

MIDAS

CHILDREN SHOW



LABORATION ART COMPANY

LAURA AREND
CORENTIN DARRÉ

MIDAS

PIÈCE JEUNE PUBLIC



LABORATION ART COMPANY

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PHILOSOPHY

Between utopia and purely imaginary construction whose realization is, a priori, out of our reach, Laboration Art Company wants to believe in the myth of a better world. A priori only, and this is the starting point of L.A.C.

A world without borders, a world where civilizations cohabit, where differences enrich more than they divide.

Led by Laura Arend, Laboration Art Company is a contemporary dance company that invites all audiences to travel.

A formal dance born and nurtured from Laura Arend's collaborations: technical and very physical, which draws the spectators into the company's universe.

Each creation is inspired by a journey or a different culture that the choreographer wishes to share with as many people as possible.

India, Israel, Germany and China have already inspired Laura Arend.



LABORATION ART COMPANY

CHOREGRAPHER

LAURA AREND

In 2006, Laura Arend joined the Conservatoire National Supérieur de Musique et de Danse de Lyon (CNSMDL) and then the Jeune Ballet.

In 2009, she was received at the Merce Cunningham Studio in New York City and flew to the United States for three years of advanced training.

In 2011, Laura Arend begins to present her choreographic research work in various studios and theaters including the mythical Judson Church - NYC.

After three years of technical enrichment and numerous international artistic encounters, she leaves New York in 2011 to join the Kibbutz Contemporary Dance Company (KCDC) in Israel. For five years, she rediscovers floor work but meets physicality in effort, endurance and another approach to movement.

Early 2016 Laura Arend decides to focus solely on the development of her personal projects and creates her company. She orientates her work on the inspiration of the duo «dance and travel». This engine of reflection and creation marks the starting point of the creations of Laboration Art Company.

Travelling inspires her future reflections on these works.

Each country will be a source of revelations as well human, social as aesthetic (lights, scenography, artistic and choreographic direction) that she transposes in each of her pieces.

YAMA, creation 2016, draws its inspiration from a trip to India.

She follows the teaching of a Buddhist monk who draws her attention to the concept of yamas which will become the starting point of the creation. The first performance takes place at the House of Youth and Culture of Freyming - Merlebach.

FIVE, creation 2017, looks back on its five years in Israel.

The team is international (Israel, Slovenia and France). FIVE is a geographical journey to the Holy Land. From the Negev Desert, to Jerusalem, through the Dead Sea, the bustling city of Tel Aviv and finally to the north of the country. The first performance takes place during the OFF Festival in Avignon in July 2017 at the Golovine Theater.

In 2018, Germany is in the spotlight with the duo ANNA.

The theme of this duo is the accomplishment of five German women little recognized or forgotten in German history. The premiere takes place in Micadanses (Paris) in April 2018.



2019 marks its fourth creation honoring China with a unison of four women entitled YIRO. A creation in collaboration with the Chinese choreographer Xie Xin.

How can the two oldest cultures of the world show the expression of femininity? The quartet is a real open dialogue between each dancer, in which they find their essence.

Through their cultural heritages, they create a mark in their contemporary quest for a tribute to femininity.

YIRO is a tribute to universal femininity. In parallel to her choreographic research, Laura Arend is invited to choreograph for other companies.

In spring 2015 she creates Leadersheep for the Jeune Ballet Européen (Paris, direction: Nicole Chirpaz). Piece for ten dancers that will be presented at the Théâtre du Gymnase (Paris) from January to June of the same year.

In 2017, it is the turn of the Jeune Ballet d'Aquitaine (Bordeaux, direction : Christelle Lara) Piece for eighteen dancers. SYNC is created in the premises of the Jeune Ballet à bordeaux.

She also continues her pedagogical work by giving workshops in France and internationally: Israel, USA, India, New Zealand, Switzerland, France, Morocco, among others.

During the 2018-2019 season, Laura Arend develops the choreographic platform SPLIT at the Point Éphémère, Paris. This initiative is based on the discovery of three young choreographic companies, per night, to professionals and the public.

