



BLANC



Vania Vaneau

Creation 2014

Inside version : 45 min. - Outside/in situ : 30 min.

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“We are deserts, but populated by tribes, flora and fauna. We pass our time in ordering these tribes, arranging them in other ways, getting rid of some and encouraging others to prosper. And all these clans, all these crowds, do not undermine the desert, which is our very ascesis, on the contrary they inhabit it, they pass through it, over it.”

Gilles Deleuze



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At the starting point of Blanc is a research on rituals, trance and transformation. Through the making and the use of diverse masks and costumes, the piece can be seen as the reunion of physicality, choreography and plasticity dialoguing together. The potentiality of movement goes hand in hand with the visual dimension, thanks to a work on colours which contrasts with black and white. BLANC evokes a kind of carnival, a ceremony where the guests attending would be figures standing in-between human beings, animals and nature, belonging to undetermined places and times. The musical composition makes BLANC a work standing in-between a performance, a concert and a dance piece.

Blanc was born from the desire to access a place of vertigo, to explore the many facets of a single individual, to reveal the multiple, the crowd that inhabit each singularity. In the same way that white light's spectrum is composed of *all* of the *colours*.



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Porosities

“Going back to certain aspects of Brazilian culture, where I come from, three elements fed my research: shamanic and Afro-Brazilian trance rituals, the work of Hélio Oiticica, artist associated to the Tropicalist movement, and the artistic and intellectual movement of the 1920’s called « Anthropophagic » which proposed to « digest » the influences coming from the dominant cultures of the United States and Europe and to « regurgitate » a third form, enriched by popular Brazilian culture.

It seemed interesting to me to see how these elements could be approached by my white, Europeanized and urbanized woman gaze, and to put them into the context of the contemporary art scene to witness how they would be transformed in the process.”

The performer here is a vector of her environment, working with the different layers of the body, physical and subjective. As if she were a filter, several streams of stories, cultures, states and emotions pass through her. Allowing herself to become a deeply porous body and to be in an empathetic relationship towards the audience,

Vania Vaneau proposes a journey that goes from organic materiality to visual hallucination, from reality to fiction, from rational to irrational. The space where this ritual takes place and the figure of the shaman dialogue with the theatre space and the role of the actor as a medium, with visible and invisible forces going through her body.

The body is on the one hand a “perishable material” and on the other hand “utopian, multiple and infinite”. The metamorphoses are both physical and visual here, traveling from the inside of the body to the outside and vice versa, through a dance full of vibrations and extreme breathing patterns, through the superposition of costumes like multiple layers of skin, adornments, ceremonial clothing, giving a whole range of meanings and characters to the body on stage.



© Jair Gonzales Ruiz

Figures

When dressing up, one transforms the body into what Michel Foucault called "*a fragment of imaginary space, which will communicate with the universe of divinities, or with the universe of the other.*" (M. Foucault, *Le corps Utopique*, 1966).

Like living sculptures or like the *Parangolés* of Brazilian tropicalist artist Hélio Oiticica, different figures are revealed in Blanc, to loosen the imagination and spread out an ever-changing landscape in the space.

Our white and Western society is dominated by rationality, individual desires and material possessions in an atmosphere of social competition. And for this very reason we are supposed to be drawn towards a spiritual quest and what it entails in terms of fiction, illusion and an 'authentic' state of being.

Blanc offers to establish a dialogue between contemporary Western culture and traditional tribal cultures or in other words « the universe of the savage », in what we could call a double anthropophagous movement, where it becomes unclear which culture is devouring which.

The experimental noise music played live by Simon Dijoud of the Debora Kant band accompanies and punctuates the piece by offering dissonant sounds and polysemic landscapes. Other sources are also part of the soundscape, like the superposition of musics and sounds originating from different places and times blending in, creating a sort of sound archeology.



© Gwendal Le Flem

PRESS - Extracts

“This solo builds up by unveiling different states of being, like several episodes that we are able to weave together as the piece unfolds. *Blanc*'s strength is revealed with each new layer displayed, one after the other, throughout the performance, as Vania Vaneau's body is set free, pushing through towards becoming a powerful and bold being. Towards the end of the ritual she appears as another character: naked, painted, leaning towards the savage, a body reminiscent of a new kind of expressionism. The dramaturgic arch of the piece leads towards this ending, with the birth of a final, solid figure, laughing at us and bursting with joy. This will be the final image, beautifully constructed in the silence, bathed in a bright white light. And if white light contains all colours, Vania Vaneau's body, like a conductive material, becomes a filter allowing many things to pass through, while keeping its mobile unity. Like one chases away evil spirits, to arrive to a blank page and start all over again.”

