

Performance 2013

Louise Hanmer



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www.breathlesscie.com

Distribution and support

Performance	2013
Duration	50 minutes
Dance and choreography	Louise Hanmer
Choreographic support	Barbara Schlittler
Drawings	Joëlle Isoz
Animation of the drawings	Yann Gioria
Scenography	Claire Peverelli
Sound	Filippo Gonteri
Light	Fred Jarabo
Administration	Laure Chapel / Pâquis Production
Distribution	Louise Hanmer 079 778 17 33 breathlesscie@gmail.com www.breathlesscie.com
Support	Le Département de l'Instruction Publique, La Ville de Genève La Loterie Romande



Press

La jeune fille sage, le corps défaillant et la parenthèse.

(The wise girl, the failing body and the bracket). By Marie-Pierre Genecand

At Theater Galpon, in Geneva, the dancer Louise Hanmer questions the weakness of the body with a delicate and sensitive solo

Louise Hanmer is a particular dancer. Is it due to her profession as a psychomotor therapist? Or to her practise as a Yoga teacher? This Geneva artist reveals anyhow such a reserved and delicate movement that she manages to create a sort of bubble, a bracket, in the agitation of the current productions.

At Theater Galpon, these days, Louise Hanmer speaks about the deficient body, the one which betrays his owner. At the antipodes of a spectacular proposal, « Une Curiosité » expresses this failure through various indications, - objects, images, and movements - which remain voluntarily enigmatic and unsettled.

How does a physical weakness show? And especially, how to repair this weakness? These questions cross the solo without ostentation. At first, Louise Hanmer adopts a grounded, geometrical, almost hieroglyphic body movement. The machine scampers without failure in this room with it's white walls and white floor (set Claire Peverelli).

Then the weakness becomes visible, amputated arms and legs arise which oblige the dancer - or patient - to roll on her elbows and knees. The mobility is slowed down. A deaf music (Filippo Gonteri) and animated drawings, cells with variable colors and size (Joëlle Isoz) announce a new threat for this troubled body. Clinical white color? A sequence further, Louise Hanmer gives herself instructions ("raise your arm", "close your eyes", "very well", "walk on the line") that she executes at once. Where the body fails the therapeutic discipline holds.

And then, there is this arm. The right arm of a model left on the ground like an orphan limb looking for a body to cling on. There is a strangeness in this moment when Louise Hanmer caresses this solitary hand lying on the ground. She tries to incorporate this foreign element. Triple stretched out arm, the Human with the perfect proportions of De Vinci suddenly carries out a new meaning.

This performance is emotionally strange. Like detached, or disconnected. It is bound to the personality of Louise Hanmer, discreet yet determined to follow her path, the one which at times defeated reveals those "empty moments". The solo lacks maybe a little crescendo. How ever it has the merit of not underlining anything.

Le Temps, Thursday 27th June 2013.

French original version : www.breathlesscie.com

Theme

For this solo project, Louise Hanmer wanted to create a visual environment which could be the reflect of this failing body. The drawings of the artist Joëlle Isoz, are animated and projected on a slightly asymmetric white volume, a kind of box open facing the audience, which contains a slight gap back-stage. The side towards the audience is used only to enter or to go off stage, while the small opening at the back allows her to punctuate the various scenes which give the rhythm to the piece. Such as changing skin, character and developping these different relationships to the painned and restricted body.

By questioning the limits of the individual facing physical pain and physical reduction, the dancer and choreographer worked by using movements inspired by the Early Works of the American choreographer Trisha Brown, and also of her practice as a "Psychomotricité" therapist. Practise in which she comes accross many suffering and troubled bodies. Also the need for the medical field to constantly categorize these abilities of the individuals was also a source of inspiration.

The approach of Louise Hanmer is focused on this constant coming and going between the body and the psychic of the human being. Between harmony and a constant drifting away of this body which constitutes who we are. The search for movement concluded in a series of sequences where the body is constantly put to the test somewhere inbetween description and achievement.

In "Une Curiosité", Louise Hanmer pursues her exploration of objects (round the physicality, the characteristic, and the symbolic of objects), which she has developped since her first performance. Here, we find a model arm, flesh-colored clothes, and an old fashioned down jacket which accompany the dance. The artifice - this arm - at first at the center of the choreographic exploration, eventually took a symbolic place in continuous dialogue with the various sequences of movement of this revealed body.



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The Breathless company was created in 2001 in Geneva following a first collaboration between the dancer Louise Hanmer and the video artist Laurent Valdès: " Solo one " (2000), followed by " Like a Teddy Bear " (2001), " I feel always like home, even in myself " (2002). In 2004 Louise Hanmer took over the direction of the company and presented " Welcome! " (2005), " Roll Over " (2009), and " Les ballets du jardin " (2011). The work of the Breathless company, may it be during a choreographic project for a theater, or during a performance ex-situ, always articulates propositions from space and objects, and it is these elements which from the beginning motivate and direct the proposals. For the movement, the choreographer, Louise Hanmer is inspired by everyday life gestures finding a way to sidetrack them in a playful way. She is interested in creating gaps in expected situations, and taking daily movements or gestures out of their context. The performances are influenced by the various artistic collaborations, but over the years a style has taken place in the work of the company where strong images, slightly on the edge are created and where the bodies of the dancers and actors become singular characters.

Notes on the choreographer :

Louise Hanmer (1973), of English origin, born in Canada, has grown up in Switzerland. It is in New York at the Trisha Brown Dance Company, and at Movement Research that she starts her professional training in dance. She pursues this training in Switzerland and in Europe following a number of internships. Eager to put into practice various compositional and improvisational techniques, she creates in 2001, the Breathless company, a platform which allows her to develop performances for the stage in collaboration of numerous artists. She also creates outdoor performances or short pieces ("Les ballets du jardin" (2011), for the 1st Biennial of the Contemporary Arts at Les Libellules in Vernier, "Souffle" (2006), Festival des Arts Vivants of Russin, and Blackbox Bremgarten, "Long wave-short wave " (2004) Fête de la musique in Geneva). She also has worked with various choreographers, and visual artists, such as: Estelle Héritier " Aïkia " (2008), Foofwa d' Immobilité " Live and Dance" (2007), Jérôme Leuba " battelfield 9 / Washington to sniper " (2005), Marie-Louise Nespolo "Louise Parade" (on 2004), Maria La Ribot "4oespontaneos (2003), Gary Steven " And " (2002). In parallel she practises as a « Psychomotricité » therapist, a Yoga teacher, and since 2011 she collaborates in the « Parcours Artistique », a multidisciplinary workshops for children at the Théâtre Forum Meyrin in Geneva.