SPLIT is rapidly becoming a quarterly Parisian meeting place for emerging companies from the Ile de France region.

In parallel to her choreographic work, Laura makes herself available for different experiences: she dances in Valérie Donzelli's last feature film «Notre Dame», in 2019 and participates in events such as the Paris National Opera under the direction of Dimitri Chamblas and poses for various dance-inspired fashion editorials, such as Gala France.

VIDÉASTE

CORENTIN DARRÉ

Young graduate of the Ecole Nationale d'Arts de Paris-Cergy (ENSAPC). He works and lives in Paris.

Corentin's work revolves around the discrepancies between physical reality and virtual reality (what I am and what I decide to show of me), the notion of avatar but especially the mutations related to the digital, the fractures generated by it.

Corentin places digital and fiction at the center of his work and questions the virtual universe through sculpture, 3D modeling and video.

Thanks to the interventions of sensitive fictional characters and sculptural elements with an aesthetics related to video games, he draws a certain portrait of the contemporary human being, the one hiding behind a screen.

2021 - Solo show, Galerie du Crous, Paris, France.

2019 - Group exhibition at Galerie YGREC as part of the BIC prize, Aubervilliers, France.

2018 - SECOND LIFE, special project for the magazine IMMERSION #2.

- When I Grew Up, My Own Private ZAD by the sea, (collective exhibition curated by Data Rhei).

- Tortilla Flat, collective exhibition at Confort moderne, Poitiers, France.

2016 - Participation in APREM with the project «METE.0», La Fabrique de Théâtre, Mons, Belgium.

- TOTAL SCREEN #6, (participation in the 50JPG with the E.L.U. project proposed by Sarah-Anaïs Desbenoît, Carl Marion and Corentin Darré, Geneva Center of Photography, Geneva, Switzerland.

- Group show - Staring at you, Staring at me, Espace Khiasma, Les Lilas, France.



COMPOSITEUR

PATRICK DE OLIVEIRA

A self-taught musician, Patrick De Oliveira quickly turned to the possibilities offered by computer-assisted composition. This allows him to work on orchestrations mixing electronic music and traditional instruments. He also follows a specialized training in sound techniques in studio and live performance (lrpa).

After several experiences as a sound manager (Nya, El djoudour, Univers l'Afrique d'Abou Lagraa...), he composes the music for several choreographic and theatrical creations: Le vernissage et Rixe by Benjamin Villemagne of the modern hardware store; Le jour est la nuit by Riad Gahmi; Supers héros by Yann Metivier and Les 3 singes de Riad gahmi directed by Cecile Vernet of the AOI company; Nous sommes plus grand que notre temps by François Bégaudeau directed by Matthieu Cruciani; Helen K by Elsa Imbert; La marche de la Cie the missing piece; YIRO by Cie Laboration Art Company by Laura Arend and Intro by La Cie Etra by Mellina Boubetra.

