

Carne

Creation
Company Mawguerite

- Bernardo Montet -

5th and 6th July 2017
Montpellier Dance Festival

Piece for 5 dancers





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CARNE is a trembling manifestation to its own overflow.

To accept even just the thought of trembling is to waver our certainties, our doctrines, it is to step aside and let the Other inside of us.

CARNE is to be considered in its original, archaic, sacred dimension.

A reappropriation of body and flesh.

We rely on the work and research carried

out on the peoples of Tierra del Fuego at the beginning of the 20th century by the German missionary Martin Gusinde, the revelation of a «motionless theater».

There is a profound need to suspend time, to update our relationship with the world and be contemporaries of the living, to open our eyes wide.

Bernardo Montet

DISTRIBUTION

Choreography : Bernardo Montet

Dancers : Patricia Guannel, Suzie Babin, Youness Aboulakoul, Marc Veh, Herwann Asseh

Musical creation : Pascal Le Gall

Scenography : Gilles Touyard

Costumes : Rose-Marie Melka

Lights : Michel Bertrand

PERIODE OF CREATION

October 2016 : Le Roudour

April 2017 : Chapelle Derezo - Le Roudour

June - July 2017 : Quartz, Montpellier Danse

PARTNERS

Production : Cie Mawguerite

Coproduction :

Montpellier Dance Festival 2017, Le Quartz – Scène Nationale de Brest.

Residencies :

Le Roudour - Saint Martin des Champs, le Quartz Scène Nationale de Brest, Chapelle Dérézo

Supports to production :

ADAMI, La culture avec la copie privée, Conseil départemental du Finistère.

Dissemination :

Montpellier Dance Festival 2017, Théâtre de Lorient, le Quartz, le Roudour.





«Little by little I was able to enter into a strange world. For hours I sat in a circle with these people like a student eager for knowledge. I tried to get rid of the European thought, the values of modernity and all personal feeling in order to capture and understand a particularly singular conceptual universe.»

Martin Gusinde



Carne is inspired by the book of the Spirit of the Men of Tierra del Fuego (published at ED. Xavier Barral), which highlights the photographs of Martin Gusinde. Should we return to the sources, stop for a moment, to better live in our era?

I relied on the photographs taken by Martin Gusinde of the Selk'man tribe, a hunting people of Tierra del Fuego, who are now extinct. These photos have the peculiarity of awakening the trembling feeling of which Edward Glissant speaks, which describes at the same time a world which trembles, sometimes until it overflows, but which also considers that we

must be in a «trembling thought».

It seems to me that we must be very attentive today, for it contains the last hopes of considering living together, a real challenge if we consider that soon we will be 8 billion people, who will have to develop our own tools for listening to each other.

How did you approach this creation?

It is not, of course, a question of reproducing, either aesthetically or by any remote interpretation of their rituals, the characteristics presented to us by Martin Gusinde. The question is how, through time, space, and



Interview B. Montet

silence, which are the fundamentals of choreographic language, we will traverse these notions of trembling and overflowing with the dancers, plastic artist, and musician.

How does this piece fit into your journey? Why address this topic today?

I think that the West will increasingly have to get to know and understand these non-Western cultures, after having annihilated them, to value them and finally integrate them into the history of the human spirit.

I find that we are on the verge of a flaw and that it is essential to ask this question. There is a moment in the history of mankind where we

