

MAJE COMPANY

BODILY ILLUSIONS AND DANCED SHADOWS

Compagnie



CRÉATION 2022

Compagnie



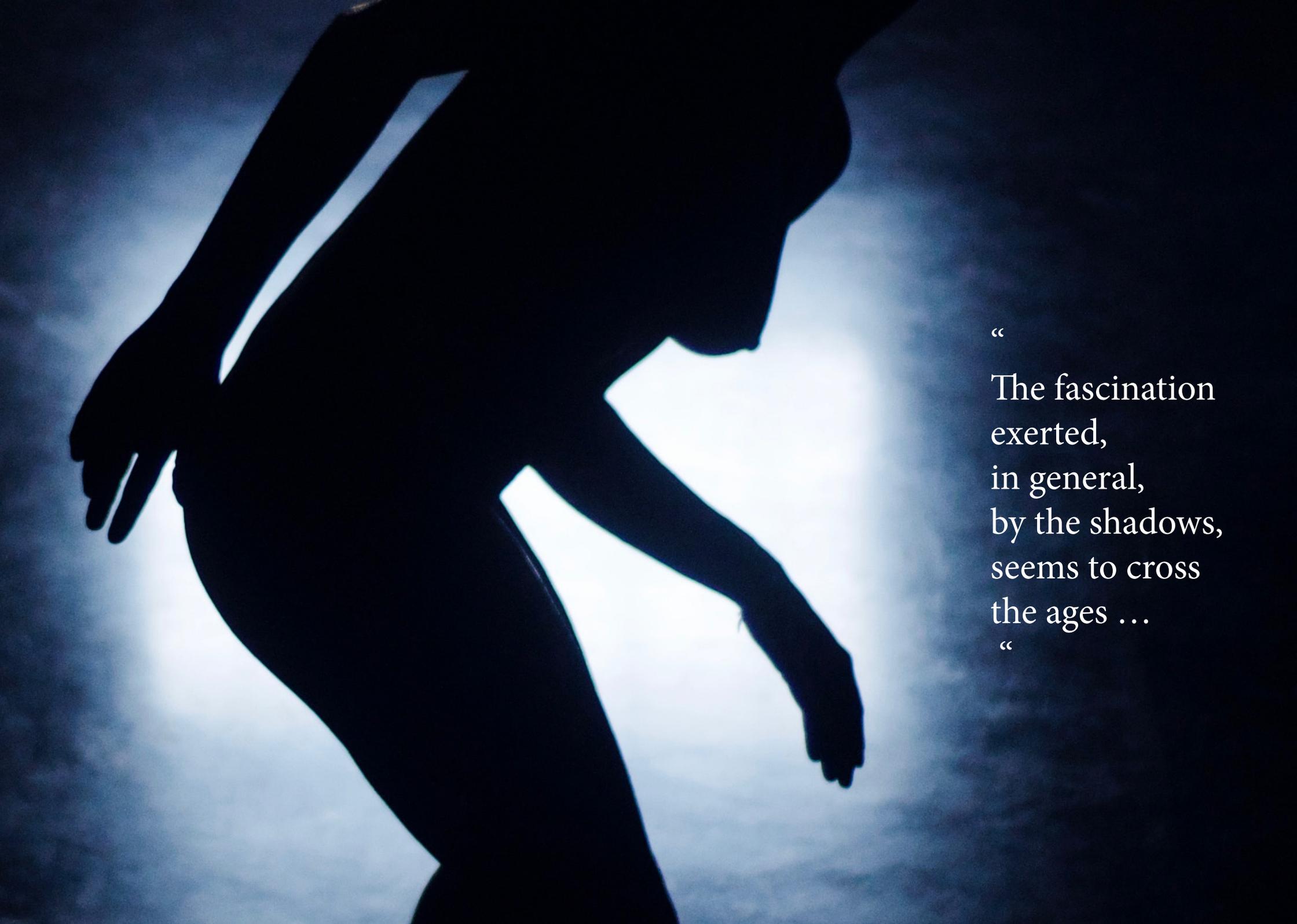
*Maje company*

is a multidisciplinary choreographic research group.

