

AU BOUT DES DOIGTS

climbing site specific performance
completely powered by solar energy



UNA COPRODUZIONE :



All'interno del progetto "Corpo Links Cluster" sostenuto da PC INTERREG V A - Italia-Francia (ALCOTRA 2014-2020)

Con il prezioso sostegno di :



Compagnia
di San Paolo

ORA!

—
PRODUZIONI DI CULTURA
CONTEMPORANEA





CREDITS

duration 45'

Audience
up to 1500 people
children from
3 years old

Concept
direction and
choreography
Piergiorgio Milano

Light design
technical direction
and
photovoltaic system
management
Gianni Melis

Live music
Pino Basilei

Performers
Luc Rohard,
Elisa Melis
Zuzana Drobna
Luca Sansoé
Alessandro Facciolo
Cindel Shultess
Piergiorgio Milano

Dramaturgy
Piergiorgio Milano,
Teodora Grano

Rigging
Luc Rohard

Sound engineer
Federico dal Pozzo

Production
Elisa Bottero
Teatro della Caduta

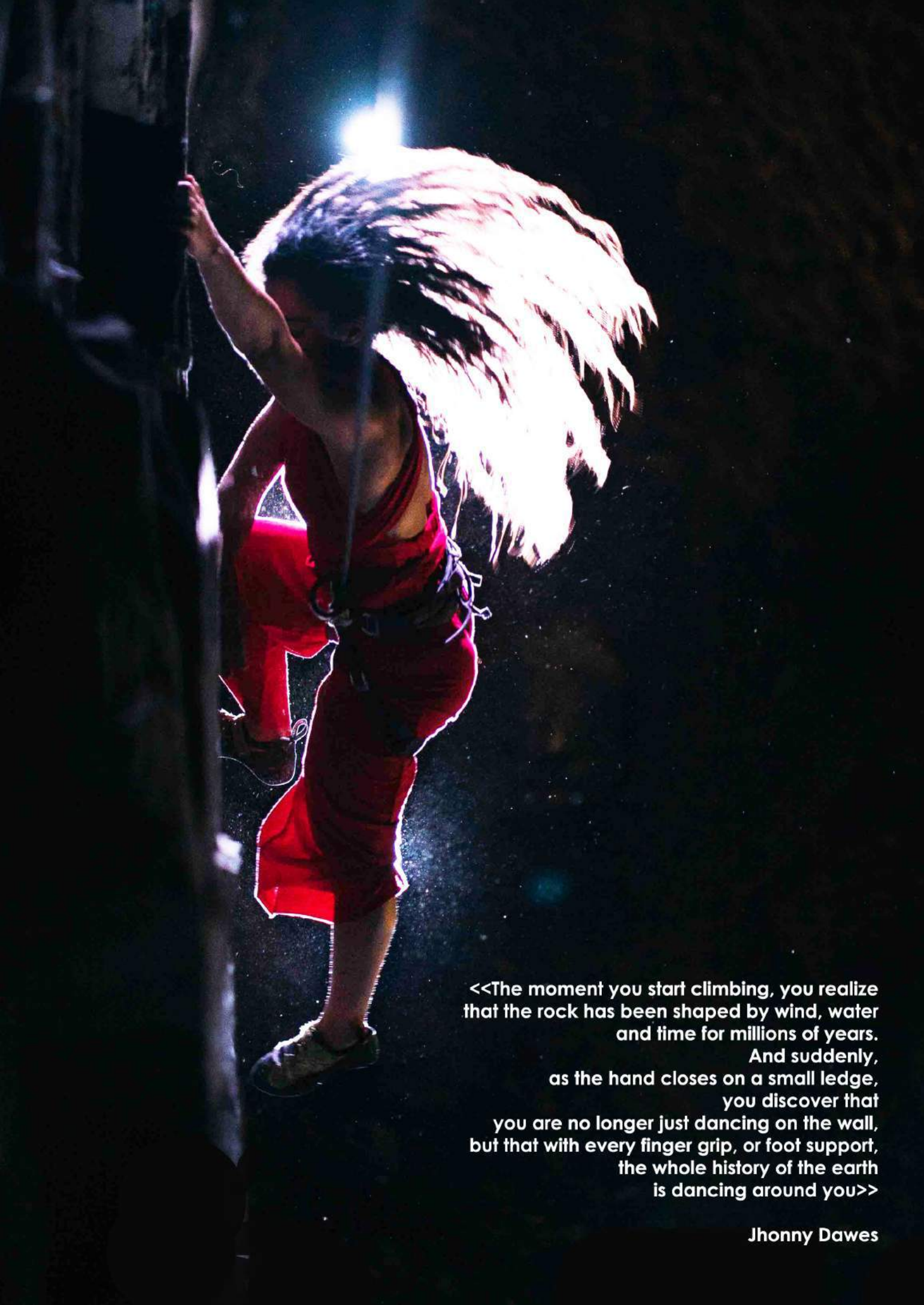
Selling management
La Chouette Diffusion

