

MEMOIRES D'ARGILE

terre et danse
Eléonor Gaffney

conte et chant sacré
Jany Pons Ballester

le récit de Gilgamesh à la racine
des cultures méditerranéennes

plus d'infos sur www.keruzha.com

et avec le soutien de :



en partenariat avec :



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NOTE OF INTENT

« Memories of clay » was born from a desire to bring together the songs of the three monotheistic religions to find common ground. Memories, in the plural, in order to open up to all cultures that took root in Mesopotamia.

We have chosen to base the different materials, songs, and poems around the earliest surviving written work— the Epic of Gilgamesh— and thus remind what are sharing the representations of the world around the Mediterranean.

Setting out from the prehistoric, popular mythology and religion of Mesopotamia, which represented a strict cultural baggage for the people of the time, just like the father's tools, the mother's song, and the stories of the elders: stepping stones to address and figure the unrepresented.

Setting out from this time in which in and by clay, primordial matter, writing shapes this taming of our limits and our finitenesses, to allow us to project and to unfold within the world our own story.

Much later, writing would become an essential tool and characteristic of the so-called historical religions, contributing to this cultural baggage becoming a religious one. We begin at an earlier time, with a story that one might consider reasonable, in the sense that it offers a response that could provide a centre, a direction, an order for human existence.

Setting out, to better come back to the present, to revisit it, and to reconsider our supports and our symbolizations.

Jany Pons Ballester

PRESENTATION OF THE PERFORMANCE

In an intimate setting made of traces, of remains, and of thresholds, a pottery, dance, storytelling and singing duo leads us into a poetic and corporal oriental world.

A plural world, heir to Mesopotamia. A ground of multiplicities, cradle of the mediterranean cultures. The myth of Gilgamesh, the first written narrative, provided the framework around which the songs, material, and visions of the world that had taken root there were expressed.

These Orients are an invitation to immerse ourselves in a shared culture, to find common ground; to let ourselves be touched by song, dance, the senses; to let ourselves be rocked by the echoes, and grounded in our roots.

Duration: 45mn

Artists:

A capella singing and storytelling: Jany Pons Ballester

Pottery and dance: Eléanor Gaffney

Clays: Plume Gory



PROGRAMME

[text in italics are taken from the Epic of Gilgamesh, in French for those written in black, in Arabic or Akkadian for those written in grey]

Enuma Elish – prologue

... translation in progress ...

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Paracha 1 – extract from the Samaritan Hazanout, genesis 12 1 (Samaritan – Israël, Mount Gazirim)

« Yhwh said unto Abram : Go to yourself »

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Thus here is Gilgamesh. Gilgamesh, an hero. Half man, half god. Gilgamesh is strong. The son of Lugalbanda, the child of the sublime Cow: Ninsun-the-buffalo. Gilgamesh perfect, dazzling!
So strong, no one can challenges him. Until Gods hear complaints from his people,

suffering day and night his violence.

... translation in progress ...

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Brikh yal-do – Christian Occidental Syriac rite (Syriac)

« Blessed is the child who delighted creation »

... translation in progress ...

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Ak chakragh a sidi rabi — chant from the sufi tradition, Kabylia (Amazigh)

« Barefoot on embers, may I worship Thee great God »

Enkidu is the response of Gods to the complaints of Uruk people. Half beast half man, sent back to men by a woman's deception. He learns of love, of brew, of bread. He gets closer to Uruk.

Gilgamesh feels him, perceives him, dreams him without fully understanding. But Ninsun his mother teaches him and decrypts the omens: a friend is coming, strong and true.

Ugarit – Sumerian rite, hymn to the goddess Nikkal (Hourrite)

« Once I have endeared the deity »

... translation in progress ...

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Gilgamesh and Enkidu are mighty, they will take on any challenge. Even if that means jostling the world order.

... translation in progress ...