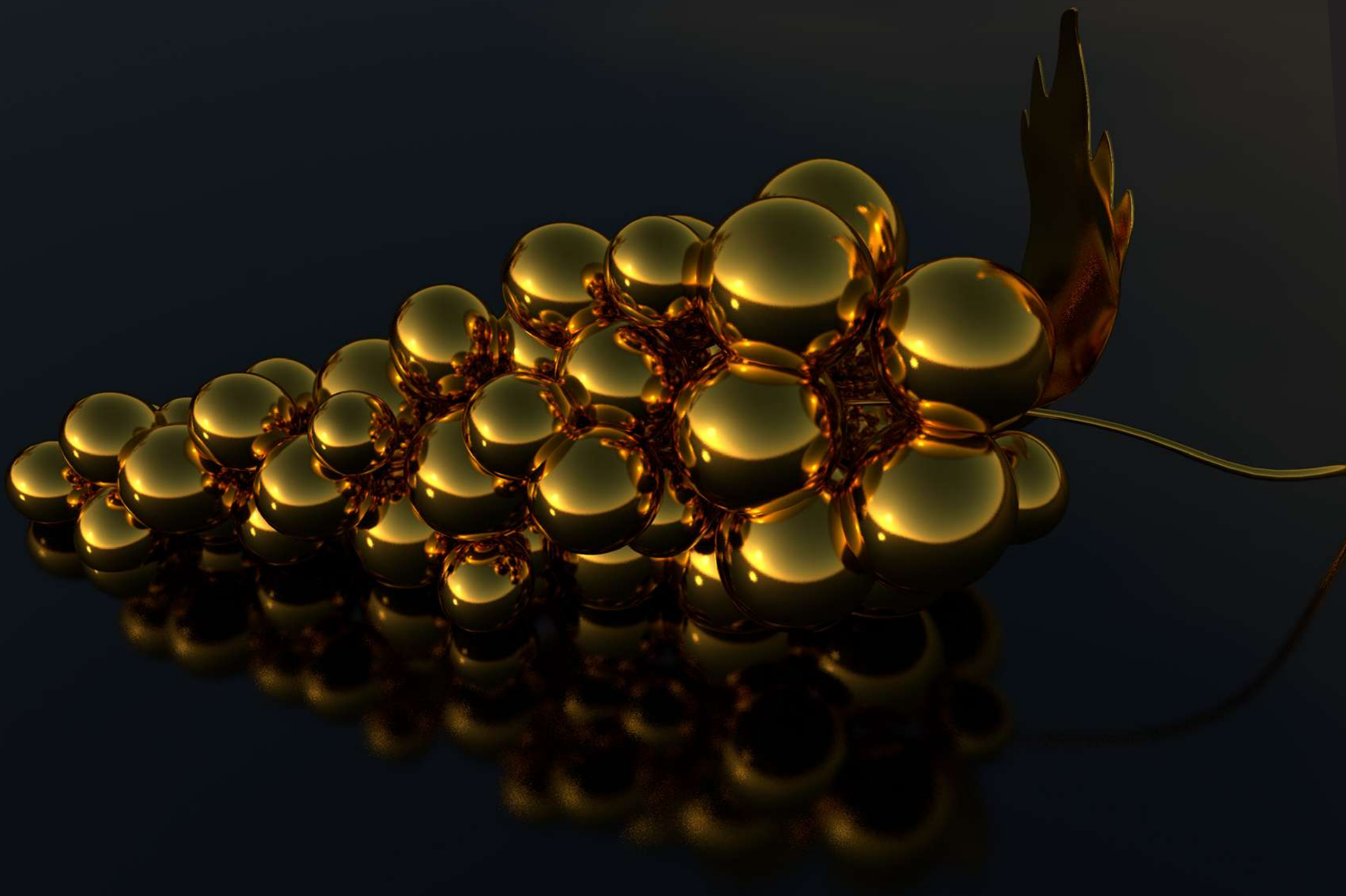
Patrick De Oliveira also composes music for advertising videos (Nike; Isko; Marithe and François Girbaud, the hotel Flanelles Paris in particular).

He also decided to move on to writing and directing choreographic and theatrical pieces by co-founding the company Sans Lettres: Le dernier qui en souviene; Cette(7) voi(es)x; Et le mur fut ma porte.

It was through the sound and musical accompaniment of several readings (A ce stade de la nuit by Maylis de Kerangal; Le moindre mal by François Bégaudeau) that he began working with Arnaud Meunier, director of La comédie de Saint-Étienne-CDN. He will compose for him the music for Truckstop by Lot Vekemans; Je crois en un seul dieu by Stefano Massini; Fore! by Aleshea Harris; L'homme libre and J'ai pris mon père sur les épaules by Fabrice Melquiot.

He also works alongside the Dyptik Company for whom he creates the original music for choreographic shows: Dyptik Eponyme, Le cri, Dans l'engrenage and D.Construction by Souhail Marchiche and Mehdi Meghari.





MIDAS

INTRODUCTION

MIDAS is a danced, visual and sound journey to ancient Greece.