Thanks to
Laure clapiés
Manuel Bisacca
Ass. Torino sul filo
Flic scuola di Circo

« The biggest achievement of this performance is to fully bring the theater and dance into the mountains. Highlighting, in a new and unexpected way, the values, gestures and qualities associated with the world of sport climbing »

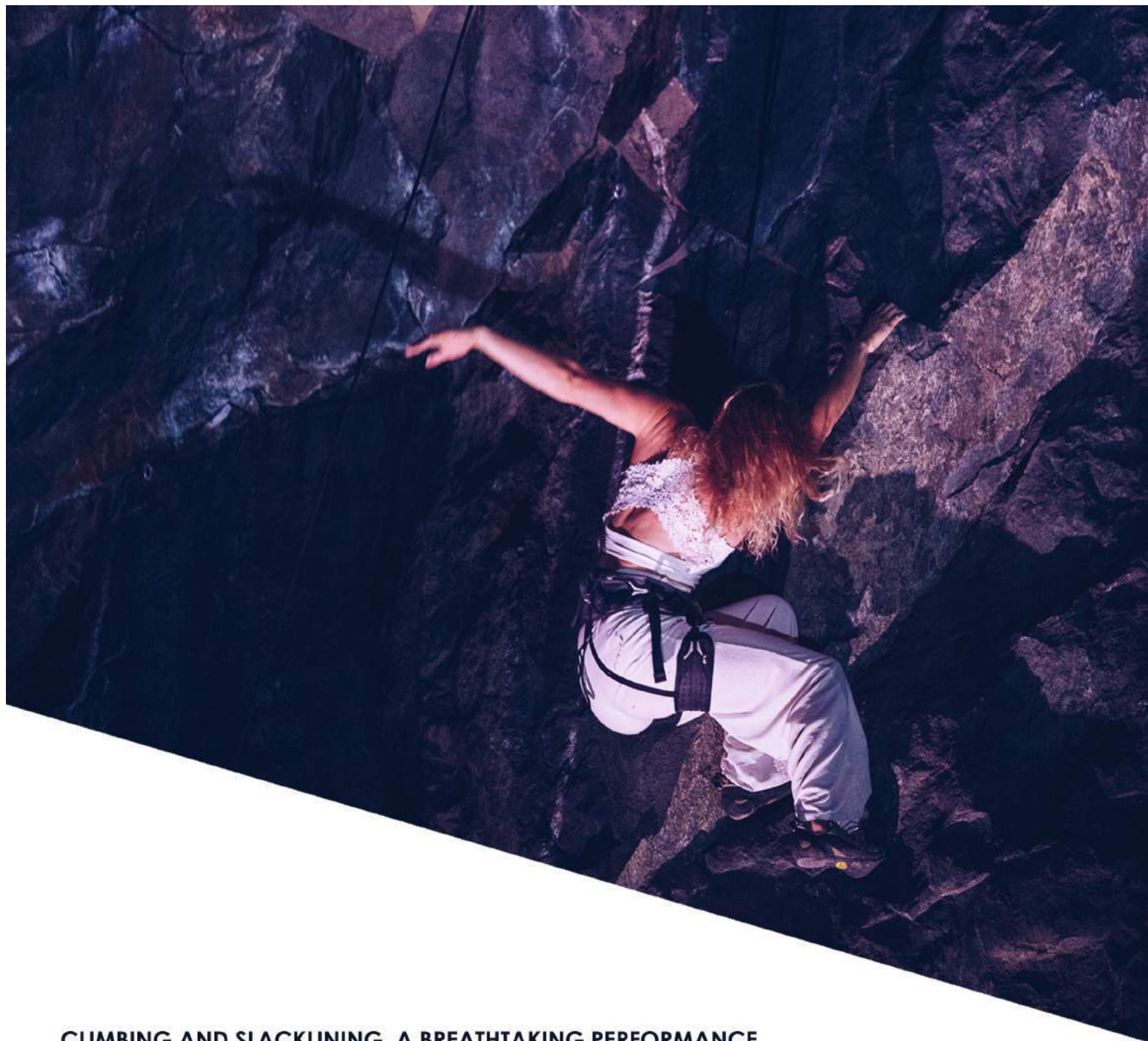
Piergiorgio Milano





<<The moment you start climbing, you realize
that the rock has been shaped by wind, water
and time for millions of years.
And suddenly,
as the hand closes on a small ledge,
you discover that
you are no longer just dancing on the wall,
but that with every finger grip, or foot support,
the whole history of the earth
is dancing around you>>

Jhonny Dawes



CLIMBING AND SLACKLINING. A BREATHTAKING PERFORMANCE

Au Bout des Doigts is a dance performance that challenges verticality, through the elegance, naturalness and unpredictability of sport climbing.

The show recreates a unique and particular, sometimes utopian, atmosphere, that manages to exert a strong appeal within each one of us. The viewer enjoys the spectacular nature of the sporting gesture, the wonder of seeing a man rise from the ground, the direct connection with nature, the actual risk management before his eyes.

Au Bout des Doigts is a performance that amazes audiences, creating a unique universe, a suspended moment in which lights, music and choreography reveal an aspect of the rocky walls that has never been seen before. Even sport climbing appears in another form, more ethereal, poetic and engaging, leaving viewers in suspense for its entire duration.



The show involves an exceptional cast:
six professional dancers who at the same are high-level climbers
from Italy, France, England and Slovakia.

Au Bout des Doigts mixes the strong principles of contemporary dance,
