



HUMANIMAL

UNE CRÉATION DE LA COMPAGNIE 3637

COMPAGNIE



HUMANIMAL - age 6+

The earth is shaking. Everything leaks. Black. A child ends up alone facing a gigantic blank page. Where is he coming from? Where is he going to? He doesn't know. There is nothing anymore. But this emptiness in front of him becomes the foundation of a new way of being and belonging to the world. Through his instinct, the child reconnects to something much bigger than his isolated life.

In a physical and spontaneous journey allying dance, paint and live music, HUMANIMAL invites at the heart of our « wild » state of human and proposes to anchor our identities in a relationship to our environment.

**Special award of the jury for « a singular experience »,
Rencontres de Huy 2018**

*«All in elegance, softness, originality and sensoriality,
Humanimal of Cie 3637 delicately mixes choreography and
drawing (...)». La Libre Belgique*

*"Starting from our primal state, Bénédicte Mottart dances our
relationship to the world. (...) From her hands plunged in black
ink, forests, clouds, birds, jellyfishes and whales come to life.
From her movements, our contradictory instincts emerge. From
the music springs a mysterious harmony. (...) Smooth and
sophisticated. » Le Soir*

CREDITS

concept & choreography: Bénédicte Mottart
artistic adviser: Mercedes Dassy
music: Jérôme Magnée
drawing coach: Réjean Dorval
set design: Aurélie Deloche
light design: Davy Deschepper
costume: Isabelle de Cannière
technical direction: Tom Vincke
philosophical & educational follow-up: Lauranne Winant
performers: Bénédicte Mottart, Jérôme Magnée alternately
 with Ludovic Legrand

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www.compagnie3637.be

STATEMENT OF INTENT

« The fact that the human being is not controllable represents its main interest. We don't know where our ideas come from, for instance. Or our creativity. It comes from our body and that's what makes life.

Believing that we can give a purpose to everything we undertake is an illusion. And this illusion leaves no more room for the unpredictable. Another direction would be to reconnect to the « living », to accept the undetermined, the existence of an environment that overcomes us. »

Véronique Servais,
anthropologist at the University of Liege (ULG)

In our reflected and optimized daily lives, is our never-ending pursuit of performance not taking us away from our ability to be spontaneous ? Doesn't the research of efficiency push us towards a cult of perfection of mankind, isolated from the rest? Are we not forgetting a whole part of our human identity? Are we not evolving towards an increasing disconnection with the natural world? Are we not able to measure the consequences of such a behaviour more significantly every day ?

What definition do we place behind the word *humanity* today? My feeling is that the contemporary Man only defines it through his own spectrum : humanity is mankind. But from my point of view, the notion of *humanity* is deeply bound to the way Man connects with his environment.

Have we forgotten the heritage of our History, of our evolution? What space do we give to the animal part within ourselves ? Isn't our instinct a form of intelligence ? A saving intelligence.

Far from proposing to escape from our current world, I'm trying, through this project, to re-enlarge the definition of Man by re-integrating our animal part and our connection to Earth in it. To me, our humanity loses all its meaning if it escapes these essential questions.

I invite children to connect to their deepest body in order to celebrate the values of instinctivity, humility, listening and spontaneousness.

Bénédicte Mottart, leader of the project, choreographer



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DRAMATURGY

It seems urgent to me to slow down and to come back to our instincts. To retrieve a balance where we re-develop a « primal » and ethical anchor to our planet. This show proposes to return to the source through our body, which I consider a powerful humanist tool.

→ *the specific angle of animality*

In this project, I seek to develop a natural state of the human being connected to his savage instinct. In its initial meaning, I see the animality as the kingdom of instinct: the lioness jumping on her prey; the monkey's agility to defy gravity; the vertiginous flight of the raptor. The animality fascinates me because it connects us to the deepest and most elementary part of our humanity : our bodies, our flesh, our physical and non-verbal abilities, our feelings of life, death, predation, love, survival, belonging.

Proposing to reappropriate our animal part is therefore a way to give again a meaning and a value to our instinctive capacity to move: physically, emotionally or in an identitary way. It is an opportunity to recover a place within our choices, our needs, our relationships, for the lion roaring inside of us; for the dog running to feel the wind in his hair; for the virtuouse desire to climb mountains. Literally as figuratively.

ARTISTIC IDENTITY: dance, painting and live music

HUMANIMAL is an artistic object anchored in the « here and now ». The project defends and cultivates our ability of instinct and global conscience of our existence. Therefore, the form of the performance helps invite young audiences in an organic and sensitive atmosphere where these values can blossom. The show is performed in an intimate setting, for a small audience. Children are almost sitting on the stage. The exchange happens in an immediate, direct and honest dialogue between the performers and the viewers. All aspects of the creation meet in this desire of « present moment ».

The link to the body is concrete and visceral. The dance is very physical. The movement is freed from any censorship. It plunges into our flesh and convenes the animality to vibrate in a human skin. Far from imitating one animal then another, a human there discovers all his abilities and resources to embody a communion with « the savage » and the animals. This body lives the ecstasy of liberating and cultivating this energy. It becomes a celebration of human animality. Collecting all senses, this body invites to feel our lives more, to reincarnate them.

The drawing happens through the gesture. It is very alive and being delivered as a « state of body ». The paint is used directly with the hands. It is a moving texture. Just like the way the body is developed, the link to the paint is overflowing and not censored. The drawing is sometimes an abstract trace left by the dancing body and sometimes the testimony of a figurative or narrative will.