The myth becomes a source of reflections, poetry, fantasy to tell the world of today and perhaps reinvent the world of tomorrow.

Through this journey, we invite children and adults to immerse themselves in our universe while leaving their imagination in turmoil. The video and musical creation, visual and sound supports will allow us to retrace the myth of Midas through the eyes of a storyteller: the god Dionisos.

With her experience as a dancer in a show for young audiences (200 dates), the choreographer Laura Arend embarks on the adventure of making young and old travel.

For this new creation, she will be accompanied by Patrick De Oliveira: composer and Corentin Darré: photographer, video maker.

The trio of artists launches out in this step towards the young public with the desire to make children and parents travel in a stylized world, without infantilizing the subject or the gestures with for first objective to combine education, morals, pleasure and art.

Throughout the entire creative process, the trio has placed the child at the center of its research with the primary goal of providing a unique visual, sensory, bodily and sound experience.

The spectator's concentration will be captured by a sober scenography. His gaze and intention will be oriented towards precise elements of the narration. The universe of 3D animation associated with contemporary dance will lead the audience towards a total immersion of the discovery of Ancient Greece and more specifically of the myth of Midas.

The show MIDAS has a wide educational scope since we invite young and old to discover the myth, its morals and Ancient Greece but also to initiate them to the stakes of the virtual.

The theme and criteria chosen for this play will allow an educational exploitation in the school environment.

THE MYTH

King Midas reigned over Phrygia. Although powerful and wealthy, this man was relatively greedy and stupid.

One day his men found a man in the outskirts of the kingdom who was totally drunk. They decided to hand him over to King Midas. Now, instantly the king recognized Silenus, one of the closest friends of Dionysus, god of wine and celebration. Drunk, Silenus had wandered away from the procession and ended up getting lost. Midas welcomed him with open arms and offered him hospitality. He even organized a huge party in Silenus's honor.

A few days later, Dionysus, who was looking for his companion everywhere, arrived in Phrygia where he found his friend. Relieved and happy, he thanked Midas and decided to reward him with a wish.

King Midas, who was passionate about silver and gold, immediately demanded that everything he touched should turn to gold. Perplexed Dionysus tries to warn the king but the king does not want to hear anything. Sighing, the God of the feast granted Midas this gift. Mad with happiness, the king rushed on any object, which on his contact was transformed into gold. He went through his entire palace, turning walls, floors, ceilings, columns, tables, chairs, and everything else within reach into gold.

Exhausted by this crazy day of transformation, Midas was hungry and sat down to eat. He grabbed a bunch of grapes that instantly metamorphosed into gold beads. He then grabbed a chicken leg where he almost broke his teeth biting into the raw gold. He took his cup of wine and drank a foul drink that was liquid gold. Then the king began to bitterly regret his vow. He told himself that he would end up alone, thirsty and starving.

He implored Dionysus to cancel this vow, for which he would do anything. Then God told him that to cancel this gift, the king had to bathe in the river Pactole and go up to its source where he would wash himself completely. Then Midas complied and plunged into the waters, where the sand turned to gold. Thus the king washed himself completely of his gift and returned to a normal life.

And from that day on, the riches of the river Pactole (hence the expression «touching the Pactole») are attributed to the Phrygian Empire.

