nationale de Cavaillon (84)
Tours : 77 performances 27 structures in France

SUBLIMINAL

Creation : 3rd et 4th November 2016 - Théâtre du Vellein de Villefontaine (38)
Tours : 9 performances in 7 structures in France

SENS

Creation: 6th+7th November 2018 – La Rampe d'Echirolles (38)
Tours : 31 performances in 8 structures in France and Canada



Echoa

« A deserved worldwide success for this unique play by the Arcosm company, created in 2001 [...] An unseen musical and choreographic whirl, subtle and poetic. Exhilarating ! » Télérama sortir – November 2011

« Echoa by Arcosm is one of the hottest ticket on the international circuit. This charismatic group of dancers create an electrifying performance of exhilarating dance and percussion that enchants children and adults alike. » Galway Independent – September 8th, 2011

« Like a dialogue between bodies and instruments that artists set in motion with sweetness, humour, freshness and simplicity [...]. They develop their great art in a very simple way, merging their technics with bliss, sometimes with candor, for the greatest surprise of a bewitched public. In the theatre, laughs follow amazed silences. » DNA – December 11th, 2007

Lisa

« The Arcosm company explores here ludic interactions between dancing and music, merges burlesque situations, lyrical singing and percussions, tap dancing and music-hall in lively and liven up short scenes which will seduce youth and adults alike. A delightful and creative show. » La Marseillaise- December 27th of 2007

« How to class this show? Dance, contemporary music, or lyrical poetry? That is the full success of the Arcosm company. » Les Trois Coups – December 8th of 2007

« Unclassified, Lisa combines dancing, music (any kind of percussions and singing) in a unique and fascinating setting full of bouncing and humour. The originality, the precision and performance of the work of the seven artists leaves the spectators open-mouthed ! » Dernières Nouvelles d'Alsace - January 29th of 2007

Traverse

« With precision, strictness, and thoroughness, the four artist of Traverse challenge time and space, settle it in a quasi metronomic way, and playing with its limits. [...] Spectators fly with a quartet in which sounds, dance are merged in a real live music show. Both musicians are dancers as well and make this chamber music an ode to encounters by a moving imaginary. » La Terrasse – October 10th, 2011

« Creating sense with all those elements, is the spectator's mission - should he wishes to do so. One could read a serious poem about human being's loneliness or even figuring out a blurred movie in which fantasies and reality are merged. Unless one prefers to enjoy unconditionally the amazing energy of an artistic crew who obviously enjoy all along the rhythms, impulses, held times and breaks that pass through them. » Théâtreenfants. com - March 2011

« There is a crazy energy in Traverse. Everything is moving, including the setting, which becomes to be a percussion instrument. This is a show designed for kids as well as for grown up, that is never so far from our daily life. » Le Dauphiné Libéré - April 10th, 2010

Solonly

“Solonly, fifth performance of the company is a show with more cerebral, darker and even more intimate. A “Pas de deux” to deals with solitude with a look on the world we live in. A beautiful lesson of humanity” 491, Novembre 2012

“ The show is full of artistic propositions : music, circus, dance, comedy, humor, lyricism, pain, cynicism, etc. We feel the male sensibility but also a form of sensuality at the service of a movement and music writing very accurate. Both artists throw themselves in this performance. ” - Lyon Capital, November 2012

“ There is a third character in this performance : evoked by a gigantic music instrument, a surprising adjustable set. Jail, bridge between two worlds, launch pad to a better future at the same time ” Le Dauphiné Libéré, November 2012

Bounce!

“ Thomas Guerry & Camille Rocailleux present an explosive cocktail of their arts, dance & music, flirting with theater. On stage, musicians of the quartet enter the dance and make a real artistic symbiosis with the dancers ” Le Progrès, December 2013

“ Where voice turns into a body, where rhythm is choreography, where grains of gesture and sound mix up... In Bounce!, Thomas Guerry and Camille Rocailleux are directors of a complex and attractive universe which leads each artists to the border of his arts.” La Terrasse, April 2014

« Bounce! (...) Long live to mishap, to losers who still stood after hard blows and who are the unbeatable! Bounce! Limp! Jump! The universe of Arcosm is a anthem to joy, to mishap, to the mix of arts. Here, music and theater are mixing with each other in order to create a unique gesture, which conquer everyone from 7 to 77 years old! Landslide of humanity!” Le Programme (Switzerland), November 2014

Sublime

« Dancers are beautiful, funny, and charming, they know how to sing and play an instrument, they are acting in a magnificent set (...), enhance by the magical lights (...) and eclectic musics. » La Montagne, April 2016

« Full of humor and really accessible, Sublime affects audience in a very playful way. The four artists, dancers and musicians, show a very pleasure to perform. Scenes are succeeding very fast. They show ridiculous behaviors of characters, prisoners of images. Sublime is a sane interrogation about dangers of idolizing, and even fanaticism.» – Le Télégramme – December 2015

« Sublime, a complete performance, which deals with images with lightness. A full hour of pleasing entertainment !» - Le Dauphiné Libéré (Echirolles) – November 2015

« A profuse performance, where everyone will find excuses to laugh, to think, and to question the danger of the abundant dramatization of our lives. » - Le Dauphiné Libéré (Villefontaine) – November 2015

« In Sublime, we're part of an unbridled race which always leads us further in the caricature of our society where images are in the middle of our concerns. What a pleasant parody !» – Ouest France – December 2015

CONTACTS

Administration Company/ Production

Bertrand Guerry

+ 33 (0)6 84 62 08 85 / bertrand@compagniearcosm.fr

Tour Manager / Cultural Actions

Audrey Jardin

+ 33 (0)6 45 02 18 10 / audrey@compagniearcosm.fr

Tour Logistics

Damien Lenormand

+ 33 (0)6 30 86 06 20 / damien@compagniearcosm.fr

ARCOSM

Siège social : 29 rue du Mail - 69004 LYON

Adresse de correspondance : c/o MITIKI - 9 rue du Port - 72000 Le Mans

Statut : Association loi 1901

N° Siret : 491 132 700 00023 / Code APE : 9001Z / TVA intra-communautaire : FR 25 491132700

Licence 2 : 2-1088699 et Licence 3 : 3-1088700

contact@compagniearcosm.fr / www.compagniearcosm.fr