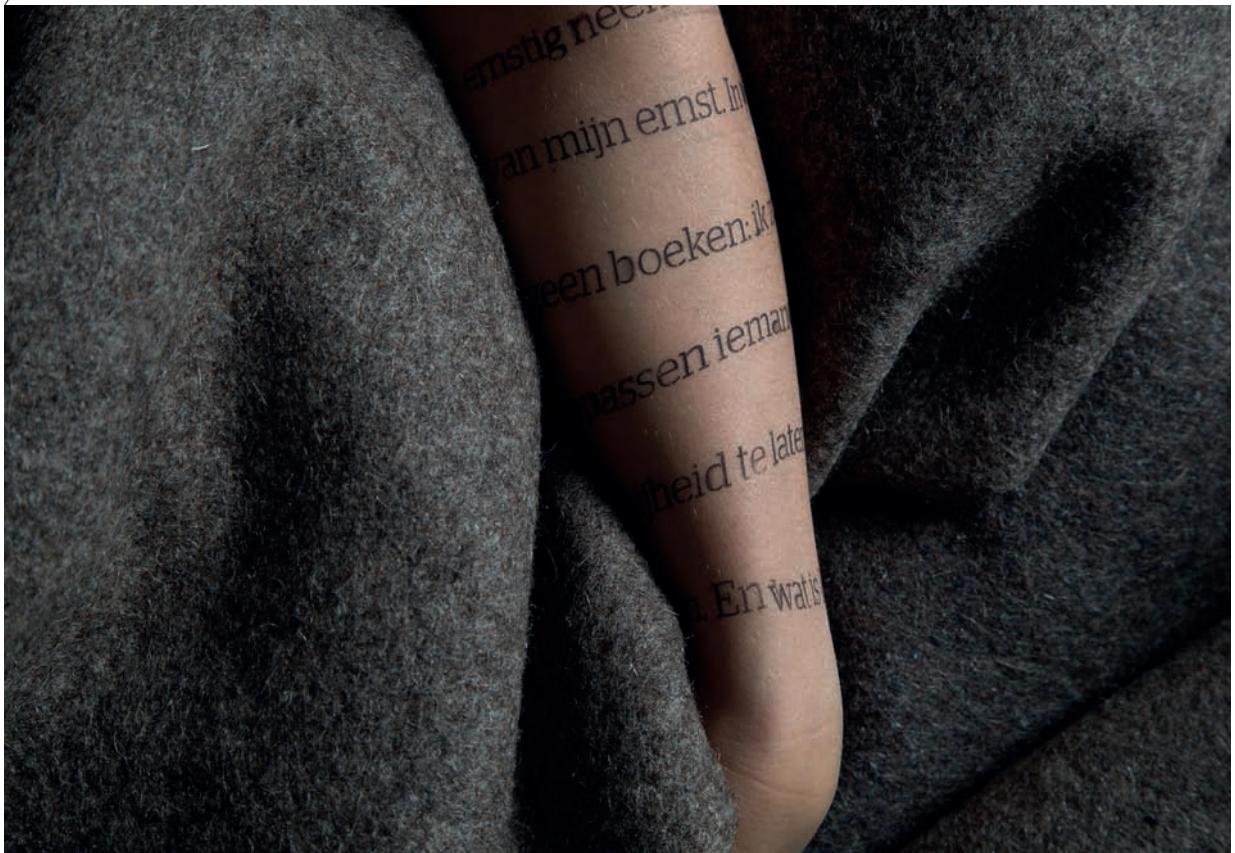


# CIE GREFFE

# CINDY VAN ACKER



ION

Creation 2015  
photo : Louise Roy

**Cie Greffe/ Cindy Van Acker**

Case Postale 264  
1211 Genève 8  
[www.ciegreffe.org](http://www.ciegreffe.org)

**Contact diffusion**

Tutu Production/Véronique Maréchal  
[veronique@tutuproduction.ch](mailto:veronique@tutuproduction.ch)  
T. + 41 22 310 07 62

