

Primitive

Claire Croizé



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Choreography Claire Croizé

Dance José-Paulo dos Santos, Youness Khoukhou, Radouan Mriziga

Set design Jozef Wouters

Technical coordination and lights Marc Dewit

Artistic assistant Etienne Guilloteau

Costumes Anne-Catherine Kunz

Production Action Scénique

Coproduction IN SITU (Theater op de Markt, Terschellings Oerol Festival, Čtyři dny), CCN de Franche-Comté à Belfort, CDC Paris Réseau (micadanses, studio Le Regard du Cygne, Étoile du nord, Atelier de Paris – Carolyn Carlson), Atelier de Paris-Carolyn Carlson, Kunstencentrum Buda

In collaboration with wpZimmer, STUK and Kaaitheater

With the support of the Flemish Authorities and APAPnet – Advancing Performing Arts Project

Duration 1h

Primitive is a dance trio created by Claire Croizé based on the beauty and wilderness of youth, the vitality and pure energy of a body in movement in its close relationship with the other and the environment. Set designer Jozef Wouters designed a tribune in a circular shape especially for *Primitive*. The audience gathers around the performers offering them a privileged view of the dancing body. The piece revolves around not just the physical and abstract dimension of the dance itself, but also the culture, personality and history of the three young dancers of Moroccan and Brazilian origin. *Primitive* can take place indoors and outdoors.

Claire Croizé on *Primitive*:

“For *Primitive* I experimented with a more open and flexible form than usual: *Primitive* can be presented both outside (in the nature, on the grass, on the ground, at the seaside, in parks) and inside (stage on stage or in industrial spaces such as hangars, old factories...) with the audience



surrounding the performance space. I wished to abandon the theatre frame and to deal with natural circumstances (natural light, sound and noises, weather conditions...), putting the dancing body in unusual locations and creating an intimate and close relationship with the audience.

I collaborated with Belgian artist and set designer Jozef Wouters to create a stand for the audience, a circular shape seating about 140 people. We took inspiration

from a practice used in South America that is mainly based on adapting and repairing old existing chairs with raw and cheap materials (plastic, wood and duct tape). The friction between artificial and natural is very visible in the tribune. The structure has two rows of seats, the first one slightly lowered and the second one a little higher, in order to guarantee a good visibility for each person.

The choreography of *Primitive* is inspired by the work of Thai film director Apichatpong Weerasethakul (winner of the Palme d'Or prize in Cannes in 2010) and by my encounter with three young dancers of Moroccan and Brazilian origin, Radouan Mriziga, Youness Khoukhou and Jose-Paulo Dos Santos. Weerasethakul produced a series of video installations around Thai youngsters. These installations flow between yesterday, today and tomorrow and how local youth is doing today, traumatized by past events. I am



especially interested in the video *I'm still breathing*, where the camera records young people running in the countryside, dancing, jumping, being wild, playing football with a ball that is on fire... It feels like a pure vital overflow. The music of Thai pop-rock band Modern Dog multiplies the pace. The video is an incredible ode to the energy of youth. "It is a tribute to the destructive forces of nature, those that are in us, those that burn for rebirth, reincarnation and change," says the director about his work.

The three dancers I worked with are extremely talented, intelligent, beautiful and gifted. I am interested in their youth, in their culture and in their history: Radouan and Youness are Moroccan, José is Brazilian.

Together we worked on the vitality and the pure energy that emerges from the body in movement. During the creation process, we focused on different intensities of movement in order to produce a range of different sorts of physicality, going from a rough way of moving to a very defined and precise way, in the choreographic composition as well as in the musicality. My goal was to define the relationship the dancers will maintain with each other, with the public and with their environment."

Pictures © Mieke Kreunen



Festival Kanal, BE



Prinsenpark, Retie, BE



STUK start, Stadspark Leuven, BE

Claire Croizé Choreography

Claire Croizé was born in France in 1979 and graduated from P.A.R.T.S. in 2000. She started to develop her own artistic projects during her last year at school with *Donne-moi quelque chose qui ne meure pas*. The solo *Blowing Up*, produced by Pact Zollverein (Essen) in the frame of DEPARTS was one of the highlights at the Junge Hunde Festival 2002 at Monty theatre in Antwerp. In 2006 Claire was supported by wp Zimmer (Antwerp) and premiered with *Affected* at STUK in Leuven, a trio of solos on Gustave Mahler's *Kindertotenlieder*.

