



## **G. BISTAKI present THE BAINA TRAMPA FRITZ FALLEN**

dossier for the smaller versions of the show

The Baïna Trampa Fritz Fallen is a show that was created in 2015 and has played 41 performances in France and abroad.

We have the great desire to continue to play this show in a different way. The logistics and the system put in place until now have been designed for the bigger venues with elaborate possibilities of production. We want to be more mobile and able to reach out to a broader audience and to work with organizations that may have more limited financial resources. It seemed essential to us to rethink globally the approach to this show, both in its artistic aspect and in the way it is distributed so that it can continue to be seen and appreciated by a large audience.

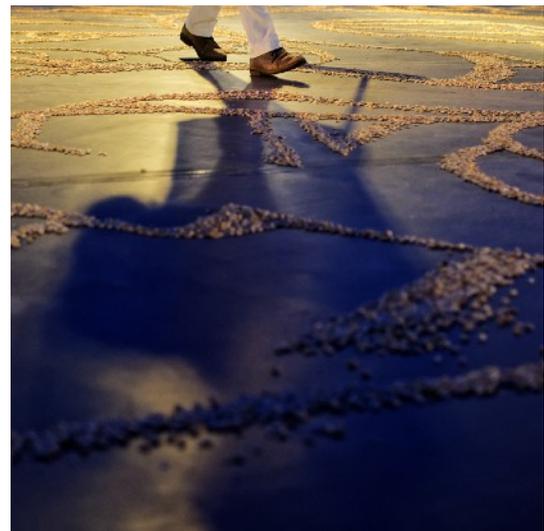
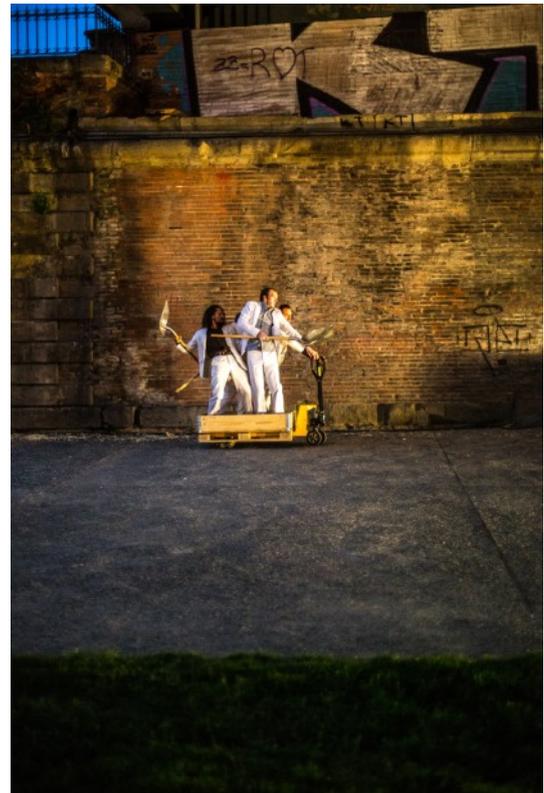
We propose two versions that are technically more light and more adaptable to the proposed spaces. We still want to give an in situ aspect to our work and thus be able to be responsive to the artistic desires that are offered to us in the various places while remaining attentive to the ideas of the moment and to the artistic desires of the venues.

The first version, considered ultra-light, offers us the advantages of a great mobility (very little transported material) and a simple but effective implantation while conveying the essence of the show. The main scenes will be preserved as well as the global spirit.

The second version, more ambitious and adaptable according to the desires and the possibilities related to the organization of the event, allows us to fully restore the choreographic material by relying on the simplicity and ingenuity of the technique. We reduce the used materials while keeping the essentials.

For these proposals, the choreographic material that was previously shared in two spaces, will be united in one place. The performance would thus have a less broken flow. Only the so-called 'American' introduction scene that allows us to introduce ourselves choreographically remains unchanged. It takes place in a line of flight of a hundred meters and keeps getting dangerously closer to the public already in place, before driving it quietly to the place of the ultimate unfolding.

The latter presents itself as an arena where the public is seated on three sides around the set, between farmhouse and church setting... the technique makes it possible to switch comfortably into the dream world of these four men in white suits, portraying the fresco of a world in decay through original choreographies; alternately colonials, farmers, proletarians and the great men of this world ...



The collective G. Bistaki again invades the public space in order to draw up a creaky, dreamlike and absurd social fresco of our contemporary world.

Dressed in white suits and armed with snow shovels, with corn as food for thoughts, these four men invite us to accompany them across the space like though time, the eras passing by in an astonishing choreography and musical journey.

