

PARTS

Creation | 2020



WR
WANG RAMIREZ

COMPANY WANG RAMIREZ

Creation 2020 | all-audience show

Choreographic creation by the company **Wang Ramirez**
(2020)

Conception, choreography and artistic direction
Honji Wang and Sebastien Ramirez

With
Honji Wang and Sebastien Ramirez, dance
Simon Nyiringabo, performer

Lighting design
Willy Cessa

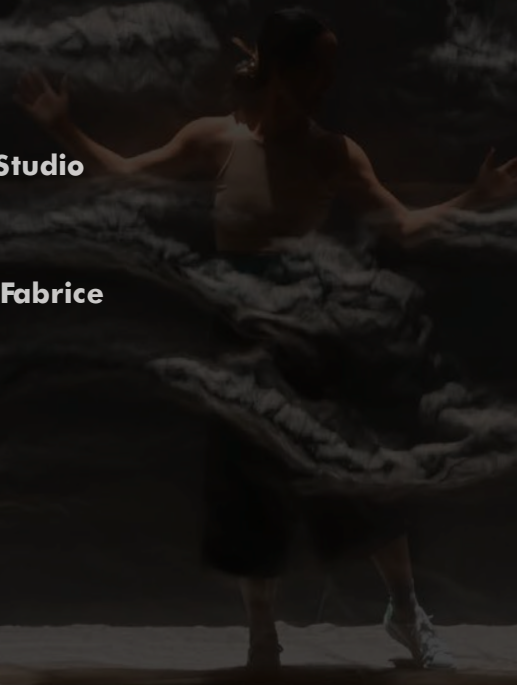
Composition, sound design and sound management
Clement Aubry

Rigger
Simon Nyiringabo
Lukas Hamalgyi

Scenography
Wang Ramirez with the participation of **Studio**
Constance Guisset

Dramaturgy
Wang Ramirez with the collaboration of **Fabrice**
Melquiot

Costume designer and props designer
Anna Maria di Mambro



With **PARTS**, our first ambition was to **develop artistic and choreographic forms outside of a classical configuration** in order to explore spaces, meet audiences and envisage new artistic collaborations.

With these **four fragments**, we want to create **visual, emotional and sensorial devices**. They will feed an original creative process that can be integrated into a given environment. **The scenography is much more than a set**. It becomes a **«character** that interacts with the performance itself and its environment; an aesthetic that influences our perception of the elements, our behaviour and our visions. **An abstract or concrete poetry** that leaves room for reflection, for the time of a choreography.

This research allows us to deepen our **relationship with light and space**, while making the most of the possibilities offered by **aerial work and the rigging technique** that we are particularly fond of.

These four performances, which can be modified according to the spaces envisaged, **each lasting 15-20 minutes**, can be chosen to be a **single installation or several, presented successively, in alternation**.

Honji Wang & Sébastien Ramirez
Artistic directors & choreographers

Preface

At the heart of bodies, spaces and images that make up Wang & Ramirez, movement summons thought, direction is a result of feeling, action calls upon action as images call for images. Intuition rules. A movement sculpted by a strong sense of flair, patience, precision and enthusiasm, the instinct probes the unconscious, freeing impulse and forms. The four performances which make up “4 all of us” unfold in the darkness of our times, reflecting uneasiness, troubling the oneirism and imagination which permeate Wang Ramirez’s shows.

Digilegs outlines a mythological plan where the ‘PARTS’ narrative emerges between a man with a spear and the Greek god Pan. In ancient Greek, Pan, means everything. By measuring oneself against Pan, the monstrous-looking patron god of shepherds of whom we ignore his ancestry, such that it varies from one author to the next –man contends with the big picture. In his dual with Pan, he confronts as much the universe as himself. God protector of flocks, bees, shores as well as god of hunters, killers of wild beasts, Pan, who lives on earth amongst mortals, is also the god of panic. Facing Pan, man and his spear. The spear is a common attribute used by heroes and heroines in mythologies the world over. Duel suspended, the last warlike jolts before the reconciliation dances, Digilegs alludes to our submissiveness, our endurance, our objections without clarifying the issues that are the base of the performance, with each stroke, the meticulousity of Wang & Ramirez never overwhelms, lightly touching, suggesting, questioning. How do we use our last strengths? What if tomorrow’s spear is our consent to weakness?

At the heart of PARTS, **Fabric and Flag** compose the diptych of metamorphosis. Flag starts where Fabric ends. When Honji appears, she is carrying the transformation matrix in herself. Humane and yet still a creature, in a temporary state cristalised by the fabric heaped on her back as if a gestation bag. She enters the initiation chamber to give birth to another version of herself. She lets herself be seen as both mother and foetus, she gives birth and is born in the same dance. Fragile, hesitant, she lets the cocoon crack open to welcome her new condiiton.