such as the release, sliding and falling,
to the pragmatic but sometimes instinctive movement of free climbing.

**A highly spectacular component of the performance is the complete crossing of the site on
a cable more than 30 meters high.**

**The public is literally "flown over" by a performer, who without any help or support, only by
controlling his own balance, walks over the heads of the spectators.**

Therefore, climbing and dancing are joined by the slackline technique, a crossing on a suspended length of flat webbing between two opposite points of the mountain, where exceptional funambulism meets exceptional landscape.

LIVE MUSIC - PINO BASILE

Throughout the duration of the show there's music composed and performed by Pino Basile.

His music is characterized by a deep and emotional sound that seems to spring from the earth itself .

The master creates his compositions with percussion harmonic instruments of his invention called Cupe Cupe.

These instruments, part of an ancient tradition of southern Italy, are characterized by an outstanding variety of low frequencies who have the capacity to create a strong emotional impact.

An Indian music expert and researcher, Pino Basile's work is characterized by the mix between the tradition of Solcatto, the Indian musical metric system, and the sounds of traditional Apulian music.

The result is a unique sound, with infinite rhythmic possibilities, to which the master, through the use of the voice, combines melodic scores, constructing complex and tireless soundscapes in real time.

In this performance his ability as an improviser and composer will be pushed to his limits, in following a dance made up of suspensions, tension changes and tiny holds, on which even the musician will have to "dance" with his instruments.

