

***LES MINIATURES* [The Miniatures]**



Association NA/Compagnie Pernette

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1 - LES MINIATURES in a few lines

LES MINIATURES

Duos of contemporary dancers in a public space, separate or all together...

Les Miniatures is a series of short shows designed for the public space created in 2009, which are performed in variable combinations, in towns or in rural environment; the formula can be adjusted depending on the location and the wishes, and even allows for groups of amateur dancers to join in!

They bring together two dancers who appear, act and disappear several times in the city, in a route alternating strolls and stances where the audience is welcomed then guided by the dancers. No need for lightning, a stage or a dance pad, but sometimes for a musical setting (a recorded soundtrack), the noise of the crowd, or simply silence.

Les Miniatures are made of four panels:

L'Apparition [The Apparition]:

Two dancers side by side in front of a small audience.

They knead, move, beat, turn over, spread, roll and twist a flexible material (coloured modelling clay) in a skilful hand choreography, until creating the recognizable image of two beings. In unison; in sync then out of sync; question-answer; but always a fluid and uninterrupted movement... Drawing and catching the eye of the audience. A demonstration, close to the magic trick, allowing Nathalie Pernette to stage once again – and in a miniature format – her taste for working with matter.

Duration: 7 minutes

L'Insomnie [The Insomnia]:

This performance is an experience "to share", lead by two dancers and received by a voluntary member of the audience, under the eye of the others. Comfortably seated, eyes closed or opened at his convenience, "The One" receives a subtle dance orchestrated by the two performers. A moving massage, based on action verbs from the dictionary. The desire to give and receive, without speaking one word... Letting the audience enjoy the field of tactile sensation.

Duration: 10 minutes

La Rose [The Rose]:

This is a project of "construction of the body" ... As when we build, assemble, verify piece by piece the elements of a mechanic.

This duo, rigorously written in unison on two parallel lines, accumulates dances of the feet, the knees and the hips, of the pelvis then the torso, the hands, the arms and the shoulders, of the head and the neck, searching for a maximum joint mobility and a great execution speed. A body almost robotic, a "cold" building for a last gesture full of softness: offering a rose, hidden in the heart of the costume, to a member of the audience.

Duration: 5 minutes

Les Oignons [The Onions]:

The issue of clothes moving around is a recurrent one in the company's repertoire... Flight of old rags (*The Rite of Spring*), solitary undressing (*Le Nid, Animale, Pedigree*), huge coats sliding on the stage (*Le Cabaret martien*)... This fourth Miniature is an opportunity for a danced dialogue and a mutual striptease. I take off your hat, you take off my scarf, I take off your coat, you take off my gloves... A choreography based on the nature of each piece of clothes and each material, resulting in a slow strip.

Duration: 20 minutes



2 - Distribution / co-productions...

Distribution:

Choreography: Nathalie Pernette

Assisted by: Regina Meier

Performers: Lucien Brabec and Nathalie Pernette

Music: Franck Gervais

Costumes: Nadia Genez

Technical management: Stéphane Magnin

Duration: between 5 and 20 minutes depending on the miniature, about one hour total

Co-productions and residencies:

Association NA/Compagnie Pernette; Les Pronomade(s) en Haute Garonne – CNAREP, Encausse-les-Thermes; Le Moulin Fondu – CNAREP, Noisy-le-Sec; Le Citron Jaune – CNAREP, Port-Saint-Louis-du-Rhône; L'Abattoir – CNAREP, Chalon-sur-Saône; Le Théâtre – Scène nationale, Mâcon; Château Rouge – Scène conventionnée, Annemasse.

The company is supported by the Ministère de la Culture et de la Communication/Direction régionale des affaires culturelles de Bourgogne-Franche-Comté as part of the Aide à la compagnie chorégraphique conventionnée, and the Atelier de Fabrique Artistique, Ville de Besançon, Conseil régional de Bourgogne-Franche-Comté and Conseil départemental du Doubs. The company became Compagnie Nationale (CERNI) in 2017.



3 - Accessibility

For the whole family.

- The show is accessible to deaf and hearing-impaired people as well as blind and visually impaired audiences.
- For people with restricted mobility, wandering performances can be difficult.
- The show is adapted to people with mental disabilities.

4 - The company – An experience of public spaces

Nathalie Pernette acts in the public space since the 90s.

Her first plays as a choreographer, *Les Ombres Portées* [The Drop Shadows] and *Le Frisson d'Alice* [Alice's Shiver], as for her short performances, were born in the courtyards of residential buildings, in lifts or in front of churches, notably on the occasion of the festivals of Nancy and *Chalon dans la rue*. Those were extremely strong experiences: the confrontation with an audience uninitiated to contemporary dance, as well as the idea of being part of the landscape and the will to create new worlds, are still remembered. These memories contributed to the creation of the company's identity.