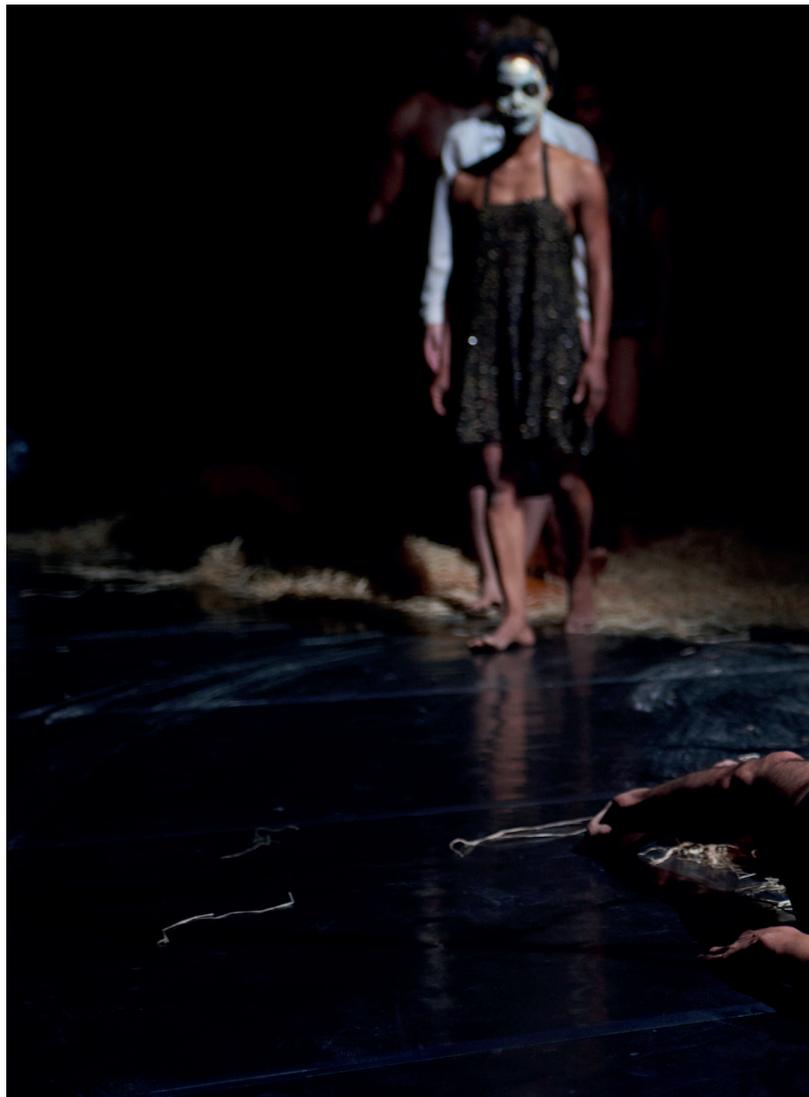
opted for material at the expense of the spiritual, these peoples can keep us awake in order to better continue.

In *Carne*, it is a matter of getting out of oneself, of transcending a particular situation, and of rediscovering a trans-human and trans-historical situation.

A reintegration of opposites, a regression to the primordial indistinct.

“What remains for us to discover together without the world being divided between discoverers and discovered?”

Edouard Glissant







Patricia Guannel



Suzie Babin

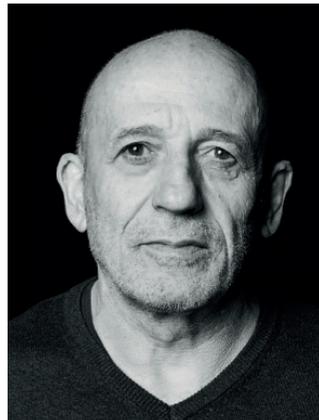


Youness Aboulakoul

Costumes : Rose-Marie Melka
Dissemination : Sophie Jadin



Herwann Asseh

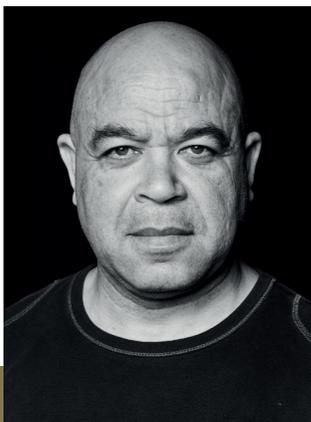


Gilles Touyard

The team



Marc Veh



Bernardo Montet



Pascal Le Gall



Marion Indo



Michel Bertrand

Born in Marseille, Bernardo Montet spent his childhood and adolescence in N'Djaména, Faya-Largeau (Chad) and Dakar Fann (Senegal). After studying psychomotricity, Bernardo Montet met dance with Sylvie Tarraube-Martigny, Jean Masse, and Jacques Garros (founder of Travail Corporel). This decisive meeting brought him to Brussels, where he studied at the Mudra school of Maurice Béjart.

