

Dance
Cédric Gagneur
Evita Pitara
Rafael Smadja
Branca Scheidegger

Lightning design
Lucas Voisard

Costumes
Mélie Gauthier

Music
Christian Weber
Lionel Friedli
Lucien Dubuis

Production
Anna Ladeira | Le Voisin

Administration
Véronique Beudon

Dramaturgy |
Outside eye
Guillaumarc Froidevaux
Zuzana Kakalikova

Length
60 min

Creation 2020

Cie Synergie
presents

Silva



The piece

Silva is a choreographic and musical creation for seven performers: four dancers from hip hop and contemporary dance as well as three jazz musicians. It is a dive into a sylvan atmosphere, mixing the virtuosity and creativity of hip hop dance, the sensibility of contemporary dance, the spontaneity of jazz music and the imaginary of mythological figures. The project brings back a vibration of sacredness, as well as a new breath to the archetype of what a forest is considered to be. Musicians and dancers connect in various ways so that music and dance can emerge together to find an original state of symbiosis on stage.

Intentions

« It can be said that they have fuelled cultural diversities by providing the necessary isolation for the emergence of an identity of language, customs, divinities, traditions, styles, etc. Forests were obstacles to conquest, hegemony, homogeneity. They were, in a nutshell, refuges of cultural independence. (...) And for that, there is one word that Aristotle could not avoid by talking about the inexpressible: Hyle. He is the first to give it its philosophical sense of matter. From a theological point of view, the forests represented the anarchy of matter. Originally, The Greek word Hyle does not mean matter, but forest. The derivative of Hyle in Latin is Silva. »

Robert Harrison - Forests, walk in our imagination

Giving back sacredness to the forest

There is a time when the earth was not yet habitable, the main reason was that it was too hot because of a too high CO2 rate in the atmosphere. The vegetal life and the forests began to develop and enabled by absorbing CO2 that the planet could accommodate other living beings. This does not prevent the western cities and civilizations from being built mainly in opposition to the forest. At the time of the Roman Empire the warships were built by deforestation. In the Middle Ages, sorcerers, druids, rebels and all that was not allowed in the city were found reclusive in the forests until the age of the enlightenment which defined the forest in the encyclopedia as a set of trees for which the cuts and the plantations needed to be optimized. So, gradually we are separating from this incredible and gigantic living animal and plant world without even worrying about its decisive role in the climatic equilibrium of our planet and which despite the direct link between its existence and ours, loses little by little its sacredness in our Western society. The forest is always present somewhere in us, in our memory or in our imaginary, so how to give it a new chimera breath?

The forest as a studio for research and creation

How do we soak up this sylvan atmosphere to transpose it into the black box of the theatre? Half of the creation process will take place in the forests of the 'Parc naturel régional du Doubs' and of the 'Parc régional Chasseral'.

Intentions

The idea is to exchange with the different organizations and specialists working in these parks, in other words, interfering in the life of these forests and their ecosystems. How can this environment influence what we create, what we express and how we relate to others? How to mix this real and experienced context with a mythological and historical imaginary context? Each interpreter explores and puts himself in the place of historical figures, legendary creatures or other mythological characters. How can we tell a fantastic story together without saying a word?

Making dance and music emerge together

My desire is to work in a cooperative creation process in which musicians and dancers share their different practices related to composition and improvisation to create together a work where music and dance are intrinsically linked and approach their state of original symbiosis. Dance and music are part of the process in an equivalent way, one does not take precedence over the other, one does not adapt to the other, they emerge together. How to develop a game of complicity and total listening between dancers and musicians starting from simple relationships that complexifies as the piece progresses to finally achieve a state of interdependence and total fluidity between all the performers present on stage. How to make this network of thick relationships appear so that this moment is a celebration of the fusion essence of dance and music?

The hybridization of styles and the performers' virtuosity

Since I started dancing and creating, my quest for hybridization and mixing styles is strong. I want to create the synergy of singular artistic and cultural influences of each artist. That each interpreter may bring his craziness, his creativity, his sweetness, his bestiality, his joy and his spontaneity in order to share with the spectator a personal movement, therefore sincere and original. This also goes through the implementation of the technical virtuosity of each dancer and each musician on stage with the desire to go to the end of the expressiveness of dance and music, while being the least theatrical and demonstrative possible

A purified scenographic device

On stage, four dancers, three musicians and their acoustic's instruments. No other scenographic element. Costume creation and light creation come to support and reveal the textures and ambiences of this wild and fabulous woodland atmosphere. I would like to emphasize the possible arrangements and compositions in the space between dancers and musicians. Finally, my wish is to offer the spectator the sensitivity of listening to the flow of movements and sounds that unfold on stage as well as mysterious and poetic images stimulating his imaginary.

« Ah! qu'elle est difficile à peindre avec des mots, cette forêt sauvage, impénétrable et drue... »

Dante Alighieri, La Divine Comédie, L'Enfer, chant 1

Cie Synergie (Dance and Cooperation Association) was created in Meyrin (GENEVA) in June 2017.