**Contact administration**

Aude Seigne  
[aude.seigne@ciegreffe.org](mailto:aude.seigne@ciegreffe.org)  
T. +41 76 403 92 21

# CREDITS

**Duration: 1 hour**

**Choreography and interpretation: Cindy Van Acker**

**Concept set and light-design: Victor Roy**

**Musical composition: Samuel Pajand**

**Costume: Kata Tóth**

**Administration: Aude Seigne**

**Tour-manager: Tutu Production / Véronique Maréchal**

**Production: Cie Greffe**

**Co-productions: ADC à Genève, Théâtre de Vidy à Lausanne,**

**Théâtre Les Halles à Sierre.**

**Supports: Loterie Romande, Fondation Leenaards, Pour-cent culturel Migros,  
Coopérative suisse des artistes interprètes SIG.**

**The Cie Greffe receives joint support since 2009 from both the City and Canton of Geneva as well as from Pro Helvetia.**

# PRESS RELEASES

**With Ion, Cindy Van Acker shines through the Rencontres chorégraphiques.**

For this appointed collaborator to Romeo Castellucci, the stage acts as a developer in the photographic sense, she who has built a singular work immune from all fashions, performance by performance. At the end, when she raises the hood covering her face, she is not only revealing her features sculpted by effort, but rather the questioning of the artist caught by surprise in the privacy of creation(...)

Ion is in no way a pleasant choreography. It doesn't even ask to be loved (...) After some performances of measured slowness, the belgian choreographer based in Switzerland reveals another kind of body language, Cindy Van Acker finally puts herself at risk.

**Les Inrockuptibles, Philippe Noisette – May 27, 2015**

What she displays from the masterpieces in which she immersed herself is frighteningly current. The choreographer seems to apply to the letter the transvaluation of values called by Nietzsche. To take risks, to favor struggle over peace, creation over knowledge. This is all she is depicting on stage, assisted by Victor Roy, she is enigmatic, inhabited, incandescent... And silent as these two giants became mute at the end of their days. In Memoriam one is tempted to say, and yet it is "ION" she prefers, powerfully asserting her creative force and her will.

**Inferno, Ildiko Dao – March 27, 2015**

**Dancing war and madness.**

With her solo Ion, Cindy Van Acker is between Nijinsky and Nietzsche. Fascinating.

(...) Of the philosopher and dancer creator, the choreographer transmits the impulses of inner life and the sensitive intensity with a visual and physical extra-lucidity rarely seen to date.

**Le Courrier, Bertrand Tappolet – March 25, 2015**

**The dancer Cindy Van Acker meets Nietzsche in the flesh.**

The Geneva Flemish-born artist gives to the Théâtre de Vidy, before Sierre and Geneva, an inner odyssey just as enigmatic as fascinating.

(...). What is striking is the figure of the artist finally revealed, her monastic beauty, her chivalrous elegance. Ion is perhaps this: the friction of a body and a mind, selflessness within the contagion with the other - the philosopher-poet - until clarity, a clarity that wouldn't be cluttered with any morals, but that would be the life instinct.

**Le Temps, Alexandre Demidoff – March 24, 2015**

# ION

*After several group pieces, the choreographer and dancer Cindy Van Acker returns to the solo form and its scope of radical experimentation. She is thus reconnecting with the work of her own body on stage, with the extreme plasticity of the human being which can show anything other than human, while also using all the elements on stage to disturb the senses of the viewer: light, sound, set design.*

*This impulse to come back to the solitude of artistic research, Cindy Van Acker finds it in her own journey as a choreographer, but also in Nietzsche and Nijinsky, her companions at the time. It is through them, the poet-philosopher who claimed to be a dancer and the dancer who stopped dancing to write his diary, that she hopes to be unsettled in order to create Ion. «They are two geniuses, two giants of authenticity and self exposure to the world. They open up a space of availability without limits. And not without danger. One within the world of writing, the other with the physical language, they keep body and mind so deeply attached. In the creating process I'm currently leading, they make me delay the moment to go to the body.»*

