



# ANIMA



Jordi Galí  
Creation 2022



# TEAM /PARTNERS /CIE ARRANGEMENT PROVISOIRE

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## TEAM

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**Concept** Jordi Galí

**Created with and performed**

**by** Anne-Sophie Gabert, Lea Helmstädter, Konrad Kaniuk, Julia Moncla, Jérémy Paon, Jeanne Vallauri

**Performance alternately with** Jordi Galí, Julien Quartier, Silvère Simon.

**Composer** Erwan Keravec

**Live music with** Erwan Keravec, Tangui Le Cras, Mickaël Cozien, Adrien Laperche

**Technical collaboration and construction** Julien Quartier, Katia Mozet

**Structure build with** Nicolas Picot/C3 Sud Est et CEN.Construction

**Performance for 6 performers and 2 musicians in public space**

**Duration** 30 minutes

**The play is performed twice, like two breaths**

**Creation 2022**

**Video teaser** by Guillaume Robert  
<https://vimeo.com/723253710>

## PARTENAIRES

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**Production** Arrangement Provisoire

**Coproduction**

ICI – CCN de Montpellier Occitanie (34) ; Mercat de les Flors (Barcelona, Spain) ; Le Quartz – Scène nationale de Brest (29) ; Lieux Publics – CNAREP & Pôle européen de production Marseille (13) ; Pronomade(s) en Haute Garonne – CNAREP (31) ; CCN2 Grenoble (38) ; L'Atelline – Lieu d'activation art & espace public (34) ; Les Tombées de la nuit (35) ; La Coloc' de la culture (63) ; Le Pacifique – CDCN Grenoble (38) ; Art'R lieu de fabrique itinérant pour les arts de la rue (75) ; La Maison des Métallos (75) ; Le Fourneau – CNAREP Brest (29).

**With** the Aide nationale à la création pour les arts de la rue – DGCA, and the Adami

**With the support of** Groupe des 20 Auvergne-Rhône-Alpes ; De Facto, atelier de fabrication (69), La Transverse (58), in complicity with Komplex Kapharnaüm (69).

## CIE ARRANGEMENT PROVISOIRE

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Compagnie Arrangement Provisoire supports the projects of choreographers Vania Vaneau and Jordi Galí. The dialogue between body and matter, in relation to the surroundings, is at the centre of their respective pieces. Their approaches are based on breaking down the barriers between dance and other disciplines, and their practices cross architecture and visual arts among others. Their performances are designed for various contexts, for the public space and for the stage, aiming to create some singular space-time of encounter with the public.

The creation side of the company's activity is completed by workshops and participatory projects which are a way of sharing what is at the core of their approach. They also develop Atelier des Idées – Ideas' workshop – that is an active pause in the company's activity, being a workshop meant to explore their own practice differently in dialogue with artists and researchers from various fields.

Jordi Galí and Vania Vaneau are both Associated Artists at Pacifique CDCN Grenoble – Auvergne Rhône Alpes from 2016 to 2020, then at ICI – CCN de Montpellier from 2020 to 2022, in the framework of the programme of Ministère de la Culture et de la Communication.

Compagnie Arrangement Provisoire is supported by DRAC Auvergne-Rhône-Alpes, the City of Lyon and the Région Auvergne-Rhône-Alpes.



## NOTE OF INTENTION

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Anima, in Latin, means breath, respiration. It assimilates the breath to the soul, to the spirit that animates the body.

“The relationship between body and matter, between gesture and object, has been at the heart of my artistic approach for several years. Each new project is an opportunity to examine anew the workings of this dialog in the search of a movement-based poetics.

My latest creations foregrounded body as a builder (MAIBAUM 2015) and body as matter (ORBES 2018). In ANIMA, I want to put matter center stage, by proposing a device that gradually sculpts the space and the void. ‘The space in-between’ thus makes it possible for us to perceive, to conceive the void. The concreteness of matter and its finite character allow us to realize an infinite possibility.”



## CHOREOGRAPHIC AND SOUND INSTALLATION

ANIMA is a monumental and ephemeral device. Its rhythm is coordinated peripherally by discreet performers and accompanied live by a duo of bagpipe players—a first in Jordi Galí's oeuvre.

At the beginning, all the elements sit on the ground, poised vertically like some kind of a forest or a gallery of columns. The performers, spread in a circle around it, gradually unfold the piece to the height of 15 meters. Level by level, the structure is raised to the top: this slow ascent is followed by a speedy descent, a kind of giant exhalation that brings all the elements back to the ground.

The performers, like a group puppeteer, work together to active the structure, breathe life into it, turning it into a sensitive, organic protagonist.

ANIMA is also the site of new artistic exploration through a musical collaboration with Erwan Keravec, Scottish bagpiper, improviser, and composer. Together with Jordi Galí they wanted to give a sensory, emotional dimension to this breathing, to this breath that animates the material.