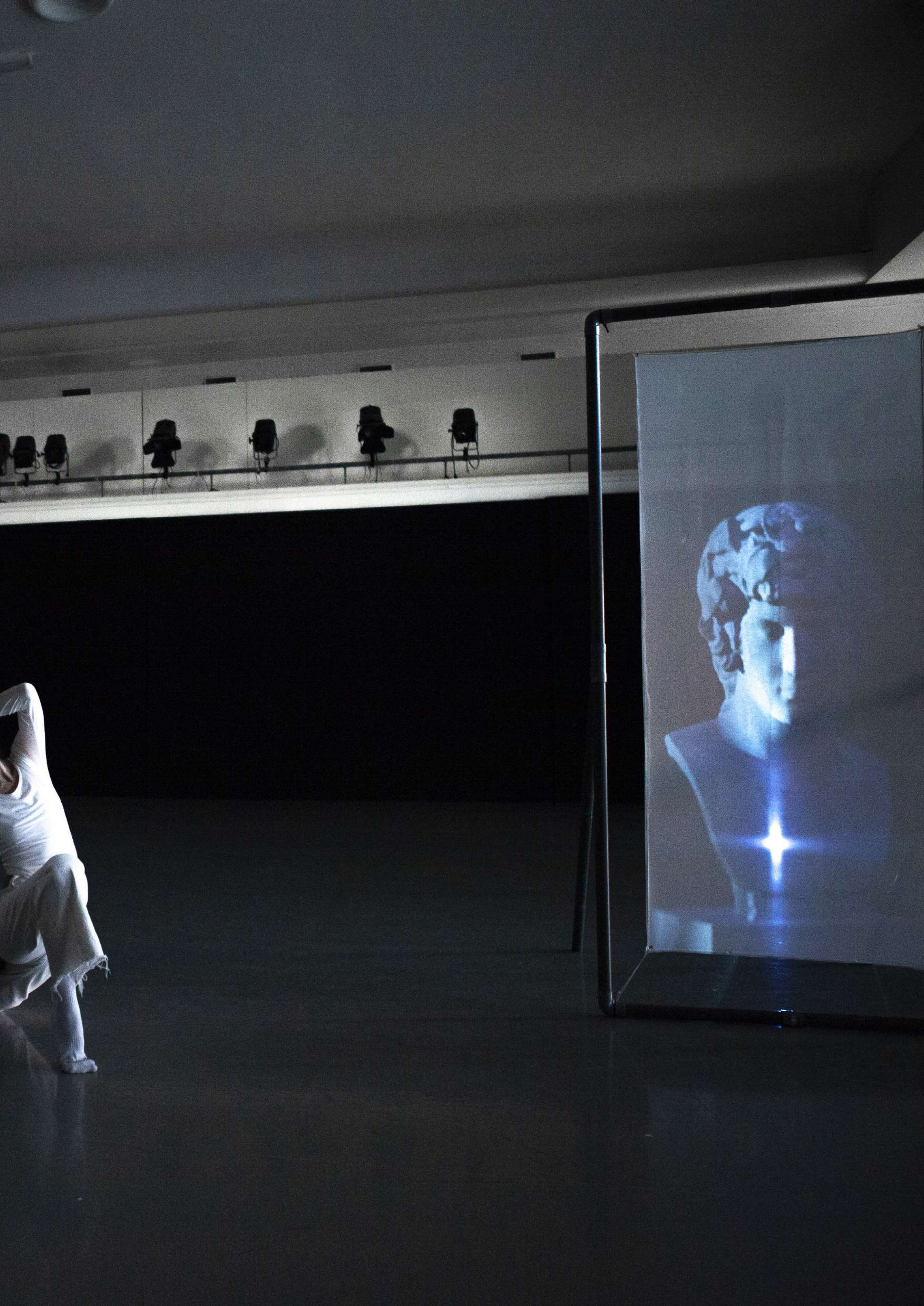






EXTRAIT VIDÉO





NOTE OF WORKSHOPS

IN PROGRESS OF CONSTRUCTION

«INSPIRED BY THE PROCESS OF CREATING THE PLAY «MIDAS» FOR YOUNG AUDIENCES,
I WANT TO TAKE THE STUDENTS ON A JOURNEY TO THE HEART OF ANCIENT GREECE.»

Laura Arend

«Inspired by the process of creating the play «Midas» for young audiences, I want to take the students on a journey to the heart of Ancient Greece.»

Our pedagogical project proposes to students (from 6 to 12 years old) to discover, through the prism of a choreographic process of contemporary dance, a fascinating culture which still has a considerable impact on our world today.

The different myths will be the starting point of this collaboration which we envisage as a waltz. A three-beat waltz:

- First, discovery and bodily exploration. The first moments will be placed under the sign of conviviality, the discovery of the body and the possibilities it offers to approach our imaginary.

