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The 20th Biennale de la danse will run from 9 to 30 September in Lyon, and in 35 towns and cities across the metro area and the Auvergne Rhône-Alpes region until 21 October. **Including 21 world and French premieres**, the 2023 edition will kick off with an opening weekend that's accessible to all, featuring a new piece for the Ballet de l'Opéra de Lyon, exhibitions at the Usines Fagor, and **the return to central Lyon of the Défilé and its 4,000 parading participants**. For three weeks, with **new Biennale director Tiago Guedes** setting the tempo, audiences will be able to watch freshly staged shows; discover artists from the local, national and international scenes; soak up every style of choreography, and dance all night long!

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 Karla Pollux & Aurélien Kairo
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 Maquis Sale
 Patricia Chaudepisse
 radio béguin
 Rue d'Algérie
 Vert Boucan

VENUES

LYON & METRO AREA

& AUVERGNE-RHÔNE-ALPES REGION

Célestins – Théâtre de Lyon

→ Lyon 2

le Ciel – scène européenne pour l'enfance et la jeunesse

→ Lyon 8

Opéra de Lyon

→ Lyon 1

Maison de la danse

→ Lyon 8

Théâtre de la Croix-Rousse

→ Lyon 4

Théâtre du Point du Jour

→ Lyon 5

Les SUBS

→ Lyon 1

Usines Fagor

→ Lyon 7

et plusieurs lieux dans l'espace public

Centre culturel Charlie Chaplin

→ Vaulx-en-Velin

L'Épicerie Moderne

→ Feyzin

Espace culturel Éole

→ Craonne

Espace culturel L'Atrium

→ Tassin la Demi-Lune

La Machinerie – Théâtre de Vénissieux

→ Vénissieux

La Mouche – Théâtre de Saint-Genis-Laval

→ Saint-Genis-Laval

Le Polaris de Corbas

→ Corbas

Le Toboggan

→ Décines Charpieu

Pôle PIXEL

(as part of the Théâtre Nouvelle

Génération hors-les-murs)

→ Villeurbanne

Radiant-Bellevue

→ Caluire et Cuire

Théâtre de Givors

→ Givors

Théâtre de La Renaissance

→ Oullins

Théâtre National Populaire

→ Villeurbanne

Théâtre Théo Argence

→ Saint-Priest

Théâtre des Cordeliers

→ Annonay

Château Rouge

→ Annemasse

L'Auditorium Seynod

→ Annecy

L'Esplanade du lac

→ Divonne-les-Bains

La Comédie de Clermont-Ferrand Scène nationale

→ Clermont-Ferrand

La Comédie de Saint-Étienne

→ Saint-Étienne

La Comédie de Valence, CDN Drôme-Ardèche

→ Valence

La Rampe – La Ponatière

→ Échirolles

Le Dôme Théâtre

→ Albertville

Le Vellein – Scènes de la CAPI

→ Villefontaine

Les Aires – Théâtre de Die et du Diois

→ Die

LUX Scène nationale

→ Valence

MC2: Maison de la Culture de Grenoble

→ Grenoble

Salle Aristide Briand

→ Saint-Chamond

Salle de la Commanderie

→ Vindry-sur-Turdine

Sémaphore

→ Cébazat

Théâtre de Cusset

→ Cusset

Théâtre de Roanne

→ Roanne

Théâtre de Villefranche

→ Villefranche-sur-Saône

Théâtre du Parc

→ Andrézieux-Bouthéon

Théâtre Les Quinconces

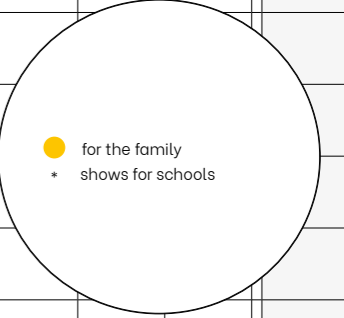
→ Vals-les-Bains

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												7.30pm			
												8.30pm			
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MARLENE MONTEIRO FREITAS



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A transitional Biennale



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Tiago Guedes

Artistic director
of the Biennale de la danse
Co-director of La Biennale de Lyon
Director of the Maison de la danse

You think that “programming is an artistic, political and social act”. How is this manifested in the upcoming edition of the Biennale de la danse?

This stance can be seen, firstly, in the subjects addressed by the choreographers, and how their shows reflect a certain state of the world. The Biennale doesn't have a theme, and the 2023 edition is a transitional Biennale, programmed jointly with my predecessor Dominique Hervieu; but I felt it was vital to invite artists such as Lia Rodrigues and Phia Ménard. In their work, they constantly raise political and social issues, such as exclusion in *Encantado* and the free movement of people in *ART. 13*. Our stance is also visible – and this is perhaps even more important – in the spirit of the Biennale, which I want to be democratic, accessible and youth-orientated. I took my first steps in programming by devising a festival in Portugal for an area that had no cultural institution. We held shows and concerts in disused textile factories; and the artists were accommodated by local people, sharing the meals of the grandpas and grandmas who hosted them. That's where I come from. To me, dance is not an elitist discipline solely for people who already have their dance-world bearings. It can be close to everyone. This Biennale will be a Biennale of new work, but it will not only be a Biennale to watch – it will be a Biennale for dancing. With non-profits and collectives from Lyon's alternative scene, we have imagined Club Bingo, which will be held every Friday and Saturday at the Usines Fagor, and where people can meet for a drink, to talk about the shows, have a bite to eat... and dance. This club is a strong marker for all the projects I'm leading, because dance is also about being together, bodies in motion, and a festive atmosphere.

This Biennale of new work is an opportunity to offer a panorama of the riches of today's choreographic landscape. Is there a common thread between all these propositions?

A taste for the new. I'm passionate about the diversity of forms, formats, aesthetics and movements of contemporary dance. There are some highly political shows in the line-up, as we've just mentioned, but others are purely choreographic compositions (Catherine Gaudet, Anne Teresa de Keersmaeker...) or have stronger connections with the theatre, such as the piece by Belgian company Peeping Tom. I'm also championing site-specific projects, designed for non-dedicated spaces, because they support my goal of democratising dance. As a foretaste of “RUE”, the big artistic programme that will be held in public space during the 2025 Biennale, two shows – Alessandro Sciarroni's *Save the last dance for me* and *Fantasia minor* by Marco da Silva Ferreira – will pop up in locations where no one is expecting them, in various parts of Lyon such as Place Mazargan and the market of the États-Unis district. Lastly, to help break down boundaries between disciplines, certain artistic propositions verge on the visual arts.

Is this why an exhibition will be held at the Usines Fagor?

It's also because I tend to see movement everywhere. If we want dance to be accessible, I think it's important to emphasise this idea and make every effort to boost its visibility. This immersive exhibition – which will include an installation by Marlene Monteiro Freitas, videos by Flora Detraz, Adi Boutrous and Nach, and a film by visual artist Julien Creuzet in which he literally makes his sculptures dance – is a first step before a larger-scale project for the 2025 Biennale: a large exhibition where choreographers and visual artists will approach movement through other media. And in that way, we

can start imagining greater porosity between the Biennale de la danse and the Biennale d'art contemporain.

You also want to create greater porosity between the programming of the Biennale de la danse and that of the Maison de la danse.

I'm advocating strongly for things to be more connected. The Biennale de la danse is an intense three-week festival, but, moving away from a purely event-driven rationale, we also need to consider it as a continuum, and to think about before and after. A first avenue of exploration is to devise artist pathways. I wanted to involve nine associate artists with the projects of the Maison and the Biennale de la danse for a three-year period. Through this tie-up, we can increase their presence and the number of connections with spectators, first at the Biennale and then during the Maison's season.

We have devised bespoke projects with each associate artist. For this Biennale, some of them are proposing new works and pieces from their repertoire, like Phia Ménard, who is creating *ART. 13* and reviving a children's show from 2008; others are doing revivals and carte-blanche selections, like François Chaignaud, whose *Radio Vinci Park* we can rediscover; and others still are working with students from the national music and dance conservatoire in Lyon, or will also stage their productions across the Auvergne-Rhône-Alpes region. The Biennale de la danse will retain a very strong region-wide character: some twenty-five towns and cities outside the Lyon metro area will be hosting shows.

This region-wide dimension is also illustrated by the large number of collaborations with other institutions, and the traditional Défilé. What changes will already be visible in this transitional edition?