It designs and create shows. It performs and gives cultural intervention workshops through its members artistic practice.

The artistic creations of the company are the result of esthetic and oneiric, bodily language work.

**The desire of embracing the  
collective imagination**



“  
The fascination  
exerted,  
in general,  
by the shadows,  
seems to cross  
the ages ...  
“



### **MAJE COMPANY, HEADQUARTERS**

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### **THE CREATIVE TEAM**

**Jennyfer DRUJON** : conception and performance

**Hugo PONT** : lighting and digital art

**Fred Roumagne** : sound

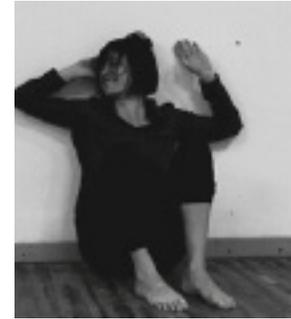
**Klara BEYELER** : external, choreographic vision

### **BUREAU**

**Fanette Castellou** : Présidente

**Ibtissam Ahamadi** : production

### **LIEN FACEBOOK**



### **Jennifer Drujon**

She was trained in theater and in contemporary dance afterwards.

- Degree in dance creative improvisation and intervention (Staps Lille nord level 3).
- Degree in dance improvisation alternative composition performance (master level 1 conducted by the dance researcher Biliانا Vassileva).
- Participant in cultural education; dance improvisation workshops for the general public.
- Designer and performer in Maje company artistic project.
- Dance workshop with Julien Hamilton and Paolo Cingolani (instantaneous composition). Klara Beyeler (association). Niana Vallon (Cie William Forsythe). Marija Slaveck. Caroline Boussard (language Gaga-Ohad Naharin), Rob Hyden (Cie Win Wandekeybus)...



## Fred Roumagne

Trained as a visual artist (BA hons in Fine art, École des Beaux-Arts of Bordeaux, DNAP and DNSEP).

His approach to sound evaluates music and sound environments in general as plasticity materials.

His sound creative work focusses mainly in the embellishment or interpretation of both sound landscapes and narratives (or the transcription of the world into audible frequencies).

Therefore, he suggests sound states in which reality traces and constructed sounds, improvisation and concrete music, tonal composition, analogous synthesis, acoustic and electronic instruments.

It's an universe made of forces and masses where space and time rebuild themselves.



## Hugo Pont

His background is placed in the universe of generative design and architecture. He develops algorithms to create interactions among the digital the physical and the musical.

He designs and produce the company's digital projections.

Teacher of applied math to wooden structures.

- CAD/CAD programming trainer.

- Technical and artistic design applications developer for (Eiffage, Bouygues...)

- Generative algorithms programming. Research and development of digital arts techniques for Maje company.

Illusion is a game in which :

“The spectator’s eye confronts invention”

**Sally Banes,**

*Terpsichore en baskets post modern dance,*

Paris, Chiron CND, 2002.

The image features two hands reaching out from the top and bottom edges towards the center. The hands are rendered in a dark, almost black silhouette against a solid teal background. The top hand is positioned higher and further to the left, while the bottom hand is lower and further to the right, creating a sense of depth and movement. The fingers are slightly spread, and the palms are facing towards each other.

# THE STAND POINT INTENTION and interpretation of the art work

# Undoing social representations of the body and face

“ In a world of images, a world of representation and spectacle we have to undo theatre. That is to dissolve idealized and ghostly images which take us apart from life and turn our bodies into objects of everyday life consumption. We also have to undo the face so we don't reduce the body to its too human facial, social expression so the head is a limb like any other allowing arms and legs to have ears mouth or eyes.

We have to free ourselves of the model of a normativity of the body differentiating from ourselves in our idealized conception of identity; we have to find freedom in order to erase the border line between the self and the animal as much as between the self and nature.”

**Nadia VADORI-GAUTIER**

*Danser résister, une minute de danse par jour,*  
Ed. textuel, Janvier 2018, centre national du livre.