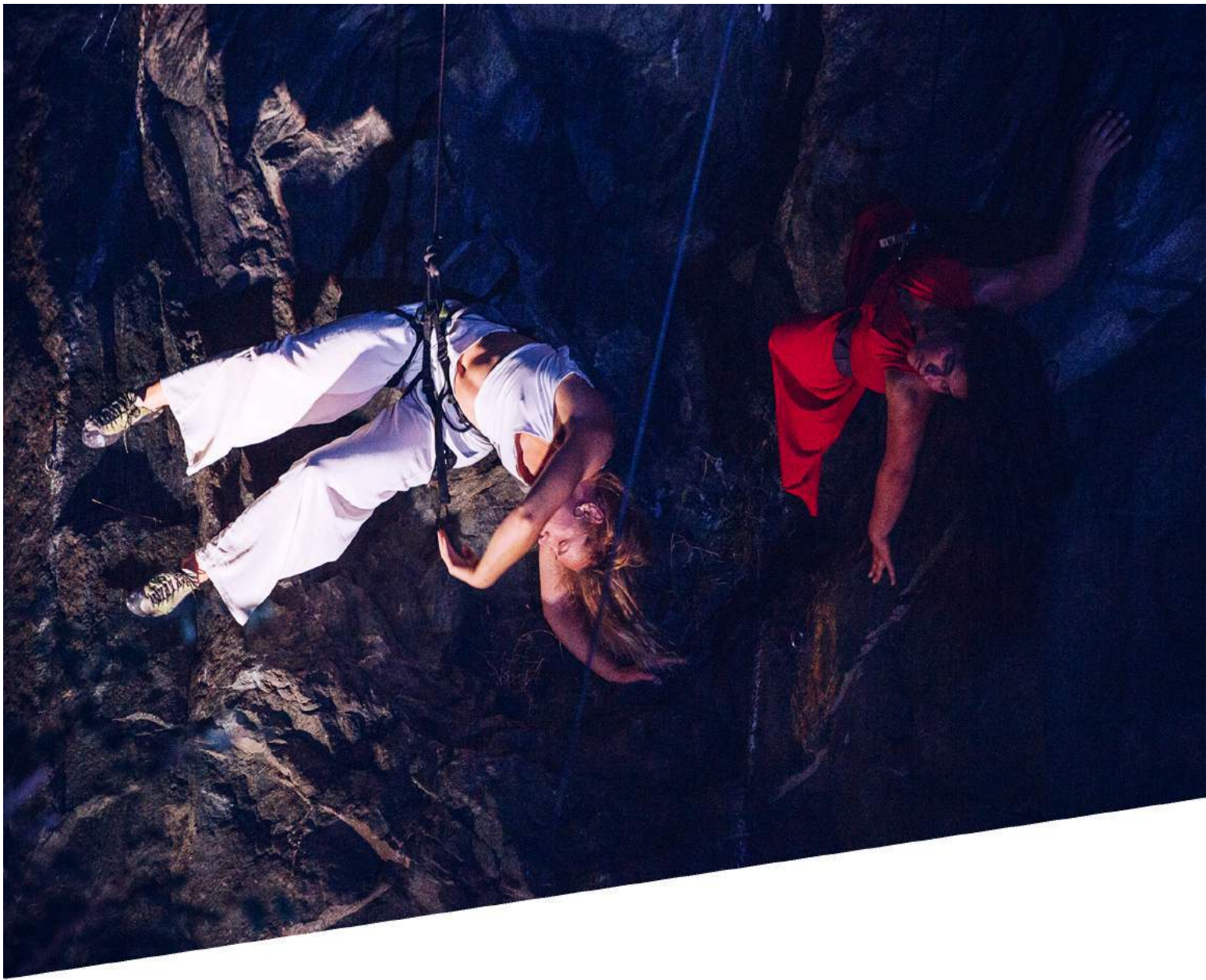


« Someone will object,
saying that climbing rocks is not about art,
is about guts.
No!

To know how to design the most logical and elegant way to reach a peak
declining the easy and comfortable way,
and walk this path in a conscious effort of all the nerves,
of all the tendons,
desperately trying to win the attraction
of emptiness and the suction of vertigo,
it is a true and sometimes wonderful work of art:
that is to say the product of spirit and aesthetics,
that carved on the rocky wall will last eternally,
until the Mountains have life »

Emilio Comici





THE STRONG RELATIONSHIP WITH THE TERRITORY AND THE COMMUNITY

Au Bout des Doigts has been created to be able to involve and integrate also professional or semi-professional climbers who live or train on the territory where the performance is staged.

The goal is to create an interest in artistic creation between those who deal specifically with mountain and climbing.

The mountain is therefore used as a meeting ground between contemporaneity and tradition, between different skills and languages, emphasizing sporting practice and its artistic possibilities.

Furthermore, by contacting gyms and sporting climbing associations in the area, it is possible to combine the show with a workshop, with the intention of developing the dialogue between sporting and artistic activities, opening the levees of this unique physics to those interested in developing it independently.