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Feiet Hemi – Christian Coptic Orthodox rite (Coptic)

« He rode a colt: and entered Jerusalem »

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El Hachemi — Muslim sacred chant from Lakhdoria (Arabic)

« Divine salvation is upon you »

06

The gods, guardians of the world order, remarked Gilgamesh and Enkidu. Ishtar, the goddess of Love, remarked Gilgamesh and tries to seduce him. But he refuses.

... translation in progress ...

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Gilgamesh is strong. But Ishtar, hurt and spurned, responds by lashing out. She destroys his strength, she destroys his other, she destroys Enkidu.

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... translation in progress ...

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**Paracha 2 – extract from the Samaritan Hazanout, genesis 12 2
(Samaritan – Israël, Mount Gazirim)**

« I will make of thee a great nation »

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Gilgamesh is down on the ground. For six days and seven nights he refuses his friend to burying. Until worms fall out of Enkidu's nose. Gilgamesh is broken, haunted by the disintegrating body.

... translation in progress ...

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Sothaw atoun – Christian Oriental Syriac rite (Syriac)

«You the Martyrs »

Hon Tahon – Jewish Sephardic rite (Hebrew)

« Take pity and have mercy on your children »

Gilgamesh leaves, in search of eternal life. He goes through trials, deserts, thresholds. He faces stone-men, scorpion-men, smugglers, wild beasts of all kinds. He interacts with the savagery, the brutality, the violence with nothing to hold it.

He goes until crossing the river which encircles the world, and arrives on the boundary of humanity.

... translation in progress ...

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Atsaligh – Muslim rite (Chaoui)

« I pray thee, o messenger of God »

Uta-Napishtim, the deadless ancestor, at the end of the world, greets Gilgamesh.

« *What have you gained
by upsetting yourself so?
by distressing yourself,
you have simply exhausted yourself,
making your muscles heavy
with weariness
drawing ever closer
to your distant end!*

*Does the flooding or rivers
endure?
Like nymphs of the dragon-fly
Carried away in the current,
the faces
that suddenly
saw the sun,
are no more!
The sleeping and the dead
How alike they are!
We have never reproduced
the image of Death:
and yet man, from the very start,
is its prisoner! »*

... translation in progress ...

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Ummarli'Eita – Christian Chaldean rite (Chaldean)

« Tell me church, where shall I build you »

**Paracha 3 – extract from the Samaritan Hazanout, genesis 12 3 1
(Samaritan – Israël, Mount Gazirim)**

« I bless them that bless thee him that curseth thee I curse »

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Gilgamesh is désesperate. The spouse of Uta-Napishtim intercedes for him.

... translation in progress ...

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Gilgamesh finds immortality. But life takes it from him again. A snake eats it.

Yigdal – Jewish Ashkenazi rite (Hebrew)

« May the living God become greater »

Ibn Arabi (1165-1240), Tarjuman al-ashwaq

« My heart has become capable of all forms

A pasture for gazelles

A monastery for monks

A temple for idols

A Kaaba for the pilgrim

The tablets of Torah and the book of Quran

I profess the religion of Love and whatever

direction love's camels take, that is my religion and my faith »

Gilgamesh has returned. He is home again. A mere mortal. He has returned to his ordinary life. And he writes. Our first writings, over 35 centuries ago.

... translation in progress ...

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Written to pass on, to fight against oblivion, to leave a trace.

Written to perpetuate oneself, to create a history, a place in humanity.

Don't forget me.

Ya Maryam el Bekr – popular song (Arabic – Lebanon, Egypt)

« O Virgin Mary »

KERUZHA COMPANY

The Keruzha company emerged in 2011 from Jany Pons Ballester's work: pure song and intuition compelled her to work a capella, without trappings or trimmings of any kind. The naked voice as a call to search, a means of exploration.

In 2012 Jany met a dancer, Zilda Barthès, and the two joined forces. Through their work, they soon discovered how and where a cappella singing and dance become one, where meaning blossoms. They found common ground in wordless forms and encounters that would be accessible to all, regardless of culture, language, physical health, or psychological condition. On this basis the first three performances were developed: not simply recitals, but movements—narratives, from and of the body.

