

Rapid Life Movement

Reprise 2023

Fearless Rabbits Collective - Rémi Boissy

Running time - 45 minutes



RAPID LIFE MOVEMENT

R.L.M. is a physical theatre show, where combat, resistance and resilience are driving the transformation, risk, constraint, our relationship to the living and the dead.

At the heart of a plastic device, questioning our readiness to react to movement, to the unexpected and danger.
Touching the sacred, the will, the inevitability.

Resisting, dreaming so as not to escape, but to transform space in search of peace.



FEARLESS RABBITS COLLECTIVE

Rémi Boissy places the work of the Fearless Rabbits collective in a strong plastic framework, in a quasi-pictorial research of what is the scenic image.

Between the sacred and modernism, kinetic and cinematographic inspirations are linked to physical performance, gestural research and sensitivity.

While movement is always at the heart of the creative process ; literary, musical and plastic inspirations are added to the choreographic writing.

DIRECTOR'S NOTE

In 2015, the company's director and set designer discovered Le Cyclop, a collaborative work located in Milly-la-Forêt. For Vanessa Sannino and Rémi Boissy, this discovery was a real coup de coeur, particularly for Jesús-Rafael Soto's Pénétrable Sonore, an assembly of aluminium tubes that the audience is invited to walk through and then listen to the resonance of its movement.

It was also in a climate of violence and terror that the idea for this creation took shape. Even more than this violence, it is the transformation of spaces that the director is observing. How can the same streets and spaces be hostile, dangerous and deadly one day, and prayerful the next ?

R.L.M. is therefore a show inspired by an intimate experience that questions the transformation of our spaces of constraints into spaces of freedom.

The world, the Other, the street, the Extremes, our age, our mind, our body, our skin, our pain, our grief are all spaces to invest every day. Sometimes beautiful, sometimes blinding, sometimes too big to find strength and nourish the desire to transform them.

Rémi Boissy traces this transformation in his own way. He develops a hostile plastic space that body, in the experience of the limits of the object, could transform into a contemplation space.

His tools: combat, resistance, resilience.

It is in the intensity of movement, in the obsessions of the body, in the trance, in the pain of fighting in vain, in the interaction with a stronger and stronger machine, that *R.L.M.* exists.

More than ever at the heart of his world, we have the desire for ghosts and hope to live.



A permeable plastic object...

R.L.M. is a mineral object whose transparency means it blends seamlessly into the space in which it resides.

Whether in a natural or urban setting, at the heart of heritage or architectural spaces, R.L.M. engages in dialogue with the landscape, which in turn plays a sensitive role in the dramaturgy that the viewer constructs.

But the landscape is not just visual. It is also sound.

Eole's influence on the structure increases its presence in the space and in the spectator's perception. Everyone, audience and performers alike, is linked to the same element, whose light or strong breath transforms the body's path, forcing it, once again, to change its lifeline.



... respectful of the environment

R..L.M. has been in existence since 2018. We wanted the scenographic object to be durable and repairable. What's more, we wanted the whole thing to fit into a light vehicle. These constraints obviously influenced our selection of materials, but also our artistic choices, particularly the spatial constraints and this unique space of just 4 metres by 4.

We've also thought about how we can be as self-sufficient as possible, both technically and in terms of human resources, so as to minimise the logistical effort involved in hosting the show.

Finally, the very theme of the show requires us to reflect on the interaction that exists between a human being and the space in which he or she evolves, and how complex this ecology is, whether it concerns the natural environments through which we pass or our social organisation.

ARTISTIC TEAM

Rémi Boissy DIRECTOR



After graduating from the Académie Fratellini, he turned to theatre and dance companies.

Since 2011, he has performed in various shows and/or operas by Serge Noyelle, Emma Dante, Cie Adrien M - Claire B, the Bonheur Intérieur Brut collective, choreographer Dominique Boivin and LUIT, and is collaborating on a revival with Kaori Ito.

Since 2019, he has been choreographing operas and shows by Valérie Lesort and Christian Hecq for the Opéra Comique and the Comédie Française, as well as Delphine Théodore's next creation, Les Petites Bêtes.

He is also Alessandro Sampaoli's assistant director and, between 2015 and 2018, worked with Juliette Deschamps-Makeieff on her productions.

