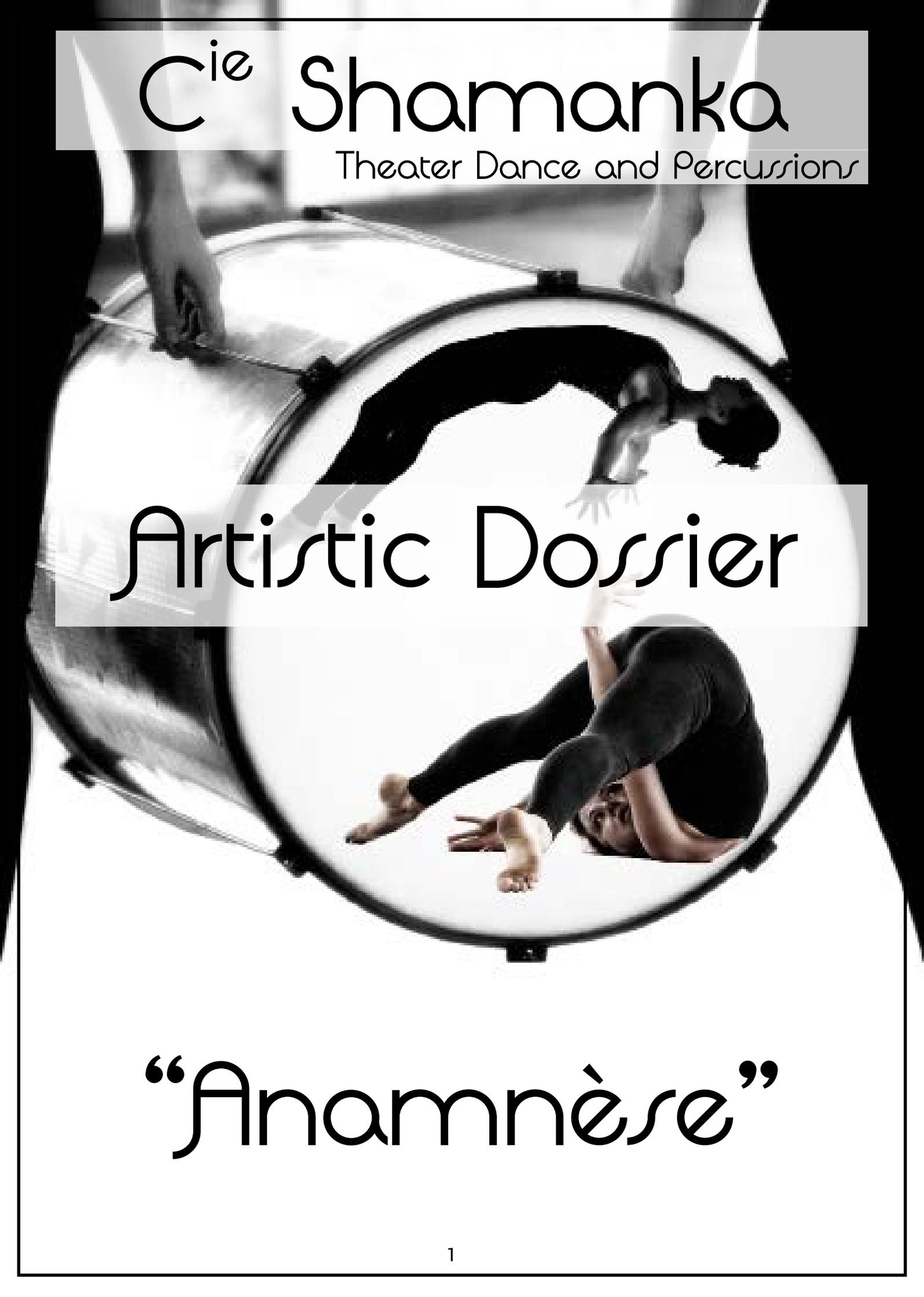


C^{ie}

Shamanka

Theater Dance and Percussions



Artistic Dossier

“Anamnèse”

Company name : SHAMANKA

“ANAMNÈSE”*

Dance Theater Percussions Cie

**From the Greek word anamnesis, meaning a recalling to memory.*



An Incredibly Colourful Show



Delighted to make your acquaintance

“Do You know that sensation when a distant memory flashes into your mind? And it’s so strong it overwhelms your senses.”