But there was still something missing.

Jany sought out Catherine Lippinois and Fanny de Rauglaudre, visual artists whose work opened new frontiers of the imagination and enabled the further development of her goal to connect with the senses through physical embodiment and presence. This fostered the founding of the company in 2015.

Keruzha is founded on a desire **to break down the boundaries** between the classical, the traditional, and the contemporary. Through poetic material, the company presents performances on the themes of encounter, the other, difference, and presence. It takes a minimal approach to staging that cuts across cultural boundaries and artistic disciplines while remaining grounded in the body and non-verbal forms.

The company's repertoire includes several performances developed as invitations to voyages, to paths of sensorial and poetic exploration fed on the curiosity, on the reflection, and on the care to other.

In an intimate atmosphere, full of impressive scenes and emotions, they lead to (re)discover landscapes both real and imaginary, familiar and alien, from Europe and the Mediterranean.

With a repertoire of songs which covers twenty centuries and thirty languages, the company focuses to share narratives where time is arrested so as to better

open senses: sensations, directions, and significations.

The Company developed:

- **Shores, roots, sceneries:** a journey through history of breath, body and built, from the fourth century to the twentieth
- **The one giving:** Giving thought to the yes and the no
- **Memories of clay:** the Epic of Gilgamesh lying at the root of the Mediterranean cultures
- **Sororities:** Beguines— another story of women's empowerment and and freedom
- **Katarekuna:** lullabies from Europe and the Mediterranean, to welcome the young and raise up the old

Small-scale performances with singing and visual arts, often exploration tools and basis for future performances, complete the repertory:

- **Songs and Stories of Cliffs:** on both sides of the Atlantic, on both sides of the Equator
- **Songs and Stories of shores:** mediterranean east and west
- **Songs and Stories of Journeys:** Ladinis, Rroms, Berber, Yiddish, weaved in and out cultures and following their thread
- **Songs and stories of Waters:** memoirs of the Dordogne in twelve tables

Performances are upcoming:

- **Because (the rose is without why)** : manifesto for the water the being and the becoming
- **Inf(a)n(c)ing:** Spain, Russia, elsewhere, exchanges of letters and lullabies between two children of 20th century, or of 21st is it so different... — listen, what is resisting? And repeating? And remaining child, headwind, facing closed languages?

And collective creations open the creative labour:

- **Exile(s):** from hearth from earth and from the living, dizzinesses and vitality, three letters and three chants
- **Brundibar or The So Big Bad Noise:** a slamed, sound and sung version

of the children's opera of Hans Krása

- **Welcome><s : in Hopscotland...** declined by the company Rouletabille to « Welcomexs immersive exhibition » in the Pays de l'Isle, and by the company Le Corps Sage to « Welcoming oneself is not a luxury! » in the Pays d'Albret
- and an upcoming collective project **Tell me about peace?**

To date, we have given about 420 recitals of these different performances. Parallel performances for social welfare audiences have opened up these experiences to the vulnerable and oft-neglected publics.

The artistic approach, at the beginning for all audiences, went through successive meetings toward specific audiences then toward mixed audiences, without making any difference but rather to expand the boundaries of the common humanity possible.

The company is working in this way on a comprehensive model for audiences known as "prevented", and studies public exhibitions/ performances projects that presents visual artists' work in a lively and interactive way.

We prefer smaller audiences, which allow our work with the body and the breath to be in close proximity to audience members and in contact with them where possible.

Through the breath, word, song, and the use of space, we hope to permit the gesture its full range of expression: vocal, bodily, symbolic, imaginary. This gives it the wholeness needed for real listening and powerful sensory experience.

This all remains a means of searching. For, as the Roma proverb goes, "a candle is not made of wax, but is all flame".



