

extremes

YOUR EXTREMES



HURycan

To recognize oneself in the other is a rebirth full of conflict and empathy, where the differences are like seasons that propose changes of environments, deserts and jungles in which to transit, with difficulty, pleasure, pain, tenderness and humor in the sinuous search of a sharing or the simple search of a embrace.



ARTISTIC FORM



ARTISTIC DIRECTION AND CHOREOGRAPHY

Arthur Bernard Bazin

PERFORMERS

Javiera Paz
Veronica Toro
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ORIGINAL SOUNDTRACK

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GRAPHIC DESIGN
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ABOUT THE COMPANY



Baptized in 2013, HURyCAN is a project of scenic creation that affirms the communicative need of the movement, its potential, its limits, its personal and emotional dimensions. The works expose the physical and sensitive experience through naive and transgressive games, favouring the link with the spectator through an expressive space and the dynamic balance of a dance open to imagination, humour and emotion.

The continuous research, initiated in 2010 by Arthur Bernard Bazin and Candelaria Antelo, has been rewarded on different occasions with choreographic awards in Spain, Germany, France, Cuba and their works were performed in the 5 continents.

To date, the company functions as a platform where both choreographers can develop their creations in a parallel and independent way.

A woman with long dark hair, wearing a light-colored long-sleeved shirt and pants, is holding a man in a protective embrace. The man is wearing a light-colored tank top and shorts, and is leaning back against her. They are standing on a sandy or rocky ground in front of a rough, textured wall. The woman's expression is one of concern or determination. The man's face is partially obscured by her arms.

SYNOPSIS

In the fragility of abandonment, mimetized with the soil, taking shape with the wasted sands of the peripheries, a resistance is working that in the exhaustion finds the sense of the desert and can be reborn flourishing.

Even though we are wrapped in technical elements, we are still profoundly animal, like beings in search of themselves, regularly colliding with newly drawn boundaries. Deprived of adequate tools, we are the climatic refugees of the important changes in our lives, crossing a hostile landscape. But after a while, these same circumstances of crisis can mutate the difficulty into potencial, favoring vital initiatives of reinvention.

More than the place of origin, perhaps the spaces crossed and the travel companions are important for building identity. If the body is a territory, the embrace is like a mountain range or a shore, it represents a space for exchanges and nourishing resources for movement: a goal, a shelter, a dialogue.

What frontier would suppose a limit when necessity exist?









PROJECT & CONTENTS



The choreographic exercise seems infinite in terms of its capacity for association and dissociation. We want to face the body as a permeable membrane to reconstruct different modes of communication. Dance allows us to reinvent languages that are complementary to verbal language, which enriches our conception of the world.

From the bodies we touch the matter, this activated matter is emotion, this directed emotion is context, the context builds experiences, the experiences dialogue with each other like the characters of a story, giving rise to a dramaturgy in balance between the abstract and the concrete.

To investigate otherness is to investigate oneself : to apprehend, surprise and relearn to explore the vast geography of being and to travel through mountains, oceans or personal continents. To draw up a physical and emotional mapping where the multiple frontiers that constitute us are both limits (ends) and boundaries (membranes of interaction).

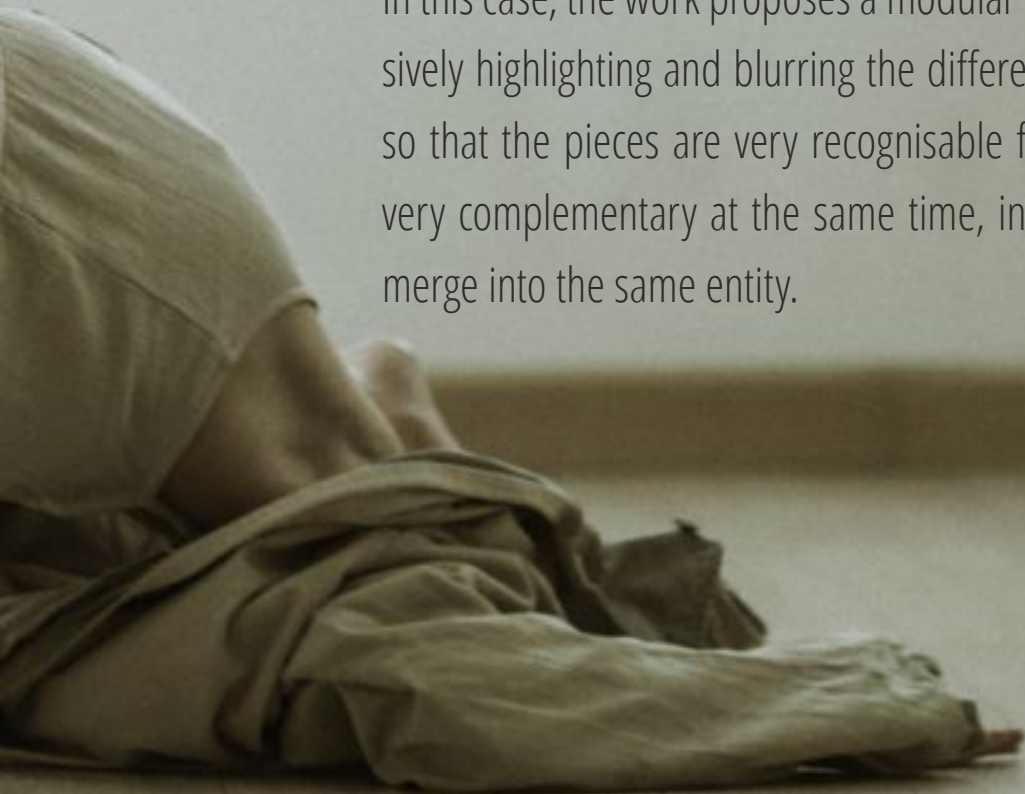
To inhabit is not only to exist within a certain environment, but to be part of it, substantially. In this way we group or ungroup ourselves, we generate networks, sometimes so dense or so interconnected that they can form the same fabric.