In September 2017, Cédric Gagneur's solo **Labyrinthum** was performed in Toulon for the Constellations festival of the Kubilai Khan Investigations Company as well as in Fribourg for the Incidanse festival.

The duo **Palette(s)** by Marc Oosterhoff and Cédric Gagneur was performed in June 2017 at the Geneva Museum of Art and History for the Fête de la musique on the stage of the ADC, in March 2018 at the esplanade of the lake of Divonne-les-bains for the festival Les Hybrides Hiphopées, in May 2018 in Brig and Sierre for the Fête de la Danse Valais, in June 2018 in Geneva for the Festival l'Été du Parc Bertrand, in July 2018 in Meyrin for the festival Meyrin-les-Bains and in August 2018 in Yverdon-les-Bains for the festival Le Castrum.

Kiss me blue, a performance by Sarah Bucher, Maryfé Singy, Alex Landa Aguirreche and Cédric Gagneur was premiered and played in November 2017 at La Maison d'Ailleurs, the museum of science fiction, utopia and extraordinary journeys in Yverdon-les-Bains, in connection with the exhibition Corps-Concept. All four, they create Krolok with the musician Claudio Melis in situ at the theater Oriental in Vevey in January 2018 for the festival Les Chorégraphiques. The play was replayed in May 2018 for the Fête de la danse in Geneva.

Two improvisational dance-music performances were released in June 2018 :

La caresse des pavés with Marc Oosterhoff, Cédric Gagneur and the drummer Clément Grin was created for the press conference of the 9th edition of the festival Le Castrum in Yverdon-les-bains.

The blue flower with Evita Pitara, Cédric Gagneur and guitarist Bruno Dias is created for the music festival of Geneva on the dance scene of the ADC.

In July 2018, **116th Dream** by Evita Pitara and Cédric Gagneur with the guitarist Bruno Dias played its in situ for the Festival de la Cité in Lausanne. The project was selected by the Fonds des programmeurs - Reso to play in 9 festivals / theaters throughout Switzerland until 2020. The premiere in theater will take place in Geneva at the Théâtre de l'Usine in 2019 on April 10th, 11th and 12th in the Festival Emergentia.

Cédric Gagneur was mandated by the Forum Culture, which brings together directors of cultural centers and theaters in the Jura region, the Bernese Jura and Bienne for a choreographic creation for 5 dancers and 3 musicians. This project is called **Silva** and will be premiered in January 2020 at the Théâtre Nebia in Biel.

Biographies



Cédric Gagneur

dance

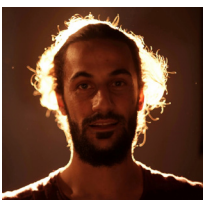
Cédric Gagneur studied breakdance, contemporary dance and classical music, notably at the Geneva Junior Ballet. Since 2013, he works as a dancer for Rafael Smadja's Cie Tenseï and creates his first solo Labyrinthum in 2016. The following year, he finishes the Bachelor in Contemporary Dance directed by Thomas Hauert at La Manufacture de Lausanne and creates Cie Synergie in Meyrin, with the aim of cooperating and creating performances with other artists. In 2017, he created Palette(s) with Marc Oosterhoff and in 2018 he continued his collaboration with Rafael Smadja for the creation Sheol at the CDCN Les Hivernales in Avignon. The sound artist Julie Semoroz proposes a collaboration for the creation We need space which will premiere at the Grütli Theater in March and April 2019. Cédric is part of the YAA program! of Pro Helvetia and will be a young artist associated with the ADC in Geneva for two years.



Evita Pitara

dance

Evita Pitara was born in Athens, she began very early classical and contemporary dance. She continued her training in London in 2010, joining the Central School of Ballet, where she earned a First Class BA HONS Degree in Dance and Performance. In 2013, she joined the Geneva Junior Ballet, where she performed a varied repertoire (Hofesh Schechter, Wayne McGregor, Cindy Van Acker, Alexander Ekman, Barak Marshall, Jozsef Trefeli, Stijn Celis etc.) with tours in Switzerland and France. Upon leaving training, she participated in the project "Sound of Music" Yan Duyvendak and works with Foofwa d'Immobilité for the project Utile / Inutile. In 2016, she collaborated with the Greek director Yiorgos Panteleakis in Athens for the play A Boxer, Singer, an Actor and a Dancer. In 2017, she is part of the latest creation of Perrine Valli "L'un à queue fouet-teuse" and works with the Cie Alias on several projects.



Rafael Smadja

dance

Rafael Smadja takes his first dance steps in 1999 in workshops with pioneers of hiphop. He then discovers traditional Indian dance, contemporary dance and since 2012 the art of clowning. In 2009, he meets Imad Nefti and Olivier Lefrancois, these two iconic personalities will mark his gestures and his writing. Between 2012 and 2018, Rafael works with many choreographers Lene Boel (Next Zone Denmark), Jann Gallois (BurnOut France), Yann Marussich (Yann Marussich Switzerland), Olé Khamchanla (Kham France), Stéphane Fortin (Théâtre Bascule France). He founded the Cie Tenseï in 2013. As a pedagogue, he works with training centers, school groups and cultural institutions (TanzHouse deZurich | Undertown de Meyrin | school of Ferney-Voltaire ...). Since 2015, he collaborates with the training center for urban and contemporary dances TanzWerk 101 Hf in Zurich.