With twelve choreographers each working with a group of amateurs for two years and 4,000 people parading in the street, the Défilé is a strong marker of the Biennale. The recipe devised by the director at the time, Guy Darnet, dates from the 1980s and still works just as well in my view. It's essential to provide arts and cultural education, do outreach work and combine disciplines. The question we wish to look at is how, starting with these ingredients, we can diversify formats. Pending delivery of the study on the Défilé commissioned by Lyon Métropole from a group of sociologists, we're already going to work again this year on greater porosity. Many people say they've “taken part in the Biennale” when they've paraded from Terreaux to Bellecour but haven't been

to see a single dance piece. That's the reason why we're running a programme that changes weekly for all amateur participants, so they can also experience the Biennale differently, by attending workshops or watching shows. The rationale that's guiding us here, and which is echoed by the spirit of the collaborations we're setting up with our cultural partners, is to create more points of entry into the core of the Biennale, namely its programming. Expanding throughout the city – into theatres, factories, disused sites – has always been part of the event's DNA. The 2023 edition will add an extra layer, as we've also invited our partners to do the programming with us. To give just one example, we've set up a tremendous partnership with Arty Farty, based on a trail that lets music fans come and discover dance through this prism. Inviting the amateurs who take part in the Défilé, sparking the curiosity of music lovers and those who dance in nightclubs, or who'll frequent underground events blending performance, concert and drag show... are some of these gateways. And there are plenty more still to be opened.

In your push to invent a more ecologically minded Biennale, how are you managing the connection between local and international?

I'd like the Biennale to ultimately become an “x-ray” of dance around the world, and not just in Europe, where artists work in very specific and particularly privileged conditions. In 2025, I'm hoping the programming will be split equally between European and non-European artists. To achieve this, I've set up a discussion forum with five curators from Taiwan, Mozambique, Australia, Brazil and the United States, who will each initiate and assist projects by five artists from their countries in the next edition. These artistic and ethical partnerships meet two goals that I think are essential. Firstly, abandoning “extractivist” programming practices that involve staging shows in a rootless way, without bothering about the historical and social circumstances of their creation, and without building long-term relationships with the regions where they originated. Here, the Biennale supports projects – which can be shows, films, residencies, etc. – that are developed before and after the three weeks of the event. The second goal is to enable us to discover, and perhaps draw inspiration from, other interweavings between art and society; other ways of working, which are sometimes far away from any production centre; other relationships to time; other bodily practices... This is why the only constraint we've set our curator colleagues is that they choose artists not only for their artistry but also for their social and political engagement.

To conclude on another issue that's particularly dear to your heart: what have you come up with for young people?

Young people are not only an audience for the future, they're an audience now. So, it seems natural and essential to devise some of our programming with them in mind: hip hop shows, a ballroom immersion, and so on. While wondering how to invite them to join us, and not just during this major three-week event that's held every two years, we set up an artistic committee for youth called “À TOI!”. As part of this, we're inviting twelve young adults to embark, alongside us, on a pathway to discover the dance, the movement and the themes that emerge from our programming. After the Biennale, they will continue to assist us during two seasons at the Maison de la danse – in practical and theoretical workshops, meetings with cultural professionals, and discussions. From ten propositions, they will programme the show which, in their view, can best address their current concerns through dance. At the 2025 Biennale, they'll become the show's ambassadors before handing over to another group. And so, from 2025 onwards, thanks to the International Curators' Forum and to the artistic youth committee “À TOI!”, the Biennale's programming will be decided in a far more horizontal way. I like this idea because I think of my role as that of an orchestra conductor, and not in a top-down structure. It's a political stance and a statement about how, as I see it, these major dance events should look today. Events that step up, assert their presence, and have a role to play vis-à-vis artists, audiences and young people.

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→ Bellecour
 → Terreaux

Sun 10 sept 2023

a curtain-raiser for everyone



A truly unmissable event in Lyon, the Défilé of the Biennale de la danse will take place on 10 September, kicking off the three-week festival.

After its previous, pandemic-impacted edition, **the Défilé is back in the streets of central Lyon to celebrate amateur practices and inter-cultural dialogue.** As Europe's biggest dance parade, it is a unique tool for mediation, for meeting people, and for social, cultural, generational and geographical mixing across the metro area and the entire region. Over an entire year, it involves thousands of people (artists, amateurs, choreographers, technicians, costume makers, set builders, etc.) and the upcoming edition will showcase **12 groups from Lyon Métropole and Auvergne-Rhône-Alpes.**

In a nod to the 2024 Olympics, the Défilé will celebrate the connection and close dialogue between the art and sport. Each choreographer and their team is partnering with a sports person, a team, a club, a discipline or a combination of these to invent a poetic, festive bond between dance and sport. This dance parade – with the (human and social)

body at its centre – will fuse the passion of the public, sport and the arts.

To open the Défilé, an invitation was extended to Collectif ÈS, a Lyon dance company which, for the first time in the event's history, will stage a parade prologue, combining professional dancers and students from the national music and dance conservatoire (CNSMD) in Lyon. This intimate choreographed moment will establish a special connection with the public, as well as being performative and participatory.

For the Défilé finale on Place Bellecour, we will host a show by Rachid Ouramdane at the intersection of dance, acrobatics and extreme sports. This variation on his piece *Les Traceurs* will consist of a spectacular crossing by renowned highliner **Nathan Paulin**, accompanied by the director's acrobat associates from Compagnie XY. Place Bellecour will provide the backdrop and setting for this most unusual show in its Lyon premiere!

- 16 Collectif ÈS – Opening
- 17 Rachid Ouramdane – Finale
- 18 The 12 participating groups

An events programme for Défilé participants to get the most from the festival
 In 2023 we are inviting all Défilé participants to continue their Biennale adventure after the parade. So that they can discover the festival in more depth, we are offering them a complimentary ticket to the show of their choice, and encouraging them to stay focused on dance between 15 and 30 September to enjoy a programme packed with a diverse array of propositions – dance to watch and dance to do!

NOTABENE
The Défilé's memory
 Public presentation of study findings

To coincide with the delivery of the retrospective study of the Défilé, conducted by Lyon Métropole since 2020, its findings will be presented in public on **Sunday 17 September (2-7pm) at the Usines Fagor.** Including: a talk, workshops, dance classes and a festive, participatory show.

3 auvergne rhône-alpes
 France 3 Auvergne-Rhône-Alpes, a loyal partner of the Biennale de la danse and the Défilé, will broadcast coverage throughout the festivities, to share the passion of dance fans and culture lovers and bring together the whole community around this eagerly awaited event.



© Collectif ÈS

Collectif ÈS Opening

LYON

32 performers

OPENING OPENING OPENING OPENING
OPENING OPENING OPENING OPENING

Like the *Série Populaire*, in which the Collectif ÈS revisits popular practices that bring people together, such as balls, karaoke and lotto, they propose an introduction to the great event that is the Défilé of the Biennale de la danse de Lyon. OPENING, an intimate prologue to the parade, a preparation for the procession. There is only one thing left to say:

OPENING OPENING OPENING OPENING
OPENING OPENING OPENING OPENING.

Concept & direction Collectif ÈS (Sidonie Duret - Jérémy Martinez - Emilie Szikora) **Performed & created with** Adriano Coletta, Thomas Demay, Sidonie Duret, Julien Fouché, Clémence Gaillard, Martin Gil, Nangaline Gomis, Julie Laventure, Zoé Lecorgne, Marion Lucas, Lauriane Madelaine, Lucille Mansas, Jérémy Martinez, Alexander Miles, Matthieu Patarozzi, Julien Raso, Antoine Roux-Briffaud, Emilie Szikora, Joan Vercoutere, Chloé Zamboni and the promotion 2023/2024 of Jeune Ballet du CNSMDL **Sound design** Wilfrid Haberey **Costume design** Marion Régnier **Production manager** Pierre-Jean Heude **Production** Raphaëlle Gogny **Administration** Aurélien le Glaunec **Commission & production** Biennal de la danse de Lyon

With support from *Repetto, the Ciel - scène européenne pour l'enfance et la jeunesse* and *Grandes Voisines, social and inclusive third place*
With amateur artists

Associate artists at the Maison de la danse and the Biennale de la danse - Lyon
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Collectif ÈS