## A visual, sound and introspective journey

**The shadow of the body** is the necessary element to express and explore an open space which would give the spectator a leading role connecting them frontally and with awareness of what they are.

**The shapes** (deformed at times) suggest a questioning of the usual hierarchies through a critical approach of the real and the symbolic. They encourage the imagination inviting to a process which rises understanding or a productive ambiguity as much in the performer as in the spectator.

**The usage of non-verbal language** takes us to explore the blind spots of vision. It supports a sensorial and aesthetic reflection about ways of seeing and about the unavoidable dialectics of light and darkness.

**The shadow of the body** in its raw austerity turns into an *image-shadow*, a stimulator which produces a both ways dialogue between itself and the spectator.

**We create a poem** without words but with our eyes; an invitation to discover what it is, an incitement to find out what is being gambled in a body that turned into a shadow and sometimes, into ourselves.

“

The body's shadow appears like a place where we experience the intimate and the universal to touch our collective memory, making use of archetypical images which we could identify ourselves with.

“



**FANTASMATA**  
Lights and shadows spectacle



## FANTASMATA

From 7 years old / 45 minutes

&

FANTASMATA (young audience version)

3 to 6 years old - 25 min



What is on show : **a shadow**  
with human characteristics  
guided by a primitive instinct.

Light is its food

Music is its sun

Its body is the silhouette drawn by its outline  
its game and perspectives...

The audience loses the dimensions of its perception



**Immersed in the dark and facing a stretched canvas,  
guided by the evolution of the performer's body shadows  
the public loses the measure of its perceptions.**

Fantasmata artistic work feeds and prolong suspended elements.

The real is distorted leaving great space for the imaginary.

A contemplative transitoriness with an out of phase ambience creates a  
suspense which reclaim itself as a dynamic agent.

It isn't motionless what it seems to be still ; slowness moves.

Fantasmata artistic work was accepted in a research residency from 2018 until 2020 :  
 mairie de Thenon, Fanlac, Limeyrat, Centre social et culturel de Thenon La passerelle,  
 Lycée Agricole CFA la Peyrouse,  
 Odyssee scène conventionné d'intérêt *art et création*  
 &  
 Résidence création 2021/2022 :  
 Agence culturelle départemental de la Dordogne, Le paradis (galerie verbale), La Distillerie  
 Le Chaudron Amicale Laïque Montignac, mairie de Proissans.



“

Could it be that our first theatre of shadows was that one when the hand of our mother touching her belly under the sun light gave us our first experience of the world ?

“

# ARTISTIC INTERVENTION

The educational project around *Fantasmata* art work

# TRANSMISSION

Introduction to different practices through Maje company's artistic and creative universe :

- The art of the shadows of the body and its lighting.
- Digital projection and interacting with its participants.
- The creation of sound ambience by a multiple instrument musician.



## PROPOSED ACTS

Public rehearsals and encounters with the company at the edge of the stage.

### **Dance practice :**

Adapted preparation of the body exercises. Structured improvisation.

Workshops of sensibilization and introduction to the practice of body's shadow, digital art and music in three principal stages :

- presentation,
- warming up
- collective practice.

## ORDER AND DEVELOPMENT OF THE EVENT

A large enough lounge will be available to accommodate in the best of conditions the participants (see the spectacle's technical requirements).

The acts will be placed depending on the context of the welcoming, the participants age and the principal chosen proposal.

A brief, collective art creation could be made in a suitable environment at the end of the session if the requirements are appropriate.

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# CONDITIONS AND TECHNICAL REQUIREMENTS

## Spectacle of a static nature with a frontal scenic relation

- Stage's dimensions: 7m width / 7m depth / 2,80m height.
- Total darkness is paramount. Flat floor surface or adequate dance floor.
- The stage floor must be visible to the spectators in every point.
- Self-sufficient lighting.
- Possibility of installation of a sound system by the company if the premises lack sound equipment.
- Set up and staging : 2,30 hours.
- Dismantling : 1 hour
- Provide a parking space next to the premises.



© **Compagnie Maje - octobre 2022**

Management, composition and design : Jennifer Drujon/Eric Solé

Photography : Dawa Salfati et Cie Maje

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