

**Fanny Brouyaux**

TOO MOVED TO TALK

**TO BE SCHIEVE OR A ROMANTIC ATTEMPT**

*Solo dance-performance, 45', 2024*



# CREDITS

**Choreographer and dancer:** Fanny Brouyaux

**Assistant choreographers:** Jason Respilieux and Julia Farber

**Lighting designer:** Quentin Maes

**Sound designers:** Patrick Belmont and Yann Leguay

**Dramaturgical consultant and assistant:** Louis Combeaud

**Others dramaturgical consultants:** David Séchaud, Sophie Guisset, Angela Rabaglio, Micaël Florentz and Baptiste Conte

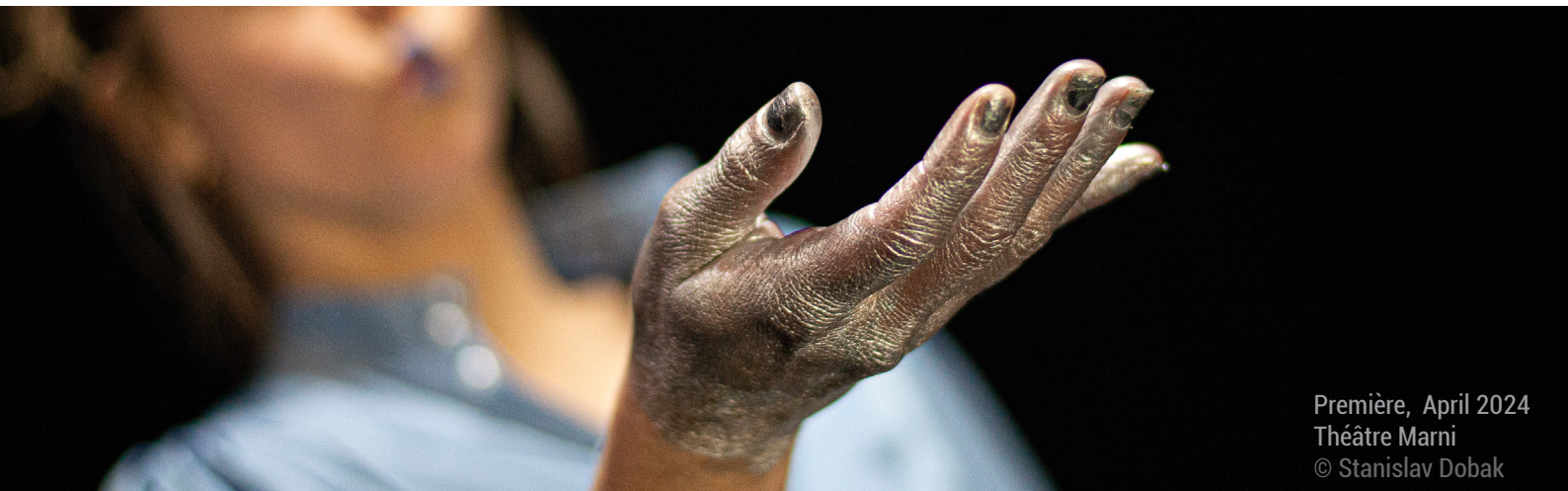
**Costume:** Rose Alenne Voleau

**Make-up consultant:** Colette Menet

**With the support of** Charleroi danse, Grand Studio, Mille Plateaux - CCN La Rochelle as part of the Ministry of Culture's Accueil Studio program, CCN - Ballet de l'Opéra national du Rhin as part of the Accueil Studio 2023 program, Théâtre du Marché aux grains - Bouxwiller, Accueil studio : POLE SUD CDCN - Strasbourg, Theater Freiburg (DE), L'Abri (CH), Onassis (GR) and Trois -C-L Centre de Création Chorégraphique Luxembourgeois as part of Réseau Grand Luxe 2022-23, Théâtre Marni, Centre culturel d'Anderlecht, La Fabrique de théâtre.

**With the support of** the Fédération Wallonie-Bruxelles Service Général de la Création Artistique-Service de la danse, Wallonie - Bruxelles International and Wallonie Bruxelles Théâtre Danse.