Together with Nada Gambier and Etienne Guilloteau, Claire founded Action Scénique in 2008, with the aim to support and spread the work of these three choreographers.

In September 2009, Claire pursued her work on Mahler's music with the dance solo *The Farewell*, which won the Prix Jardin d'Europe. A version with live music version titled *The Last Farewell* was made in 2011 with the Oxalys ensemble. In 2010 Claire collaborated with the baroque ensemble B'Rock to create the solo *Vor Deinem Thron* on The Art of the Fugue composed by Bach. Together with Étienne Guilloteau and Alain Franco, Claire created *Mouvement pour quatuor* in January 2012, and later that year, she created *Chant éloigné*, a



group piece based on music from composers of the Second Viennese School. Her last production, *Primitive*, is an open air creation made with three young, talented dancers. It premiered in June 2014 in Paris at the Atelier de Paris/Carolyn Carlson, and toured extensively in Europe. Next to her own artistic work, Claire has worked as a dancer for Caterina Sagna, Andy Deneys, Étienne Guilloteau, Hooman Sharifi, Jean-Luc Ducourt, Philippe Blanchard, Alexander Baervoets, Anabel Schellekens and Kris Verdonck.

With Étienne Guilloteau especially, Claire has built up a close artistic collaboration over the years that has resulted in a new organization, ECCE. In this constellation, Claire and Étienne work as two individual choreographers with their own artistic language, but from a shared expertise and a shared philosophy. In the projects of ECCE, the physical body of the dancer is front and centre. Both choreographers have a strong connection with music: not only the musicality of the body, but also the use of music, especially live music, in the choreography. In 2017, Claire and Étienne will be working together on a new piece, *From The Depths*, as house artists of Concertgebouw Brugge (BE).

Calendar

June 6th & 7th, 2017 - Concertgebouw Brugge, BE / www.concertgebouw.be
 September 19th, 2015 - ccHasselt, BE / www.ccha.be
 September 27th & 28th, 2014 - Prinsenpark, Retie, BE / www.warande.be/ www.dewerft.be
 September 24th, 25th & 26th, 2014 - STUK start, Leuven, BE / www.stuk.be
 September 20th, 2014 - Koksijde, BE / www.casinokoksijde.be
 September 17th & 18th, 2014 - Festival Kanal, Brussels, BE / www.festivalkanal.be
 August 8th & 9th, 2014 - Theater op de Markt, Hasselt, BE / www.theateropdemarkt.be/
 July 4th & 5th, 2014 - Festival Dansand, Ostend, BE / www.dansand.be/
 June 13th - 22nd 2014 - Festival Oerol, Terschelling, The Netherlands / www.oerol.nl
Première June 7th, 2014 - June Events, Atelier de Prais-Carolyn Carlson, Paris, France
[/www.junevents.fr](http://www.junevents.fr)

Technical Requirements

The tribune is designed to be built in all areas, even if the ground slopes down slightly, but the location should be as flat as possible and at least 16m x 16m wide. The circular stand consists of 12 identical modules, each 2.90m wide, which are assembled into a whole. The construction and the supporting components were calculated by an engineering firm, as well as checked during a technical inspection. The tribune can be constructed in one day, and dismantled after the last performance.

The maximum capacity of the tribune is 144 seats.

For a full technical rider, see:

<https://onedrive.live.com/view.aspx?cid=a328efbb5bf4126f&page=view&resid=A328EFBB5BF4126F!1014&parId=A328EFBB5BF4126F!200&app=Word>

Press

Creators have their own ways to deal with site-specific factors.

There are those who fully bring the environment into the show. And then, there are some others who rather fold an outdoor location into what looks like an open-air version of a regular theatre. To this group, I count Primitive by French choreographer Claire Croizé.

Precisely in its hyper constructed formality the show captures the primal energy of her source of inspiration.

So, despite her apparent reluctance to admit the outside world, Claire Croizé succeeds in coaxing a powerful contemporary language from the social and ritual memory of dance

Lieve Dierckx, Etcetera

Even the most hardened men hater cannot ignore the beauty of their bodies and their energy. The dance shows their beauty and emphasizes their physical and cultural differences. The thick packed audience enjoy their closeness and the evident pleasure they are dancing with

Youetta Visser, Cultuurpodium online

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