As part of his training at Fratellini, he had already directed L'impasse and Mât Haut Bas. He then created Outcast for his company in 2012. At the end of 2016, he created Wild. In 2018, R.L.M. and in 2021, 1/7.

He is currently working on his next creation, Al(l), a memorial show.

Sandro Campagna Choreographer

Graduated from the Accademia Nazionale d'Arte Drammatica Silvio D'Amico in Rome, he specialised as a master of arms at the British Academy of Dramatic Combat in London.

In 2006 he joined Emma Dante's Sud Costa Occidentale company, acting in the shows Cani di Bancata, Le Pulle, Verso Medea, Le Sorelle Macaluso, Bestie di Scena and the film Via Castellana Bandiera and many others since.

He has also worked as master of arms and choreographer, again under the direction of Emma Dante, for various operas.

Joël-Elisée Konan Performer

A native of Montpellier, Joël-Elisée began dancing when he discovered Krump at the age of 13. He then decided to join the Académie Internationale de Danse to train in classical, jazz and contemporary dance, as well as singing and acting. He joined the Jeune Ballet Européen and danced with choreographers such as Ingrid Florin, Claude Brumachon and François Lamargot, joining the Poisson/Buffle company in 2021.

He danced in La Petite Boutique des Horreurs in 2022, choreographed by Rémi, marking their first collaboration.

Vanessa Sannino Set designer

Trained at the Milan School of Fine Arts, she moved closer to the theatre and entered Milan's Alla Scala Academy, where she trained in set and costume design. In 2009, she began working with Emma Dante. In 2010, for Jérôme Deschamps, she designed the costumes for Un fil à la patte, which won a nomination for "best costumes" at the Molières. In 2011, she collaborated with Juliette Deschamps Makéïeff.

These three encounters have led to numerous other creations for the Opéra-Comique, the Vienna Opera, Bordeaux, Lausanne, Palermo, Bari, Rome, Turin...

Since 2018, she has also worked alongside Valérie Lesort and Christian Hecq. She designed the costumes for Le Domino Noir and Ercole Amante for the Opéra-Comique, as well as Le Bourgeois Gentilhomme at the Comédie Française in 2021. She will continue this collaboration with La Perichole and La Petite Boutique des Horreurs for the Opéra-Comique in 2022 and Gulliver's Journey in 2021, for which she received the Molière for visual creation in 2022.

She has also designed the costumes for three films: AFMV, Le Sorelle Macaluso and Misericordia.

Sylvain Dubun Performer / Stage manager

Sylvain has worked for a number of theatres as a technician and stage manager. He has also worked as a performer, notably with the circus company Les Mauvais Esprits, with whom he toured the show Tubes.

He has now set up LCDP, a group of technicians and builders from Pau, and joined the Fearless Rabbits collective as builder and stage manager for the company's shows, as well as performing for R.L.M..

Jean-Pierre Legout Performer / Sound designer

Jean-Pierre works for a number of dance, theatre and circus companies, as a sound and lighting manager. An experienced jazzman and pianist, he has joined and played in Nico Wayne Toussaint's band in recent years.

Along with Sylvain, he set up LCDP, a group of technicians and builders based in Pau.

He is also training in electro-acoustics, and offers his expertise at workshops and workshops, which he runs mainly in France and Africa.

He met Rémi in 2016, who, attracted by his multi-faceted background, invited him to join the company as sound designer and composer for R.L.M..

PRESS

JSL – 22 July 2023 – Meriem Souissi

[Link](#)

"A paragon of resilience, R.L.M. raises questions, because in 50 minutes without one too many, the highly graphic ring allows human paradoxes to be expressed."

"[...] we salute a well-crafted show that lasts long enough to be enjoyed without being overpowering - and that's so rare in the street arts!"

L'Humanité – 27 July 2018 – Géraldine Kornblum

[Link](#)

"There are gestures that are worth more than words, when words cannot be spoken or can no longer be spoken [...]. "

"[...] The show draws its strength from the violent expression of the most fragile part of man, his life, and from the most powerful part, his capacity for catharsis by constructing his own resilience in plastic form."

Théâtre Actuel – 19 September 2018 – Paula Gomes

[Link](#)

"[...] A very moving performance of great intensity that invites us to dream and questioning."