**Too Moved to talk is supported by** Le Grand Studio.



Première, April 2024  
Théâtre Marni  
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# CONTACT

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# NOTE OF INTENT

« *Schieve* » means “twisted” or “crazy” in Brussels dialect

In her new solo “**To be schieve or a romantic attempt**”, Brussels-based choreographer and dancer Fanny Brouyaux, who trained as a classical and contemporary musician and dancer, focuses on the visceral aspect of romantic movement: the heartstrings.

Through rhythmic mastery of the physical and mechanical tensions of different emotional states: the emergence of a sob, the technicality of trembling, of spasm, she explores the friction between controlled gestures and the uncontrolled movements that run through her during attacks of spasmophilia. A former cellist, she invites the spectator's gaze to be disturbed, constantly playing with the opposition between lyrical virtuoso gestures and anarchic impulsive gestures.

Accompanied by a soundtrack featuring Paganini's various caprices, the dancer unravels the tensions that inhabit her body, setting out to find fossils of emotion.



# TECHNICAL DATA

## PLATEAU

### Dimensions

- **Minimum dimensions:** 10m x 10m square (preferably 10m x 12m rectangle)
- **Height under carrier/grill:** min 6m
- **Cladding:** bare space

### Stage equipment to be provided:

- Dance floors
- Praticables
- chairs for bleachers
- A table for stage management
- Poles/bridges: 5 lighting poles + 2 side poles

## LIGHTNING

### Materials required:

- 12 dimmers
- 1 direct circuit (for connecting an LED driver)
- 1 dmx line

### Projectors required:

- 8x Asymmetrical Horiziodes + L217(8x) L201(4x) L202(4x)

### Spotlights brought by the company:

- 4x double neon fittings plus integrated LED strips
- Console required
- 1 GrandMa2 or GrandMa2 onPC wing game (we supply the computer)

