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Plexus

BAM Harvey Theater

Nov 9—12 at 7:30pm; Nov 13 at 3pm

Running time: approx. one hour, no intermission

A piece by Aurélien Bory
for Kaori Ito
Compagnie 111

Conception, scenography, and direction by

Aurélien Bory

Choreography by **Aurélien Bory** and **Kaori Ito**

Performed by **Kaori Ito**

Music by **Joan Cambon**

Lighting design by **Arno Veyrat**

Sound design by **Stéphane Ley**

Costumes by **Sylvie Marcucci**

Dramaturgy consultant **Taïcyr Fadel**

Season Sponsor:

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*Leadership support for French programming at BAM
provided by The Florence Gould Foundation.*

ADDITIONAL PRODUCTION CREDITS

Stage and manipulation **Tristan Baudoïn**

Set, technical concept **Pierre Dequivre**

Set construction **Atelier de la fiancée du pirate**

Prototype construction **Pierre Gosselin**

Machinery **Marc Bizet**

General technical direction **Arno Veyrat**

Sound engineer **Stéphane Ley**

Lighting technician **Arno Veyrat**

Stage manager **François Saintemarie**

Production direction **Florence Meurisse**

Production manager **Marie Reculon**

Communication, public relations **Sarah Poirot**

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Press **Dorothee Duplan** and **Flore Guiraud** assisted by **Eva Dias** (Plan Bey)

Produced by Compagnie 111 – Aurélien Bory

Co-production with Le Grand T théâtre de Loire-Atlantique - Nantes, Théâtre Vidy - Lausanne (CH), Théâtre de la Ville - Paris, Le Parvis scène nationale Tarbes Pyrénées - Ibos, Les Théâtres de la Ville du Luxembourg - Luxembourg, La Coursive scène nationale - La Rochelle, Agora Pôle national des arts du cirque - Boulazac.

Residencies and rehearsals - Le Grand T théâtre de Loire Atlantique - Nantes, Théâtre Garonne scène européenne - Toulouse, Théâtre Vidy - Lausanne

With the support of L'Usine scène conventionnée pour les arts de la rue – Tournefeuille Toulouse Métropole

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Aurélien Bory is invited artist of TNT – Théâtre National de Toulouse Midi-Pyrénées.

Aurélien Bory is supported artist by Théâtre de l'Archipel scène nationale de Perpignan.



Once again my aim was to depict the portrait of a woman, not in the ways of a painter, a photographer or a writer, all very superior in the matter, but I brought body and space into play as the sole focal lens. And dance as the first perspective.

Conceiving Kaori Ito's portrait through the means of the stage has been a whole process. The scenic device was not a concept we started with. Its design has resulted from a long research period, after several weeks of rehearsal.

On the first days, among other ideas and trials, I had a life-sized puppet made; it was a very realistic scale model of Kaori. "Here is your dance teacher," I told her. Kaori spent many hours observing and mimicking its movements. From this creation model, I kept only the strings and unfurled them into the whole space. The marionette remained in Kaori's body.

Out of the strings, I composed a tangible, alive space, a forest of threads where a metaphysical tragedy emerged. It tied strong links with Japan. Of course I did not mean to give a "Japanese" impression, but Kaori comes with her own story and assesses her estrangement. I did not want to turn away from this. Some myths from Japan, some recurring motifs kept surfacing. On the one

hand, there was the idea of spiritual ties with the deceased and with one's ancestors. On the other hand, a relationship to the body, where beauty has an intrinsic dark side, mingled with disappearance and self-effacement.

Plexus emanates from the innermost—the anatomical network of nerves, which can be our Achilles heel—to the outside, to space, here the network of strings, reminiscent of the Latin etymology of the word plexus: interweaving. The dramaturgy evolves from the inner self— from before life itself—to the thorough externality of after death, when the body disappears and dissolves and the being merges with myth.

I hoped that Kaori Ito's dance, sometimes hindered to the point of immobility by an impossibly constraining space, could offer us a glimpse of the dialogue between inner and outer worlds.

After the premiere at Vidy, a journalist reminded me that after the long immobility sessions Isadora Duncan inflicted upon herself, she reported having located the central spring of every movement at the plexus. "The solar plexus lifted the body up, towards the au-delà."