Biographies

Branca Scheidegger dance

Branca Scheidegger grew up in an environment of theatre, Jazz and Tap dance at Stadtheater Biel / Bienne. She started to dance at the age of 7. After completing the bilingual secondary school she went to New York, then studied dance at ZTTS from 2011-2014. She has been working as a freelance dancer and artist since. In 2010 she joined the company TeKi TeKua. She teaches Hip Hop and Waacking, Voguing and House at Bounce Urban since 2007. She is currently integrated as a performer in different productions like Voches Moventes La Chaux-de Fonds and the french Cie des Pieds au Mur in the piece "de bois et...".



Guillaume Froideveaux et Zuzana Kakalikova dramaturgy | outside eye

Guillaume Froideveaux finished his studies in physical theater at the Dimitri school while Zuzana Kakalikova enriched his training after an MA obtained in 2005 from the National School of Dramatic Arts in Bratislava. In 2007, they founded the TDU Company, with which they create "Silence ..." (2008), then "OKO" (2010). In 2014, "Awkward happiness", gets a special mention of the jury at the BE Festival. In 2015, Guillaume decided to deepen his theatrical knowledge and resumed studies. He obtains a MA Theater with focus on stage direction at the Manufacture in 2017. On a call for projects of the Forum culture, Zuzana and Guillaume realize in 2018 a show in apartment inspired by the book of David Foster Wallace: "Brefs entretiens avec des hommes hideux".

Guillaume will present in theaters in January 2019 "Brefs entretiens avec des hommes hideux" at the Théâtre de Vidy-Lausanne. Zuzana signs her work in the show as a choreographer. Role that she also embodies in the project "M. la Multiple" directed by Nina Negri, also presented at the Théâtre de Vidy-Lausanne. For the 2019-2020 season, Guillaume creates a new collaboration with the Extrapol Company for which he will direct the production of "The Child and the Monster", a young public show that will be co-produced by the Petit Théâtre and the TPR. Zuzana is currently working on a solo inspired by Francesca Woodmans photographic work for the 2019-2020 season. Besides the creation of shows, Zuzana and Guillaume share their choreographic and acting tools during numerous workshops, notably at the Grotowski Institute (PL), Earth Dance (USA), Salford University (UK) and Jaipur University (IN).

Biographies



Lionel Friedli

music | drums

Lionel Friedli, drummer, born in 1975 in Switzerland, graduated from the University of Music Lucerne. He has played in many bands ranging from traditional jazz, progressive rock, pop, to forms of improvised noise music. He has participated in numerous tours in Switzerland and abroad (USA, Europe, Asia, Latin America, Australia) and regularly performs in major Swiss and international festivals (Willisau, Cully, Schaffhausen, Banlieues bleues, Jazz d'Or, Winter Jazz Fest, Montreux Jazz Festival, Rome, etc.). He has received support from the Pro-Helvetia Foundation on many occasions, in particular priority encouragement for jazz. In 2011, he was resident of the New York-based workshop as part of the cultural exchange of the canton of Bern. In 2015, he is the laureate of the Suisa Foundation Jazz Award. In 2018, he receives the Culture Prize of the City of Biel.



Lucien Dubuis

music | contrabass clarinet

Lucien Dubuis plays saxophone and contrabass clarinet and is also a composer. Born in 1974 in Porrentruy, Switzerland, Lucien Dubuis is a multi-anchor musician and non-conformist composer, active in the jazz and improvised music scene for about twenty years - with twenty albums to his credit. He has worked with different people including Marc Ribot, Hans Koch, Kalle Kalima, Linda Sharrock, Daniel Erdmann, Daniel Humair, Richie Beirach, Guy Barry, Guo Gan, and played in festivals in New York, Montreux, Rome, Shanghai, Geneva, La Paz, Bogota, Strasbourg, Saalfelden, Willisau and Cully. In 2008, he received the priority encouragement to jazz Pro-Helvetia for years for his trio. In 2010, he also received the culture prize of the city of Biel. In 2011, he received the Bern Cantonal Scholarship for a 6-month residency in New York and in 2018 he received support from Pro Helvetia for a residency in India.



Christian Weber

music | doublebass

Christian Weber discovered the doublebass at the age of 18. He studied at the University of Music and Dramatic Arts Graz, at the Bruckner Conservatory Linz with Adelhard Roidinger and with Ernst Weissensteiner in Vienna. In 2000, he becomes the operative and artistic management of the WIM Zürich. In 2001 he won a grant from the city of Zürich and was commissioned by ProHelvetia for a composition. In 2003, he won the Zürich culture award (Werkjahr). Since 2004, he went on touring all over the world. He was also a guest lecturer at the University of Berne and teacher for the Master Students at the Universities of Basel & Zürich.

Cie Synergie



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