

# Au-dessus de l'Aurore

(Above the Dawn)

Miyuki Warabiuchi / B-polar  
2006 Creation

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Butoh dance and sound performance

Miyuki Warabiuchi / B-polar

[2006 Creation – 30 min.]

Creation & Performance	Miyuki Warabiuchi
Sound Performance	Alain Guisan
Plastic Artist	Carola Bürgi
Production	B-polar

## The performance

Standing up and walking. A commonplace for most of us, used to repeat those gestures everyday. However, how many millions years did the evolution need to overcome the improbability of existence and fight over gravity to achieve this ordinary vertical posture? In reality, the whole wonder of life is hidden behind those daily life gestures. This is what Miyuki Warabiuchi tented to catch in this new performance, pursuing the quest of the B-polar company towards the essence of life and being. Following this, standing and walking is not anymore a commonplace. The emotion radiated by the dancer moving slowly on stage makes it an extraordinary gesture, whose intensity and strength transports us in another dimension, like at the dawn of the very first day.

## The B-polar company

Founded in Barcelona but recently established in Geneva, the B-polar company results, in its current form, from the encounter between the Japanese Butoh dancer Miyuki Warabiuchi and the Swiss sound artist Alain Guisan. The former explores the depth of movement, while the later investigates the depth of sound. Two parallel paths closely conversing during their performance and looking for the same source, a place close to our soul where time and distance are vanishing. To achieve this, the members of the company favour a radical approach. "Our Butoh underlies the sacrifice of the dancer, in order for her or for him to let all the inside depth spring out. Everything superfluous must be striped off to reach a state of self-abnegation, where body and being become totally transparent."

This approach is also characterized by the use of external elements confronting the dancer, in order to provoke the emergence of unexpected and unforeseeable resources. In *Les Portes de l'Abandon* (2005), an aquatic installation built on stage was forming a curtain of cold water that had to be crossed at a certain moment of the performance. In *Au-dessus de l'Aurore*, the dancer has to extract herself from a translucent cocoon, a stage installation made with wrapping sheets by the plastic artist Carola Bürgi.

## Creating a living installation

"As a plastic artist, I was impressed by the minimalist and cluttered means shown in the company's last performance, *Les Portes de l'Abandon*, both for the visual aspect and for the dance. The slow motion characterizing Miyuki Warabiuchi's dance emphasizes every little gesture, sharpening the perception of all the details composing a movement. This is a sensitive way to revive the intensity of every movement of our own body, from the simplest ones to the most complex ones. The idea to amplify or extend the dancer's movement with a soft and translucent material, letting the body appearing more or less distinctly, was very motivating. The interaction between the dance and the matter allowed to create a living installation." Carola Bürgi

## About Butoh dancing

Excerpts from *Butô(s)*, Odette Aslan and Béatrice Picon-Vallin, ed. CNRS, 2004

Feeding on the European avant-garde movements of the 1920's and 1950's, standing at the intersection of literature, dance, theatre and the visual arts, Butoh is a pioneering form that was founded by Hijikata Tatsumi and fostered by Ohno Kazuo.

Imbued with Buddhist principles and Shintoist beliefs, the "dance of the dark body" is closer to performance than to Western notions of choreography. But while it explores the Japanese body, it also touches upon universal archetypes. Butoh was born of a spirit of rebellion in the middle of the social-political turmoil of the 1960s in Japan. The performers are led to question their physical actions, relationships with the cosmos, and being-in-the world. Butoh is deeply moving the spectators (...) but is hard to grasp. Each artist develops his/her own Butoh.

## Creations from the Company

- *Au-dessus de l'Aurore*, Miyuki Warabiuchi, 2006
- *Les Portes de l'Abandon*, Alain Guisan, 2005
- *Fleurs de Ruines*, Miyuki Warabiuchi, 2004
- *Big Bang* (short version), Alain Guisan, 2004
- *Interface*, Alain Guisan, 2001
- *A Momentary Lapse of Freedom*, Alain Guisan, 2000

## Miyuki Warabiuchi

Born in Tokyo in 1980, Japanese

### Creations

- 2006 *Au-dessus de l'Aurore*, premiered at the festival *Trasform'azioni*, Rome.
- 2004 *Fleurs de Ruines*, creation at Nishijin Factory Garden, Kyoto.
- 2002 *The Conquest of Sun*, video-dance filmed at Hamamatsu, Japan.
- 2001 *Futari Shizuka*, creation in collaboration with Sonoko Nagasé, Tokyo.
- 1998 *Sanagi*, creation at the Vantan College, Tokyo.
- 1998 *3 minutes*, creation for the Performing Art Festival, Niigata, Japan.