—Aurélien Bory

AURÉLIEN BORY (concept, direction, scenography, choreography) is a director, and founded Compagnie 111 in 2000 in Toulouse. He develops a “physical theater”—singular and hybrid, a crossbreed of different converging fields in the performing arts (theater, circus, dance, visual art, music, and more). His interest in science influences his aesthetic; his works are driven by questions of space and rely strongly on the scenography. His theatrical work is developed through the renewal of the form and by leaving room for the audience’s imagination.

In 2015, Compagnie 111 moved to the Theater of the Dike in Toulouse and established a place dedicated to creation and performing arts. His shows have toured around the world, beginning with *Plan B* (2003) and *Plus ou moins l’infini* (2005), created in collaboration with Phil Soltanoff. His most recent pieces are *Espæce* (2016), *Azimut* (2013) created at Grand Théâtre de Provence in Aix-en-Provence, *Plexus* (2012) created at Théâtre Vidy-Lausanne, *Géométrie de caoutchouc* (2011) created at Le Grand T in Nantes, and *Sans objet* (2009) created at Théâtre National de Toulouse Midi-Pyrénées. In 2007 he created *Les sept planches de la ruse* (at BAM in 2008) with the artists from Dalian, China, restaged in 2015 in Paris. Also inspired by dance, Aurélien Bory directed the choreographer Pierre Rigal in *Erection* (2003) and *Arrêts de jeu* (2006). He created two portraits of women: *Questcequetudeviens?* for flamenco dancer Stéphanie Fuster (2008) and *Plexus* for Kaori Ito in 2012. For Marseille-Provence 2013, celebrating the “Capitale européenne de la culture,” he created *Azimut*, inspired by Moroccan acrobatics, nine years after *Taoub* (2004), the show which catalyzed the founding of the Acrobatic Group of Tangier. In 2014, Vincent Delerm entrusted him with the scenography of his concert *Les Amants parallèles*, and for *Nuit Blanche* in Paris he cre-

ated the installation/performance *Sans objet* (at BAM in 2012), which was restaged for the exhibition *Prosopopées: quand les objets prennent vie*, presented as part of *Némo*, an international Biennial event of digital arts at the Centquatre in 2015. Invited by *Le Voyage à Nantes* in 2015, Bory designed the plastic installation *Spectacula*, the reinstallation of which will take place at the TNT in Toulouse this fall. In October 2015, at Théâtre du Capitole in Toulouse, he oversaw the direction and the scenography of two operas: *Bluebeard’s Castle* by Béla Bartók and *Il Prigioniero* by Luigi Dallapiccola. In March, 2016 he created the installation/performance *Corps noir* for Stéphanie Fuster as part of an evening at Musée Picasso in Paris. On the occasion of the development of the Boulevard Léon Bureau on the island of Nantes, he created an installation, *Traverses*, for *Le Voyage à Nantes*, inaugurated in July 2016. He recently created his 11th show, *Espæce*, inspired by Georges Perec’s work, which premiered at the 70th edition of the Festival d’Avignon in July 2016.

In 2008 Aurélien Bory was the recipient of the Créateur sans frontières (creator without borders) trophy. *Questcequetudeviens?* was nominated for the best new dance production at the Olivier Awards 2014 in London. For *Plexus* Bory received the Joan German Schroeder International Applause Award (FAD Sebastià Gasch Awards, Barcelona). *Plexus* has been also nominated in the category of Best Visual or Physical Theatre Production at the Helpmann Awards 2016 in Perth (Australia). From 2011 to July 2016 Aurélien Bory was associate artist at Le Grand T in Nantes and has been an invited artist at TNT—Théâtre National de Toulouse Midi-Pyrénées since January 2014. He has also been a supported artist at Le Théâtre de l’Archipel scène nationale de Perpignan since September 2014.

KAORI ITO (performer and choreographer) was born in Japan and studied classical ballet from the age of five, and moved to New York to study with the dance department of SUNY Purchase. She returned to Tokyo and obtained a diploma in sociology, and received a grant to return to New York with the Japanese Government Overseas Study Program for Artists. She studied at the Alvin Ailey School.