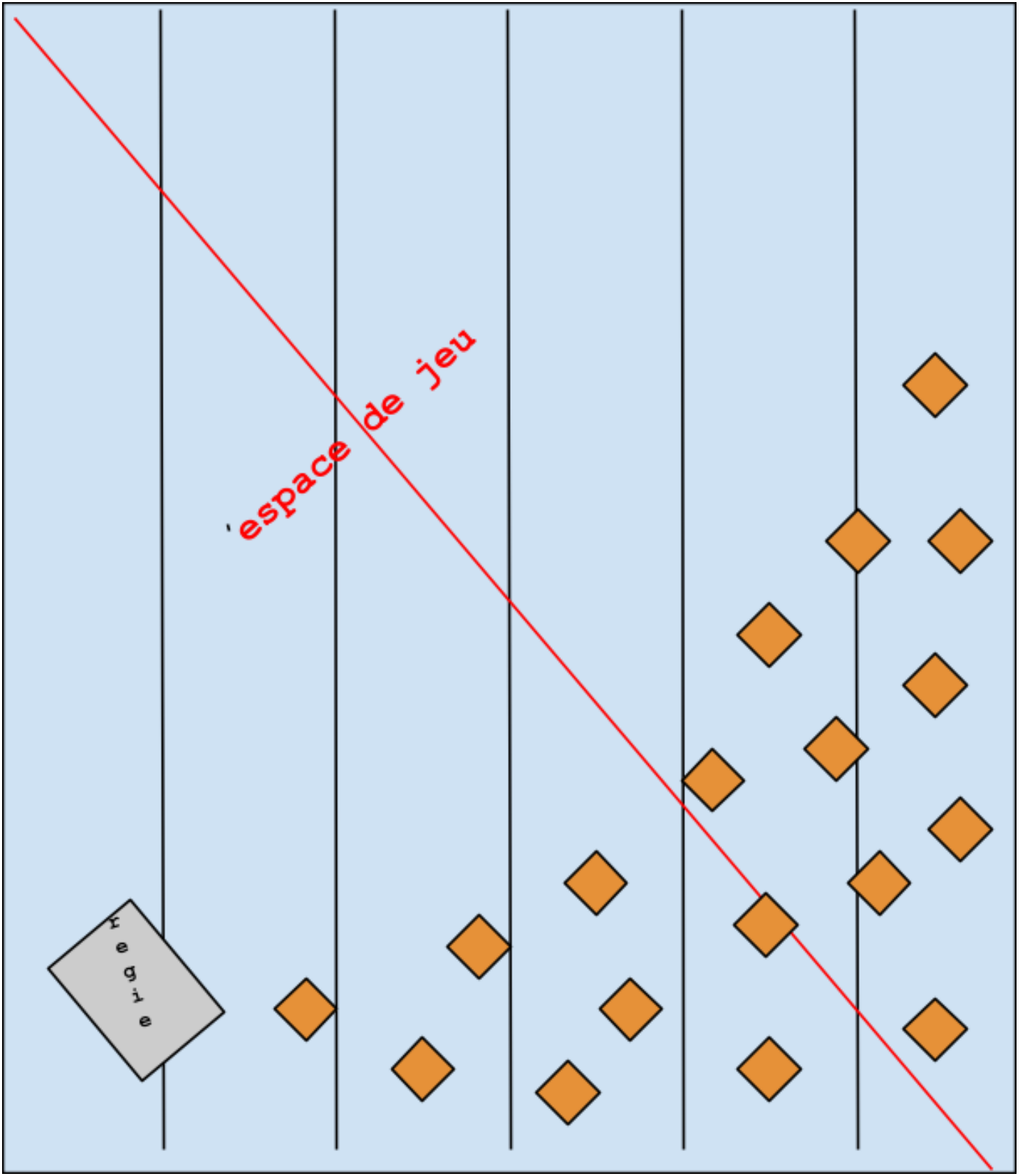
## SOUND

### BROADCAST SYSTEM

- Quadraphonic sound distribution, suspended in the distance and on a stand, or suspended on the front, with shower supports on the stage and towards the stands.
- Subwoofer (mono);
- 2x floor subwoofer

## INSTALLATION AND REHEARSAL

- **Technical set-up time:** +- 4 to 5h
- **Set-up and rehearsal time:** +- 3h



# FANNY BROUYAUX

## Choreographer and dancer



After her studies at P.A.R.T.S, **Fanny Brouyaux** created site-specific performances in a collective with minimalist pianist-composer Christian Schreurs (ex-Venus) for Museum night fever, Les nuits blanches, D-festival and La nuit des chercheurs. She also created the performance "Un bruit" in collaboration with sound artist Yann Leguay as part of the commemoration of Moroccan immigration to Belgium and for the Molendance festival 2014. She founded her company **Too moved to talk** in 2018, within which she continues her choreographic research work, creating shows in collaboration with artists from dance, performance, physical theater, scenography and experimental music.

As a dancer/performer, she has worked with Radical Low, Anania/Taoufiq Izeddiou, Nyash, Abis, La peau de l'autre, Julie Bougard, Marco Torrice, Baptiste Conte... She has also taken part in various creations as a choreographic and/or dramaturgical advisor, notably for Cie Abis and Espèce de collectif (Fr). She was also one of the programmers of the Caméléon festival, a multidisciplinary festival around multiple identity organized in Charleroi in 2017 in tribute to Sadia Sheikh.

These include "De la poésie, du sport, etc", created in collaboration with actress and performer Sophie Guisset, and "Warm". She also develops one-occasion research and mediation projects.

## TOO MOVED TO TALK

**Too moved to talk**, a company founded by Brussels-based dancer and choreographer Fanny Brouyaux in 2018, develops choreographic projects that attempt to break down barriers between different artistic languages and their audiences.

Working with figures, archetypal characters and presences, she creates shows at the crossroads of dance, theater and performance. The name she chose for her company, which could be translated as "Trop (é)mu.e.s pour parler", was inspired by the work "Sorry too moved to talk", by visual artist Fred Eerdeken. Fanny Brouyaux chose this nomination for its sensitive evocation, its invitation to seek out shifting forms of communication and subtle insights into the human condition.

Too moved to talk produces works by Fanny Brouyaux and her collaborators. These include "De la poésie, du sport, etc" and "Warm". Too moved to talk also develops one-off research projects that can give rise to creations. These include "2SCHIEVE", a research project on the body as musician, with drummer improviser Tom Malmendier, who initiated the creative project "To be schieve or a romantic attempt".



# MEDIATION OPTIONAL

**A workshop-meeting:** "secret dances" based on the show's themes are offered to audiences at the various venues and to show professionals: dance workshops, occasional meetings in small groups.

+

**A workshop** is also offered more specifically to secondary/high school students as part of their French, history and art history courses, co-directed with Louis Combeaud as part of his studies in dance pedagogy.