“It’s as if for a moment, you were teleported back in time, to another place. The memory is so strong you can actually feel what you felt then, you can actually see what you saw then.”

Sometimes, memories overwhelm us like a powerful wave, creating a euphoric feeling we love to cherish. Sweet Nostalgia, how good it is to feel you... Sometimes, on the other hand, memories bring back feelings of emptiness. Etched in our flesh, memories don’t always open shining doorways to a joyous past. But they are indispensable, even if we’re asked to forget them. To remember is, and will remain part of the human nature.

Let’s travel beyond memories... With their most intimate voices, two beings converse about leaving a trace behind, about leaving footprints, about everyday life, about forgetting.



Synopsis

On stage, costumes float in the air like enchanted memories, then two beings suddenly appear and with them a drum, the ancestral inheritor.

A distant voice will take you beyond memories. A voice seemingly awakened by the two beings - a voice once summoned which now invokes... your memory. It's now time... dive into what was and is no longer, it's palpable... sink into a time escaping towards other dimensions, towards the recollections of the soul. Re-discover the permanent marks that constructed all of us as human beings.

Sometimes poetic, sometimes funny, "Anamnèse" is above all else a surprising show.

Every act is a highly colourful surprise, where artists transport the spectators into their whimsical and theatrical universe.

It's the perfect opportunity to mix percussions, dances and theatrical play of all forms, and be transported by an innate, primary rhythm...

A pure moment of freedom.



Technical Information

Scenic Space

- At least 8x8m
- Height 5m minimum
- Floor: black carpet
- Black background
- Basic Lighting and Music equipment
- Video-projector and smoke machine (if not included please inform the company)

Technical Needs

- See Light Design Technical Sheet
- 2 Stage Technicians + 1 Sound Technician
- In play's main form with surtitles: a video projector is needed
- 3 services (10 hours) for the stage setting + cue to cue
- Backstages and light catering for 3 artists

Set up description:

- 12 hanged costumes (Ceiling / 7 not moving ones, 5 moving ones)
- 1 Drum support and 1 drum
- 1 sand system fixed at the ceiling
- 1 small chair



The Crew

“Hello, my name is Claudine.

Hello, I’m Inbar.”

Some time ago – but time flies, we met for a coffee. We spoke about our lives, about life in general, about the things which make us who we are. And then we gently glided towards the past. Sometimes evoking memories, sometimes passively letting them knock on the door of our memory...

That’s exactly what fascinated us; these two movements. One is active and determined, recalling those long lost souvenirs. The other is passive and humble, letting the memory recall events without warning... “Do you remember?” we said, “Tomorrow, we’ll be in the studio!”

Claudine and Inbar met in Tel Aviv in 2014 while they were performing for the dance company Orly Portal. While touring, they spent hours telling each other their life history, bringing to mind their deepest memories. Two totally different women; Claudine was born in Marseille, Inbar was born in Ein Gedi...

Claudine is a self-created multidisciplinary artist. Inbar is a modern dancer who completed a classic career path. In fact, they are two somewhat similar women.

For both, the yearning to create together, to explore the confines of memory appeared clearly.

For the past 3 years, Claudine has been living in TLV to follow the Batsheva Dance Company’s Gaga classes, where she hopes to discover the creative energy which exists in Israel today. For her first written, crafted, produced and played performance in Israel, Claudine brought together a group of international artists from different nationalities and generations, all driven by the same desire to make this play the start of a long artistic collaboration. The idea is to write the beginning of a story, to create and to teach each other a common language. Shamanic Dance Company was born!



