



# ORNEMENT



Vania Vaneau et Anna Massoni

Création 2016

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**Vania Vaneau and Anna Massoni**  
creation 2016

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Figures, stories and scenes take shape because images, memories, fantasies and reminiscences hold on to us like adornments covering our moving bodies.

### Arrangement Provisoire . 3



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In ORNEMENT, we ask ourselves what makes a movement more or less narrative. Just like one gesture can be read and perceived in many different ways, it can also be executed with a range of possible intentions.

By focusing on the different possible degrees of dramatic intensity a movement can bear, and by proposing to play with the graduation of this intensity - just like one would add colours one stroke at a time on a painting or progressively turn the sound volume up - we are revealing fragments of stories, remains of past tragedies, potential relationships and pieces of figures.



© Jordi Galí

## Potential relationships

Working in the way of archeologists, we would like to reveal « gestures-ruins », as parts of a collective memory, to which the spectators and ourselves are seeking access, a process of bringing to light the polysemic potential that lies in each movement, each image, each different layer of meaning.

Narrative motifs appear in the piece like formations appear in a landscape, like water turns into ice or lichen grows on a rock. Something is crystallising and becomes significant. What we call 'ornaments' are these crystals, and here they are our hands, our gazes, certain scenes appearing in front of us all of a sudden, some things we gather in a movement to make it expressive or representative of a situation. Figures, stories and scenes take shape because images, memories, fantasies and reminiscences hold on to us like adornments covering our moving bodies.

As we are nurturing a form of continuity between abstract and narrative movements, our choreographic approach is based on a decision to treat each element present in and around us equally. We are taking the same care towards what we see and cannot see - our movements/our imaginaries, the inside/the outside of our bodies, the here and now/fiction - and the same care towards the diversity of materials present on stage with us: the soundscape, the light, the temperature, our bodies, the objects, the set design, the costumes.

It is all part of one shared environment that is ever changing. We are a part of it but we are not necessarily at the centre of it: animal, plant and mineral beings, having other bodily qualities and presences can also fit in. We are creating an horizontality, in order to interlink each element of the piece, so that the centre of focus can shift and be moving, from our bodies to the soundscape, the light or the materials.



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## Body and material plasticities

Our creative process headed towards a research on the plastic dimension of the piece. The presence of different elements forms a multitude of layers through which we are digging, in the same way we are looking deep inside our own bodies, through our conscience and unconscious, under our skins and under the skin of the stage as well, unveiling the theatre of representations. We work from a state of emptiness, that is a certain state of presence enabling us to welcome and be filled up by sensations and memories. ORNEMENT unfolds in a constant back and forth between hiding and revealing, adding and taking away, shaping and distorting, adorning and stripping down.

The choreography unfolds from a sensitive and somatic approach of the movement, as we pay close attention to muscles, organs, magnetic fields, thought and memory as well as external images, coming from different times and loaded with several degrees of expressivity. That is many visible and invisible materials, interacting and transforming us in non-hierarchical ways.

As the piece goes, we are highlighting different qualities in our movements: sometimes an organic quality, sometimes a narrative aspect, or a certain ambiguity. Several paradoxical intentions cohabit, it can be abstract and narrative at the same time, or bring together a natural element and different pieces of stories. The choreography weaves its web between two anchor points: a selection of images coming from different cultures and associated with a reflection on the organic and the natural (rocks, skin, skeleton...) and the layering of these materials, which disturbs the gaze, because what is to be seen is situated in several places at once. We are both in the sensation of the here and now and in a nonlinear perception of time, like waves breaking on the shore one after another.

Finally, ORNEMENT is a duet. Being two is the very first formation from which there can be a division, and therefore a possibility for a dialogue to happen. Being two enables us to mingle identity and alterity, in order to work with the idea of continuity, equality and the notion of relationship all at once. We researched about the physical phenomena of fusion and division of cells to develop some specificities of the choreography: dialogue or multiplication, empathy, porosity, activity or passivity, emotional variations, states of confusion, counterpoints or conflicts between our bodies, swimming in a same molecular landscape, able to reveal the potential narrativity of a dance.



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## PRESS - Extract

“(…) on stage, all become artificial. A white light hits Vania Vaneau and Anna Massoni, holding hands amidst plastic, paper and aluminum sheets, standing on large white canvasses which contrast with the blackness all around. Both flicker in a wind created by obvious and loud ventilators placed on the left. Little by little their movements unfold, stand out. Every move complements the one coming before, the one made by the partner. A choreographic motif reminds here a suspension, as if both performers were suspended from above, and to one another.