Marie Pons – Inferno – 08/02/2016

“Slight alterations on her face, unexplained expressive turns, shivers gradually taking over her whole being: the dancer is visibly going through metamorphoses, until a final whirling comes up, repeated in each choreographed sequence. To this rush from convulsion to revolution succeeds a ceremony, where Vania Vaneau the alchemist veils her face and entire body one layer after and over the other, picking up garments spread out on the ground. The dancer turns into the priestess of an unprecedented rite, although it might have to do with extra-European practices from Asia or Africa. Or of course from the ancestral land of Brazil, where Miss Vaneau is from. We are reminded in particular of candomblé, a religious practice that embraces trance we had once discovered with Pierre "Fatumbi" Verger in Salvador de Bahia. There is a reminiscence in Vania Vaneau's dance with her anti-clockwise spins and her use of hieratic form.

At the end of her beautiful and simple performance, the dancer comes out of her fabric limbo. It takes some time for her to catch her breath, and for us too. It takes some time to get back on the ground.”

Nicolas Villodre – Mouvement – 16/01/2015

TEAM AND PARTNERS

Choreography and performance:

Vania Vaneau

Music: Simon Dijoud

Lighting: Johann Maheut

Outside look: Jordi Galí

Production

Cie Arrangement Provisoire

Coproduction

CCN de Rillieux-La-Pape, direction Yuval Pick, Ramdam - centre d'art (Sainte-Foy-Les-Lyon)

Support

Les Subsistances - Lyon, L'Animal à la Esquena (Girona, Espagne), CDCN Le Pacifique - Grenoble

Prix Beaumarchais-SACD (Festival Incandescences 2015)

Duration: 45mn

BLANC is created for the stage but can be adapted to original spaces (museums,...) and outdoor spaces.

Teaser:

<https://vimeo.com/192474601>

Video of the entire show :

<https://vimeo.com/video/192473337>
Password: 14.BLANC.vv

Created at Festival Chaos Danse - Villeurbanne 2014. More than 40 dates between 2014 and 2019, amongst others : Les Rencontres chorégraphiques de Seine-Saint-Denis, focus pro of Biennale de Lyon, Fabrik Potsdam (DE), Les Briggittines Bruxelles (BE), Festival Extension Sauvage, Vivat la Danse - Armentières, TanzFabrik - Brest, Festival Contemporâneo de Dança -Brésil, Festival 4 chemins Haïti, Unfolding Kafka Festival - Thaïlande, ...

BIOGRAPHY

Born in 1982 at São Paulo, Brazil, she first studied dance in Brazil, then at P.A.R.T.S in Brussels. She graduated with a Licence in Psychology at the Université Paris 8 and followed a training course in Body Mind Centering.

As a performer, she worked with Wim Vandekeybus, Maguy Marin, Yoann Bourgeois and Christian Rizzo, among others.

Her choreographic research brings together a physical work with a work on plasticity through the production and handling of materials, costumes and scenographic objects, considered as full-fledged actors on stage with the performers. Vania Vaneau is interested in the multiple physical and mental layers that compose the human body, in a relation of continuity with the natural and cultural environment surrounding it and within which it evolves. Playing with intensities and contrasts, she explores the borders between the inside and outside of the body, the visible and invisible materials, and creates sensory and visual performances.

Since 2016 and until 2020, she is Associated Artists with Jordi Galí at Le Pacifique CDCN of Grenoble, and then at ICI - CCN Montpellier, direction Christian Rizzo (2020-2022) in the framework of the programme of Ministère de la Culture et de la Communication. For the 2021-2022 season, Vânia Vaneau has been artist-in-residence at CN D Lyon. Vânia is continuing the Associated Artist program with ICI - CCN de Montpellier supported by the Ministry of Culture until 2024.

5 performances are currently touring:

- BLANC (2014) : solo accompanied by a guitarist rewarded by the Beaumarchais-SACD prize (Festival Incandescences 2015)
- ORNEMENT (2016) and ORNEMENT#2 (2021): a duo co-created with Anna Massoni
- ORA (Orée) (2019) : a trio with Marcos Simoes and Daphne Koutsaffi
- NEBULA (2021) : a solo in two versions, outdoor and stage
- HELIOSFERA (2024) : performance for four performers and a musician, creation based on the relationship between bodies and light

Vânia Vaneau is developing pedagogical projects based on her creative work, such as Variation sur Blanc, CARNAVAL, ZONES DE CONTACT and Healing Rituals. She regularly leads workshops on her artistic research.



CIE ARRANGEMENT PROVISOIRE

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.

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



arrangement provisoire

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Arrangement Provisoire est conventionné par la DRAC Auvergne Rhône-Alpes, soutenu par la Région Auvergne-Rhône-Alpes et la Ville de Lyon, et par l'Institut Français pour ses projets à l'étranger. Jordi Galí et Vania Vaneau sont Artistes Associés au Pacifique - CDCN de Grenoble (2016-2020) et à ICI - CCN Montpellier-Occitanie/Pyrénées-Méditerranée (2020-2022), dans le cadre du dispositif du ministère de la Culture et de la Communication.