In **Fabric** pupation takes place. A larva becomes a nymph, the nymph becomes an imago; the fabric-made butterfly spreads its wings. It’s a (re)birth. A metaphorical performance of a wounded world, suphocating, on its last legs, become larval again, to be reborn. The wing that spreads itself is already the future, what will be. It’s also a phantom moult which haunts the new born. When Honji disappears, what remains is the trace of the metamorphosis.

Flag then shows Sébastien facing the shedded skin left by Honji, a bond of fabric, a passing wing, an invitation to experience other states of being, other ways of operating. A poem I am, a poem I will become, through that which another has granted me. Fabric is Honji’s continuity in this suspended space between life and death. It’s the influence of death over our destinies, it’s the shroud and the hospital sheet, it’s the shedding of new bodies and dead bodies, it’s a memory of what is already a projection, it’s the past conversing with the future. Together, yesterday and tomorrow force Sébastien into weightlessness : here floating is almost a synonym for huddling. Air is recaptured, we learn to breathe again, to fly again, to occupy space again: a piece of work that makes amends. Flag is the performance after battle, after isolation, the dance of the ghost that you gather off of the pavement, like a forgotten piece of clothing, that you put on and that is brought (back) to life, that gives life (back). Hopefully Diptych, Fabric and flag is an invitation to transformation, to world regeneration, to re-inventing oneself from another, with another and for another.

Water, the last performance from PARTS is one of restraint, nuance and melancholy. If they succeed in incorporating the world in their dance, Wang & Ramirez are also humanist conjurers. In Water; the ocean is transformed into a puddle of ciment where humanity, that we imagine fully occupying a paper raft, surviving, is adrift. Last touch, last chance: were the species to continuously start over, the dance asserts its approval as well as its objection : it recognises reality as fertile ground but frees itself with each movement. Dance-poem which prefers to evoke rather than narrate, absorbs the mud of the world and spits out diamonds. With each rotation of the earth, Wang & Ramirez bring into opposition their own revolution : subtle, nurturing and humble. Magnificience and panache are embarked on a paper boat; it is the conscience of our own fragility which is transposed on stage, dissected, moulted by the instinct of truth hunters.

Fabrice Melquiot

DIGILEGS

In this duet, a **circus performer on digilegs** (a kind of stilts) **and a dancer explore their differences**, their memories and **who they are**.

The character of the circus performer represents different symbols, he is the **mirror of the dancer, the past, the present and the hope for the future**.

The digilegs are not only present in their visual aspect; they are also present in their sounds, heavy, squeaky and play with the restrictions of movement. There is the **image of a modern faun creating an abstraction of himself in another time, another space**.

This duet can be performed in any space, on flat surfaces with a simple lighting device.

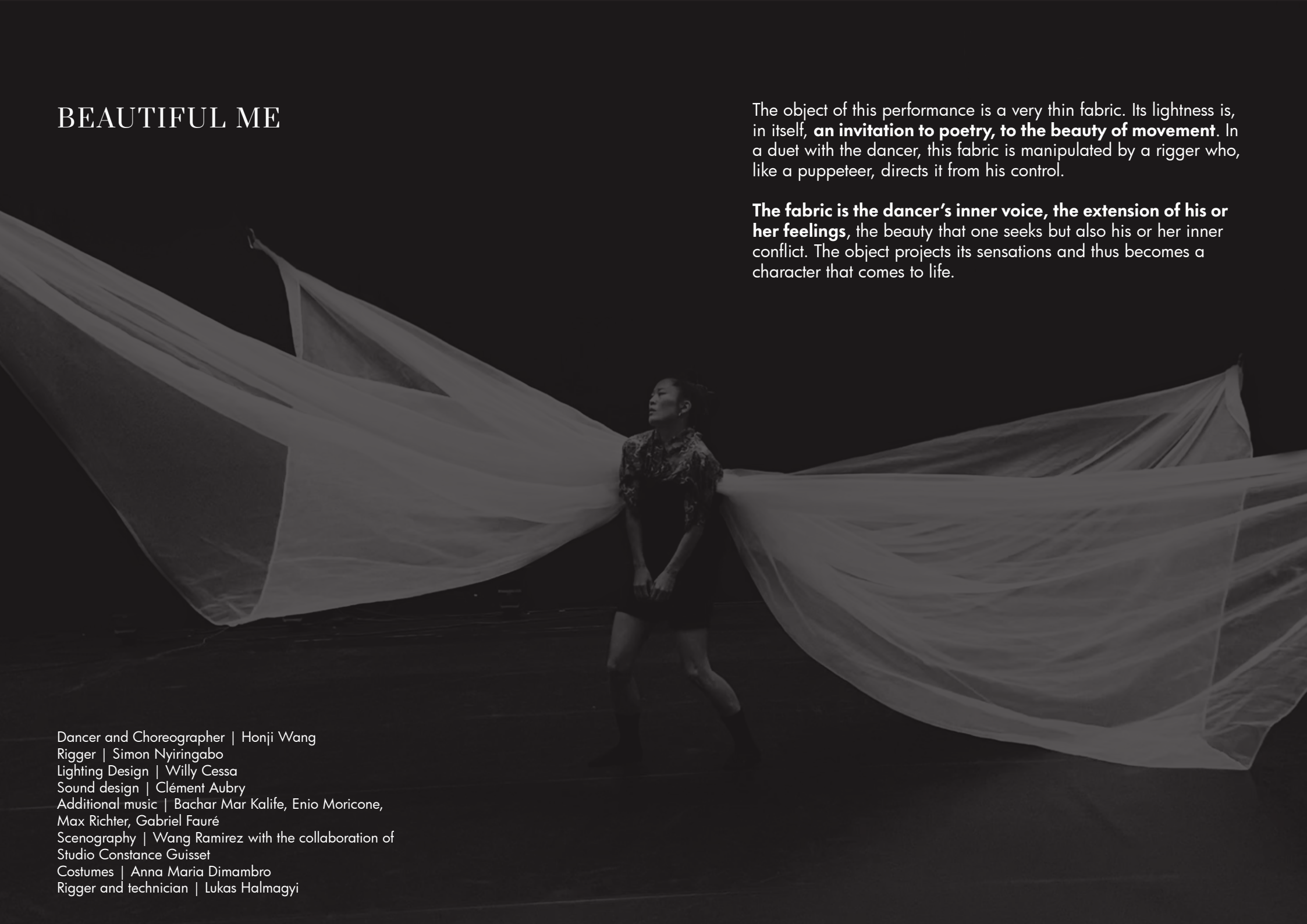
Dancer and choreographer | Sébastien Ramirez
Circus artist | Simon Nyiringabo
Light design | Willy Cessa
Sound design | Clement Aubry
Music | Max Richter - Dream
Costumes | Annamaria Di Mambro
Technician | Lukas Halmagyi