TEAM, PARTNERS, SUPPORTS

The Keruzha company is with:

- operatic and traditional a capella singing— collection, adaptations and interpretation; writing, tale and narrative: **Jany Pons Ballester**
- contemporary dance, theater, scenic research : **Nancy Boissel**
- contemporary dance and choreography: **Gælle Lorth**
- sophro-ludic: **Véronique Lesueur**
- poetic creations: **Eloha Cheurfa**
- contemporary and intuitive dance and pottery: **Eléanor Gaffney**

- visual creation: **Catherine Lippinois**
- visual arts: **Plume Gory, Plume Ljal**
- basketry: **Monique Veyret**

- video creation: **Lucas Madebos**
- poetry and video: **Fanny de Rauglaudre**

- administration: **Jessica Rivet**

Company contributors:

- contemporary dance and choreography: **Isabelle Avid**
- contemporary and intuitive dance: **Marion Tur**
- contemporary dance and choreography: **Géraldine Mainguet**

- sound creation: **Kamila Souza**

- impro theater: **Nicolas Pieri**
- physical theater, clown and mime: **Violaine Dargent**
- theater and clown: **Marie Kroepflen**
- consulting stage director: **Estelle Guihard**

- photographer: **Andrea Polato**
- video directors: **Ambre Ludwiczak, Lucas Madebos**

- texts and songs in classical Arabic: **Nabila Zein**
- costume designer: **Alix Bigenwald**
- material logistics: **Thierry Gory**

Resource persons joined in on the project:

- **Jacqueline Toï**, choreographer and dancer
- **Tayeb Benamara**, master choreographer dancer
- **Catherine Jousselein**, singer and violist
- **Véronique Roger**, art therapy and mediations for vulnerable audiences
- **Michèle–Françoise Mehring**, milliner and musician
- **Jack Bouboushian**, musician and translator

Partners :

- La Pelle aux Idées/ Tiers-Lieu de Sarlat
- la Coopé' rigord Noir/ Pôle de coopération en Périgord Noir
- compagnie Rouletabille (coproduction works)
- Cultures du Cœur (agreement)

Artistic supports:

- association Narthex, Théâtre du Fon du Loup, Théâtre des Treize Vents
- fonds de dotation InPACT
- the project « Exile(s) » received the Innov' assos 2019 award of the collective composition

Territorial supports :

- township of Sarlat la Canéda,
- Departmental Council of Dordogne
- FDVA Dordogne
- Regional Council of Nouvelle Aquitaine
- LEADER Périgord Noir



CONTRIBUTORS

OPERATIC AND TRADITIONAL SINGING



Jany Pons Ballester

began her path with a range of creative work and projects: architecture, design, communication, management of company, and cultural, local development and urban awareness projects. Through her singing work, which she practiced in parallel since 2001, she gradually developed a repertoire of operatic and traditional songs from Europe and the Mediterranean basin. In particular she trained with Nadine Abad, Mireille Marie, Koitcho Atanassov, Martine Rol, Alan Bennett, Behnam Keryo, Nabila Zein and Catherine Jussellin, and also in Kodaly pedagogy.

In 2011, drawing on experiences acquired in projects design, structuring and implementation, she decided to focus on creating her own tool. Four years later a collective emerged from this approach: the company Keruzha, both artistic proposal and territorial project.

Within the company, she co-develops a repertory mixing a capella singing-narrative, visual arts, and associated performing arts. Each performance is designed as an invitation to travel, a path of sensorial and poetic exploration fed on the curiosity, on the reflection, and on the care to other.

In parallel, artistic proposals are used to fuel co-construction of projects which could help to forge ties and degrees between the cultural arena and the culture in the anthropological sense, and thus favour a cultural migration able to support and to empower approaches of cooperation and innovation; that's why the company stands at the meeting point between culture, social economy and popular education, and is involved on the cooperation focal point La Coopé' rigord Noir.

Furthermore, because of her practice in accompanying people in palliative care for nearly 20 years, she pays a careful attention to vulnerable audiences. She punctually intervenes in retirement homes and in psychiatric sectors, and she

provided workshops for Alzheimer's patients from 2016 to 2018.

The partitions of these audiences led her to a reflection on the theme of common humanity, with the bias to not make distinctions between audiences, but rather to make wider the bounds of possible sharings.