Alternative 76 – 5 July 2018 - Rubrique Coup de cœur - Delu

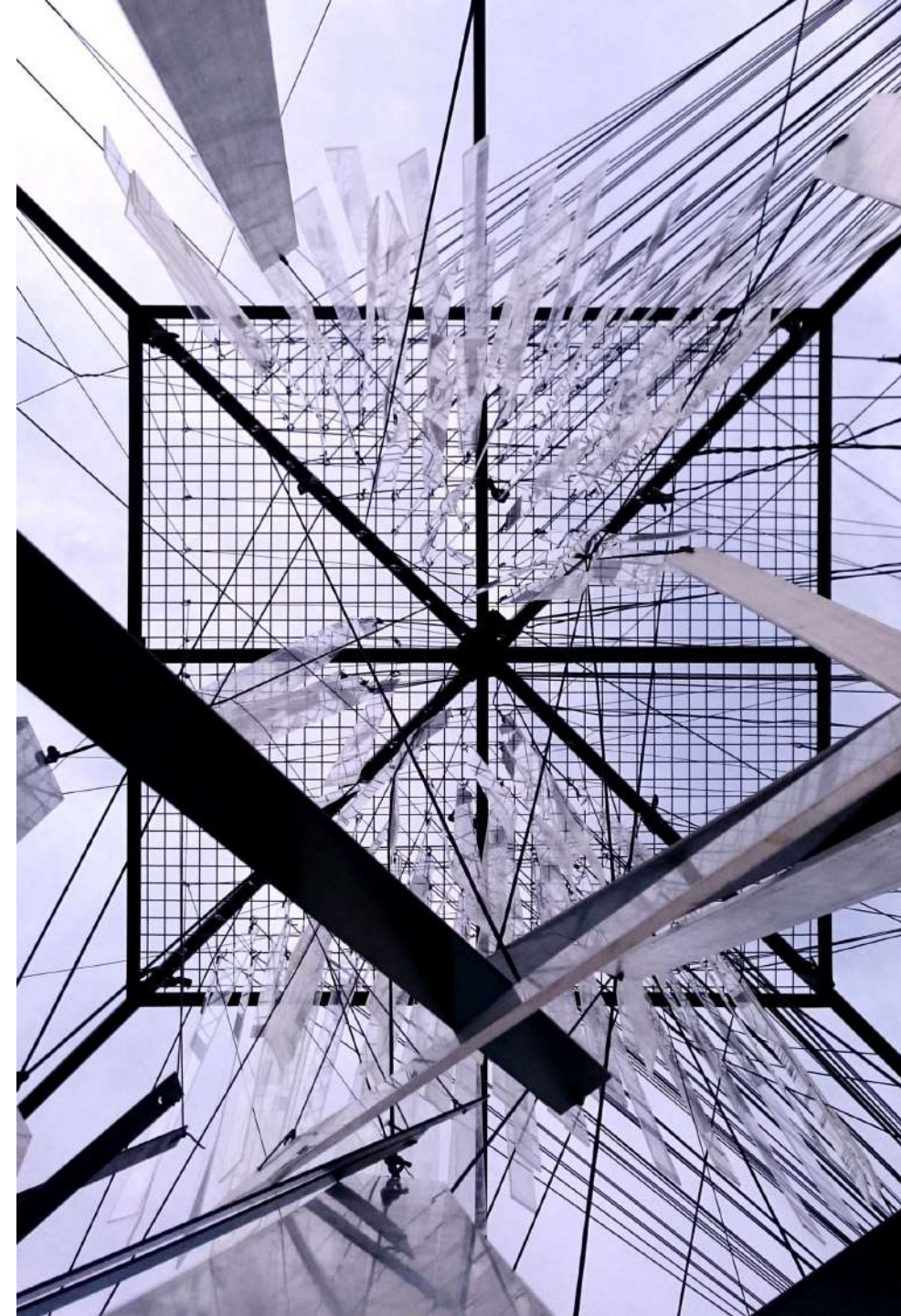
[Link](#)

"Between dance and theatre, the actor's talent in both areas is impressive. The show is a favourite, as much for the stage performance as for the angle of reflection."

La République des Pyrénées – 18 April 2018 – Karine Roby

[Link](#)

"Under the sword of Damocles composed by steel, aluminium and Plexiglas blades, Rémi Boissy leads a fight for life in R.L.M. [...]"





CONTACTS

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www.collectif-fearlessrabbits.com

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Fearless Rabbits Collective / Association Loi 1901

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