BEAUTIFUL ME

The object of this performance is a very thin fabric. Its lightness is, in itself, **an invitation to poetry, to the beauty of movement**. In a duet with the dancer, this fabric is manipulated by a rigger who, like a puppeteer, directs it from his control.

The fabric is the dancer's inner voice, the extension of his or her feelings, the beauty that one seeks but also his or her inner conflict. The object projects its sensations and thus becomes a character that comes to life.



Dancer and Choreographer | Honji Wang
Rigger | Simon Nyiringabo
Lighting Design | Willy Cessa
Sound design | Clément Aubry
Additional music | Bachar Mar Kalife, Enio Moricone,
Max Richter, Gabriel Fauré
Scenography | Wang Ramirez with the collaboration of
Studio Constance Guisset
Costumes | Anna Maria Dimambro
Rigger and technician | Lukas Halmagyi

FLAG

In this performance, and **in line with *Fabric***, we wanted to explore the relationship between the dancer and the object. **The object that comes to life, that merges with the dancer.**

Lycra (the material of the chosen fabric) has a very smooth, supple surface that can hang in all shapes and lights.

The installation is composed of three riggers, two of who control the fabric, and one who controls the levitation of the dancer.

Dancer and choreographer | Sébastien Ramirez
Rigger | Simon Nyiringabo
Lighting design | Willy Cessa
Music composition | Clement Aubry
Scenography | Wang Ramirez
Costumes | Annamaria Di Mambro
Rigger and technician | Lukas Halmagyi
Additional manipulator | Honji Wang