Improvisation is the best tool for novices and amateurs to get to know each other in order to rediscover themselves and develop their creativity.

At this moment, the students are also brought to become aware of others, of the space that surrounds them, of the world that offers itself to them.

- In a second step, we will explore a myth.

All groups will be led to choose one of the Greek myths that inspire them. This research will be divided into two phases.

The first phase will be a «paper» research where we can envisage a collaboration with the team that coaches the groups.

The second phase will be a highlight of the whole trip: the process of creation, set in motion in space.

Laura Arend

Now that we are connected to our bodies, now that our research is done: how do we move from theory to practice and transform a myth, an idea into a choreographic piece?

I would then bring the students into a real creative process as I would lead it with my professional dancers.

- Finally, the third part of the workshop will be a moment of awakening to digital issues (relationship between the body and new technologies).

A time of exchange between the participants will mark the last minutes of this cycle of intervention. It is important to succeed in putting terms on the sensations crossed and to share this commonly. Then a time of meditation, inner reflection allowing us to concentrate on the rest of the day.

«Art is the shortest path from man to man.»
André Malraux

LAURA AREND VIDEO-DANCE LINKS

TRUE (2016) : <https://vimeo.com/181820609>

BABILI (2015) : <https://vimeo.com/117065187>

83 SNAKES (2014) : <https://vimeo.com/102118971>

CHOREOGRAPHIC CREATIONS BY LAURA AREND LINKS

YIRO (2020) : <https://www.youtube.com/watch?v=xGXbQZJIDb8>

ANNA (2018) : <https://www.youtube.com/watch?v=DNqFX9TB-cU&feature=youtu.be>

FIVE (2017) : <https://www.youtube.com/watch?v=1qAikpeQus8>

GITE (2016), solo in situ : https://www.youtube.com/watch?v=X92gZR38l_Q

YAMA (2016) : <https://www.youtube.com/watch?v=Mj1jlmklui4>

MISHKAN (2015), vidéo installation : <https://vimeo.com/352048222>

COLLABORATIONS

AFM Téléthon

Art Danse / CDC Dijon Bourgogne

Centre Chorégraphique de Rennes et de Bretagne

Centre de Création Chorégraphique Luxembourgeois

Centre National de la danse de Lyon

Collectif Faire

Conservatoire National Supérieur de Musique et de Danse de Lyon

Direction Régionale Artistique et Culturelle du Grand Est

Institut Français de Bombay

Jeune Ballet Européen

Jeune Ballet d'Aquitaine

Kibbutz Contemporary Dance Village

Lab' Art

Le Point Éphémère - Paris

Micadanses - Paris

Office Culturel Communautaire Gouvvy de Freyming-Merlebach

Rencontres Chorégraphiques de Mouvement Contemporain

Région Grand Est

Services Culturels de l'Ambassade d'Israël en France

Scène Nationale du Carreau - Forbach

SPEDIDAM

Tanzfestival Biefeld

Ville de Dijon

Ville de Freyming- Merlebach

What Can Dance Do Project

FUNDINGS

Micadanses – Paris (2018)

Bielefeld Tanz Festival – Allemagne (2018)

Direction Régionale des Affaires Culturelles du Grand Est (2017)

Région Grand Est (2017)

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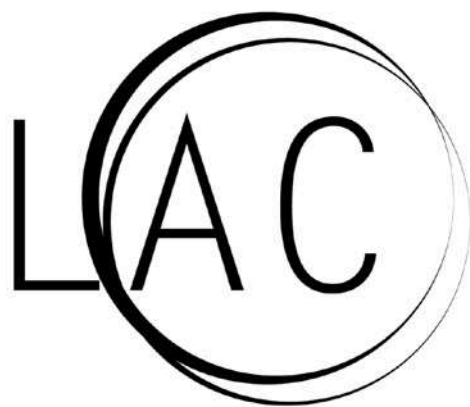
COMMUNICATION

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Page Youtube : <https://bit.ly/31hO4Rw>

Instagram : LABORATION_ART_COMPANY



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