Claudine Crosta: Dancer, Actress, Percussionist, Creator and Artistic Director

Inbar Walter: Performer, Creator

Shirel : Singer

Gérard Benhamou: Film-maker, Actor, Journalist

Ran Bagno: Musician, Sound Engineer

Tamar Orr: Light Engineer

Michelle Belin-Benhamou: Designer, Visual Artist, Decorator

Veronica Szor: Designer, Dressmaker

Dana Shoval: Rehearsal Director, Stage Director

Caroline Boussard: Artistic Partner, Stage Manager

Rossello Shmaria: Designer, Photographer

Fabien Serna-Ostrowsky: Administrative Director, Production Director, Communication Director, Engineer, Photographer

Moses Kaplan: Videographer

Nir Shraiber: Videographer

Tal Alkalay: Videographer

Louis Trudel: Handles the art of words from here and abroad, President of Semantikos



The Artistic Approach

The theme of recollections: a subject at the heart of today's preoccupations.

Anamnèse's research is based on the intimate relationship we have with our memories and with time.

Because we come from extremely different backgrounds, we wanted to work with representation systems, and ultimately explore memories. The concept offers a journey through past perceptions, going from one representation to another – just like the unpredictable consciousness of a child does.

Indeed, childhood and its lightheartedness is important.

Anamnèse deals with "important" topics, with "in the news" topics, which grasp their importance in today's society. Since the appearance of virtual worlds, time takes on another dimension, memory as well...

Our ability, our need or our duty to remember evolves. Today, everything occurs like an emergency - the urgency to remember, to bring back a consciousness from the past. We're seeking our own stories, the traces which make us unique.

With the advent of writing, then printing, mankind had already externalized part of its memory, but these transformations had nothing to do in terms of speed and magnitude with the current digital revolution. The memorization efforts needed to acquire then diffuse the knowledge have drastically decreased. We are surrounded by prosthesis of the mind, precious friends guaranteeing our knowledge.

Little by little, we are witnessing a global phenomenon of general awareness. What would happen if at some point, we weren't able to remember anymore? A human being totally dependent on machines... A past belonging to the virtual world...

An obvious observation takes all its importance here: human memory is crucial for a better life. "Children are able to project themselves into the future from the moment they can remember what happened yesterday on their own, within themselves. Memory is the essential foundation of intelligence and creativity; without it, the great minds would never have established links between two elements of information which had never been related before."

Anamnèse makes reference to this need, and to the actual state of emergency.

We believe in stories, in tales, in fairy tales – whereas keeping the freedom of childhood. Therefore we chose to include the surreal movement to our performance because of its proximity with the public, its accessibility, its characteristic playfulness. Our quest consisted in making more than a show out of Anamnèse – we wanted it to be a celebration.

Various Representations of the Memory in Each Act

Each act is named: Evocation, Passage, Canvas, Sweet Nostalgia, Escape and Metamorphosis. Six acts which induce different representations, different memories.

During the first part of the show, we explore how recollections shape our body and our whole being.

The memory is not only a human function. It's also a mythological character and therefore a complex symbolic construction.

Mnemosyne is the goddess of memory for the ancient Greeks. Consequently, our research starts by the quest of this Titanide woman.

Taken as such, recollections are like permanent footprints, traces or scars that make us who we are. We try to understand the outbursts of movements erupting from carnal memories, appearing without warning, suddenly exposed. Sometimes these movements are deep-rooted and date back to childhood or even before birth.

During the *second* part of the *show*, we explore reminiscence, our daily life and our capacity to forget. We specifically explore the relationship we have with time. As opposed to the first part of the production, we interrogate our memory as an intentional movement. We evoke incandescent moments, ephemeral bedlam of our immediate personal history, fragments... we re-experience, and things shatter from the mouth and the body, reaching fantasy, delirium almost, as we savour that fictive past.

