

SANGKHUMTHA HOPE

ARTONIK - Creation 2018



Sangkhumtha : HOPE

n. Khmer: hope

Night stroll

For all audience - wordless

Duration : 67 min

Water is a priceless treasure that humans cry for when drought comes and dries up the wells.

This common good is spoiled, wasted and lost everyday across the globe. Water cycle disturbances and extreme climate-related catastrophes are felt all over the world, in particular Asia.

Artonik's new creation is a journey through twelve dance art scenes, evoking oceans of plastic, interminable walks merely to fetch water, arid lands and the slow death of diverted rivers.

Through a night procession in the streets - much like the Mekong flows through China to the valleys of Cambodia - Artonik mixes Khmer traditions with contemporary choreographic, musical and graphic production.

Sangkhumtha: HOPE brings to light the urgency of acting for the climate, and carries the hope for a preserved Earth.





Scene 1 : Garbage - Fix / Opening scene

The proliferation of waste and plastic.

One dancer enters and is gradually joined by the others, who all empty their trash bins and start dancing.

Totally indifferent to the world around them, they dance, while the ground is slowly covered by an increasing volume of waste generated by over-consumption.





Scene 2 : Nude umbrellas

Butterfly effect... thousands of kilometers away...
Somewhere in Asia, the drastic effects of climate change
are tangible.
Drought, forest fires... insufficient water in the fields...
Overwhelmed, the field workers carry dry palm leaves,
dancing and imploring the heavens.





Scene 3 : The palms

Scenes 4 and 8

Artonik collaborates with two artists to graphically cover street walls :

The drawer **Craoman** imagines two tales, retro-projected onto façades to look intentionally artisanal. One about water pollution and diseases, while the other speaks of the fights and strangles to control it.

The drawings are mixed live by Marseilles' DJ Why I am Mr Pink.



10000 litres
d'eau pour faire
un jean





Scenes 6 and 11

Caroline Sury's cut-outs bring graphic silhouettes of animals and goddesses projected onto walls, as done in the Sbek Thom, Cambodia's shadow theater.





Scene 5 : The rain sticks

With pebbles gliding to the other end of the tube, they make a sound reminiscent of falling rain. The dancers use its percussion sound to evoke the calming sound of sea waves.

Scene 7 : The buckets

In a secular act to drawn water from the river, a cheerful procession reveals the joy of the assurance of a meal. But bodies get tired, buckets get empty and tensions arise.



Scene 8 : The fight

Water is subject to political strategies to control it, often at the expense of local people. In a face-off, two nations with opposite energies and gestures, are fighting to win this priceless treasure...



... while Craoman's drawings projected on walls illustrate the act.



Scene 10 : The Getas shoes
(traditional Japanese wooden sandals)

During a rain dance ceremonial, the characters are set in motion on Getas. The clatter of wooden boards and long sticks against the ground will become louder, calling on the heavens for rain shower to save the harvests.



Scene 11 : The raining umbrellas

Four dancers, in perfect unison, slowly dance with huge umbrellas. The soft breath of the rain appears.





Final scene : The Water-queen

In a purification ritual, she moves along, protected by her suiters, starring at Humanity. As a final statement of the climate getting out of control, the feel of snow will softly touch our faces.



A rolling dress-room brings up the rear, for all the changes of costumes and accessories needed in each scene.



Dance

In a dialogue of cultures, dance will sometimes get its inspiration from the traditional classical Khmer dance, and mixed with western contemporary influences, enrobed in a theatrical approach.



Music

The three musicians, already present in 'The Color of Time', will accompany the action and the projected images reminiscent of the Khmer shadow theater. Their live compositions mix traditional classic and modern instruments, amplified sounds and natural tones.

| SCÈNES DE RUE |

La danse de l'eau

La compagnie Artonik a, une nouvelle fois, enthousiasmé le public mulhousien avec sa dénonciation dansée du problème de l'eau sur la planète, samedi soir. Splendide.

Qui ne se souvient pas de la folie colorée qui avait envahi les rues de Mulhouse, voilà trois ans ? Après *The color of time*, Artonik revenait cette année avec son nouveau spectacle, *Sangkhumtha : HOPE*, une procession allégorique qui donne autant à voir qu'à réfléchir. Sur les sociétés de consommation occidentales, leurs déchets, leurs abus qui ont, tel le battement d'ailes d'un papillon, un effet sur le reste du monde. On côtoie la pauvreté, le manque d'eau dans cette procession, menée comme une danse de l'eau.

Tout commence place de la Paix dans les déchets et la danse à la limite de la transe pour, petit à petit, nous mener en Asie, comme si le public longeait un fleuve dont l'embouchure serait la rue du Manège.

Entre-temps, les danseurs convoquent la tradition khmère et son théâtre d'ombres projetées sur les façades des immeubles de la rue. Un moment d'une grande poésie qui contraste avec la dureté des mouvements dansés, rythmés par ces feuilles de palmiers frappant le sol, nettoyant inlassablement les déchets, ces corps qui rampent au



« Sangthumtha : Hope », un spectacle total, dont le fond est aussi important que la forme est belle.