Outdated images, futuristic or fantastic, come together to give the viewer an impression of our society.

The scenography feeds on the architecture of the place and an in situ plastic installation powered by light and video. Simple, imposing and evolving, it draws a surreal world in a common place.

Neither quite circus nor dance, the language of G.Bistaki is at the crossroads of the arts and offers a meeting of disciplines. The use of juggling, drama or dance fuels a common language that gives rise to sometimes crazy and often absurd situations where derision and laughter prevail.

### **Public space**

We attach a lot of importance to the location in which the action takes place and we do not want to lock ourselves up although often, we brew a very scenic or even cinematographic material which finds a certain comfort in the interior. This line of tension is very promising in our way of appropriating a place. Whether it's a work room, an urban or rural outdoor space, a stage set in the middle of a stadium ... we bring the attention to the point of view and the encompassed setting of the eye of the beholder. We like to play with coinciding or radically shift our material facing the chosen space both geographically and on the social environment.

We have chosen the public space as a means of keeping in touch with the living, mixing genres and transcending places, taking advantage of their sometimes spectacular, sometimes insignificant aspect. Thus, we agree to knead the imported form so that it becomes unique in time and space. The appearance of the "installation" of our shows remains a cohesive strength in the presented universe.

### **Our language, a gestural and melodic art**

We have developed a language that is at the crossroads of dance, physical theater, mime, juggling and other gestures and manipulations ... It allows us to dialogue choreographically during improvisations and to put a body language in connection with the collective imagination. This language is meant to be universal for anyone's eyes, without any specific cultural education being required, apart from the sensitivity of observation and the pleasure of interpretation.

The music is omnipresent in this piece.

It is the color affixed to a monochrome negative, the shift and humor of a scene, the power of the moment, the subtle vibration that makes one take off for a moment ...

We have no style limit! On the contrary, the mixture of genres is of interest to us, provided that it resonates our chord. Being able to go from old hits to great classics through traditional electro-twist or who knows what else... without making hasty judgments related to our collective memory! We are virgins !!

### **The white suit**

The socio-corporal costume is chosen to have a similar dress basis that allows us to see the group as an entity and gives a strong sense of belonging to a common origin. The choice to remain free in the similarity allows each characters to flourish within the collective while being able to find neutrality at any time.

Clothing influences the way we hold, walk, move, dance, behave socially. Subject to different environments, it can serve as protection or become an interesting constraint, change the silhouette, experience new sensations ...

"The white, the clean, the peace, the settlements, the socially correct or incorrect according to the situation, imposing, offbeat, precious, decadent, and much more ... As many positive constraints as strong dramaturgical proposals." G.Bistaki



### **The snow shovel**

Believing that the object goes very well with the white suit, we have equipped ourselves with large snow shovels. This object puts the man to work and brings the notion of effort into the hand of these people and into their choreographic gestures. The chrome of the metal reminiscent of the wealth of this ancestral object, basic and useful.

Our circus is rudimentary.

The manipulations are brought back to the concrete by this object of the everyday life. The shovel can guide movement through its primary use and influence the content of trajectories, a way of carrying or supporting a body. It can also serve as a springboard for the absurd when it is diverted, thrown, hit and decontextualized.

The heterogeneous assemblage of these objects becomes a source of meaning and raises the question of social classes.



### **The corn**

The shovel needed ... food and we did not want to escape the first quality of this manipulable container.

The choice of the grain was first of all the result of a coincidence before responding to desires of a practical and aesthetic then dramaturgical need. Very evocative, her role in the food chain raises the question of the source and the future. It involves the collective memory and resurrect images of the past, short stories, movies, news, cartoons ... each in its own way, we are borrowing a strong imagination to which we associate this yellow gold.

### **BAÏNA [NA]**

#### **Small version**

35/45 minutes depending on the place

Possibility to perform 2 shows per day day/night

Team of 5 or 6 persons (4 artists - 1 technician - 1 production manager)

Arriving the day before the first performance - Building on the day of the performance

We need 300 kg corn

No extra's

1 single performance space

## **BAÏNA [NA]**

### **Medium version**

45/50 minutes depending on the place

1 shows per day - night time only

Team of 5 or 6 persons (4 artists - 1 technician - 1 production manager)

Arriving the day before the first performance - Building on the day before the first performance

We need 500 kg corn

Extra's possible

2 or 3 performance spaces

More information and bookings via

# **ENTR'ACT**

**Casper de Vries**

tel: +316-1142 3074

skype: sterrenplukker-

**Claudia Geubel**

tel. +316-26704856

skype: claudia geubel

[www.entract.nl](http://www.entract.nl)  
email: [cc@entract.nl](mailto:cc@entract.nl)