Then we explored the relationship we have with our accessible memory, the memory of habits. What is the "auto-pilot" attitude, and what pushes us to repeat selected and loved habits?

Toys playing the game of the world...

We merely want to occupy a continuous present, a present filled with reassuring activities, repeated over and over again. The strength of habits faces resistance as time passes, and we invent rules which become ours. We give ourselves "rewards", sometimes even tolerate reassuring "OCDs"... Made-up beacons diverting our attention away from the little slow hand of the clock, feeding us the illusion of a daily accomplishment.

However, if the forward movement is stopped, memories overtake us like a verdict, but remain our sole possibility to exit such a scary present.

Then there's dreaming...

Dreams could become our only loophole.

The anamnesis becomes a ceremony, a commemoration. Dreams, souvenirs and imagination meet up to create a dreamlike being out of a human being, who dances, forever.

The drum, like a heartbeat narrates its Eternity.

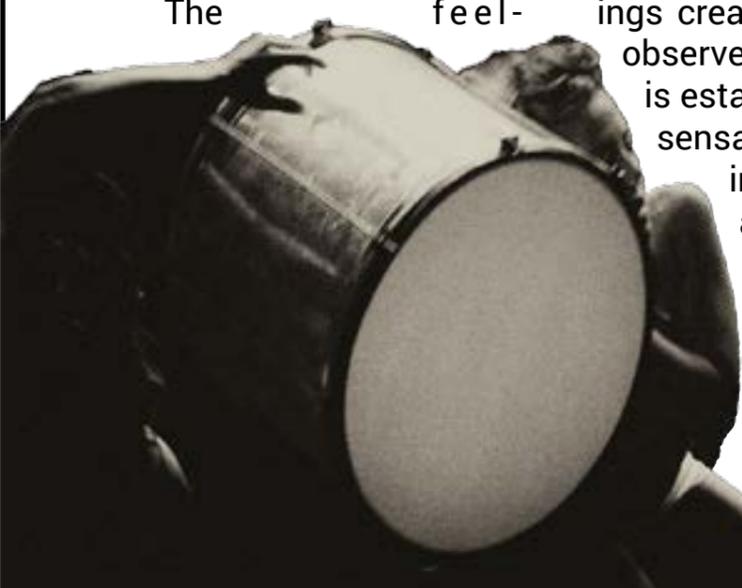
The Choreographic Creation Process in a Studio

"Anamnèse" uses a unique creation process: mental imagery inspired by the Franklin Method.

Ideas are explored during guided improvisation sessions. Creators work with the feelings that the study of a word, a verb or a text arouses.

The feelings created by the mind - and vice versa - are observed and questioned. A constant dialogue is established between thoughts and physical sensations. Everything is intrinsically linked - imagination, emotions, attitude and balance.

Each artist brings in a unique perspective, drawing from his or her own experience, from his or her own inspiration and kinaesthetic approach.



Scenography and Other Interests: At the Heart of the Play

Both a dancer and an actress, Claudine particularly enjoys stage production. Imagined and pre-written, the performance is created in the studio by the whole team during the rehearsals.

Anamnèse is constructed and develops into a story with the entire group. The characters are conceived like actors would be. Stories are suggested within the overall story. On top of this journey through time, an intimate relationship is created between the performers and the drum. Who are they? Who is it? Who is that voice? The end of the performance leaves the spectator with new questions seeking answers.

The scenography also takes a central role in the play.

The costumes not only guarantee an exceptional and illusive viewing experience but are also the masterpieces of the décor. They are metaphors of disembodied memories. The artists take on new representations of the memory for the public, an accomplice witness of the characters' transformation.

The different scenic accessories – dancing drum, eternal sand, and "lock" bench – were designed to accompany the choreography and conceptual research of the artists. The object as such takes a human character, and even seems to come to life by the mere fact of having been associated with a memory.