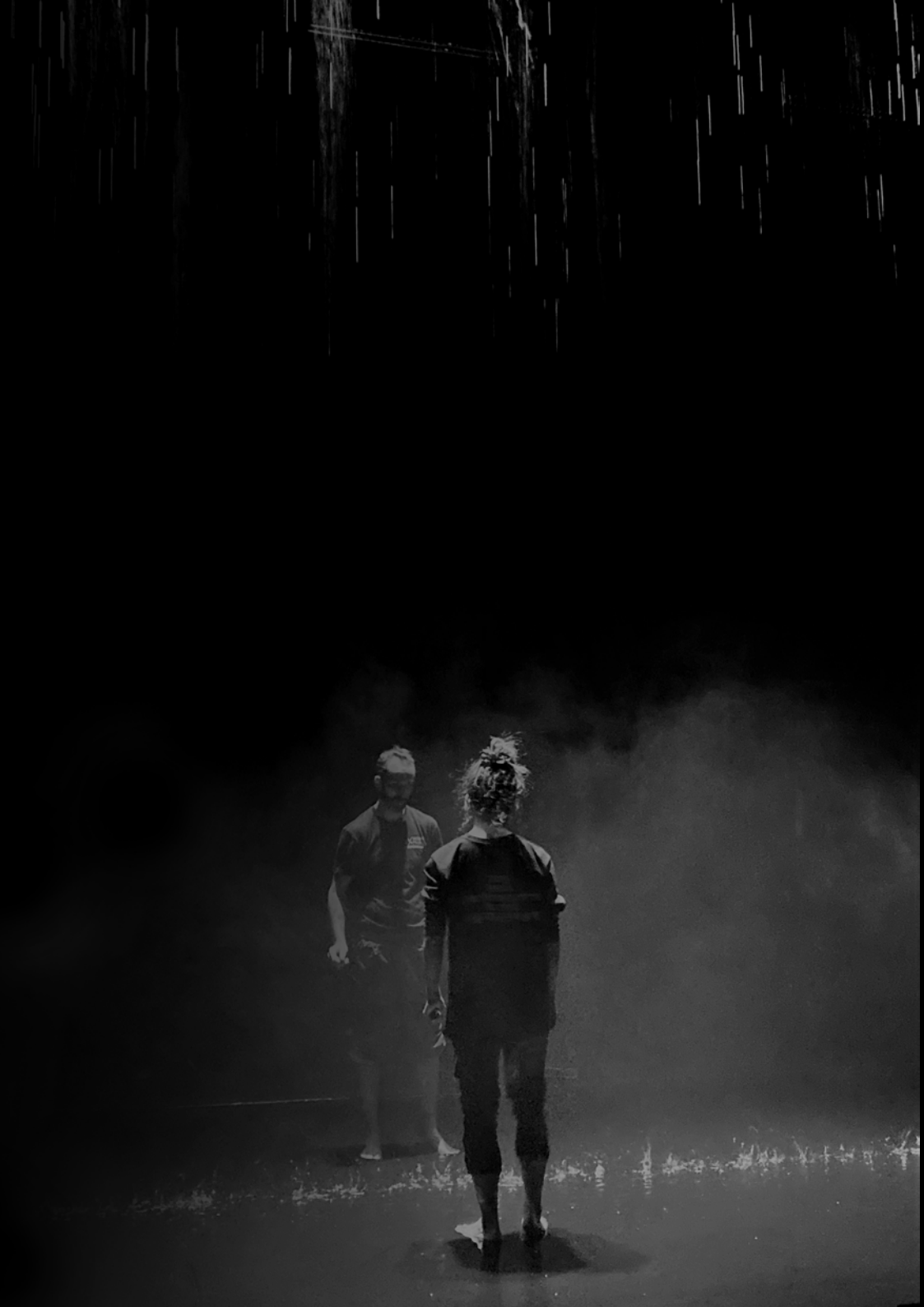


WATER

With **Water**, our intention is to create **a surreal space**, a place where we do not know where we are. In the past, the future, or in our subconscious.

We want to explore **everyday situations of couples** that we are confronted with several times a day, **a world in which we are not always present**, drifting in our world of thoughts.

Dancers and choreographers | Honji Wang, Sébastien Ramirez
Rigger | Simon Nyiringabo
Lighting Design | Willy Cessa
Sound Design | Clement Aubry
Additional music | Bratsch, David Lang
Scenography | Wang Ramirez with the collaboration of Studio
Constance Guisset
Costumes | Annamaria Di Mambro
Rigger and technician | Lukas Halmagyi



COMPANY WANG RAMIREZ

Under the direction of internationally renowned choreographers Honji Wang and Sébastien Ramirez, Company Wang Ramirez produces dance-theater pieces that splice together genres as divergent as hip-hop, ballet, contemporary dance and martial arts.

The company's unique choreographic language – with means of expression built on technical virtuosity, poetry and humour – has been recognized with numerous awards such as two New York Bessie Award recognitions and a 1st and Special Audience Award at the International Contemporary Dance Competition in Hannover.

Wang Ramirez have earned invitations to collaborate with big-name artists from the dance, plastic arts, film and music worlds, including Madonna, Nitin Sawhney, Akram Khan, Rocío Molina, New York City Ballet principal dancer Sara Mearns, Constance Guisset, Osgemeos, Andy Serkis, Hussein Chalayan, among others. In 2016, Wang and Ramirez were commissioned by the Sadler's Wells to direct

and perform a hybrid piece of dance-musical theatre made to Nitin Sawhney's album *Dystopian Dream*.

The duo's latest commission *AU REVOIR* will be performed by the GöteborgsOperans Danskompani. This work will be part of a shared evening programme named *Beyond*, which will also feature a choreography by Yoann Bourgeois.

Company Wang Ramirez has produced more than nine highly-demanded and critically acclaimed works including *MONCHICHI* (2010), *BORDERLINE* (2013), *EVERYNESS* (2016), *No.1* (2017) and *W.A.M.* (2018). The Company tours in numerous cities around Europe, Asia and America.