The direct integration of the territory within the show offers the possibility to create a strong connection between the performance and its audience, ensuring that the event is felt and fully experienced by the people who live in the places where it is proposed.



SITE SPECIFIC

Au Bout des Doigts offers the viewer a vertical choreography that will remain specific to the place where the show is represented. Each cliff, in fact, brings with it a different choreographic score, dictated by the rock itself.

The performance is adaptable to any place that offers a vertical support, be it a rocky wall or an urban environment. Everything that can be used as a support to climbing, is fertile ground to host a new and original version of the show.

Au Bout des Doigts presents itself as a real artistic and interpretative challenge against gravity, in which the place that hosts it, dictates the rules.

Each cliff, artificial climbing wall, or building, has its own aesthetics, its own character which forces the performers and the choreographer to discover its secret passages and its hidden movements.



SOLAR ENERGY

To keep the most authentic and natural connection possible with the landscape, Au Bout des Doigts uses an innovative technology with low environmental impact .

The lighting design was created through a photovoltaic storage system that allows to channel solar energy without the use of generators or other electrical systems. Thanks to that, the group can work in full autonomy, even in places hardly reachable from urban services.

Technical autonomy is a fundamental characteristic of the project, to allow access to those natural places that have never been imagined as a possible stage for a performance.

The environment that welcomes the show is not affected in any way: there are no cables, no noises, no electrical connections on sight. Everything works and is coordinated wirelessly, offering the viewer the purest and most natural vision possible of the site.

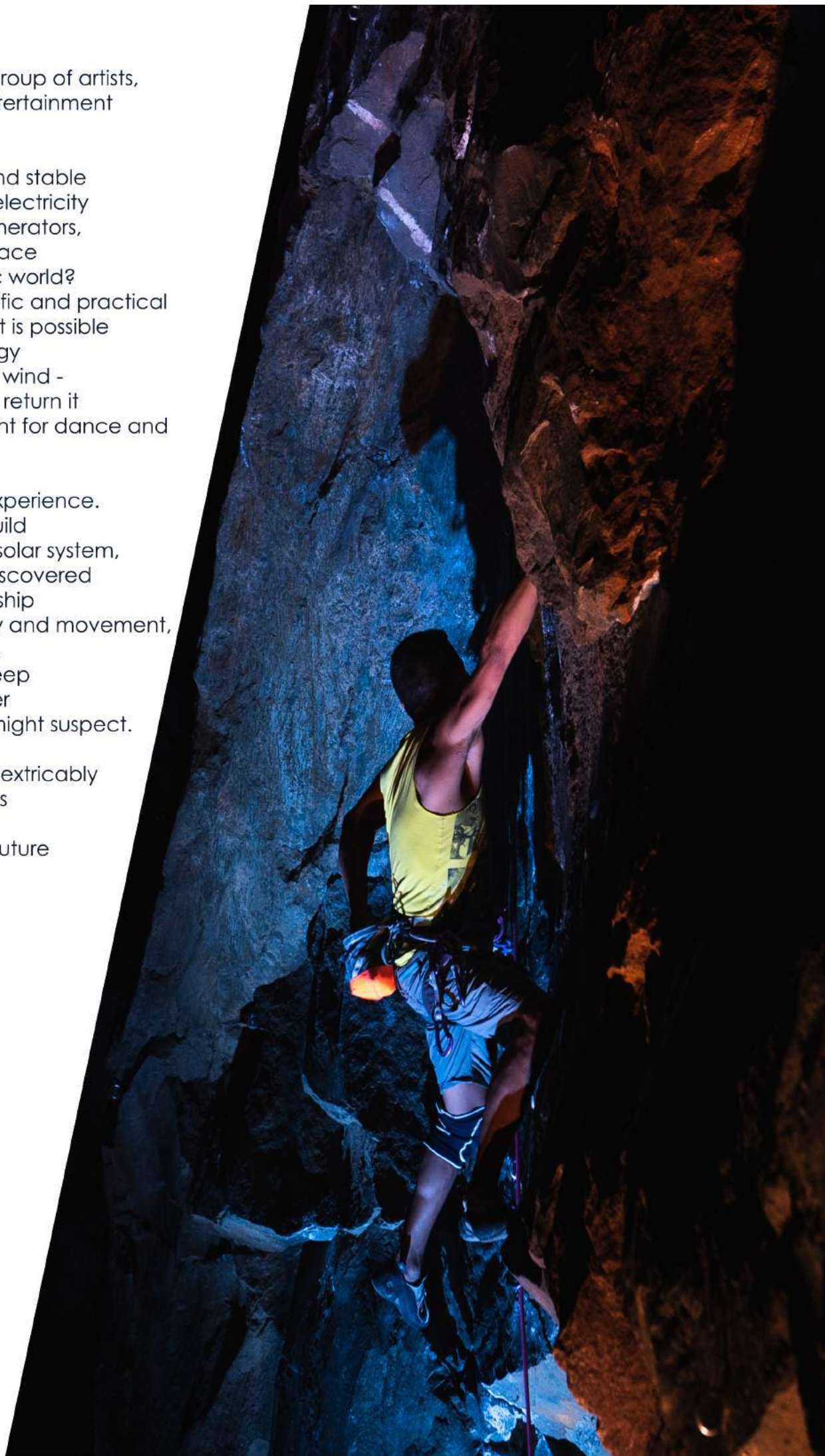
The system is designed by light designer Gianni Melis, together with sound engineer Cristian Buccioli, who have long time experience with renewable and low environmental impact energy sources in artistic fields.