The duet adds a vast range of shades to the initial black and white colour palette: the colours of their clutching hands, covered in pigments (traces become ornaments), the colours of the many accessories they are pulling out of a pile of crumpled sheets (the accumulation of objects adorns the stage), and traces left by their costumes on their chests (tight clothes bedeck the dancers bodies).

Ornaments are accessories: often secondary but sometimes required to spark or capture attention. In the same way the heaps of objects covering the stage are made of different materials and used in many ways, the performers movements, far from being just another kind of adornment, are the indispensables agents of this ornamentation. Pleasing and disturbing adornments, adding up and displacing their action every step of the way. “

Guillaume Roulleau – Mouvement - 17/11/16

## TEAM AND PARTNERS



### **Choreography and performance:**

Vania Vaneau and Anna Massoni

**Music :** Denis Mariotte

**Light design:** Angela Massoni

**Set design:** Anna Massoni and Vania Vaneau, with the support of Angela Massoni and Jordi Galí.

**Outside look:** Jordi Galí, Simone Truong and Vincent Weber

### **Production**

Cie Arrangement Provisoire

### **Coproduction**

Le Pacifique CDCN Grenoble, Paris Réseau Danse (CDC Atelier de Pairs-Carolyn Carlson, L'Etoile du Nord, Le Regard du Cygne, Micadanses) ; La Fondation Beaumarchais-SACD, Les Subsistances (Lyon)

### **Support**

L'échangeur – CDCN Hauts-de-France (dans le cadre de « Studio Libre »), Le Vivat – Scène conventionnée (Armentières), Le Point Ephémère, Le Gymnase – CDCN de Roubaix, CCN2 – Grenoble, Lieues (Lyon), DRAC Auvergne-Rhône-Alpes (aide au projet).

**In co-realisation with** the network Petites scènes ouvertes, project selected for La Grande Scène 2015

**Duration :** 55mn



### **Teaser :**

<https://vimeo.com/201197628>



Created at L'Etoile du Nord – Paris in 2016. Over 10 dates between 2016 and 2019 at PACT Zollverein – Essen, Le Gymnase CDCN Roubaix, Les Hivernales CDCN Avignon, Festival Les Incandescences, La Place de la danse CDCN Toulouse, among others.

## BIOGRAPHIES



### **Vania Vaneau**

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.

3 performances are currently touring:

- BLANC (2014), a solo with guitarist Simon Dijoud, rewarded with the Beaumarchais-SACD Award (Festival Incandescences 2015)

- ORNEMENT (2016), co-created with Anna Massoni

- ORA(Orée) (2019), a trio with Marcos Simoes and Daphné Koutsafti

She developed two projects with the public, Variations sur Blanc and CARNAVAL.

### **Anna Massoni**

Born at Paris in 1985, she studied dance at CNSMDP at Lyon. In 2007, she joined Danceweb/Impulstanz programm, and she worked as a performer for Cie JOJIINC (Johanne Saunier/ Jim Clayburgh - 2007-08) and with The Guests Company / Yuval Pick (2008-10). She joined CCN-de Rillieux-la-Pape/direction Yuval Pick as a permanent performer (2011-14) and, in this framework, is involved in several creations et pedagogical projects with various publics. Since 2014, she works with Noé Soulier and Vincent Weber.

She developed her personal work: in 2009, she created L'An 2 with Ava Hervier and Marie-Lise Naud, then Chants in 2011, and created a series of performances with Vania Vaneau. In 2016, she collaborated with Simone Truong, Adina Secretan, Elpida Orfanidou and Eilit Marom for the piece (To) Come and See. At the same time, she graduated with a Licence in Philosophy (University of Toulouse - 2007-2010) and took part to creation of LIEUES at Lyon.



## 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

## CONTACTS

### **Vania Vaneau**

vaniavaneau@arrangementprovisoire.org

### **Anne Lise Chrétien**

administration

annelisechretien@arrangementprovisoire.org

+33(0)6 85 63 35 83

Locaux Motiv'

10 bis, rue Jangot - 69007 Lyon

## **[www.arrangementprovisoire.org](http://www.arrangementprovisoire.org)**

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.