The support of the endowment fund InPACT and the price Innov' assos 2019 then allowed her to move on from work with specific audiences to work with mixed audiences, through collective creations led by territorial cooperations.

Lastly, this breeding ground of multiple meetings nurtures the artistic tool and consequently the upcoming creation of new artistic proposals.

POTTERY AND CONTEMPORARY AND INTUITIVE DANCE



Eléanor Gaffney

... translation in progress ...

ARGILES



Plume Gory has an initial training of community worker and direction, which she pursued over 15 years. In parallel she trained as visual artist, most notably through contact with art profession networks. Consequently she acquired many practices and techniques.

After numerous explorations of materials (leather, stone, ...), she works on structures made from a wood and iron framework, with fabric as her main material, which she then shapes and glues around it. She mainly uses recycled materials and obtains her colours from the

dyed fabrics and pigments that she mixes.

Her imaginary compositions and sculptures are a representation of the different stages in the thoughts, contemplation, and emotional states of human beings.

Following her arrival in Dordogne in 2003, she first focused on her art practice, to ultimately coordinate both approaches.

In addition to her artistic production and to regular exhibitions, she regularly works with specific audiences: people in serious social difficulty, disadvantaged groups, people with disabilities, elderly people; and with various audiences: children from 3 years, teenagers and young adults, business audiences, touristic events, ...

She develops too bodypainting, with which she intervenes on educational objectives, as for example body learning by make-up with school children from 3 to 6 years.

SEASON 2019-2020

All performances had to be cancelled because of health crisis

SEASON 2018-2019

- **July 2019**
on 11th in Carsac-Aillac (f-24)

SEASON 2017-2018

- **October 2018**
on 2nd in Bergerac (Auditorium, f-24)
- **July 2018**
on 24th in St Léon sur Vézère (f-24)

SEASON 2016-2017

- **August 2017**
on 12th in Sarlat (Enfeux Garden, f-24)
- **July 2017**
on 23rd in Périgueux (St Front Cathedral, f-24)

on 24th in Cadouin (f-24)

- **June 2017**

on 2nd in La Rochelle (f-17)

on 4th in St Georges d'Oléron (f-17)

- **May 2017**

on 18th in Carves (f-24): leaving residency in « Théâtre du Fon du Loup »

SEASON 2015-2016

- **August 2016**

on 4th in Sarlat (Chapelle des Pénitents blancs, f-24)

on 6th in Castelnaud la Chapelle (f-24)

- **July 2016**

on 16th in le Lardin St Lazare (f-24) : extracts within the framework of "Saint Lazare déambule"

on 27th in Saint Cirq Lapopie (f-46)

on 29th in Saint Fortunat (f-07)

- **May 2016**

on 20th in Sarlat (f-24) : leaving residency, Maison des Arts de la Scène

on 21st and 22nd in Castelnaud la Chapelle (f-24) : extracts within the framework of "Les Arpenteurs" — *event cancelled*

SEASON 2014-2015

- **December 2014:**

on 20th in Bordeaux, within the framework of the festival Gravelor sur Garonne

(Halle des Chartrons, f-33)

SEASON 2013-2014

- **August 2014:**

on 3rd in Lanmeur (ND de Kernitron, f-29)

- **July 2014:**

on 5th in Bizanos, within the framework of la Nuit des Eglises (f-64)

- **June 2014:**

on 27th in St Astier (f-24)

on 28th in Rouffignac St Cernin de Reilhac (f-24)

on 29th in Sarlat (Temniac, f-24)