Original works, as well as music and lighting are inspired by the surrealist movement. The fine boundaries between reality and imagination are explored, like in a dream.



Literature



Anamnèse incorporates original written and narrated texts.

The off-screen voice and the acting during the monologue are clearly supported by a voice, giving this voice and the words narrated a central role in the play.

The relationship between words that are pronounced with the voice and words that are pronounced with the body is profoundly analysed. When does the body express what the voice is saying? Does it add any strength to it? And what happens if it's not the case?

"The" voices are projected, they are written on the back wall of the stage. The surtitles are voluntarily present on stage. A practical and powerful mean of communication, the foundation of our social organization, the motor of knowledge development, writing is also a specific method of aesthetic creation. Here, writing goes on stage.

Claudine was inspired by the fantasy of her own life... She was also inspired by her much-loved texts ... written by famous authors like Barbara, Beckett,

Bergson, Bim, Kierkegaard, Lewis Carroll, Nietzsche and Plato to name only the main ones.

Moreover, at the end of the show the spectators can visit a virtual gallery and share their own memories.

The networks probably allow a finer organization, a better flow and distribution of the information, but they mostly let users – who focus on the container – avoid thinking about the content. For the artists, the paradigm is to transform this situation into a form of exchange, a form of creativity and a reflection mean.

The spectators are invited to discover the art of photography, the art of imagery. Fabien Serna-Ostrowsky is an artistic photographer who offers different variations on the theme of memories.

Also on our platform, our virtual home, an exchange room where everyone can write is presented.

Some odours, certain flavours, a specific sound or touch can take us back to our deep inner world. We all remember the sensations and the images of more or less distant memories. Many untold stories are hiding in our memory.

Anamnèse was elaborated from long forgotten bits and pieces, from passed fragments or moments...

On our website, spectators can tell us stories to keep the celebration alive.

Therefore, the tale never stops as each and every one of us perpetuates it.

Do you remember?

Yes...

Leaflet

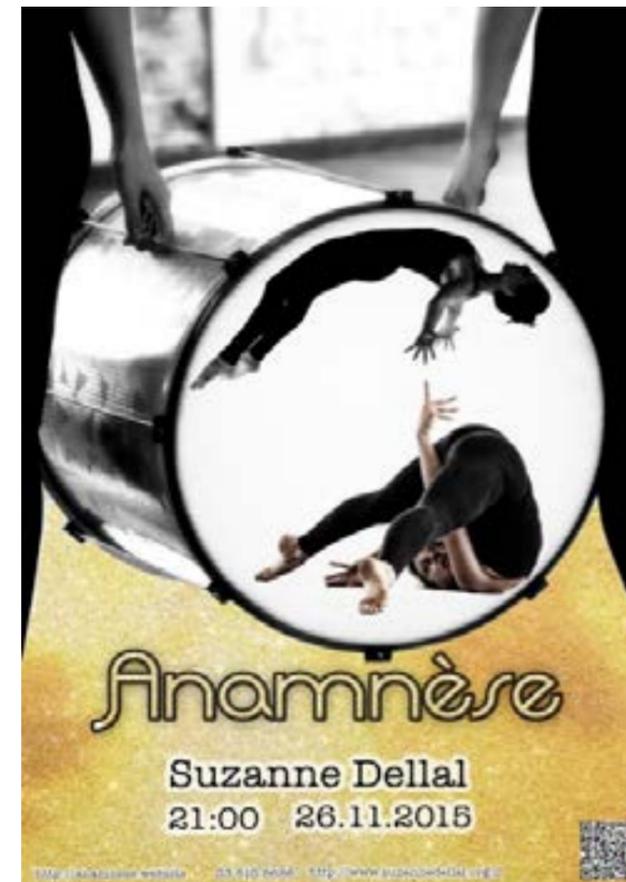
Hop on board and let yourself be guided by the rhythm of the bass drumstick...
The drum vibrates...