Now in their thirties, Sidonie Duret, Jérémy Martinez and Emilie Szikora met in 2009 at the national music and dance conservatoire (CNSMD) in Lyon, where they experimented with creation and performance in *P'LAY's*, a piece for three dancers and a crisp-eater. This trio gave rise to Collectif ÈS in 2011. In 2014, their second piece, *Hippopotomonstrosesquippedaliophobie**, won the Prix du Public at the 6th Concours Reconnaissance. What they enjoy most is rummaging, searching and exploring to make three-handed choreographic compositions. Collectif ÈS approaches the creative process as a collective endeavour, making objects that flow from the group. Through concrete actions and intentions, the three choreographers seek a physical intensity that drives bodies to commit and be fully inhabited; and a desire to develop a physical empathy, to be invested in bodies that convey and exude the pleasure of being together. This research is constantly informed by their interrogations of communication, of group energy, of their need to operate in this way, and of the social role their cast can play. Creating is an opportunity to come together and strive together, to examine their relationships with others. They try to understand and emphasise the question of intimacy and commonality, in passing from one to the other. This informs each of their pieces: *Hippopotomonstrosesquippedaliophobie** (2014); *Jean-Yves, Patrick et Corinne* (2017), a trio for five; *1^{ère} MONDIALE* (2019), some group solos; and *Fiasco* (2021). *La Série Populaire*, initiated in 2016 with *I wanna dance with somebody*, revisits the customs of popular practices and gatherings, and brings the collective - in the broad sense - into play in pieces with hybrid, participatory forms that engage audiences. Next came *Le Karaodance* (2018) and *Loto3000* (2020). As associate artists at La Rampe in Echirrolles (2019-2022), they created the *YOLO* practice-swap concept as well as *J'peux pas j'ai Bingo!* and *Mini Mode d'Emploi à Danser* for children. Since 2022, Collectif ÈS have been associate artists at the National Choreography Centre (CCN) of La Rochelle Mille Plateaux, and at Rive Gauche in Saint-Étienne-du-Rouvray.

What does this edition's Défilé theme, "Art and Sport", inspire in you?

Space, movement, rhythm, presence, a sense of spectacle... Many aspects of sport have things in common with an artistic practice. Dance in particular is right on the boundary between art and sport - it's unclassifiable and ambiguous, it can just as easily be given

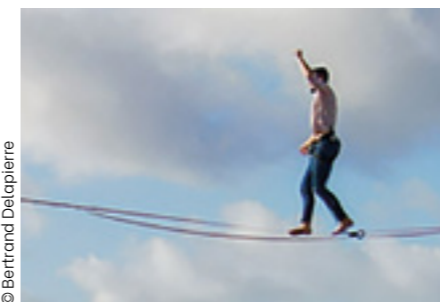
both labels or only one of the two. So, this theme can produce some real reflection on, and play with, the body. Sport is also fairly close to a physicality that all three of us are looking for, especially its link with action, with deploying energy and with inhabited bodies. Sportspeople have a very specific state of presence, of concentration, and of in-the-moment focus on an objective... And sport also brings people together, as we know. In light of that, how can this function and this power be used, by replacing the competitive stakes by a dive into the senses and the imagination that dance can offer?

Hybrid and participatory forms are part of your repertoire, so how will you introduce collectiveness to this Défilé curtain-raiser?

It's true that as part of Collectif ÈS's work, we've developed a series of hybrid pieces called *La Série Populaire*, comprising three episodes that revisit ritualised events and interrogate collectiveness among a large number of people. This *Série Populaire* proposes other ways of staging shows, of spectating and of being together, by creating a special bond between the audience, performance and performers. When the Biennale de la danse team invited us to do the Défilé opening, we saw it as an opportunity to take this research further. A parade is a show in itself, an inclusive event that already exists and has a dramaturgy that everyone understands. And no matter which layers of society it originated in, the purpose of a parade is to bring people together, to put on a show, to say something. We see this opening as a prologue to the parade, and would like to approach it as in the *Série Populaire* - offering another way of being together and of creating a bond with the spectators.

Public space is a real playground - how will you approach it?

Public space is huge, but the Défilé space is defined in a particular way. An open-air street which already has a set scenography while people are waiting for the parade or when it rolls past: the audience is in place and expecting the show. The street thus becomes a sort of double-fronted theatrical space with an extremely long stage. That's kind of how we'll treat the space, so that intimate, personal things can be revealed to the audience. In this space, and in this large-scale event, we'd like to create a different sort of receptiveness, a closeness. And make this street a place of togetherness.



© Bertrand Delapierre

Rachid Ouramdane Les Traceurs

PARIS

Piece for 16 performers - 25 min

To round off the Défilé, 15 acrobats and a highliner will unsettle our sensory perceptions with their spectacular presence in Lyon's most famous square. Since this Biennale's parade will celebrate the dialogue between art and sport, it seemed self-evident to task Rachid Ouramdane with creating the finale. Since 2020, the director of Chaillot has been developing an ambitious project, with dancers and athletes, around the oh-so-human desire to take flight. So, when Europe's largest dance parade arrives on Place Bellecour, *Les Traceurs* will take over, serving up a spectacular performance, free of charge, for everyone who casts their gaze skyward. Highline champion Nathan Paulin will walk through the air, perched at a mind-boggling height, while the acrobats play with the public space. By taking ownership of this grand expanse, and through their spectacular and poetically disruptive presence, they will show Lyon in a new light.

Concept Rachid Ouramdane **Highliner** Nathan Paulin **Performers** Hamza Benlabied, Aïrelle Caen, Tamila De Naeyer, Denis Dulong, Yamil Falvella, Lörice Fouchereau, Peter Freeman, Charlie Hession, Xavier Mermod, Patricia Minder, Nathan Paulin, Arnau Povedano, Belar San Vicente, Maxime Seghers, Seppe van Looveren, Owen Winship **Music** Jean-Baptiste Julien **Tour manager** Juliette Bones

Production Chaillot - Théâtre national de la Danse

Rachid Ouramdane

Rachid Ouramdane was born in Nîmes, France, in 1971. He discovered dance aged 12 through hip hop and embraced this movement, which spread fast in the 1980s and '90s, rooted in housing-project culture and acting as a vehicle for physical and political emancipation. He also attended intensive classical and modern dance classes. In the early '90s, he gave up studying biology and devoted himself to dance, enrolling at the National Centre for Contemporary Dance (CNDC) in Angers. As a performer and choreographer, he undertook multiple collaborations with artists such as Meg Stuart, Odile Duboc, Hervé Robbe, Alain Buffard, Christian Rizzo, Julie Nioche and Emmanuelle Huynh.

Ouramdane's creations often draw on testimony and intimate experience (child refugees, victims of torture and natural disasters, amateur sportspeople...) which he weaves into structured choreography. Across his self-initiated work, commissions and practice workshops, Ouramdane collaborates with circus artists (Compagnie XY), writers (Pascal Rambert, Sonia Chiambretto), visual artists (Nicolas Floch, Mehdi Meddaci) and musicians (Jean-Baptiste Julien, Alexandre Meyer). Since 2021, Rachid Ouramdane has been chairman and director of Chaillot - Théâtre National de la Danse, where he is leading an ambitious project built around diversity and hospitality. In keeping with his open-to-the-world mindset, and working where disciplines intersect, he has chosen a diverse array of associate artists: Gisèle Vienne, Nacera Belaza, Aurélie Charon, Fanny de Chaillé, Dorothée Munyaneza, Compagnie XY, François Chaignaud, Faustin Linyekula and Kery James. He was named an Officer of France's Order of Arts and Letters in May 2022.

Interview

What does this edition's Défilé theme, "Art and Sport", inspire in you?

I've always been interested in art and sport in the sense that they are truly revelatory. What dance and certain sports have in common is that they drive our body beyond its limits. This surprises us: we rediscover ourselves, realising that we have greater stature than we thought. In the art I practise, there's often a concern to be inclusive and to bring different worlds together, which can resonate with the Olympic values of bringing nations together and being mindful of inclusion, since the development of the Paralympics.

How will you be reinventing Corps extrêmes for the Défilé finale?

Les Traceurs is a show in constant evolution that changes with every new site where it takes place. As I do each time, I'll spend time in the location and let myself be surprised by how it's constructed, and dip into the details - such as the original viewpoints that it offers. And these will inspire the dance sequences of the show we've devised.

How will the body/bodies lend a sensory and poetical quality to the show on Place Bellecour in front of thousands of spectators?