### Interpretations

- 2005 *Les Portes de l'Abandon*, creation of Alain Guisan, Théâtre Oriental Vevey.
- 2004 *Shû-dô*, creation of Semimaru (Sankai Juku), Korare City Hall, Toyama-ken, Japan
- 2002 *Dance of Stone*, creation of Teruyoshi Kamiya, Festival ISEA, Nagoya.
- 1999 *Improvisation*, in the framework of the International Summer School of Dance, Tokyo.

### Formation

- Since 2000 Butoh workshops with Masaki Iwana, Toru Iwashita, Semimaru, Akira Kasai.
- 1998 – 2000 Vantan Art College, Stage acting section.
- 1990 – 1995 Theater Academy, Tokyo

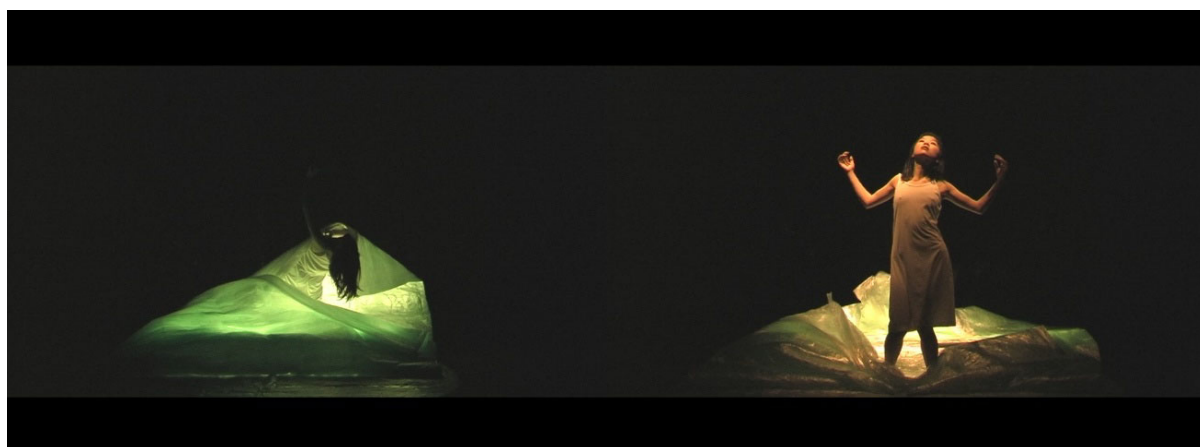
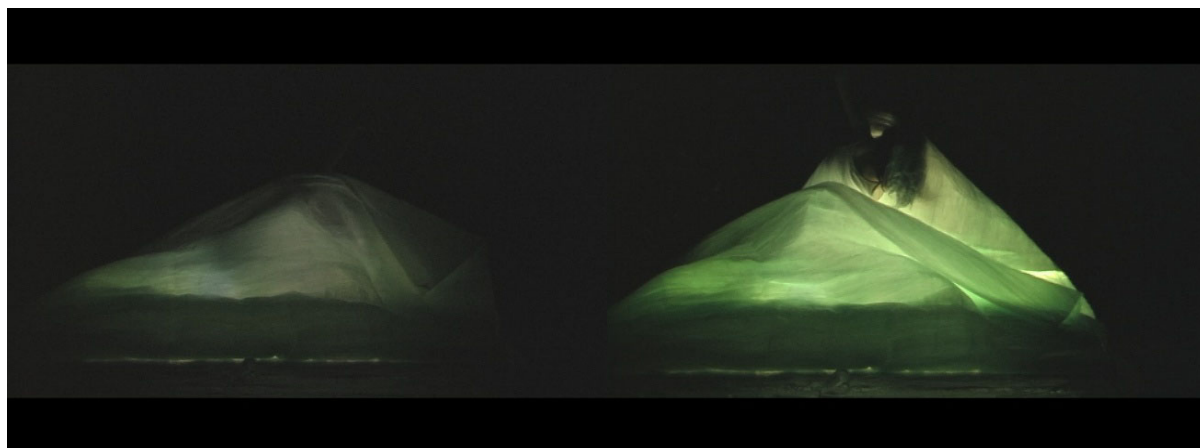
## Alain Guisan (1969, Swiss)

Sound artist and choreographer with a special interest in Butoh dancing, he leads the B-polar company since 2000. Graduated from the Swiss Federal Institute of Technology in Lausanne (EPFL), he decided then to turn to an artistic career. At first, he resumed studying violin at the conservatory of music, which he stopped about ten years earlier, before undertaking a Master in Digital Art (music section) in Barcelona, where he stayed during two and half years. During this time, he specialized in the study of the interaction between movement and sound, and the creation of electro-acoustic sculptures. In parallel, he developed an in-depth work with Butoh dancing, which he studied with Masaki Iwana notably. During the last few years, he realized several performances and numerous sound installations in Spain, France, Italy, Germany, Japan and Canada.