Photo L'Alsace/Darek Szuster

sol, accrochés à leurs seaux vides.

Pourtant, l'allégorie n'a rien de triste. Cette danse de la pluie s'achève par l'arrivée d'une sorcière de fée, juchée sur deux tabourets en plastique, attifée de broc,

qui débarque comme un soleil dans cet univers bien sombre.

Artonik, c'est aussi un accompagnement musical permanent et créatif, grâce à des musiciens qui jouent en avant de la proces-

sion, une musique traditionnelle teintée d'électro. La performance a été saluée par de longs applaudissements par la foule qui a suivi comme un seul homme ce beau périple.

Isabelle GLORIFET

Sangkhumtha in the press

Artonik once again delighted the Mulhouse public with its daring denunciation of the problem of water on the planet. Splendid.

L'Alsace 15-07-2018

Sangkhumtha : Hope, a treasure brought back from a three-week residency in Cambodia [...] and the crowd at the end was shouting "thank you!"

L'Humanité 23-07-2018

Caroline Selig's choreography is sparkling and colorful.

In the colors of Asia. This haunting and poetic stroll [...] reminds us, and we would tend to forget, that water scarcity still affects several billion human beings.

Télérama 22-07-2018

TECHNICAL RIDER IN BRIEF

Audience : 1500 to 2500 people
Team on tour : 20 people
Day - 2 : 4 technicians + 1 artistic director
Day - 1 before 16:00 : 15 people
Autonom soundsystem

The cut-of of public lighting and an extra-light regissor are required.

Scenic place:

Opening scene : 8 minutes 10 fix, on flat, concrete or bitume coated floor. 18m x 12m (space for public non included)
Then stroll : 480 m long, 6 m wide minimum (pavement non included).

Detailed technical rider on demand.

LIVE A COLLECTIVE ARTISTIC ACT

Artonik is looking for 20 volunteers to be part of the show, including 12 adults, with a sportive profile. They will escort the dancers, laterally set in motion and carrying a light-projector pole.

The light unit

Around 3-kilo weight, a standard-bearer makes it lighter and easier to handle.





In 1992 Caroline Selig and Alain Beauchet settled Artonik company.

During 25 years, they directed and created all shows as a couple, until premature death of Alain Beauchet in November 2017. With help of all Artonik team and artists, Caroline Selig decided to continue and complete Sangkhumtha : HOPE, that Alain initiated.

At the origin of the company's work is the observation of human behaviours in public areas, a high curiosity for common little things, those we use to consider too often passively as they are part of our usual visual field. Artonik mixes dance, theatre, visual arts as well as musical environments to develop its own unique theatrical style made of images and gestures. Creations after creations, the choreographic approach became clearer, with professional dancers composing the majority of its current artistic team. Artonik shows are exclusively presented in the public space, in the range of biggest french or european street art festivals. The presence on the international network has increased since The Color of Time, with overseas tours, in Australia, Chile and Canada.

In May 2018, Artonik created Sangkhumtha : HOPE.

Artistic team

Authors and set directors

Alain Beauchet and Caroline Selig

Comedians-dancers

Julie Alamelle, Pierre Boileau-Sanchez, Sonia Darbois, Jean-Serge Dunet, Sandra Français, Michaël Jaume, Cyril Limousin, Kader Mahammed, Noëlle Quillet, Vladimir Rivera, Lucas Tissot, Julie Yousef (supply dancer : Juliette Nicolotto)

Composers and Musicians on live

Dominique Beven, Philippe Capitani, Laurent Pernice

Graphic collaboration

Caroline Sury and Craoman

Choreographic assistant Julie Alamelle

Sound regissor Allan Xavier Affonso

Light regissor Olivier Schwal or Olivier Brun

Machinists / comedians Yann Decamps (VJ) and Stephan Ripoll

Costume supervisor Anaïs Altot

Constructor Sylvain Georget

Light constructors Daniel Adami and Julo Etievant - HO7

Raining umbrellas constructor Polo Loridant / La machine



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Caroline Selig
Satellite image data from NASA

Supports creation

L'Abattoir - CNAREP de Chalon-sur-Saône, l'Atelier 231 - CNAREP Sotteville-lès-Rouen, les Ateliers Frappaz - CNAREP de Villeurbanne, Le Moulin Fondu - CNAREP Île-de-France, Lieux Publics - CNEP Marseille, Quelques p'Arts...CNAREP - Scène Rhône-Alpes and Sur le Pont - CNAREP en Nouvelle-Aquitaine la Rochelle.

This creation is also supported by DGCA French Ministry of Culture and Communication, Conseil Régional PACA, Pôle Arts de la Scène - Friche la Belle de Mai Marseille and SPEDIDAM.

Residencies L'Abattoir - CNAREP de Chalon-sur-Saône, Lieux Publics - CNEP Marseille, Le Moulin Fondu - CNAREP Île-de-France, Sur le Pont - CNAREP en Nouvelle-Aquitaine la Rochelle and the Phare Ponleu Selpak in Battambang - Cambodia (partnership with Institut Français – convention Ville de Marseille).