Les Traceurs is all about lifting the everyday veil off things, and inviting us to look differently at places we already know. The unexpected, not to say incongruous, presence of a tightrope walker in the air and of acrobats on the square's buildings or facades will, I hope, encourage people to rediscover the space. The music of Jean-Baptiste Julien, who is creating a hypnotically rhythmic atmosphere to establish a contemplative, meditative mood, which the square's urban bustle isn't usually conducive to.

DISCOVER SOON

Möbius by XY and Rachid Ouramdane will be performed at the Maison de la danse from Oct 17 to 22 2023

Caluire et Cuire

Hafid Sour

Cie Hafid Sour – Ruée des Arts
Municipality of Caluire et Cuire

Starting Block

Starting Block is an epic piece of dance choreography on the theme of sport, devised as a race against the clock. Dance is a way to express stretching your limits, the piece's central theme, driven by the tempo of live music and strongly visual choreography using jerky movements, slowdowns and accelerations, with the Haka featuring to spectacular effect. At the front of the parade, a human-powered float is pushed by a team of our participants, symbolising determination and stamina, and blending choreography with float-driving. The costumes are inspired by the theme of finishing lines and sports-pitch markings.

Hafid Sour

A dancer and choreographer, Hafid Sour began hip hop dancing in 1995 in the stairwells of the Minguettes district of Vénissieux. Aged 19, he composed the choreography for a tableau of *Casse-Noisette* by the Ballet de l'Opéra de Lyon, and for four feature-length movies. He took part in many international competitions, often ranking among the best performers; and has worked with renowned artists such as Dominique Boivin, Pockemon Crew, Käfig, Cirque du Soleil, Olivia Ruiz and many more. In 2016 he set up his own company. He championed his own, multi-faceted vision of body language in his first piece, *Costard*, which recently celebrated its 100th performance in Kazakhstan. He continues to share his passion for dance through numerous outreach projects and his latest creation, *Spin Off*.

1st participation as a choreographer, several times a dancer with Bron's Défilé group

250 TO 300 PARTICIPANTS

Full rehearsals: Sat 24 June; Sun 2 July and Sun 3 Sept (afternoons)

Drôme & Ardèche

Karim Amghar

Cie A'corps
Compagnie A'corps

Dunks & Danse

Dunks & Danse is the coming-together of hip hop dance, basketball and disability sport. Choreographer Karim Amghar wanted to reinvent the gestural language links between dance and sport, with or without a basketball. The group's participants are faced with a multiple vision and discover dunk gestures, movements, loops, energy, aerial moves and acrobatics. Amghar will highlight the differences and similarities between dance and sport, connected by music created with rhythmic sounds and singing, as if to conjure the emotions felt in the final seconds of an intense match.

Karim Amghar

Karim Amghar started out in 1992 in Valence with Culture Street, specialising in breakdance. In 1993, he worked with Zoro Henchiri and Ruchdi Hachichi (Cie Traction Avant), pioneers of hip hop movement in the Lyon area. He continued his explorations through various dance courses: capoeira, contemporary, butoh. In 1998, he founded Compagnie A'corps in Valence with Olé Khamchanla and created several pieces. In his compositions, he seeks to present his vision of space, time and the body in a world of emotions. He carries out research to develop a new choreographic language for hip hop that is not solely a vehicle for social protest. In 2017, he opened a dance school and a professional training centre in Valence.

5th participation as a choreographer

200 TO 230 PARTICIPANTS

Full rehearsal: Sun 25 June in Bourg-lès-Valence

Faverges-Seythenex, Les Sources du lac d'Annecy multi-municipal authority

Xavier Gresse

Cie L'Ogresse
Municipality of Faverges-Seythenex

Hoops we Roll

Roller-skaters and other dancers move in perfectly synchronised fashion around a backbone of hula-hooping dancers, producing a harmonious and mind-boggling profusion of dance. By setting into motion the hula hoops, rollers and bodies, we want all the participants to breathe life into a moving entity that will journey along one of the busiest streets in Lyon, courtesy of its dance routines and musical rhythms.

Xavier Gresse

A dancer by training, Xavier Gresse graduated from the national music and dance conservatoire (CNSMD) in Lyon in 2000. After winning a dance competition, he decided to set up a company to carry out the Résid8nse project. Compagnie L'Ogresse, founded in 2014, comprises a hip hop dancer, a musician, a lighting designer and a circus artist, most of whom Gresse met while working with Denis Plassard's company, Propos.

1st participation as a choreographer, several times a dancer with Denis Plassard

250 TO 300 PARTICIPANTS

Full rehearsal: Sun 25 June in Faverges-Seythenex

ALSO SEE → p.100
Dance classes with the company

Feyzin & Saint-Fons

Karla Pollux & Aurélien Kairo

Cie De Fakto
Municipality of Feyzin

Top Deep' Art !

Sport, like culture, needs powerful emotions – and our way of experiencing them is the body. Culture and art need to be meaningful and deep. The group's routine opens with a solemn procession and an eloquent hymn, segueing into quirky dance: krump and pump it up are danced on transparent boxes. Cardboard referees make an appearance to disrupt the notes even further. Myriad sports – from capoeira to boxing to wrestling to martial arts and swimming – will take the stage to create an alphabet of movement. Not forgetting hip hop, which has always tapped into sport for inspiration.

Cie De Fakto

Established in Lyon in 2002 by Aurélien Kairo, Compagnie De Fakto has more than 15 dance pieces to its name. They all stem from hip hop culture and the arts of mime and gesture. In residence in Feyzin since 2017, Karla Pollux and Aurélien Kairo have set up the ID training programme, a 900-hour educational and artistic pathway designed for hip hop dancers who want to work professionally in the performing-arts sector. To date, the course has more than 80 alumni.

6th participation as a choreographer for Karla Pollux, and the 10th for Aurélien Kairo

150 TO 200 PARTICIPANTS

Full rehearsals: Sundays 7 May and 4 June in Feyzin, 11 and 25 June in Saint-Fons
Dress rehearsals: Sun 2 July in Feyzin, Sat 2 Sept in Saint-Fons

ALSO SEE → p.100
Dance classes with the company

Grenoble metro area

Bouba Landrille Tchouda

Cie Malka
Compagnie Malka

À nos jeux !

The artistic project was devised in conjunction with the participants, who were given two avenues to explore: inventing sports that could be included in the Olympics, and blending dance and sports gestures until they merge. This theme calls upon imaginaries as well as lived experience and the diverse representations around the idea of the "Olympics". The choreography borrows certain moves from winter sports such as speed skating, and from summer sports like discus throwing and running relays, with ensembles that call to mind synchronised swimming competitions, for example. A "ski run" float lets the dancers go downhill, while specially composed music is performed by wind instruments, backed by percussionists to help drive the multi-genre rhythm. The costumes are also inspired by this imaginative realm, adopting the forms and colours of summer and winter sports gear.

Bouba Landrille Tchouda

Bouba Landrille Tchouda was born in 1975 in Douala, Cameroon, and grew up in Grenoble. A French dancer and choreographer of hip hop and contemporary, he runs Compagnie Malka, which he founded in 2001 with Éric Mezino. He has collaborated with artists across a range of aesthetics, including Compagnie Accrorap as a dancer and choreographer, and choreographer Jean-Claude Gallotta, with whom he created the duet *SMH*; and also, more recently, *Cirque Plume* and *Les Grandes Personnes*. He was named a Knight of France's Order of Arts and Letters in 2015. He has been an associate artist at the Maison de la danse (2016-2017 season), and currently holds the same role at Rive Gauche2 in Saint-Étienne-du-Rouvray, Normandy. Malka has created more than 15 pieces.

8th participation as a choreographer

150 TO 200 PARTICIPANTS

Full rehearsals: Saturdays 1 July and 2 Sept

Lyon 3, Lyon 7 & Vaulx-en-Velin

Kadia Faraux

Cie Kadia Faraux
Compagnie Kadia Faraux

Erawan

Erawan... a white elephant carrying the god Indra. This hybrid dance is gentle yet rebellious and combative, inspired by the Thai martial arts: Thai boxing and Muay-Thai.

Thai boxing and Muay-Thai, together with hip hop dance, are the artistic medium for the parade. Choreographer Kadia Faraux wanted to explore the emblematic and highly popular sport of Muay-Thai. She has chosen to work alongside elite sportswoman Anaëlle Angerville, a world champion in the discipline. "We sought to explore the points of commonality between body positions in this sport and hip hop, and we've come up with an original and groundbreaking piece of choreography." To accompany the dancers' movements, Frank 2 Louise is composing electronic music that features the instrumentation and harmonies of Thai music culture.

