



SERGIO
EVERLAST TM

by **LAURENT DELOM**
and **WARD GINNEBERGE**



Street dress codes have embraced sportswear and conferred a title of nobility on it. It gave birth to a complex game of rivalry between youngsters jousting with their individual clothing style. Confrontation only happens from sight distance, gauging each other's elegance. The street serves them as ring.

Sergio Everlast Sportswear Corp. is the sponsor for all three rounds

This piece is a fight of elegances between a solo dancer and an accordionist. While the music revisits an infamously well-known piece of the Baroque repertoire, the dancer displays a rich movement language of fast and eerie floor-work. He swoops across the stage, gliding his way without resistance through the darkness.

As a contrast to the smoothness and grace of the music and dance, a confrontation builds up between the two protagonists and takes the form of a match in three rounds. In between, the rivals slightly adjust their gear from their corner of the ring. The music provides a three-round structure until the untying of a never-ending end.

Sergio Everlast Sportswear Corp. is the sponsor for all three rounds

sergio everlast™ sportswear corp.



I am still at that critical moment after leaving the cosy nest of school and taking my first steps in the world of professional dance. Until now I couldn't get over my sense of losing grip. First, the working conditions in such an environment aren't providing solid ground for anyone entering it. Second, I don't know where I should establish myself geographically. Virtually anywhere is possible and I can't decide where to settle for stability, while still longing for mobility. Eventually, in such blank openness I am left without direction to start writing my own artistic history.

It is the sense of losing grip that I experience in this piece when I resort to socks and gloves. As a medium they dismiss the possibility of getting stable supports while doing floorwork. From this situation I put myself in - as dancer and choreographer- questions arise: how do I compose movement when stability is constantly running away? What story do I write when there is only struggle? What beauty am I able to create while trying to solve the situation?

If it is for my own style that I am fighting, can I give in to exposing the struggle?

The clothing proved decisive at minimizing grip on the floor: my best outfit to achieve this was a Sergio Tacchini sweater and Everlast trousers. I fully embraced their sportswear style and the music of their names as inspiration for the piece.

The musical score was drawn from J.S. Bach's Toccata & Fugue in D minor. We have applied onto the musical score similar processes as in the movement composition: accumulation and reverse. It is a strategy that both de-constructs and re-constructs the original piece at the same time. So we keep at the verge of recognizing the main themes, but never provide satisfying recognition of the full oeuvre. The complete sense of the original piece is constantly escaping. The listener is losing grip. Even the end -the decisive event that will put an end to the story, keeps running away...

Sergio Everlast Never Stops.



Laurent Delom is a young dancer, dance maker and researcher. Before turning to dance, he graduated and worked as an engineer. In 2016 he graduated from the Royal Conservatoire of Antwerp (Belgium). He now operates in France, Belgium and Mexico. He worked previously with such choreographers as Iñaki Azpillaga, Wim Vandekeybus, Tony Vezich, Agostina d'Alessandro and Jan Martens, presenting various pieces in several venues in Belgium. Besides dance he pursues academic research in transmission of dance skills and in aesthetics.

Ward Ginneberge is an accordionist and music teacher. He graduated from Lemmensinstituut with a Bachelor of Music, under the supervision of Eddy Flecijn. He passed his Master's degree in the KASK Conservatorium in Ghent, under direction of Philippe Thuriot. He played the creation of pieces written for the ensemble V.Squad!, for a duo with recorder player Annemarie Klein and pieces as member of the Trio de Novo. His artistic interests go to exploring classical music from a contemporary point of view and to binding musical composition with choreography. He is investigating how to bring choreography and movement onto the musical score.



Link video: <https://www.youtube.com/watch?v=h0cVPza-QwI>

Duration of the piece: 10 minutes

Music: original composition by Ward Ginneberge

after "Toccatà & Fugue" BWV 565 by J.S. Bach

Requirements: Adequate dancing floor (carpet or wooden), black color if possible

Two chairs

Stage dimensions: min 8m x 6m

Lighting according to possibilities of the venue

Contact:

Laurent Delom

France - Belgium – Mexico

Phone: FR 0673 144374 // BE 0487634889 // MEX 551 1942908

France: IBAN: FR76 3000 3017 7100 0500 5597 565

Belgium: IBAN: BE09 7360 0342 3457

laurentmezerac@hotmail.com

www.laurentdelom.com