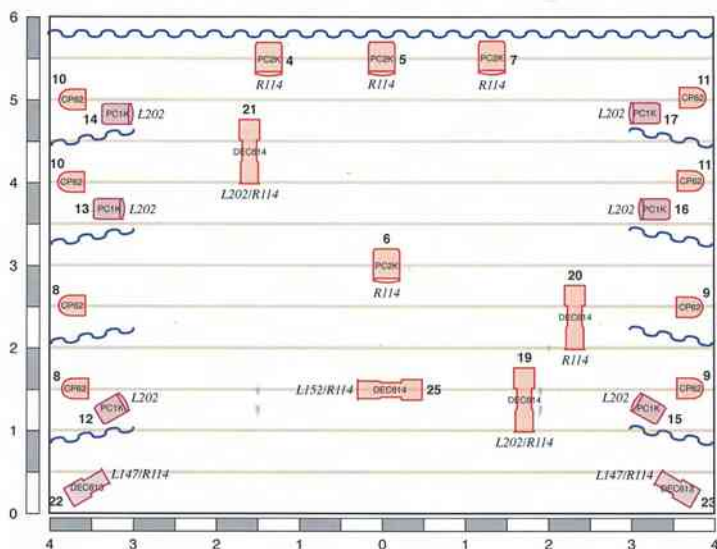
- **October 2013:**

on 10th in Agen within the framework of the "semaine des artistes" organised by Agen bishopric and parish (Cathedral, f-47)

TECHNICAL INFORMATION SHEET FOR ESTABLISHED VENUES

MEMOIRES D'ARGILE

Compagnie Keruzha
www.keruzha.com
+33 6 52 73 28 93
+33 5 53 28 80 16



8	CPB2	PROJECTEURS SUR PERCHES
13	PCIK L202	PROJECTEURS SUR PLATINES SOL



plan de feu	
Orientés	
Scale:	
Author:	
Date:	
Scale:	

TECHNICAL INFORMATION SHEET FOR INDEPENDENT PRODUCTIONS

- • Choice of location: it must have good acoustics and be conducive to introspection. The stage and the room must be all on one level, without distinction, and stripped of movable objects as far as possible. The ground must be raw (neither raised stage nor dance floor).
- Required space (excluding lighting): around 7m x 5,5m, , with an open space in front to set up a row of cushions. A good visibility of the stage ground is necessary for the audience. The presenter will provide to the Company with a plan and photos of the room to prepare the venue.
- Lighting: four 20W LED spotlights and four 30W footlights, supplied by the Company, to be connected on 220V electric sockets.
- Sound equipment: unnecessary for venues with good acoustics and an audience of less than 120 people. However if conditions make amplification necessary, the required equipment is to be provided by the presenter.
- Setting up on site: 5h before the performance. The presenter will provide, upon artist arrival, someone to welcome them and to help them to the setting up if needed.
- Clearing away at the end of the performance: 3/4 hours. For this to happen, a parking place will be reserved to the company's vehicle.
- A dressing room will be made available for the artists near the performance place, with sink, toilets and wardrobe. It will be held all the time when the personal effects of the artists will be stored there.
- If necessary the presenter will provide near the performance place a room for the warm-up of the artists before show time.

CONTACTS AND CREDITS

Keruzha Company

www.keruzha.com

licences PLATESV-R-2022-010018 and PLATESV-R-2022-010017
approvals JEP 24-702, ESUS 2020-0006, National Education
recognized association of general interest



Jany Pons Ballester, project manager

+33 6 52 73 28 93 – keruzha@keruzha.com

Plume Ljal, direction – Jessica Rivet, administration

+33 7 67 40 82 62 – admin@keruzha.com

« Memories of clay » is supported by « Théâtre du Fon du Loup »
www.theatrefonduloup.fr

The Keruzha Company works in partnership with:

companies Rouletabille, Anandi and Le Corps Sage
le Tiers-Lieu/ La Pelle aux Idées, cooperation center/ la Coopé' rigord Noir,

It is supported by:

the township of Sarlat la Canéda, the Departmental Council of Dordogne,
the « Fonds de Développement de la Vie Associative »,
the European Social Fund/ LEADER Pays Périgord Noir, the Regional Council of
Nouvelle Aquitaine, Initiatives Nouvelle Aquitaine, Banque des Territoires

It is too partner Pass Culture and partner for « Cultures du Cœur » :
for social and professional inclusion for people living in precarious and/ or
vulnerable social and economic conditions

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