With the help of environmental engineers, a small solar-powered power plant was built, an energy wagon that, today more than ever, makes us aware, autonomous and participant, but more importantly free to choose an eco-sustainable everyday life .



«What drives a group of artists,
dancers and entertainment
professionals
to abandon
the reassuring and stable
connections of electricity
and modern generators,
in order to embrace
the photovoltaic world?
Acquiring scientific and practical
awareness that it is possible
to imprison energy
from the sun - or wind -
to release it and return it
in the form of light for dance and
moving bodies,
is a more poetic
than scientific experience.
By learning to build
and program a solar system,
it is magically discovered
that the relationship
between energy and movement,
light and poetry,
is much more deep
than an engineer
and a dancer might suspect.
It is something
that binds you inextricably
to the awareness
of what form
our sustainable future
can be»

Gianni Melis



Piergiorgio Milano

Choreographer, dancer and acrobat

«My choreographic language is the result of years of research on connecting dance, theater and circus arts.

My shows are characterized by strong theatrical aesthetics, on which the dance can lean and develop in full freedom of poetry and virtuosity. I place myself on the line between different arts, categories or disciplines; It's in trying to go beyond that line that I find the strength that feeds my creative processes. I dedicate myself completely, so that my works always remain the result of a radical contamination between dance, circus and theater»

Collaborations

Piergiorgio Milano has worked and collaborates with international artists, including:

James Thiérée, Sidi Larbi Cherkaoui, Rodrigo Pardo, David Zambrano, Roberto Olivan, Raffaella Giordano.

He has created and directed the choreographies of the film "Il Flauto Magico", produced by Orchestra di Piazza Vittorio and Paco Cinematografica Roma.

He's co-founder of the circus-theatre company "320CHILI".

He created multiple choreographies for advertising and events.

He teaches physical theater and contemporary dance:

SEAD University of contemporary dance of Salzburg, Danscentrumjette Bruxelles, Athens Vidéo Danse Festival, Tripspace London, University of sports in Chambéry, Opus Ballet Florence, Lille Circus school of Lomme, Le Lido – Circus school in Toulouse, Flic Circus school in Torino.

Awards

With his solo show "Denti", he has won: Mas Danza competition 2009, Baltic Dance Competition 2011, Factory dance prize 2012.

With the show "Ai Migranti", he won the 2010 Equilibrio award .

With the show "Pesadilla", he won the 2015 Equilibrio award .