Kadia Faraux

Kadia Faraux, the company's artistic director, got into hip hop in 1994 as a choreographer and performer. She cultivates and affirms her desire to compose pieces inspired by this rough-edged aesthetic, so it becomes audible to others. To her, dance has become a woman's voice. Her determination has enabled her to create several pieces of hip hop, which is dominated by male performers, through a focus on expressing femininity and sensuality. In parallel to these creations, she has since 2004 led hip hop workshops for specific groups (prisoners; children, teens and adults; the Biennale de la danse; professional dancers, etc.).

6th participation as a choreographer

250 PARTICIPANTS

Full rehearsals: Sun 2 July and Sat 9 Sept Lyon 7

ALSO SEE → p.100
Dance classes with the company

Lyon 8 & Les Monts du Lyonnais
multi-municipal authority

Aïcha M'Barek & Hafiz Dhaou

Cie Chatha

Compagnie Chatha

Super Héros

This group's artistic concept? Participants have been invited to channel their favourite characters from comics, manga, video games, or Greek mythological heroes to invent an avatar... and then help to make it. In *Super Héros*, worlds team up to fight surreal choreographic battles. A superhero is a body in the city; a body in the middle of verticality, in an environment of lines and angles, of tenderness and rough edges. Although the project is aimed primarily at teens who are receptive to these bodies and these mutating, morphing spirits, it certainly does not exclude adults, who also experience physical and psychological transformations and sometimes also dream of changing their body and the world – in short, of climbing into a superhero's skin.

Cie Chatha

Established in 2005 by choreographers and performers Hafiz Dahou and Aïcha M'Barek, Compagnie Chatha settled in Lyon the following year, following an invitation to make a piece for the Biennale de la danse. Its repertoire now comprises 15 pieces suited to all kinds of audience. The various outreach programmes devised by the company since 2005, for a range of areas and populations, are always a source of inspiration.

3th participation as choreographers

300 PARTICIPANTS

Full rehearsals: Sat 17 June in the Monts du Lyonnais, and Sat 2 Sept in Lyon 8

Oullins, Pierre-Bénite & La Mulatière

Abdou N'Gom

Cie Stylistik

Municipality of Oullins

Kaay Fecc !

Kaay Fecc ! – which means “Come and dance” in Wolof – is an adventure where sport and dance enter into a symbiotic relationship, in a choreographic score that brings together residents from Oullins, Pierre-Bénite and La Mulatière with the artists of Compagnie Stylistik. The challenge is to create a unit made up of individual personalities – a score that melds different bodies, different voices and backgrounds, different arts and different sports. Summoning Asia and Africa, the wax-edged kimono is the unifying element in the costumes, and the facial make-up offers a reminder of Abdou N'gom's African origins. The original music is attuned to this blend of diverse practices, with an Afro-groove flavour, and partly played live by musicians. The set takes the side of ecology. The musical modules and totems are moved by eco-friendly mechanical means such as bicycles, small electric vehicles and also directly by the participants.

Abdou N'Gom

“A French-Senegalese choreographer concerned with the search for otherness, Abdou N'Gom uses and deconstructs the conventions of hip hop to underpin his humanist message. He is a dancer of virile and meaningful corporeality, equally at home in the street and in proscenium theatres!” (*Francis de Coninck*) The roots of Compagnie Stylistik are in hip hop dance, which Abdou N'Gom used to explore the senses, also drawing inspiration from other kinds of gestural language such as martial arts, which he has practised, plus contact improvisation and certain carrying techniques. The company's choreographic work investigates identity, cultural blending and otherness through personal contemporary composition, imbued with theatricality and enriched by the “physicality” that Abdou N'gom has acquired through his sporting activities.

2th participation as a choreographer

220 PARTICIPANTS

Rehearsals: Sat 13 May in Oullins, Fri 23 June in Pierre-Bénite, Sat 24 June in Oullins, Sat 2 Sept in La Mulatière

Full rehearsal: Sun 3 Sept in Oullins

ALSO SEE → p. 100

Dance classes with the company

Savoie

Collectif d'artistes L'Endroit

Collectif d'artistes L'Endroit

Fan ZONE

Artists' collective L'Endroit is tackling the sport theme from an unusual angle – the supporters' standpoint. Fan ZONE deploys a vocabulary borrowed from supporters' behaviour and studded with allusions to sports gestures. The dance will at once evoke festivities, defeat, victory, revolution, vitality and all the emotions generated by the world of sport. In addressing the theme of sport from these aficionados' viewpoint, our group has decided to spotlight a community that is essential to sport. Our choreography deals with matters involving the cohesion and power of a group that is fuelled by a single goal and which, in the blink of an eye, can swing from joy to infinite sadness, to anger...

Collectif d'artistes L'Endroit

The collective was formed in 2015 by Stéphanie Vuignier and Stéphane Buisson, both stage directors and actors; and choreographer Philippe Vuillermet. Its make-up changes depending on the projects and creations it is working on. The collective's DNA stems from artistic cross-fertilisation between its current members to devise participatory projects, dance/theatre pieces, performances, site-specific works, festive events, etc. It truly is an artisanal event workshop, which involves groups of amateurs to breathe life into jointly conceived stories. In 2019, Stéphane Buisson and Philippe Vuillermet co-created, with Malraux scène nationale Chambéry Savoie, the cultural third place La Base. The collective – which at present comprises Stéphane Buisson, Philippe Vuillermet, Marc Chalosse (music) and Valérie Cachat (visual artist) – invited Stella Gaton, Blanche Bonneaud and Céline Doubrovik to write *Fan ZONE* with them.

1th participation as choreographers

150 TO 200 PARTICIPANTS

Full rehearsals: Sat 1 July in Moûtiers and Sat 9 Sept in Chambéry

Savoie & Haute-Savoie

Dominique Guilhaudin

Cie Gambit

Malraux – scène nationale Chambéry Savoie and la Cie Gambit

Tous Givrés

Tous Givrés gives pride of place to winter sports (freestyle skiing, bobsleigh, mountaineering...) and harnesses collaborations between artists and elite sportspeople to depict and humorously subvert some of the key moments in sport. For this parade, choreographer Dominique Guilhaudin enlisted three former sportspeople who will be able to talk about the bridges they have crossed when moving from sport to dance: Marie Menuge, formerly of the France rhythmic gymnastics team; Thô Anothai, dancer, choreographer and champion breakdancer; and taekwondo champion Kyliann Bonnet. On the menu: warming up, racing, refereeing, celebrating... all set to original music by Bertrand Blessing.

Dominique Guilhaudin

After studying psychology, Dominique Guilhaudin developed a passion for working on motor skills, which she explored through dance. She founded the Gambit company in 1997, and systematically linked creating work and cultural outreach. Influenced by the advertising and visual worlds, her choreographic aesthetic often has graphic elements. Her pieces spring from her imagination, which she exploits rather than taps into, and are inspired by social phenomena and impactful events. Though sometimes critical and even acerbic, her perspective also has a humorous streak.

8th participation as a choreographer

300 PARTICIPANTS

Full rehearsals: Fri 8 Sept in Seynod, Sat 9 Sept in Chambéry

Anney-Seynod

Bruce Chiefare

Cie Flowcus

L'Auditorium Seynod – Scène Régionale Auvergne-Rhône-Alpes

Généralions Break

Before breakdancing became an art and a sport that will make its debut at the 2024 Olympics, it was a social activity that is now nearly 50 years old. The group's artistic proposition will both echo the original practices and leave ample room for the most recent iterations of the genre. The parade will showcase a crew of local dancers from Bonneville, performing a dance style deconstructed and slowed down to see exactly how far you can go with breakdance. Music-wise, the intention is to survey the musical landscape of hip hop, from old-school '90s platters to today's underground scene. In the costume department, two principles will guide the designs: signs of recognition and affiliation; and resourcefulness, which is key to hip hop culture, so we will maximise our use of upcycling. The idea is for each participant to get close to the symbolic dimension of this practice: finding your freedom, valuing each person's expressiveness with their body and individual personality, but always in the service of the group.

