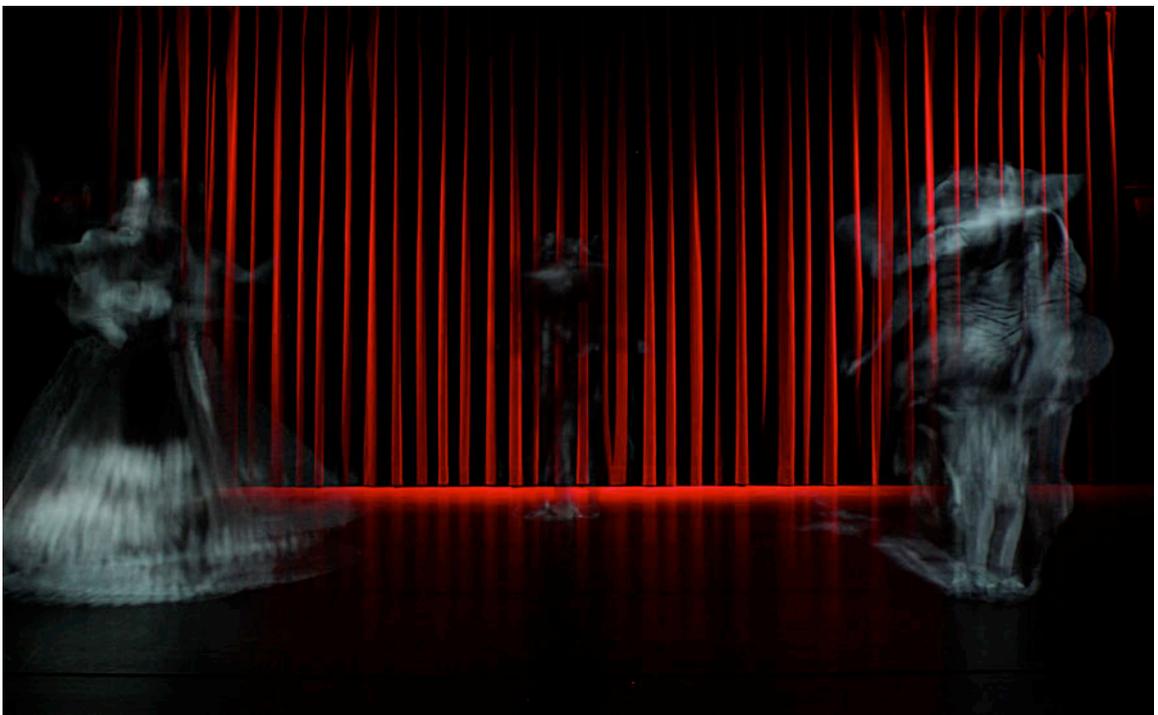


# Shiver

*2014 creation*  
Cie Nicole Seiler



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## Credits and support

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Concept, choreography	Nicole Seiler
Performance, choreography:	Claire Dessimoz, Dominique Godderis-Chouzenoux, Krassen Krastev, Mike Winter
Light design, video	Stéphane Gattoni
Music	Stéphane Vecchione
Costumes	Claude Rueger
Set design, video	Vincent Deblue
Artistic collaboration	Laurent Guido, Fabrice Gorgerat
Participation in the creative process	Josseline Black, Aurélien Chouzenoux
Administration	Cristina Martinoni
Tour management	mm – Michaël Monney
Duration	55mn
Coproductions	Théâtre Arsenic - Lausanne, Südpol - Luzern, tanzhaus nrw - Dusseldorf , Cie Nicole Seiler
Soutiens	Ville de Lausanne, Etat de Vaud, Pro Helvetia – fondation suisse pour la culture, Loterie Romande, Ernst Göhner Stiftung

*Première: February 2014 at Théâtre Arsenic, Lausanne.*

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## Introduction

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After our trilogy, which deconstructed the relationship between movement, sound and image (Playback, Amauros, and Small Explosion with glass and repeat echo) Shiver will question reality itself. A complex video system projects onto the body and objects their own replicas, stylised with computer animation. We are building a dubious atmosphere, suspenseful, that plays with the codes of film noir, detective and horror movies.

By experimenting with the discrepancies between projections and reality, Shiver troubles the senses, generating suspicion and disquiet. The set becomes - in a playful manner - a mirror of a most profound and even physical dread.

The universe in tension: shudders guaranteed.

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# Shiver

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Par Fabrice Gorgerat - Dramaturge

In her last performance, *Small explosion with glass and repeat echo*, Nicole Seiler put in place the juxtaposition of concrete sounds – windshield-wipers, sounds from an airport, a school – with abstract movement. The disparity between the performed action and the auditory illustration invited the spectator to invent and project the sense of the piece's dramaturgy: de facto active, it organized a voyage in the space left by the difference between the sound and image. This was already the case in *playback* (2010) and *Amauros* (2011) in which the duo of sound and movement was specifically brought into question. By blurring the boundaries between music, video and the body, the choreographer leads the audience to question for themselves what exactly is real in what they perceive.