Nuclei and extremities mutually bound together represent very fertile terrains where what was one can be multiple, and what was multiple can be agglomerated into unity. For the very concept of entity or identity is constantly redefined by the fact of transit, which involves exposing oneself to the encounter and activating mechanisms of transformation.



Each fragment of matter thinks and feels, participating in global awareness and decision-making. When one of the parts sees its functioning altered, it is the entire balance of this collective body that is altered and it is a new climate that is imposed, with reliefs and contrasts, and immediately the search for new centres or new habitable places is (re)initiated. These transformations build different realities that will come to question the concept of equilibrium observed until then.

In this case, the work proposes a modular construction, successively highlighting and blurring the differences and similarities so that the pieces are very recognisable from each other and very complementary at the same time, in order to be able to merge into the same entity.



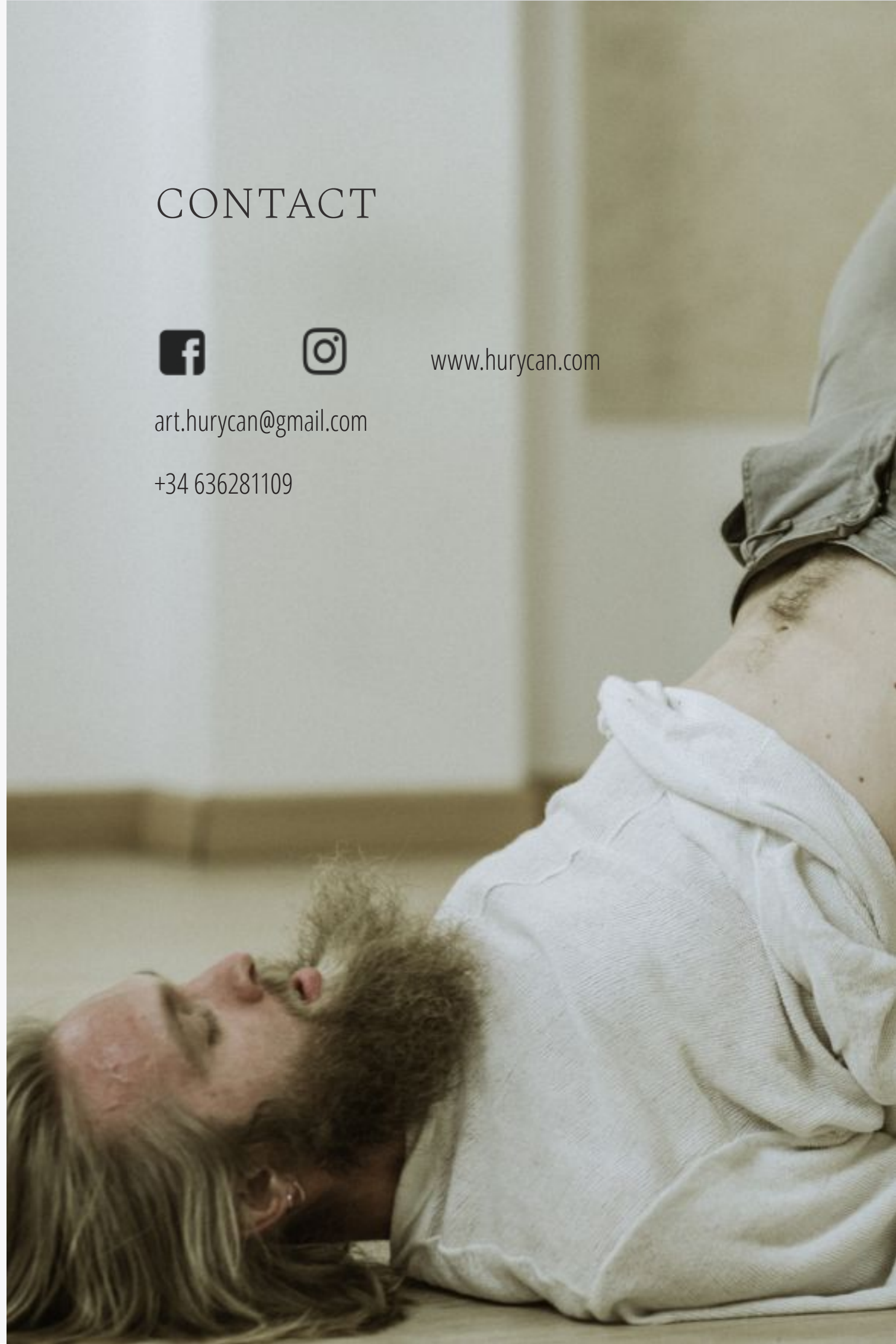
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