

DO IT MAYRA



UNPLUSH COMPANY
CREATION 2020-2021

WWW.UNPLUSH.CH

CO-PRODUCTION
DAMPFZENTRALE BERN

26/28 MARCH 2021

CONCEPT AND REALISATION : MARION ZURBACH
PERFORMANCE : MARIA DEMANDT / PETER CRIPPS CLARK
COMPOSITION : GIORGIO GRISTINA
SCENOGRAPHY & DRAMATURGY : ARTHUR ESKENAZI
COSTUMES : SILVIA ROMANELLI
ŒIL EXTÉRIEUR : VITTORIO BERTOLLI
PRODUCTION MANAGEMENT: MARTINA LANGMANN
DIFFUSION: LES PRODUCTIONS DE LA SEINE

DURATION : 1 HOUR
LANGUAGES: ENGLISH / GERMAN / FRENCH

ARTISTIC DIRECTOR
MARION ZURBACH

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PRODUCTION
MARTINA LANGMANN

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PRESENTATION OF THE PIECE

Do it Mayra is a theatrical dance piece created by Marion Zurbach in collaboration with the dancers Maria Demandt and Peter Cripps Clark and the composer and anthropologist Giorgio Gristina.

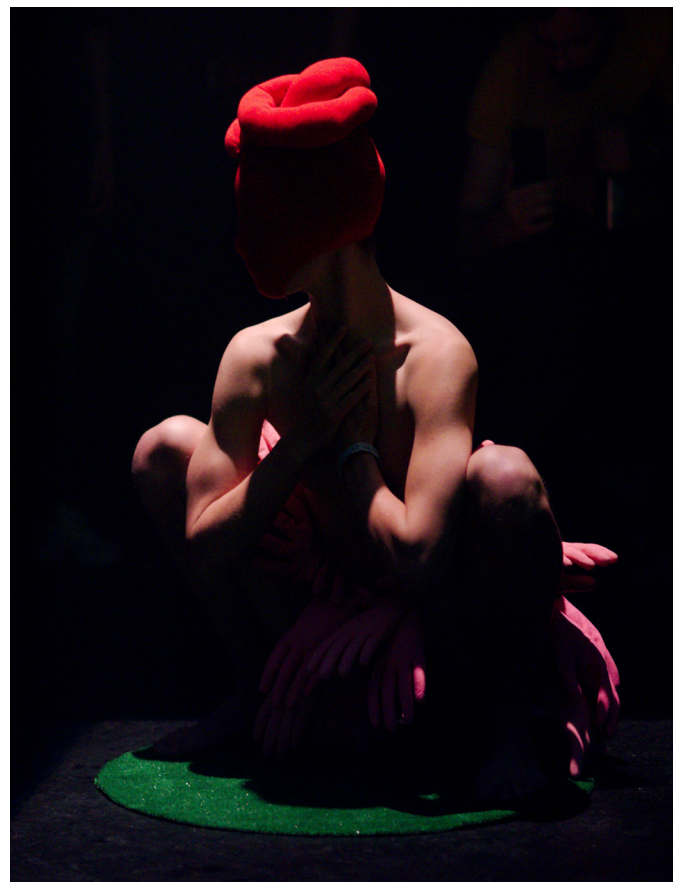
Every year at the same time, humans enter a phase of transformation. Their lungs turn into gills, compelling them to live underwater for two months. The mutation period is what's most delicate, as over the course of six days, the respiratory system switches between gills and lungs unpredictably. During this time, humans are advised to take aquarium bowls with them at all times to be able to plunge their heads underwater in case the air starts to suffocate them. To prevent the vast amounts of suffocation deaths occurring every year, there are first aid stations put into place, averaging one per 100 inhabitants, saving thousands of lives, but not all of them.

Do it Mayra features the characters behind a terrifying event where a lot of people lost their lives. The disaster occurred at a rave party during the mutation period. All characters are embodied by the interpreter and narrator Mayra, alone on stage. If she is one of the characters or the author of this fiction, is not revealed. With her identity never certain and open to interpretation, she deploys a world of science fiction to bear testimony to her story. Mayra exposes ideas, confronts the characters and self-reflects by letting painful and traumatic images flow. Minimal decor, composed of only a few objects, makes her world appear.

COMPOSITION

The musical composition is made by composer and anthropologist Giorgio Gristina. It alternates between narrative modes and the dramatic fluctuation of Mayra's mood, always dialoguing with her presence on stage. At times, the music will be the base for Mayra's vocal performances, in other parts it will provide the sounds which take her on a physical journey, exploring the characters and their hybridizations.

