

FEU

Étienne Guilloteau



Choreography Etienne Guilloteau

Created with Cecilia Lisa Eliceche

Dance Cecilia Lisa Eliceche or Young-Won Song

Live Music ZWERM

Lights Hans Meijer

Costumes Anne-Catherine Kunz

Sculpture Jean-Loup Leclercq

Production Action Scénique

Co-production Kunstencentrum Buda (Kortrijk)

In collaboration with STUK (Leuven), wpZimmer (Antwerp), Kaaaitheater (Brussels), Pianofabriek
kunstenwerkplaats (Brussels), Destelheide (Dworp)

With the support of The Flemish Authorities

Duration: 1h

video: <https://vimeo.com/147894478> code: Feu

Teaser: <https://vimeo.com/143991358>

How to continue a fight despite the absurdity of it? Inspired by the figure of Antigone, Etienne Guilloteau creates a solo about resistance. Antigone is the epitome of the tragic battle; she listens to her conscience rather than obeying the law.

Feu is a dance performance of an unequal battle. The talented Argentine dancer Cecilia Lisa Eliceche offers resilience to the live music of Zwerm: an electric guitar quartet with an eclectic style, combining high technical precision with an experimental rock attitude. Alone against the many, the dancer represents the determination and 'hubris' of the individual, the musicians the power of tyrants. They evoke the confrontation between different generations, convictions and worldviews, which has marked our society ever since the birth of democracy up until now.



At the beginning of *Feu*, the sharp, ominous sound of four electric guitars announces that there is trouble ahead. On stage, left untouched for the duration of the performance, lies a sculpture, gnawed and battered-looking, by the young Belgian artist Jean-Loup Leclercq. It represents not only the body of Antigone's brother Polyneices, but it also functions as a quiet reminder of both past and future conflict. Standing at the back of the stage behind a transparent curtain, the Dutch-Belgian electric

guitar quartet Zwerm embodies the chorus that appears in Sophocles' original play. At the same time, they represent the unyielding power of tyrants like Creon, Antigone's uncle and the new ruler of Thebes, who issued a decree that Polyneices' body should be left unburied on the battlefield, in order to punish him for his insubordination.

The decision to tell this story through a dance solo is closely linked to the nature and the history of the myth. Sophocles specialist Jacques Lacarrière said that "with Antigone, for the first time in the history of theatre a character separates herself from the group, like a solo in an orchestra." The Argentine dancer Cecilia Lisa Eliceche faces a wall of sound. By placing a single dancer next to this musical onslaught, the forces on the stage are pulled out of balance.

As the snarling guitars of Zwerm translate impending doom, violence, and power, so does Eliceche let Antigone speak through her posture, gestures and movements. Her fearlessness, but perhaps also her overconfidence, are made clear through the body as she looks the musicians, for minutes, straight in the eye or balances vulnerably on one leg. Her physical struggle with highly technical choreography embodies the mechanics of Antigone's struggle.



Guilloteau's choreography transcends the anecdotal, relating the ancient Greek tragedy to a broader socio-political historical awareness. Zwerm and Eliceche testify of a chain of conflicts, driven by notions of order versus revolution, laws of men versus laws of Gods and tensions between the personal and the political. He makes these links explicit through images, audio and video fragments referring to a.o. the Watergate Scandal, *The Disasters of War* by Goya and Marilyn Monroe, according to some an icon of female resistance. The costumes, on the other hand, band shirts from The Police, Nirvana, Guns n' Roses, refer to the rock culture which symbolizes a sometimes presumptuous belief of being larger than life and laws. In the end, one question remains: how to stop this tragedy from repeating itself if in the end no one is the winner and everyone the loser?

Étienne Guilloteau Choreography

Étienne Guilloteau was born in 1976 in Poitiers, France. After a couple of years at the conservatory of Poitiers, he joined P.A.R.T.S. in 1998. He graduated in 2002 and has been working as a dancer and choreographer ever since. Étienne is interested in the physical language of the dance, as a form of expression that goes beyond the direct meaning of words, and how to relate to that through the body. He likes to question the interaction of the various elements that compose theatre performance and representation, trying to grasp the chemistry that transforms those elements into possible narration, meaning, evocation, remembrance. In 2008, Etienne Guilloteau founded the structure Action Scénique together with Claire Croizé and Nada Gambier. His more recent creations are *Tres Scripturae* (2010), a piece for three dancers created for the Kunstenfestivaldesarts, *The Gyres* (2013), commissioned by the TDT (Toronto Dance Theater), his love duet *Synopsis of a Battle*, created for Charleroi Danses, and *Feu*, which premiered in October 2015. In November 2015 he created *Zeit-Bild*, a piece for eight dancers from SEAD (Salzburg Experimental Academy of Dance) on live music by the oem (Österreichisches Ensemble für Neue Musik). For the 2016 production *7 Dialogues* by the German ensemble Dance On, Etienne developed a short solo for Ami Shulman. In 2016 he will create a performance with 10 young dancers of esc ungdomskompani, titled *The Diamond Sea*, which opens Oktoberdans in Bergen on October 20th 2016.



Besides his choreographic work, Etienne has danced with a.o. Vincent Dunoyer, Rosas, Charlotte Vanden Eynde and especially with Claire Croizé and Marc Vanrunxt.

From 2017 on, Etienne Guilloteau and Claire Croizé will continue their close collaboration under a new name, ECCE. In this constellation, Claire and Etienne work as two individual

choreographers with their own artistic language, but from a shared expertise and a shared philosophy. Often, their works can be situated on the intersection between dance and music, especially live music, which plays a prominent role in their choreographies. Claire and Étienne put the dancing body front and centre and are always exploring new ways to communicate with the audience and turn dance into a personal and intimate experience. Starting from 2017, Claire and Etienne will be house artists of Concertgebouw Brugge (BE).

Zwerm music

Zwerm is a Belgian-Dutch electric guitar quartet founded in 2007. Their first cd, *The World's Longest Melody*, was mentioned by The Wire Magazine as 'an obvious contender for album of the year 2010'. They cover a broad spectrum ranging from contemporary classical to experimental pop and rock, and toured extensively in the UK, Europe and the United States.

Cecilia Lisa Eliceche dance

Cecilia Lisa Eliceche (1986, Argentina) studied ballet and contemporary dance at the Bahia Blanca conservatory. In 2004 she moved to Madrid to study ballet with Victor Ullate. Two years later she enrolled in P.A.R.T.S. in Brussels and she spent time at Movement Research in New York. Currently, she is attending the Master of Choreography at the Amsterdam Hogeschool voor de Kunsten.

Young-Won Song dance

Young-Won Song (1992, South Korea) graduated from the Salzburg Experimental Academy of Dance (SEAD) in 2015. She was a member of SEAD's BODHI project in 2015-2016, where she worked with performers such as Christine Gouzelis and Paul Blackman (Jukstapoz), Sita Ostheimer, Eldad Ben Sasson and Mark Lorimer, and where she met Etienne Guilloteau dancing in his performance *Zeit-Bild* (2015).

Calendar

October 20th 2015, STUK, Leuven – **Premiere**

November 28th 2015, Kaaitheater, Brussels

February 26th 2016, Buda Vista, Kunstencentrum Buda, Kortrijk

June 1st 2017, Schouwburg Kortrijk

June 9th 2017, Concertgebouw, Brugge

Contact

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