

# les portes de l'abandon

The Doors of Abandonment  
Alain Guisan / B-polar  
2005 Creation

DANSE BUTOH ET SCULPTURES SONORES  
PAR LA CIE B-POLAR

oriental

vevey - scène du bout de la ville

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# Les Portes de l'Abandon

(The Doors of Abandonment)

Butoh performance and Sound Sculptures

## Alain Guisan / B-polar

(2005 Creation – 55 min.)

Choreography & Music	Alain Guisan
Interpretation	Miyuki Warabiuchi
Lighting	Anthony Gerber
Sound	André Uger
Stage construction	Gordon Higginson
Costumes	Eva Droz
Production	Théâtre Oriental / B-polar

### The performance

Human beings have the amazing ability – if only they want it – to transform darkness into light, suffering into joy, fear into confidence, emptiness into love. However, it's a long path, a slow alchemy, whose successive steps are like doors that let us get closer to felicity. Many different paths and doors are possible, but only one key is suitable to open them: the abandonment of our Ego.

This very much reflects the spirit of the Butoh performed by the B-polar company, where self-abnegation and transparency of being and body are the essential ingredients to become ultimately nothing but a big door open upon the soul of the universe. *Les Portes de l'Abandon* is a unique performance, where the sonic depth of the electro-acoustic sculptures meets the weightlessness of a dance beyond time and space.

### 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 latter 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."

### Artistic note

"This performance explores a possible path towards light and liberty. Our starting point is human suffering, this shadow over existence that affects us more or less strongly and for infinite various reasons. Five sound sculptures built with different materials are standing on the stage, like doors that represent the successive steps of this transformation. The sound of those sculptures, which I use like percussion instruments, is manipulated in real-time through some electronic devices. The music thus created is a permanent dialogue with the dancer, reflecting the transformations that occur in the deepest part of our being.

By fusing layers of sound and dance dimensions together, I'm interested in erasing the barriers between artistic genres, in order to create an original mean of expression, which I wish to be strong, sensitive and meaningful. Through body and sound, I try to get back to the origin of existence in order to answer the question "Who are we, where do we come from and where are we going?". To achieve this, we need to look for those small things that touch us and keep us vibrating, and meet emotion, a bridge held towards our soul." Alain Guisan

### **Alain Guisan (1969, Swiss)**

Sound artist and choreographer with a special interest in Butoh dance, 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 dance, which he studied notably with Japanese Butoh Master Masaki Iwana.

Between 2004 and 2005 he stayed ten months in Japan (Kyoto), where he trained Butoh dancing and Taiko (Japanese drum) thanks to a Fellowship from the Japan Foundation. During the last few years, he realized several performances and sound installations in Spain, France, Italy, Germany, Japan and Canada. His previous choreographic creations include *A momentary lapse of freedom* (2000), *Interface* (2001) and *Big-Bang* (2004).

### **Miyuki Warabiuchi (1980, Japanese)**

She started studying stage acting with the troupe "Theatre Academy" when she was 10 years old. Later, she pursued her education as a movie actor, while continuing improvisation and dance courses. Since 1999 she is studying Butoh with Masaki Iwana. In 2001 she created *Futari-Shizuka*, a piece inspired by the Nô tradition. In her work, the body becomes a resonating element, filled with an intense desire of living, nourished by the individual experience and history, rather than a functional body, as it is expected by our society. In 2004 she joined the B-polar company with the creation of *Fleurs de Ruines*.

### **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

### **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.

## 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 fundaments 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 irrésistible 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.

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)