The first scene in *Shiver* is, in this way, emblematic. On an empty stage a voice of cinematic intonations announces that each birth is a step toward death; at the same time we discover a heavy velvet curtain, theatrical and immobile. The fundamentals of the project are already present in full force. An archetypal anguish is announced by the voice, while the theatre is unveiled as the place in which an attempt will be made to make it manifest and even to exorcise it. The language of cinema, a cinema of horror, is intended to give a form to our anguish and make our fear palpable. Based on a collective dread, it crystalizes our nightmares while at the same time feeds them, creating a link between the intimate, ontological nature of our personal fears and that which we share, that which is collective. It is the ideal material to do so.

Rather quickly the stage is plunged into darkness, and the audience discovers little by little strange moving forms. The video is not used in a figurative manner. The dancers are filmed and their image is immediately projected onto them. They are in turn subject and screen, which allows the image to be textured, hiding then revealing parts of their bodies until the image becomes abstract. At this moment a subtle game begins, on several levels of reality. The dancers become magma in fusion, sparks, or strange creatures while a sense of dread materialises before our eyes in the form of a giant fluorescent tumour. The magic accumulates image-by-image, sensation-by-sensation. The spectator seeks bodies but finds only traces of bodies, to be reassembled by their own imagination and cinematic references. *Alien*, *The Thing*, a demonic succubus – come to mind as we remain entranced. Through repeated endeavours, the characters progressively emerge from the video maelstrom: a dancer seems to be torn apart by voices from beyond the grave while she is taken up in an fervent rotating trance; bodies escape from the system and are revealed in a raw light, becoming spectres or malevolent forces. A new dynamic is born, that of beings who wish to become flesh, who struggle to have form. In the struggle their individuality is revealed and slides toward dispossession, toward a nakedness in which the four dancers find themselves in an enveloping chorale.

Like a child hypnotised by flames, we have invented and engaged in our performance like a game of hide and seek, endlessly in motion, in which what is seen feeds imaginings of what is not. From the psychedelic abstraction drawn from the video of the dancers' movements, to the relative tranquillity of their bare and candid bodies, freed from all virtual raiment, we have travelled to the very end of our own fears, and perhaps even transcended them.

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## Presse

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[...] For the last 10 years, her highly technological productions have traced a subtle line between subject and projection. In *Shiver* the artist continues to innovate. While in residence in Berlin, she experimented with a complex video procedure, which, via an infrared camera, allows an animated image of the body to be projected back onto itself: a troubling discovery that has inspired a scintillating performance.

[...]

*Shiver* unfurls through a chain of captivating images: specters followed by a vaporous white train, red-hot magma, whirling dervishes who seem to swallow their own image... Endlessly one's perception is troubled, multiplied, destabilized, and opened up. One admires this capacity to renew the visual repertory, to destabilize perception through vision.

Marie-Pierre Genecand – Le Temps du 6 February 2014

Marie-Pierre Genecand – Le Temps 6 February 2014



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## Biography Nicole Seiler

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Born in 1970 in Zurich, Nicole Seiler studied dance and theater at the Scuola Teatro Dimitri in Verscio (CH), at the Vlaamse Dansacademie in Brugges (BE) and at Rudra Béjart in Lausanne (CH).

As a performer she collaborated on many different productions, with such companies as Cie Buissonnière, the Teatro Malandro, Alias Compagnie, the Cie Philippe Saire and Massimo Furlan.

She created her own company in 2002. In her artistic approach image and video play a major role. Her research into multi-media which marries dance and video, gives rise to multifaceted dance performances, videos and choreographic installations. The last few years she has created a cycle of performances centered around the relation between image and sound.

Since 2004 the company has toured internationally. In 2009 Nicole Seiler received the cultural prize for dance from the Foundation Vaudoise for Culture. Since 2010 the company has benefited from combined structural subsidies (Ville de Lausanne, Etat de Vaud, Pro Helvetia).

Projects of Compagnie Nicole Seiler :

*Wilis* (Installation multimédia, 2014)

*Shiver* (spectacle de danse/multimédia pour 4 interprètes, 2014, 55mn)

*Small explosion with glass and repeat echo* (spectacle de danse pour 2 interprètes, 2012, 70 min.)

*Un acte sérieux* (spectacle de danse/multimédia pour 2 interprètes, 2012, 40 min.)

*Installation pour En Corps* (installation multimédia chorégraphique, 2012)

*Amauros* (spectacle de danse pour 4 interprètes, 2011, 65 min.)

*Tinizong* (spectacle de danse/multimédia pour 2 interprètes, 2010, 35 min.)

*Playback* (spectacle de danse/multimédia pour 6 interprètes, 2010, 65 min.)

*Living-room dancers* (spectacle/performances hors-les-murs et film, 2008, durée variable)

*Ningyo* (spectacle de danse/multimédia, 2008, 60 min.)

*K Two* (performance d'après le personnage de *Madame K*, 2007, 15 min.)

*Je m'appelle...* (spectacle de danse/multimédia, 2007, 11 min.)

*Pixel Babes* (spectacle de danse/multimédia, 2006, 64 min.)

*4 clips pour aufnahmen* (clips vidéo, 2006, 10 min.)

*Dolls / Dolls live* (installation et performances, 2005, durée variable)

*Lui* (spectacle de danse/multimédia, 2005, 35 min.)

*One in a million* (vidéo chorégraphique, 2004, 10 min.)

*Madame K* (spectacle de danse/multimédia, 2004, 45 min.)

*Quoi?* (spectacle de danse/multimédia, 2002, 30 min.)

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## Contact

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