Bruce Chiefare

Bruce Chiefare began dancing in battles in 1997, and won major competitions such as the French championship in 2001 and the world championship in London in 2004, as well as other international titles. He has danced in several pieces by Compagnie Accrorap-CCN de La Rochelle – Kader Attou; and founded Compagnie Flowcus, where the dancer's place is central to the creative process, and where he unceasingly seeks to enrich a singular compositional style, which urban dance can aspire to.

1st participation as a choreographer

200 PARTICIPANTS

Anney parade: Sun 28 May in Seynod, Sun 2 July in Anney
Full rehearsal: Sat 9 Sept in Anney

Villeurbanne

Nathalie Pernette

Cie Pernette

Les Ateliers Frappaz – Centre national des arts de la rue et de l'espace public, Villeurbanne

Whakapapa [fakapapa]

Starting with the premise that the haka is probably one of the finest examples of danced movement combined with sport movement, the choreography will, all at once, pay tribute to Maori culture, create a collective act in the colours of the town of Villeurbanne, and translate into motion the rituals of artists and sportspeople before they start making or competing. The participants, who will contribute actively to the choreography, will be in eight distinct groups, each with an animal mascot: the Rat, the Fox, the Lion, the Dolphin, the Lizard, the Hedgehog, the Sheep and the Tortoise will thus be honoured, and they will even influence the costume designs. To an original musical composition by Franck Gervais blending rhythms and voices, *Whakapapa* – with its progressive dances, strikes and noises but also slow, stretched-out and concentrated dances, and bonding dances – will be the ritual dance, the imaginary haka, of Villeurbanne's team.

Nathalie Pernette

Born in 1965 in Le Creusot, Nathalie Pernette trained as a classical dancer before working for 12 years with Andréas Schmid and then founding her own company in 2001. Her previous pieces are still part of the repertoire. In the course of 18 years and 22 pieces, including six created jointly with Andréas Schmid, she has examined the relationship between dance and matter. In 2011, Compagnie Pernette moved into the dance studio of the Friche Artistique complex in Besançon. Her productions are staged both at major national venues (Théâtre de la Ville, Opéra Bastille, Théâtre de Chaillot, and other publicly funded theatres), at festivals (Biennale de la danse de Lyon, ZAT Montpellier, Viva Cité, Scènes de Rue, Chalon dans la Rue...) and in urban and rural locations, both in- and outdoors.

1st participation as a choreographer

330 PARTICIPANTS

Full rehearsal: Sat 2 Sept in Villeurbanne

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a biennale of new work

21 world and French premieres

- 24 Christos Papadopoulos & le Ballet de l'Opéra de Lyon
Mycelium
- 26 Sidi Larbi Cherkaoui & le Ballet du Grand Théâtre de Genève
Ukiyo-e
- 28 Tom Grand Mourcel *Solus Break*
+ Yoko Omori *Solo*
- 30 Collectif Petit Travers & le Quatuor Debussy
Nos matins intérieurs
- 32 Compagnie Non Nova – Phia Ménard *ART. 13*
- 34 Yuval Pick – CCNR *Silver Rosa*
- 36 Adi Boutrous *Reflections*
- 38 Vincent Dupont & Charles Ayats *No reality now*
- 40 Flora Détraz *HURLULA – Le concert*
- 42 Peeping Tom *S 62° 58', W 60° 39'*
- 44 Compagnie Dyptik *Le Grand Bal*
- 46 Nach *Un endroit partout*
- 48 Alexander Vantournhout & not standing *Foreshadow*
- 50 Boris Charmatz – Tanztheater
Wuppertal Pina Bausch & [terrain]
Liberté Cathédrale
- 52 Qudus Onikeku *Afropolis: Out of This World*
- 54 Tamara Cubas *Multitud*
- 56 Dimitris Papaioannou *Ink*
- 58 Silvia Gribaudi *GRAND JETÉ*
- 60 (LA)HORDE & le Ballet national de Marseille
Age of Content
- 62 Catherine Gaudet *Les jolies choses*
- 64 Fouad Boussof – le Phare CCN du Havre Normandie *Fêu*



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Christos Papadopoulos & the Ballet de l'Opéra de Lyon

Mycelium **CREATION**

ATHENS + LYON

The shifting entity of 20 Opéra de Lyon dancers instils its relational and proliferative modes in the mycelium, the underground part of a fungus that extends its filaments so that information can circulate.

The mycelium is the part of fungi that we know least because we do not see it. Beneath our feet, in the humus of forests, this vast network of filaments enables trees and the fungus kingdom to communicate and exchange nutrients. Inspired by the workings of this subterranean web, Christos Papadopoulos transfers the vitality of its influxes into the bodies of the Ballet de l'Opéra de Lyon. The 20 dancers together create a shifting, turbulent entity where information – each small gesture and its micro-variations, each instant adjustment – circulates freely. These proliferations are accompanied by Coti K's repetitive music, a stream of offbeats and electronic loops. After *Ion* (2018), which raised gazes skyward to observe clouds of birds, the Greek choreographer's meticulous style of composition again turns to the structures of the living world, which open the way to other kinds of relationship.

Co-produced with the Opéra de Lyon

Piece for 20 performers – 2023
1h

Choreography Christos Papadopoulos
Choreographer's assistant Georgios Kotsifakis
Music Coti K **Lighting** Eliza Alexandropoulou
Costumes Aggelos Mendis **Ballet masters**
Pierre Advokatoff, Jocelyne Mocogni, Amandine Roque de la Cruz **Coproduction** Théâtre de la Ville, Paris

Interview

Where does your fascination for fungi and mycelia come from?

I was raised in a small village in the Peloponnese; I grew up surrounded by nature and it has always fed my imagination. I often watched the movements of flocks of birds and schools of fish, and then a year ago I started to read about mycelia: it's the underground part of mushrooms, with an incredible network of filaments. I was particularly impressed by the fact that trees can send signals and share nutrients thanks to mycelia. For example, if a tree is attacked by insects, it will produce toxins and transmit them to other trees via mycelia. Then the other trees will produce more toxins to fend off the attack. A dying tree was once observed giving all its remaining nutrients to other trees. It's a romantic image, like something out of science fiction. The thought that trees can communicate is now an established reality. The whole idea really spurred my thinking.

How does the transfer take place between this element of nature and the dancers' bodies?

I've taken inspiration from the workings of mycelia to create a moving entity on stage. When I say "entity," I'm not only talking about the bodies making the same movements, but also about the individuals, the little differences specific to each dancer, that can be observed and grasped.

All of this creates a web where information travels freely throughout the group. For the dancers of the Ballet de l'Opéra de Lyon, this radically changes their way of producing movement: it doesn't come from the body but, rather, from outside it – from the environment, the vision and the intention.

Over time, I began to focus on movement in the smallest of details. I like the idea of reducing a gesture, compressing it to bring alive the tiniest of decisions.

What do the workings of nature teach us as humans?

When we watch birds swirling in the sky, though we admire them, it's not a matter of aesthetics but of necessity. Without coordination, they wouldn't survive. Trying to understand what you do at the same time as the person next to you, reading these differences and grasping the imagination of others to act together – it all requires dialogue, comparison and a relationship.

In this work, the movement alone tells us nothing; the value lies in that invisible glue that binds the individuals through mutual agreement.

Christos Papadopoulos

Born in 1982 in a small village in the Peloponnese region of Greece, Christos Papadopoulos studied dance and choreography at the School for New Dance Development (SNDD) in Amsterdam; theatre at the National Theatre of Greece Drama School (GNT Drama School); and political science at Panteion University (2000). His distinctive choreographic style stands out by its highly developed visual-art dimension; the close relationship between bodies and spaces, and movements and music; and the importance of the choral group. Nature is forever inventing a profusion of forms, movements and structures – and observing them is a source of inspiration. Greek choreographer Christos Papadopoulos is fascinated by the creativity of natural processes, and conceives a kind of organic dance that transforms how bodies interact and organise themselves – thus expanding perceptions of the ways they inter-relate. Drawing on the basic movements of the human body, he develops experiences akin to a trance-like state, involving all the senses in a multi-dimensional aesthetic immersion. Since 2003, Papadopoulos has taught movement and improvisation at the dramatic art school of the Athens Conservatoire. After assisting various stage directors as a choreographer, in 2016 and 2017 he created his first works, which soon earned him national and international recognition.