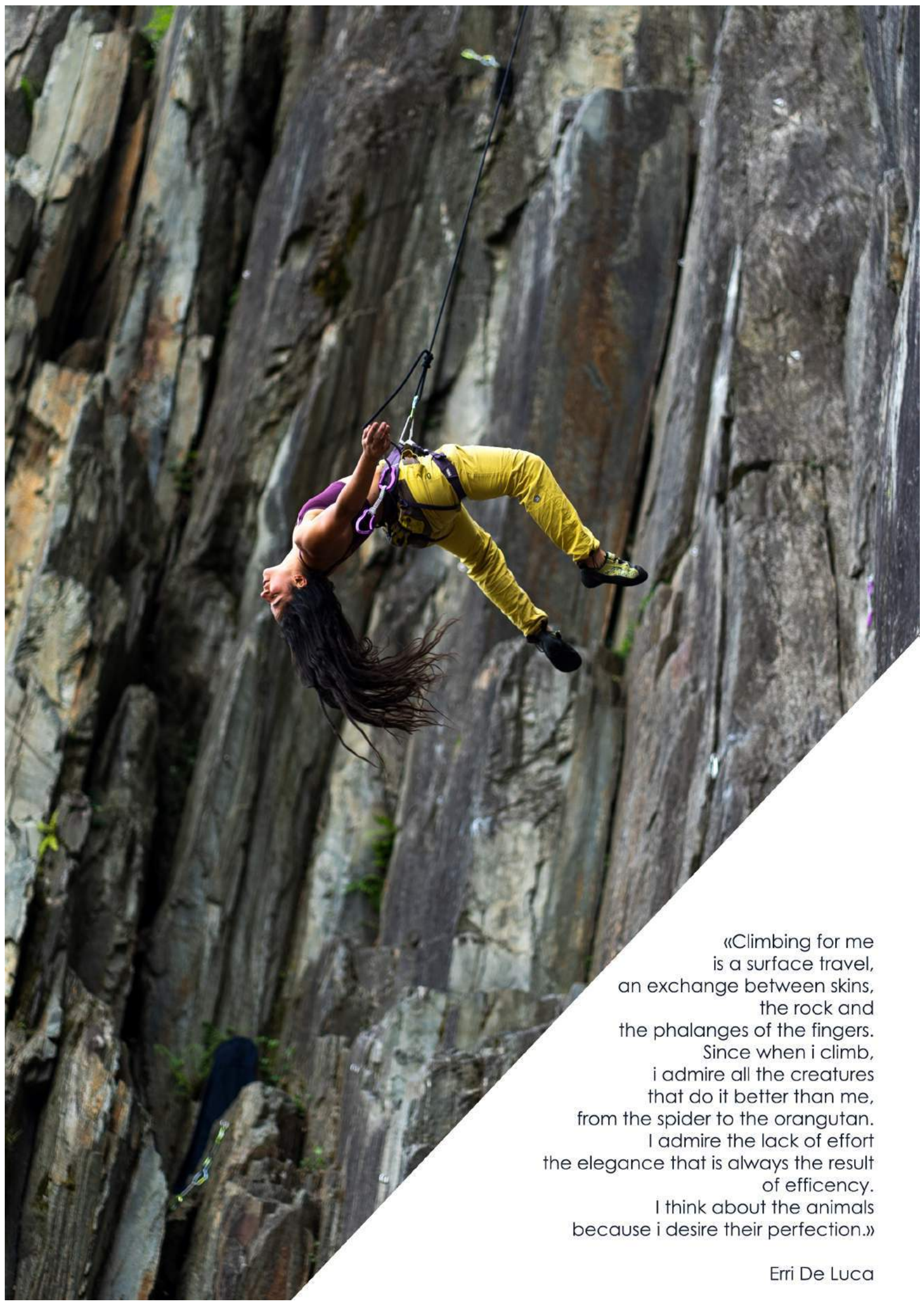
"Pesadilla" was a candidate in the Festival d'Avignon for the Critics' Award and Best Show of the Belgian Circus 2017.



«Living on "tiptoe" has been a style,
an approach to climbing and life,
a surge of freedom,
a need for life expressed in an athletic gesture,
an external ascent and an inner descent towards the freedom of the spirit.»

French Pre-Alps climbers 1970





«Climbing for me
is a surface travel,
an exchange between skins,
the rock and
the phalanges of the fingers.
Since when i climb,
i admire all the creatures
that do it better than me,
from the spider to the orangutan.
I admire the lack of effort
the elegance that is always the result
of efficiency.
I think about the animals
because i desire their perfection.»

Erri De Luca



CONTACTS

Chantal HECK

diffusion, production, conseil



T : +32 (0)495 16 86 92

M : chantal@lachouettediffusion.com

www.piergiorgiomilano.com

www.lachouettediffusion.com