*Since 2001, the artist has walked inch by inch into some impossible organic states, she went down in a slow pace that eventually seemed fast, she cracked spacetime using suspension, a freeze frame. She stands today under the impulse of her title, Ion, which in ancient Greek means going, which goes, and relates in chemistry to the transport of electrical charges. With the idea of knocking over, literally reversing, her own perspectives and perceptions, as well as the ones of the viewer.*

***Michèle Pralong, for the Mag of Théâtre de Vidy, Lausanne***

# PHOTOS



**ION**

*Creation 2015  
photos : Louise Roy*

# BIOGRAPHY

## **Cindy Van Acker**

*Trained in classical ballet, Cindy Van Acker first danced in the Flanders Royal Ballet in Belgium and at the Geneva's Grand Theatre before emerging in the contemporary dance-scene in Geneva. She creates her own pieces since 1994 and founds the Cie Greffe in 2002 at the occasion of the creation of Corps 00:00 that obtained international recognition. In 2003, Van Acker creates two other solos, Fractie and Balk 00:49.*

*In 2005 she signs her first group piece for eight dancers, Pneuma 02:05. The same year, the Italian director Romeo Castellucci invites Van Acker to present Corps 00:00 at the Venice Biennale. This first meeting leads to an artistic collaboration with Castellucci who suggested her to create the choreographic part for his creation of Dante's Inferno for the 2008 edition of the Avignon Festival, and for his direction of Parsifal, created at De Munt in January 2011.*

*In 2006 she creates Puits at the Théâtre du Galpon in Geneva, a collaboration with Vincent Barras and Jacques Demierre, performed by Perrine Valli.*

*Invited by Michèle Pralong and Maya Boesch during the first year of their co-directorship of the Théâtre du Grü in Geneva, Cindy presents a trio of women, Kernel. Created in 2007, Kernel provides an opportunity for a first and stimulating collaboration with the Finnish composer Mika Vainio of the Pan Sonic group. He created and played live the music for the performance. This experience continues in 2008 with Lanx at the Electron Festival and in 2009 for the creation of the solos Nixe and Obtus for the Bâtie-Festival de Genève. Obvie, Antre and Nodal complete this series of six solos and are the source of as many films realized by Orsola Valenti. The choreographer presents four of these solos: Obvie, Lanx, Nixe and Obtus at the Festival d'Avignon in 2010.*

*With Monolog in 2010, she renewed her collaboration with the Electron Festival and Mika Vainio.*

*In October 2011 she creates Diffraction, piece for six dancers and a light-machine, 9-tubes designed by Victor Roy. In October 2013 Diffraction receives one of the four Swiss awards of dance in the category « Crédation actuelle », designated by l'Office Fédéral de la Culture. In January 2012 she conceives with Victor Roy the project Score Conductor, an exhibition and materialisation in visual objects of the choreographic scores that Cindy has written since 2003. At this occasion and on the initiative of Michèle Pralong, a book by the name of Partituurstructuur is edited by Héros-Limite.*

*In 2013 she creates Magnitude for 22 dancers of the Ballet Junior directed by Sean Wood and Patrice Delay as well as Liniaal for the Cie Virevolte directed by Manon Hotte in Geneva. In the same year, Helder is premiered on la Belle Scène de Saint Denis on the proposition by Myriam Gourfink in the context of her residence at the Forum Blanc-Mesnil. She signs her last creation Drift, a duo performed by Tamara Bacci and herself.*

*In July 2014, Cindy Van Acker created Anechoic during Expeditie Dansand on the beach Ostende for 53 danseurs de P.A.R.T.S.*

*Cindy Van Acker has been responsible for the physical formation at the Haute Ecole de Théâtre, la Manufacture, in Lausanne from 2006 till 2010.*

*Her professional path is marked by her collaborations with Myriam Gourfink, Romeo Castellucci and by the collaborators of the Cie Greffe.*