In 2003, Ito had a main role in the creation of Philippe Decouflé's *Iris*, then joined Ballet Preljocaj for four seasons. In 2006, she danced in *Au revoir Parapluie* by James Thierrée and collaborated with him on *Raoul and Tabac Rouge*. She assisted choreographer Sidi Larbi Cherkaoui on the movie *Le bruit des gens autour* with Léa Drucker and became a soloist in an opéra by Guy Cassiers, *House of the Sleeping Beauties*. In 2008, she directed her first show, *Noctiluque*, at Vidy-Lausanne. In 2009, she presented her second work, *Solos*, at Merlan in Marseille, which was recreated for the 2012 biennial in Lyon. *Island of No Memories* was made in 2010 during the compétition (Re)naissance. It won first prize and was selected for the program *Modul-Dance* by the network EDN. In 2012, Aurélien Bory dedicated a portrait to

her—*Plexus*—which she co-choreographed. She danced with Alain Platel in *Out of Context* and created *Asobi*, produced by Les Ballets C de la B. In 2014, she created *La religieuse à la fraise* with Olivier Martin Salvan as part of *Sujets à vif* for the Festival d'Avignon.

Ito also makes video (*Carbon Monoxide*, 2004; *The Sea is Calm*, 2006; *Niccolini*, 2008 with James Thierrée, Damien Jalet, and Niklas Ek), paintings, and collaborates regularly in the theater with, in particular, Edouard Baer and Denis Podalydès (*Le Cas Jekyll 2*, *Le Bourgeois Gentilhomme* by Molière, *L'homme qui se hait* by Emanuel Bourdieu, and *Lucrèce Borgia* by Victor Hugo) for Comédie Française.

In 2015, she created *Je danse parce que je me méfie des mots*, a duet with her father, a sculptor in Japan. She received the prize Nouveau Talent Chorégraphie from the SACD and was named a Chevalier de l'Ordre des Arts et des Lettres. Ito has also worked with Alejandro Jodorowsky in *Poesía sin fin out* for the Quinzaine des réalisateurs in Cannes in 2016 and in *Ouvert la nuit* by Edouard Baer, to premiere in January 2017. She is currently working on her next solo work planned for autumn 2017.





JOAN CAMBON (music) is a French musician, producer, and sound designer. His music is based on acoustic and organic sounds, modified by electronic tools. He has been sharing the project *Arca* with Sylvain Chauveau since 2000 (four albums on different labels in Europe and Japan, and tours in Europe). He has also released three solo albums since 2010. In 2003 he met the choreographer Pierre Rigal and the director Aurélien Bory, for whom he has composed many scores. In 2005 he also started working at the National Theatre of Toulouse, where he experienced sound design and music with artists such as Laurent Pelly, Agathe Mélinand, Jean Bellorini, and Julien Gosselin. In 2012, he composed (exclusively with Vivaldi's *Seasons* samples) the music of Aurélien Bory's show *Plexus*, with Kaori Ito, a dancer and choreographer with whom he has partnered on several artistic collaborations. In 2014, he created three concert films for the Cinémathèque of Toulouse with Jean-François Zygel. In recent years, he has composed original scores for the Paris Opera Ballet and the Chile National Ballet for choreography by Pierre Rigal and Kaori Ito. He also worked on studio recordings or live performances with *Arca*, Sylvain Chauveau, Jean-François Zygel, Natalie

Dessay, and others. His scientific and technical knowledge (Radio France, studio recordings, live performance, post-production) and his collaborations with many different artists gave him the chance to create music based on a perpetual search for new textures, combining electronics and acoustics, technology, and classical instruments.

TAÏCYR FADEL (dramaturgy consultant) is a psychoanalyst, playwright, and artistic collaborator who studied theater and philosophy. He collaborated with Pierre Rigal on the show *Bataille* (2013, Festival d'Avignon/Sujets à vif), with Mladen Materic on *Vera Ek* (2015, Théâtre Garonne, Toulouse) and with Aurélien Bory on *Espace* (2016, Festival d'Avignon), *Azimet* (2013, Grand Théâtre de Provence), and *Plexus* (2012, le Grand T théâtre de Loire Atlantique), as well as on two operas, *Le Château de Barbe-Bleue* (Bluebeard's Castle) by Béla Bartók and *Le Prisonnier* (Il Prigioniero) by Luigi Dallapiccola (2015, Théâtre du Capitole - Toulouse).
dramaturge.taicyr-fadel.com