He then continued his career with Catherine Diverrès, collaborated with François Verret, and danced in «Voyage Organisé» by Dominique Bagouet. At this time, he revealed himself as «a contented and silent dancer who acts on the mode of spiritual bursts» (Laurent Barré).

When most of the French choreographers went to the United States, he went with Catherine Diverrès to study the Buto dance in Japan with master Kazuo Ohno; a journey that upset his relationship with the dancing body. They created their duet «Instance», which combines radical violence and extreme restraint.

Changed by this experience, he had the irrepresible desire for another dance and surrounded himself with a community of thought with which he shares a same commitment in the acute experience of self and the world. He met Téó Hernandez with whom he imagined his solo «Pain de Singe», constituting an essential stage in the affirmation of a total freedom of the artistic act; Pierre Guyotat with whom he created «Issé Timossé» at the Montpellier Dance Festival, a play where raw dance reveals a savage and violent revolt against all forms of domination; and the director Claire Denis, with whom he collaborated in «Beau Travail».

From 1995 to 2000, he co-directed with Catherine Diverrès the National Choreographic Center of Rennes and Brittany and then became artist associated with Quartz, directed by Jacques Blanc.

He founded the company Mawguerite with Tal Beit-Halachmi, Marc Veh, Taoufiq Izeddiou, Dimitri Tsiapkinis, Gilles Touyard, and later Pascal Le Gall.

He created «O.More», with gnawa musicians, a pivotal piece, which deeply marked his artistic journey and led him in 2003 to be the director of the National Choreographic Center of Tours, which he invented as a sensitive and poetic shared space.

He created nine pieces, carried by demand and radicality, dealing with subjects that are dear to him: colonialism, memory, identity, body consciousness, resistance. Each choreography emerges from the previous one to create an image that is both similar and different: bodies, in their poetic and political dimension, replay the world around us.

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In 2014 and 2015, artist associate with the Théâtre Louis Aragon in Tremblay-en-France, he created «Lux Tenebrae» and took over «O.More». In parallel, he proposed, from the Breton territory, an open approach to dance combining research, demand, and benevolence. He accompanies artistic journeys and adventures in France and abroad.

Repertoire

2016 | Le Soleil du Nom
2015 | Reprise O.More
2014 | Lux Tenebrae
2014 | En Chemin [In collaboration with Rodolphe Burger et l'Atelier Catalyse]

2013 | Aire de Jeux
2012 | (des)incarnat(s)
2012 | Les Oiseaux [Stage director Madeleine Louarn]
2011 | Des Hommes [with Geneviève Vincent]
2011 | Grands Ateliers [workshop led by Bernardo Montet et Benoît Lachambre]
2010 | Isao [co-writing with Gaby Saranouff]
2010 | God needs sacrifice
2009 | Switch me off [Co-writing with Thomas Ferrand]
2009 | Grands Ateliers [Workshop]
2008 | Apertae
2007 | Batracien, l'après-midi
2007 | Veiller par le geste [Choreographic project]
2007 | La Marche des anges [Choreographic project]
2006 | Les batraciens s'en vont
2005 | Coupédécagé
2004 | Parcours 2C (Vobiscum)
2002 | O.More
2001 | Bérénice / Jean Racine [Created with Frédéric Fisbach]
2000 | Will [solo for Wilfried Romoli, 1st dancer of the Opera of Paris]
2000 | Dissection d'un homme armé

1998 | Beau Travail [Collaboration with Claire Denis]
1998 | Ma Lov'
1997 | Issé Timossé
1995 | Opuscules
1993 | Au crépuscule, ni pluie, ni vent
1987 | Pain de singe
1987 | Pas de ciel [Film by Téo Hernandez, choreography by Bernardo Montet]
1986 | La Chute de la maison de carton [choreography shared with François Verret]
1986 | Indigo
1986 | Instance [choreography shared with Catherine Diverres]

Associate Artist

SE/cW, Morlaix since 2012
Artistic collaborations : "Les Oiseaux", "En Chemin"



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Book «Bernardo Montet» (Edition Maison d'A côté)

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