Ballet de l'Opéra de Lyon

Ever since its inception, the Ballet de l'Opéra de Lyon has sought out new fields of contemporary creation while meeting the high technical demands of the great choreographers. The Ballet imagines new ways of celebrating dance, spotlighting the way its dancers interpret a choreographic style. While giving a special place to the creation of meaning, language, voices, and cross-disciplinary collaborations, the Ballet endeavours to broaden the current spectrum by providing a sensitive counterpoint to the making of choreographic art.

SAT	09.09	20:00
MON	11.09	20:00
TUE	12.09	20:00
WED	13.09	20:00
THU	14.09	20:00

Opéra de Lyon, Lyon 1

PRICES

Full price
1st series 32€ / 2nd series 24€ / 3rd series 10€
Reduced price
1st series 29€ / 2nd series 21€ / 3rd series 8€
Half price
1st series 16€ / 2nd series 12€ / 3rd series 5€

AROUND THE SHOW → p. 132

Pre-show chat with Christos Papadopoulos, Sat 9 Sept at 6.30pm, at the Amphitheatre de l'Opéra

Music Trail
Nuits sonores x Biennale de la danse

TOUR DATES

22-23 Sept → Théâtre de Liège
28-29-30 Sept, 1 Oct → Théâtre de la Ville, Paris

Pro workshop
around this show
→ p.126



© Gregory Bataridon

GENEVA

Sidi Larbi Cherkaoui & the Ballet du Grand Théâtre de Genève

Ukiyo-e **FRENCH PREMIERE**

Amid a maze of stairways, 20 dancers seek possible paths, leading one another towards the depths or the heights. This collective adventure asks a question: what can we do when everything collapses?

What can we do when everything around us collapses? How can we keep living in an uncertain world? While this is a personal question, answers should also be sought elsewhere, and *Ukiyo-e* invites us to consider the collective. Inspired by this Japanese pictorial movement, which translates as “picture of the floating world”, Sidi Larbi Cherkaoui has composed a profound meditation on resilience for the 22 performers of the Ballet du Grand Théâtre de Genève. On the stage, large, mobile, maze-like structures form a network of impossible stairways. The group, faced with obstacles and unstable surfaces, gets lost, searches for possible paths, drawing each other towards the depths or the heights. Helping or misguiding the group, electronic melodies and the power of a string quartet resonate with them. Every new piece by this insatiable internationally-renowned choreographer, freshly appointed as director of this brilliant Swiss dance ensemble, is an artistic and philosophical event.

Biennale coproduction
Coproduction Maison de la danse / Pôle européen de création
Co-staged with the Maison de la danse

With support from Dance Reflections by Van Cleef & Arpels



Piece for 22 performers – 2022
1h10

Choreography Sidi Larbi Cherkaoui
Performers Dancers of the Ballet du Grand Théâtre de Genève **Stage design** Alexander Dodge **Costumes** Yuima Nakazato **Lighting** Dominique Drillot **Playwriting** Igor Cardellini
Choreographer's assistants Pau Aran Gimeno and Dayan Akhmedgaliev **Rehearsal directors** Manuel Renard and Pascal Marty **Music composition** Szymon Brzóska and Alexandre Dai Castaing **Song and dance** Kazutomi «Tsuki» Kozuki **Song, Shinobue, Nohkan and Kokyu** Shogo Yoshii **Percussions** Alexandre Dai Castaing and Shogo Yoshii **Electronic music** Alexandre Dai Castaing **Original music Piano** Johann Vacher **String Trio** Amia Janicki, violin, Natanael Ferreira Dos Santos, viola, Gabriel Esteban, cello

World premiere in November 2022, Grand Théâtre de Genève **Coproduction** Maison de la Danse, Lyon-Pôle européen de création, la Biennale de la danse de Lyon 2023, Fondazione Romaeuropa Arte e Cultura, Eastman

Ballet du Grand Théâtre de Genève
Director Aviel Cahn **Ballet Director** Sidi Larbi Cherkaoui **Partner of the Ballet du Grand Théâtre** Indosuez Wealth Management **With support from** la Fondation suisse pour la culture Pro Helvetia

Thanks to Kae Tempest and Domino Publishing Company Limited for the kind permission to use the text *Hold Your Own*

Statement of intent

How can we survive together in a world where crises are becoming chronic? At a time when the planet is facing this raw question, Sidi Larbi Cherkaoui invites us, with *Ukiyo-e*, to meditate on our capacity for resilience. To conceive this piece, the choreographer drew inspiration from the Japanese term for “picture(s) of the floating world” – a concept that gave its name to an art movement that emerged during the Edo period and centred on capturing the present moment. The performance seeks possible paths through this suspended world, and probes the constant negotiations to which our bodies – both physical and social – are subjected.

It examines the tensions that arise between turbulence and the limitation of movement; silos and openness; isolation and co-existence. Created with the 22 artists of the Ballet du Grand Théâtre de Genève, the piece depicts beings who are searching for symbiosis with their environment. It activates efforts to attain balance in the face of impermanence. It moves bodies that, in their capacity as exchange systems, are constantly morphing. Reaching beyond duality, Sidi Larbi Cherkaoui proposes to consider bodies that are more than skin-deep; where physique is not given precedence over mind; where no distinction is made between human and non-human.

This reaching-beyond choreography is performed in a mobile structure – a recurring motif in the work of Sidi Larbi Cherkaoui. The set, co-designed with Alexander Dodge, is a network of impossible stairways in which the dancers become lost. These maze-like mobile constructions – which are ambivalent, being both obstacles and potential bridges – evoke ascent as well as the depths. It is in this succession of potentially enabling or incapacitating degrees that the bodies must unite, converse, and contaminate each other.

The performance is accompanied by Szymon Brzóska's contemporary compositions for string trio and piano, and by the rhythmic, percussive and electronic creations of Alexandre Dai Castaing. These worlds, fused in *Ukiyo-e*, resonate with the search for reparation and transcendence portrayed in the ballet.

Sidi Larbi Cherkaoui
Choreographer and artistic director of the Ballet du Grand Théâtre de Genève

Born in Anvers, Belgium, in 1976, Sidi Larbi Cherkaoui is famous worldwide like few other current dance figures: a brilliant choreographer with a hundred or so works to his name that have toured worldwide; and formerly artistic director of the Opera Ballet Vlaanderen (2015–22). The Belgian-Moroccan's choreographic oeuvre is packed with memorable productions; some originated in Geneva (Loin, 2005), others on leading stages and video studios around the world (Puz/zle at the Avignon Festival in 2012, to name but one). In what was Marina Abramović's first-ever role as set designer, and with Damien Jalet as co-creator, Larbi Cherkaoui's swirling, fretful and darkly mechanical version of Ravel's *Boléro* for the Ballet de l'Opéra de Paris caused a sensation at the Palais Garnier in 2013 and remains one of his most iconic pieces. The trio reunited for *Pelléas et Mélisande* in 2018 at the Opéra Ballet Vlaanderen. Sidi Larbi Cherkaoui and Damien Jalet, dancer colleagues then creative partners, form a unique artistic bond. In 2022, Sidi Larbi Cherkaoui became the director of the Ballet du Grand Théâtre de Genève; and Jalet has logically joined Larbi Cherkaoui there as associate artist, with several of his pieces featuring this season and next.

Ballet du Grand Théâtre de Genève

In 1962, the Grand Théâtre de Genève established a permanent ballet company of 22 artists, staging two original dance productions in each season. The role of director-general has been held by Alfonso Cata (1969–1973), Patricia Neary (1973–1978), Peter van Dyk (1978–1980), Oscar Araiz (1980–1988), Gradimir Pankov (1988–1996), François Passard with Giorgio Mancini (1996–2002) and Philippe Cohen (2003–2021). Since 2019, Aviel Cahn has been director-general of the Grand Théâtre de Genève; and since 2022, Sidi Larbi Cherkaoui has headed the Ballet du Grand Théâtre de Genève, succeeding Philippe Cohen. The company's world premieres always take place in Geneva before touring for the rest of the season in France, Italy, the United States, Russia, Australia, China, Brazil, South Africa and elsewhere.