The process of elevation is supported by a unstable, paroxysmal, cyclic sound universe that reveals in a different way both the fragility and the strength of this construction. The sound composition widens the possibilities of perception of the web of relations woven between by the gestures of the interpreters and the monumental device.



## BODY AND MATTER

ANIMA features a circular space and a time of suspension bracketed off in the heart of a public space, whether natural or urban.

ANIMA takes as its starting point the image of a large tree with its foliage, boughs, branches, and twigs. It also borrows elements from the castell\* of Catalan folklore—a fragile, ephemeral, sensory structure that forges a collective out of the diversity of the men and women composing it.

The ANIMA structure comprises 6 levels, and each level is made up of 3 masts. The masts are connected to one another and to the superimposed levels by a complex system of ropes operated from the ground by 6 performers.

This monumental structure unfolds as a tensegrity, a principle of construction fascinating both in its poetic dimension and its political scope. A constructive utopia in which opposing forces generate a stable, balanced entity with a dynamic, proportional distribution of constraints. Tensegrity structures generate a maximum of volume with a minimum of matter; they are a learned organization of solids and voids, where each element is essential to, and interdependent with, the whole.

“I rely on the principle of tensegrity to bring together body, matter, and void in a continuous, interconnected, moving whole. The articulation between gesture and matter, between the individual and the world sets up the site of permanent, transformative, dual exchange. Our development as a living being, our anatomy, our senses, are the fruit of multiple, continuous interchange between everything that surrounds us and ourselves. We are also seeing the world being inexorably transformed through human action.

By attempting to transform and compose the dancers' bodies through the material they work with, I want to create a time-space in ANIMA where each of us can renew a singular intimacy with the world.”

\*<https://www.youtube.com/watch?v=c9JC2mo2ii0>

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### SOUND

Erwan Keravec's original composition for bagpipes and biniou can be summed up in two words: instability and balance. The two musical instruments share a common vocabulary, and both call for improvisation that draws on a large reservoir of potential structures.

To start with, a set of unstable sounds is generated through the disparate drones of the bagpipes. This instability is gradually restructured throughout the ascent of the structure and attains some stability at the summit. This (fleeting) balance generates harmony, which absorbs the dissonance, only to return to the initial state in a dynamic descent.

The two musicians start out far away from one another, and then, always in motion, slowly circle the structure, in turns approaching and distancing from each other, and thus modulating the spectator's perception of sound.

The musical interpretation is never entirely audible from one spot or in the same way; it is as plural as there are spectators.

### TIME, SPACE AND GAZE

ANIMA is conceived as a moment of poetic sensitivity. The appearance and disappearance of the monumental structure seeks to awaken an emotion related to space and volume, to the fragility of the ephemeral structure, and to the teamwork necessary for its appearance. It starts at the ground level in order to soar only then to return to the ground, thus offering the spectators

a reference point from which to renew, to revitalize their gaze onto the context in which the installation unfolds.

ANIMA also seeks to question our relationship to time: it invites a curious, contemplative gaze, directed not only at the installation itself, but also towards the context enfolding it.

"In my work, I try to produce a span of time in which the spectator can rediscover and reactivate their perception of the context they already know, in which they have formed habits, found their own reference points. A natural landscape, a city, have each their own time regulated by natural and human cycles, by individual and societal transformations. I believe that the perception we have of this time is intimately linked to space and movement. My creations are then an invitation for the spectators to choose their own temporality, to take—or lose—the measure of time. To take the time to be where they are.

In the public space the presence of the performer, the place of the spectator, light, and sound become moving data. It is necessary to negotiate constantly changing conditions. My creations work on this relationship to the context, either as complementarity or as counterpoint. Creating in and for the public space has allowed me to explore new avenues and to experiment with a monumental dimension in its relationship to the object. This relationship of oversize scale then works on the perception that we have of ourselves, as well as of the place where we are."

## MEDIATION WORKSHOP

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At the time of the performance of ANIMA we would like to propose a mediation workshop. Aimed at anyone wishing to better understand the issues at stake in the piece, this workshop will introduce the participants to the team and to the artistic process in order to help them understand the choreographic, physical, and mechanical principles at work. This will also be an opportunity for participants to “try out” and manipulate the structure, both individually and in groups.

The workshops will take place in the presence of Jordi Galí as well as some members of the team of performers. The workshops will be scheduled the day after the first performance. A preliminary discussion with the team will be necessary for the preparation and the implementation of this mediation time.

**Number of participants:** 6 minimum to 20 maximum

**Duration of the workshop:** 1 to 1:30 hours (to be specified by the organizer)

**Location:** in the space around the structure



# arrangement provisoire

## CONTACTS

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