STÉPHANE LEY (sound design)

After a technical curriculum in electronics and machinery, Ley started his career as a sound technician in 1993. He participated in various musical projects or performing arts productions (Cie Lubat, and in contemporary dance: Compagnie Grimaldi, Antonio Ruiz, and others). As early as 1996, while specializing with courses in acoustics, he met Aurélien Bory. He continued his musical collaborations and toured with many artists including Latcho Drom and Serge Lopez. He was the sound engineer for the St. Louis Jazz Festival (Senegal) in 1998 and 1999. Since the founding of Compagnie 111 by Olivier Alenda and Aurélien Bory in 1999 and its first show *IJK*, Ley has worked on all of the company's pieces. He has also attended a variety of advanced training at the INA, and has also been involved in a few studio recordings. Since 2011, he has developed his collaboration with numerous artists in the studio, recording or mixing. He continues the adventure alongside Aurélien Bory and Compagnie 111 by working on the productions as well as on the multiple tours which have taken him around the world. He participates occasionally on other artistic projects, in particular with Raphaëlle Boitel. He also works regularly in audio visual media, live streaming, and on sound diffusion in rooms for international medical conferences such as the LINNC at the Carrousel du Louvre in Paris.

SYLVIE MARCUCCI (costumes) began her training at the Fine Arts of Perpignan where she studied art history and painting (1983—85). She then continued her studies of stylist/designer

at ESMOD (1985—87) as well as a tapestry maker's training in furnishings, and developed collections of leather goods. After her studies, she settled in Toulouse where she worked freelance in fashion including Montana leather, in design at Art+Design Patrick Sarran, and advertising styling at Ste. Taller, Richard Marti Bravo, and for catalogues such as Le Nôtre, Avelana, etc. (1988—99). At the same time, she began working with theater companies such as Théâtre Tattoo (Mladen Matèric) who entrusted her to create costumes for *L'Odyssee*, where she met Aurélien Bory/Compagnie 111 (2000—16), with whom she collaborated as costume designer and director's assistant. Their collaboration spans numerous shows: *Espæce*, *Plexus*, *Sans objet*, *Questcequetudeviens?* (What's become of you ?), *Les sept planches de la ruse* (The Seven boards of skill), *Plus ou moins l'infini* (More or less infinity), *Plan B*, and others. Her aesthetic sense combines audacious pictorial references and experiences of the body and movement. She has also worked with choreographers and film directors such as Company Dernière Minute (Pierre Rigal) on the shows *Micro*, *Bataille*, *Arrêts de jeu*; Groupe Merci (Solenge Oswald, Joël Fessel) on *Européana*, *colère!*; and l'AGIT (François Fehner) on *Mitterand Sankara*, *On/off*, *Le cabaret rose et noir* (1999—2015). Marcucci created costumes for two operas, *The Prisoner* by Dalla Piccola and *Bluebeard's Castle* by Bartók, staged by Bory for the Théâtre du Capitole in Toulouse (2015—16). sylviemarcucci.com

FRANÇOIS SAITEMARIE (stage manager) started working as a sound director in 2000 with the French company Zingaro (BAM 1997, *Chimère* and 1999, *Eclipse*). After this experience, he decided to continue studio sound recording and also learned boat and theater machinery in 2004. This led him to meet Compagnie 111 in a theater in the south of France which was performing *Plus ou moins l'infini*, which left a strong impression on him. In 2011, the company asked him to join them on creating *Géométrie de caoutchouc* in a circus tent. Two years later, he joined the *Plexus* production and discovered the incredible collaboration between Ito and Bory. Sainte Marie considers *Plexus* a

“total show,” described by Antonin Artaud as total art and is proud to see it performed on BAM's stage.

ARNO VEYRAT (lighting designer) is a lighting designer with 20 years of experience. His aim is to develop a sensitive visual universe where stage design, light and image, and video projections closely intertwine. He has worked in different artistic domains such as dance, theater, music, puppets, events, street theater, and opera, as well as installations. He has collaborated on more than 80 creations with artists from all horizons. He has designed lighting for all of Compagnie 111's creations.