A distant voice takes us beyond memories - a voice awakened by the presence of two beings. Is it a being of blood and flesh? Is there a sign of life? The once summoned voice now invokes... the memory.

It's now time... dive into what was and is no longer, it's palpable... sink into a time escaping towards other dimensions, towards the recollections of the soul. Re-experience the permanent marks which have constructed all of us as human beings.

Between dreams and reality, become a pilgrim on the road to the past, re-inventing your own life history.

A story is told, which becomes ours and which will still be theirs tomorrow.



Dépliant



Choreography and Performance :
Claudine Crosta, Inbar Water, Shirel

Artistic Direction : Claudine Crosta
Technical Direction : Fabien Sema-Ostrowsky
Rehearsal and Stage Direction : Dana Shoval
Actors Direction & Voice Over :
Gérard Benhamou

Music Creation : Ron Bagno
Light Creation : Tamar Orr
Costumes Design & Making :
Michelle Beñ-Benhamou, Rossella Shmaria,
Veronica Szor
Staging consult: Rossella Shmaria
Literature Selection & Writing :
Claudine Crosta
Photography : Fabien Sema-Ostrowsky
Subtitles : Semantikos & Iris Petal

French subtitled 175 minutes

The show goes on :

On Internet, share with us your memories, read our translations and visit photography and movie galleries

Hop on board
and let yourself be guided
by the rhythm of
the bass drumstick...
The drum vibrates...



A distant voice takes us beyond memories - a voice awakened by the presence of three beings. Is it a being of blood and flesh? Is there a sign of life? The once summoned voice now invokes... the memory.

It's now time... dive into what was and is no longer, it's palpable, sink into a time escaping towards other dimensions, towards the recollections of the soul. Re-experience the permanent marks which have constructed all of us as human beings.



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anamnese show

anamnese website

anamnese



Surrounding the Show

Masterclass

The masterclasses aim at developing a method to listen to physical perceptions in order to deepen the awareness of motion and allow the artists to forget technical constraints and find a greater physical freedom.

Floor-bar Based on the Franklin Method

These classes welcome every interested individual with no distinction of levels of fitness or age. Through simple physical explorations, the classes offer the possibility to illuminate, to ease and to make the body flow more naturally.

“Art corps perdu” Dance Workshops

Directed by Claudine and Inbar, the workshops focus on the creative approach of Anamnèse. Students will get an insight of the creative process of the play, to take the choreographic material further.

Awareness in Schools

The importance of casting a different light on art in schools has urged the dance company to stand-up to its intention and implement art projects for students. The techniques of various fields (dance, graphic design, costume design, videograph) are used to produce a show for children. During the performance, the children are the “artists on stage”. To start the project, a tale, a poem, a fable, a comic book, a song or the obvious starting point of Anamnèse is used.

Danced Conferences: Imaging at the Service of the Artist

The danced conference proposes to experience the universe of Anamnèse.

- Introduction to mental imagery techniques (inspired by the Franklin method)

- “Dance-Improvisation”

Mental visualization invites the participants to reconnect and to listen to their body, to become aware of space, of the feelings of their skeleton, of their posture, of their flesh, and forces them to go beyond their limits.

A new way of moving, of physically and mentally coming alive is explored, whilst establishing the incredibly important connection between pleasure and effort. Participants feel they have plenty of time and are not rushed, they can let go. It’s all a question of “challenge”, where the notion of “difficult” or “complicated” is forgotten. Images become a language which permits surprising moments. It’s all about feeling good; feeling alive and inspired, but mostly “equipped with a new tool” often ignored. Developing and manipulating mental imagery gives open access to feelings of happiness through movement. It also guarantees expressiveness and is a first step towards the accomplishment of objectives.

The conference may be preceded by a choreographic workshop to allow the amateur or professional dancers to experience the choreographic material of the play.



Contact

Technical & Administrative Direction

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