The same breath drives the body, the drawing and the sound. The music was created for HUMANIMAL. It is played live on stage and has a big role in the rhythm and the identity of the project. It accompanies or initiates or expands the dance through the show. It also has a central responsibility in the alternation between poignant/fiery moments and more meditative/harmonious moments. The presence of the musician on stage reinforces the link with the audience. Its « narrative » status makes him an accomplice for the children.



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ACTIVE AUDIENCE

With Compagnie 3637, we like to create pieces that invite the children to an experiment where they have to be active. In HUMANIMAL the structure of the show proposes indeed a large part of freedom of interpretation indeed. It is important for us that a show is something to receive and shape according to their feeling and their understanding. We do not want to present pieces that are supposedly omniscient about the world. Through this process, we share our will to invite young audiences to live artistic moments freely and to appropriate them. Kids can therefore question the ideas and the values

that the project carries rather than seek for a good understanding of a « story ».

At the end of the performance, we invite children to express themselves: we leave big paper sheets, paint and water at their disposal, so they can leave a trace about their feeling about the show. This can be adapted according to the facilities of each venue.

An educational tool written by Lauranne Winant, who followed the whole creation, can be downloaded online (for the moment, it is only available in French): www.compagnie3637.be / humanimal / espace pro



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PHILOSOPHICAL AND EDUCATIONAL ACTIVITIES

During the whole creation, we have often been in contact with kids of different ages. Lauranne Winant, teacher and specialist of philosophical matters for youngsters around art, helped us through this process. Two types of activities came out of it: philosophy and movement initiation workshops. They both reach educational and artistic stakes.

→ *philosophy workshop*

The interest is to explore with children the links between some fundamental ideas of the project: nature and culture, man and animal, freedom and frame/codes. Happening before the performance, the goal of this workshop is not so much to speak about the show but rather to open a reflection on some questions that the play triggers. We do not want to orientate the way children will take the performance. We seek to awake their curiosity.

→ *movement initiation workshop*

The main challenge of this workshop is to bring children to a physical awareness of their body, of the space and of the bodies of their classmates around them. We start moving from a feeling or an emotion. We guide them through a very organic, nearly meditative, journey aiming to free all tensions, fears or clichés about the way a human body gets to move. We start by awakening our ability to listen to everything that surrounds us and we try to reach a state of « let go » and trust. Entering a totally non-verbal sphere, we explore the body as a tool able to guide us. Gesture, movement and dance will then all come from there.

LA COMPAGNIE 3637

The Compagnie 3637 was founded in Brussels in 2008 by **Sophie Linsmaux, Bénédicte Mottart and Coralie Vanderlinden**. We work in the field of young audience, proposing of theatre plays, dance, and dance-theatre.

We like to grab important and complex subjects that reflect the diversity of the world we live in and where we feel an urge to (re)state and (re)introduce a place for everyone. Defending a real multiple and open way of living together, values like freedom, singularity and respect of the differences are our fundamentals.

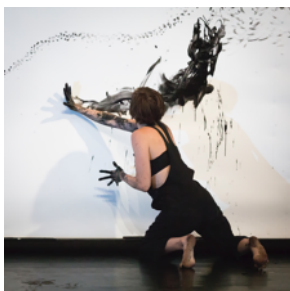
Through time and creations, mixing forms and disciplines has become part of our identity. Coming from different backgrounds, our artistic approach mixes words, motion, puppets, music, ... and often offers several lines of interpretations.

Since 2009, Compagnie 3637 has created :

- **Zazie & Max** (Prix de la Province de Liège & Prix Kiwanis aux Rencontres de Huy 2010) performed 750 times in Belgium and France
- **Cortex** (Prix de la Ministre de la Culture aux Rencontres de Huy 2013, selected by les Doms and les Hivernales for Festival d'Avignon 2015) performed 70 times in Belgium and France
- **Les Désobéisseurs** (Rencontres de Huy 2013)
- **Des illusions** (Coup de foudre de la presse et Prix de la Ministre de la Jeunesse aux rencontres de Huy 2016, Prix de la critique 2017), performed 80 times in Belgium and France,
- **HUMANIMAL** (Special award of the jury for « a singular experience » Rencontres de Huy 2018).

BENEDICTE MOTTART

Contemporary dancer and choreographer based in Belgium, Bénédicte is a raw and instinctive performer. She considers the body as a receptacle of our states and emotions and uses this starting point to create shows that mainly speak about freedom and our visceral needs as human beings. Researching the physical challenge, she explores the techniques of floor work, partnering, improvisation, theatre and likes to work with heights. She studied at The Place in London and worked for 5 years with Ultima Vez/Wim Vandekeybus (*Nieuwzwart*, *Radical Wrong*, *Oedipus/Bêt Noir*). She creates performances within Compagnie 3637 and regularly teaches for professionals (Summer Intensive Portugal, Garage 29 Brussels, Staatstheater Bremen).



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TECHNICAL INFORMATION

age : from 6 years old

duration : 45 min

audience : maximum 130 persons

→ proximity with the audience : stage and seats have to be at the same level

3 persons on tour : 1 dancer, 1 musician, 1 technician

minimal stage dimension :	9,50m	opening
	7m	depth
	4m	height

wooden dance floor on the whole surface of the stage

the show needs a black box

we need an easy access to cold and warm water close to stage and good showers.

build-up :	8h (+ 1h lunch -break)
cleaning and break down :	3h
time between 2 shows :	2h30 minimum (between the end of the 1 st show and the beginning of the 2 nd show)

Ideally, the build-up should happen at Day - 1. Under certain conditions, it is possible to build up on the day of the show if the performance is set after 5 PM.

school performances : minimum 2 performances (same place and same day)

the full technical rider is available online:

www.compagnie3637.be / humanimal / espace pro

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