Then for many years, Nathalie Pernette brought her work in more traditional venues with a face-to-face relation to the audience, before the desire to get closer to the public became once again urgent and necessary. A need for risks, for proximity, a need to leave a mark, to have a margin for play... Also a will to carry contemporary dance beyond the walls of theatres, because this art is not supported by the media.

In March 2006, the creation of *Animale* [Bestial] gave the opportunity to sit the audience on three sides around a dance pad and a pen of 5 square meters, caging together a dancer and fifty mice.

Pedigree and finally *Le Passage* [The Passing] gave her the taste for empty venues, inhabited by dancers and members of the audience alike, in a relation which makes room for chance.

Summer 2008 was also the time for the creation of *Emplettes* [Purchase] (program of short choreographies for villages' marketplaces) and *Le Bal dingue* [Crazy Ball] (festive evening combining old popular dancing, contemporary ballroom dancing and extracts from the repertoire), which definitely put the company on the road to other kinds of meetings and spaces of performance.

Les Miniatures, De Profundis, La Collection, La Figure du gisant, La Figure du baiser

The next part of a repertoire in the public space

Nathalie Pernette likes contrasts, she likes to explore constraints and test very different hypothesis... The company's creations for the public space are not spared!

First with the *Minatures*, created in 2009, the choreographer wanted to be as close as possible to the audience, in a relation of great intimacy or even with a contact...

She wanted to take the miniaturisation of dance even further, deliver the skin's texture to the eyes of the audience and dive into the exploration of the body's mechanic; a magical and artificial body in surprising contrast with the "ordinary" body of people in the streets.

A body that would be out of place because of its speed (from extreme slowness to rapidity), of the way it moves (broken up or perfectly fluid), of its way to be in the world or in relation to others (a body who makes contact by touching; its relation to air and space; its communication through motion in a question-answer dynamic, or in extreme synchronisation).

This series of short plays of various durations was designed for the daytime and the town, trying to surprise the audience – summoned or not – along a wall, in the middle of a garden or in a pedestrian street.

Quite the opposite, *De Profundis* (2011) needs night and reveals itself in remote locations, more or less cut off from human activity. Waste grounds, abandoned chapels, brownfields, all are suitable for this one-hour show, inspired by the world's creation.

Places where a new molecule could appear, where there is possibility for a second evolution.

The show, entirely scripted but partly improvised, adapts to each new place and reinvents in each occasion the perfect harmony between bodies, scenic elements, lights, sound, and the "natural setting"... the one created by the place itself, fully respected.

De Profundis is the result of a collaborative teamwork. During long nights of discussions, the team crossed and combined necessarily different views, for richer ideas.

The goal was also to “make way”; from a dance, to a moving light, to a darkness full of sounds, to the breathing of the Earth, to the costumes’ metamorphosis, to a crowd of invisible birds, to the discovery of skin...

Thus each sequence was organised around one priority, from which the other ingredients of the show tune up.

A "divine construction site" served by two dancers, in turns workers, labourers, servants, haunted by animal nature... then definitively human.

With her trio *La Collection* (2013), Nathalie Pernette goes back to the heart of the city, daylight and a dance inspired by the human world.

She looks into the emotions and feelings which slip out of or transpire from each of us, voluntarily or not, potentially any time, anywhere.

Anger, desire, discomfort, sadness, fear...

How to reveal these conditions, how to lift up “the skin of things” and gave them a fantastic dimension?

Here is what is at stake in this multicoloured opus.

Finally, 2015 marks the start of a triptych named *Une pierre presque immobile* [A almost immobile stone], a vast choreographic work inspired by statues and marked by strangeness.

It is also in 2015 that *La Figure du gisant* [The Figure of the Recumbent] was created. It is the first part of the this process around moving and immobility.

The choreographic desire was to literally lay down covered by a cloth, a shroud, and to wait long enough for people to get used to immobility and start craving for the first motion.

A rebirth, then, followed by the emergence of a dance between breathing and breath-holding, tensing and loosening, apparition and disappearance of bits of bodies, conniving games with the shroud covering, uncovering, twisting or flapping with each motion. Once the awakening is over, this cloth is used as a head, a stomach or a weapon, is dragged around, and revives many images and moments of life, and ghosts...

Spectral dances revealed in full light.

The desire, always renewed, to put a fantastic and displaced body in the ordinary movement of towns.

In 2017, strongly inspired by erotic statuary and particularly Canova’s, *La Figure du baiser* [The Figure of the Kiss] was created. Designed for six dancers in pairs, trios or larger groups, this show aims to put in motion and immobility the meeting – like a lovers embrace.

The ballet of glances, the space’s elasticity and the sensuality of the touch will be translated through a succession of “poses” (in the photographic sense), allowing the audience to come very close to the dancers to observe them and think about the nature of this very particular moments of life.

In this way, everybody can make up their own relationship story and every couple will echo others by reproducing the same identical poses in an infinite play of mirrors...



5 - Contacts

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