Given the multifaceted nature of the performance, the music research explores different styles, critically deconstructing the soundscapes of a contemporary metropolis. Particular attention is paid to „hard dance“ rhythms produced by the mutual enrichment of different musical traditions.



REFLECTION

Do it Mayra opens the dialogue with a humorous deadpan scene to slide into the night, the horror of fiction. The isolation of her character is apparent and manifests itself in the multiplicity of characters that appear around her.

Mayra's boundaries are blurred, she personifies the narrative as well as the characters and their emotional state which trap her within this black tale. The first-person approach is used as a mask for the characters whose speeches are sometimes unassignable, flowing. Whether she uses them to express the incapacity to use her own voice, remains open. Mayra's „I“ drifts and changes, becomes multiple and proliferates, it becomes fiction itself, in its invention, flexibility and delirium.

Mayra's body follows the same trajectory. It becomes the movement that passes from one statement and affect to another, the „I“ slipping into multiplicity, constantly shifting, merging with others and transforming. These are the passages, the movements, borders through which one communicates with metamorphoses rather than identities.

With her overall logic driven by the ordeal of solitude, presenting the reconstruction of a world and its characters, Mayra really wants to get to the end of her story. She hopes to get her head out of the water, like a magnificent monster, always in search of oxygen and a new fiction.

BIOGRAPHIES

MARION ZURBACH

Concept and realisation

Marion was born in Martigues, France. She started her training at the École Nationale Supérieure de Danse in Marseille, before moving on to the École-Atelier Rudra Béjart Lausanne, where she began her professional career with Maurice Béjart's "Compagnie M". Between 2003 and 2015, she was a member of the Teatro comunale di Firenze, the Ballet National de Marseille, and was a soloist at the Bern Ballet and the Tanzcompagnie Konzert Theater Bern. In 2015, Marion founded with Vittorio Bertolli the Bern-based artistic association UNPLUSH and starts creating works for the company. Since its creation, UNPLUSH has collaborated regularly with the Dampfzentrale Bern, toured in Switzerland and abroad and has won several awards. In 2018, Marion completed her Master of Theatre and Performance degree at Bern University of the Arts (HKB). In 2020, she created "Les promises", a piece made with teenage woman living in the northern districts of Marseille. In 2021 she will work on UNPLUSH' artistic development and the new creation „Do it Mayra“.

MARIA DEMANDT

Performer

Maria Demandt (1991) was born in Amsterdam, where she began studying dance. From 2010 to 2015, she was a dancer for the Tanzcompagnie Konzert Theater Bern. She has worked as a freelancer since 2016, creating her own pieces and working as a performer on projects by other artists, for example in "Beyond Indifference" by Tabea Martin at the Kaserne

Basel. Maria is a member of the company UNPLUSH, and took part in its Tanz Faktor 2015/16 tour with her solo piece “My Box”, as well as contributing to “Of Humans and other Artifacts” and “The Far Side Compilation”. Maria follows an interdisciplinary approach to performance. In 2017, she collaborated with the visual artist Marijn Bax on the video installation “Touch of Stone”. In 2018, Maria spent six months cycling across Africa. In 2019, she founded the musical duo “Homemade Iscream” with the musician and performer Donath Weyeneth. Since August 2019, Maria has been a member of “The Field”, the artists’ collective in residence at the Tanzhaus Zürich.

PETER CRIPPS CLARK

Performer

Peter grew up in Melbourne, Australia. At the age of 20, he moved to the Netherlands and joined the ArtEZ school where he graduated with a Master degree in Dance in 2015. He was a member of the Tanzcompagnie Konzert Theater Bern, where amongst other productions he participated in the creation of Koen Augustijnen’s „Dancing Bach“. At this time, he started to work with Marion Zurbach. Based in Amsterdam since 2017, he works as an independent artist and performer, interested in interdisciplinary performances, installations and costume design. He is part of the drag house „House of Hopelezz“. He joined UNPLUSH at its creation in 2015. Since then, he has been a regular contributor to the artistic work of the company and is notably interpreting the role of Kathy in the piece FLIPPER.

GIORGIO GRISTINA

Composition

Giorgio Gristina was born in Palermo, Italy. He holds a Master of Anthropology degree from the University of Turin and a diploma in sound recording and editing from the Scuola APM in Saluzzo. In 2010, he completed an internship at the Tempo Reale electronic music research centre in Florence. Since then, he has taken part in numerous performances and installations (Fabbrica Europa, Oficinas do Convento, Museu da Água, Espaço Alcantara, Negócio ZDB, Atalaia Artes Performativas, etc.) and worked on dozens of films and animated features (with Zelig, Stefilm, Evolution, Longshot, Terratreme, Elenfant and Vidéolotion). From 2012 to 2014, he worked as a sound engineer at Sankeys (Ibiza). Since 2015, he has been based in Lisbon, where he has collaborated on various artistic projects (with Zelig School, Ar.Co, Filmin, Il Sorpasso, Ebano Collective and others) and has recently begun a doctorate at the Institute of Social Sciences. As a DJ/producer, he appears under various pseudonyms and releases music with the “Brusio” label under the name “Jitter”. He also works with various independent radio collectives and composes soundtracks for the label CusCus Discus.