**Carola Bürgi (1967, Swiss)**

Graduated from the Fine Arts School of Geneva, she developed since then an original work based on the use of plastic wrapping sheet that the artist shapes by collating numerous successive layers, until obtaining thick, translucent textures. The installations and sculptures she realizes with this process have been shown in several individual exhibitions and numerous collective ones, notably with the collective of artists FLEX, for which she is one of the founding member.

**Gallery**



Au-dessus de l'Aurore, Théâtre Furio Camillo, Rome, April 2006

## Press Review

Article published in the Swiss newspaper "24 heures" on Oct. 29, 2005.

### A slow pathway towards abandonment

The pathway towards abandonment is not an easy one to follow. Based in Geneva, the young B-Polar company demonstrates this at the Oriental Theatre in Vevey through the movements of Butoh dance. An art form born in the 60's in Japan under the guidance of master Tatsumi Hijikata, it celebrates simplicity and self-detachment.

Having fallen in love with this dance form, choreographer Alain Guisan lauds a radical approach : "To me, Buto implies the sacrifice of the dancer. He must let all the depth within him come out. It is the dance of the soul, and emotions are its main ingredient."

An emotion radiated throughout the performance by the tiny Miyuki Warabiuchi. From the beginning of her *via dolorosa*, which she starts with slow-motion steps, building to a finale where her body opens up completely, the Japanese dancer expresses her search for happiness without any pretence.

She is helped on stage by Alain Guisan, whose sound sculptures give rhythm to the slow ballet. He uses the palms of his hands or drumsticks to make sounds blooming from the five big doors placed on the stage. The dancer follows the beats of the musician, the interaction develops, and the audience joins in.

Opaque, transparent or reflecting, the doors of abandonment are as many stages towards light. And the work of the percussionist caressing the matter and trying to reveal its fundamentals meets the quest of the young girl towards the essence of being.

Raphaël Delessert (trad. Nicholas Palffy)

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SAMEDI-DIMANCHE 29-30 OCTOBRE 2005

VEVEY Un spectacle mêle danse Butoh et sculptures sonores au Théâtre de l'Oriental.

## Lente voie vers l'abandon

La compagnie B-Polar interprète les portes de l'abandon ce soir et demain sur la scène du théâtre de l'est veveysan.

Le chemin jusqu'à l'abandon n'est pas chose aisée. Basée à Genève, la jeune compagnie B-Polar le montre jusqu'à demain à l'Oriental-Vevey à travers les mouvements de la danse Butoh. Un art né dans les années 60 au Japon sous la gouverne du maître Tatsumi Hijikata, qui célèbre l'épave et le détachement de soi.

Tombé amoureux de cette forme de danse, le chorégraphe Alain Guisan prône une approche radicale: «Pour moi, le Butoh sous-tend le sacrifice de celui ou de celle qui danse. Qu'il laisse jaillir toute la profondeur qui est en lui. C'est la danse de l'âme, et l'émotion est son matériau de base.»

Une émotion irradiée tout au long du spectacle par la menuise Miyuki Warabiuchi. Du début de son chemin de croix qu'elle amorce à tout petits pas au final où, ruiselant, son corps se décripe enfin, la Japonaise laisse transparaître de façon éclatante sa recherche de félicité.

Elle est secondée sur scène par Alain Guisan, dont les sculptures sonores rythment le lent ballet. La paume de ses mains ou ses baguettes font



Pendant que Miyuki Warabiuchi déploie son corps menu sur le plateau, Alain Guisan façonne ses sculptures sonores sur de grands portiques. La danse butoh prône le détachement de soi.

éclore des sonorités sourdes sont autant d'étapes vers la lumière. Et le travail du percussionniste sur la matière qu'il caresse et dont il cherche à percer les fondements rejoint la quête de la jeune fille vers l'essence de l'être.

Opaques, transparentes ou miroirs, les portes de l'abandon

RAPHAËL DELLESSERT

» Spectacle à voir encore ce samedi 29 octobre à 20h et dimanche 30 octobre à 17h 30 à l'Oriental-Vevey, rue d'Italie 22.  
Réservations: téléphone 021 923 74 50 ou [www.orientalvevey.ch](http://www.orientalvevey.ch)