ARTHUR ESKENAZI

Scenography & Dramaturgy

Arthur Eskenazi graduated from the École Nationale Supérieure des Beaux Arts in Paris in 2012 and obtained an “exerce” Master of Dance and Performance Research degree at the Centre Chorégraphique National de Montpellier in 2015. A visual artist but also a performer, his work casts a broad net over various media in both the visual and performing arts.

He regularly provides guidance on dramaturgy and scenography for theatre and contemporary dance creations, putting together alternative research programmes. His work has been presented at a number of group exhibitions in France, Germany and Japan, as well as in various performance and dance festivals. Arthur Eskenazi has lived and worked in Marseille for three years.

SILVIA ROMANELLI

Costume design

Silvia obtained a degree in Design and Fashion from the Università Iuav di Venezia in 2013, and in the same year, was one of ten candidates selected by ITS, an international competition for young talent in the world of art and fashion. After working as an assistant for various artists at the Venice Biennale (including Ai Wei Wei, Lola Shnabel and Rirkrit Tiravanija), she moved to Paris, where she worked as an assistant designer at the haute couture label Aganovich. Pursuing an interest in production and communication, she worked in events production from 2015 to 2017. After undergoing a journey of discovery, however, she returned to the world of art, deepening her involvement in the fields of theatre and performance by assisting various companies and working as a performer herself. In 2018, she began a collaboration with the choreography duo Paola Stella Minni and Konstantinos Rizos, which opened the door to collaborations with other international artists as an external advisor, textile artist, costume designer and scenographer.

VITTORIO BERTOLLI

Œil extérieur

Born and raised in Napoli, Vittorio graduated from the Ecole Atelier Rudra Béjart Lausanne in 2002. During the following years he danced for several ballet and contemporary

dance companies, such as the Béjart Ballet Lausanne, the Teatro alla Scala di Milano, the Compagnia Aterballetto and collaborated with choreographers such as Maurice Béjart, Mauro Bigonzetti, William Forsythe, Ohad Naharin, Andonis Foniadakis, Alexander Ekman, and Johan Inger. After the encounter with David Zambrano in 2008, Vittorio's interest shifted to different ways of expressing his passion for dance. Since then he works as a freelance performer and assistant choreographer in collaboration with artists coming from very different artistic backgrounds. Alongside his work as a performer, assistant choreographer, and dramaturge Vittorio teaches Flying Low regularly at Tanzcompagnie Konzert Theater Bern and in several companies and education programs in Switzerland, Germany, Italy, Belgium and France. In 2015 he co-founded with Marion Zurbach the dance-theatre company UNPLUSH. In 2018, he achieved the MAS program in Dance Science at the University of Bern.



UNPLUSH

Unplush is a transdisciplinary art association connecting artists from various fields such as dance, performance, music, visual arts and graphic design.

Since 2017, the collective UNPLUSH has been presenting performances, organising clubbing events and workshops with UNPLUSH Company, HEPTEKA and AMAClub.

With its vast collaborations, formats and venues, Unplush is actively involved in the swiss cultural scene and produces for a broad audience.

UNPLUSH COMPANY

The company proposes works that result from the dialogue between people participating in the productions. Whether they are artists, anthropologists or amateur dancers, the meeting between people with different life experiences or of different ages is seen as a stimulus for reflection and solidarity.



Under the artistic direction of Marion Zurbach, the performers work from their connection to a theme, with their imagination and history. Between myth and realism, tragedy and humour, UNPLUSH observes constructions, existential strategies or non human life forms. A reflection on our conditionings, our struggles and what a space of speculation like the stage can produce.

PRIZES AND CREATIVE SUPPORT

2019 – UNPLUSH receives the “June Johnson Dance Prize”

2018 – UNPLUSH receives three years of support from PRAIRIE, the Migros Culture Percentage’s co-production model for innovative Swiss theatre and dance companies.

2017 – “ACT-BAD Bilbao” prize for the piece LABOR at the ACT Festival Bilbao

– “Best Production of the 17/18 Season” prize for FLIPPER by the „Voyeur Bern“

DIFFUSION

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