MON	11.09	19:30
TUE	12.09	20:30
WED	13.09	19:30
THU	14.09	20:30
SAT	16.09	20:30
SUN	17.09	15:00
MON	18.09	19:00
TUE	19.09	19:30

Maison de la danse, Lyon 8

PRICES

Full price
1st series 45 € / 2nd series 41 €
Reduced price
1st series 42 € / 2nd series 39 €
Half price
1st series 22.50 € / 2nd series 20.50 €

AROUND THE SHOW → p. 132

Post-show chat with the artists
Wed 13 Sept

Journées Européennes du Patrimoine –
Sat 16 Sept: backstage tour of the Maison de la danse and open class.
Details & registration at the ticket office

TOUR DATES

29–30 Sept → TorinoDanza Festival, Fonderie Limone, Turin, Italy
3–4 Oct → Théâtre des Salins, scène nationale, Martignes, France
8 Oct → Baluarte, Pampelune, Spain
11–12–13–14 Oct → Teatro Real, Madrid, Spain

WED **13.09** 21:00
 THU **14.09** 21:00
 FRI **15.09** 21:00

Les SUBS, Lyon 1

PRICES

Full price: 18€
 Reduced price: 12€

AROUND THE SHOW → p. 132

Music Trail
 Nuits sonores x Biennale de la danse

Piece for 1 performer – 2023
 45 min

Dance company Dikie Istorii **Art direction** Tom Grand Mourcel **Performer** Tom Grand Mourcel **Music** Arnaud Bacharach **Stage design** Johanna Thomas **Artistic collaboration & Outside look** Rebecca Journo, Chandra Grangean and Anne Lebatard **Costume design** Lucie Grand Mourcel (Maison Mourcel) **Light design** Johanna Thomas **Technical team on tour** 4 people

Coproduction Les SUBS, le Centre chorégraphique national de Rillieux-la-Pape, direction Yuval PICK, as part of the Matière Première programme, RoYaumont **A production of** Dikie Istorii and de la Feat. **With support from** la Maison de la danse, le Velvet Moon, la Cité des arts de la rue (Cie Ex-Nihilo), le CentQuatre, Komplex Kapharnaüm.

TOUR DATES

7 Oct 2023 → RoYaumont
 Autumn 2023 → Velvet Moon



© Rebecca Journo

Tom Grand Mourcel

Solus Break **CREATION**

LYON

Nurtured by hip hop and club cultures, Tom Grand Mourcel has imagined a self-portrait in dance. In *Solus Break*, surrounded by a wall of speakers and up close to his audience, he takes a trip through the music genres that have made him who he is.

Show me how you dance, and I will tell you who you are. In search of what he calls his rhythmic identity, Tom Grand Mourcel has composed an electrifying self-portrait in dance. From the “bad boy sounds” of hip hop – which first gave him the urge to make moves – to those of the club culture he now works in, he has mapped the gestures and attitudes that flow when he listens to given kinds of music. Switching between them, the choreography of *Solus Break* is devised like a breakbeat track, playing with shifts in rhythm. As in his previous piece *¡No pasarán!*, created with Vera Gorbatcheva, the staging is immersive. Surrounded by a wall of speakers – in reference to raves – and with his audience right up close, the dancer revisits the musical references that have shaped him. He celebrates them while at the same time transforming them – and thus creating what could be a “sample” of himself.

in partnership with Les SUBS

Interview

After the collective uprisings of *¡No Pasarán!*, you are composing a “danced self-portrait”. What prompted this need to take stock?

I’ve always created work as part of a collective. The solitude we’ve been through in recent years has led me to ask many questions: how do I dance? What kinds of music and sound make me want to move? And how does that fit into the history of dance? If you wonder about your identity, you’re also wondering what, more generally, contributes to identity. I wanted to take my journey as a starting-point, but also to make connections. Before I moved into contemporary dance and joined the nightlife scene, hip hop gave me the pleasure of moving, and made me want to have this occupation. Not just hip hop dance, but everything around it – the relationships, the social codes, the music. This culture has a lot in common with club culture: the festive side, the circle you find yourself in, but also a music genre, breakbeat, with its syncopations, bugs, and overlays of surprising rhythms – which created a groove inside me, an urge to dance.

In this solo, you seem to be working with a densely populated solitude.

In *Solus Break*, am I the only one dancing? This question makes me think of the philosopher Georges Didi-Huberman, whose work helped drive my research for *¡No Pasarán!*. Recently, and somewhat by accident, I came across one of his books, *Le danseur des solitudes*, in which he writes about Israel Galván. When he sees Galván come on stage for the first time, he sees him come on alone, but not dance alone. Israel Galván dances with all his history, his memories, his dreams, his culture, and all his ghosts. He dances with “partner solitudes”. In the same way, I will try to summon my memories, my footprints, and the musical basis of my rhythmic identity.

***Solus Break* could be a “sample of you”. In what sense is the metaphor of the sample – the practice that involves reusing existing extracts of music in new tracks, having modified them to varying degrees – operative when we’re talking about identity?**

I developed a fascination for the story of the Amen Break, one of the most-used samples in history. A drum solo from The Winstons’ track *Amen, Brother*, it has featured in a multitude of music genres, each time showing a different facet of its identity while still keeping its legacy. When you listen to the Amen Break, no matter how it’s been modified, you always know

where it comes from. And as I see it, the same is true of identity: it’s shifting, but some traces stay rooted, leaving indelible marks on your skin.

Tom Grand Mourcel

Born in Paris in 1991, Tom Grand Mourcel moved to New York aged 17 to experience the underground world and mix with hip hop dance innovators, especially Rock Steady Crew. Once back in France, he enrolled at the Académie Internationale de la Danse in Paris to supplement his multi-disciplinary learning pathway. In 2012 he joined the national music and dance conservatoire (CNSMD) in Lyon, in the contemporary department, where he trained with Anne Martin, Juliette Beauviche and Michèle Noiret, soaking up different kinds of movement. Through workshops and his appetite for travel, Grand Mourcel met numerous choreographers such as Les SlovaKs, Samuel Lefevre, David Zambrano, Fighting Monkey and Yoann Bourgeois. In 2016 joined the Ex Nihilo company to perform *In Paradise* and *Paradise Is Not Enough*. He also joined the Plan K company to take over a role in *Homo Furens*; La Fabrique Fastidieuse to perform *Vendredi*; and La Vouivre to perform *Arcadie* (2020). In parallel, he founded the Dikie Istorii company with Vera Gorbatcheva and embarked on highly physical work blending dance and live music. He has also co-founded the Hoods Flakes collective with Chandra Grangean, Lise Messina and Martin Malatray Ravit; and the choreography platform Feat.

ALSO ON AT LES SUBS

Staged in *Bleu*, scenographic artwork at Les SUBS

WED 13.09 – 20:00
 Les SUBS, Lyon 1

FREE

Piece for 1 performer – 15 min

Yoko Omori Solo



Japanese artist Yoko Omori has a particular focus on the relations between choreography, improvisation and sonic scores that she creates herself. Her unpredictably frantic movements combine with theatrical flair and often oddly comical musical textures.

In partnership with Les SUBS

More information on les-subs.com

THU 14.09 20:00

FRI 15.09 20:00

Théâtre National Populaire, Villeurbanne

PRICES

Full price: 32€ / Reduced price: 29€ /
Half price: 16€

BY THE SAME COLLECTIVE

S'assurer de ses propres murmures → p. 78
NUIT → p. 80

DATES IN THE REGION → p. 141

La Rampe, Échirolles
Tue 3 Oct at 8pm

Le Vellein, scènes de la CAPI, Villefontaine
Tue 17 Oct at 8pm

TOUR DATES

Oct → Cirque Théâtre d'Elbeuf, Pôle
National Cirque Normandie (Temps fort des
créateurs)

Oct → Maison de la Culture, Bourges

Nov → Théâtre de Lorient

Dec → Théâtre de Lorient

Dec → La Comète, scène nationale de
Chalons-en-Champagne and Le PALC

Dec → Comédie de Valence, Centre
Dramatique National

Piece for 10 jugglers & the Quatuor Debussy – 2023 1h15

Art direction of the Collectif Petit Travers Julien
Clément and Nicolas Mathis **Writing** Julien
Clément and Nicolas Mathis **Stage direction**
Nicolas Mathis **Musical conception** Christophe
Collette **With the musicians of the Quatuor
Debussy** Christophe Collette and Emmanuel
Bernard, violins, Vincent Depreca, viola,
Cédric Conchon, cello **With the jugglers of the
Collectif Petit Travers** Eyal Bor, Julien Clément,
Rémi Darbois, Amélie Degrande, Bastien
Dugas, Alexander Koblikov, Taichi Kotsuji,
Carla Kühne, Emmanuel Ritoux, Anna Suraniti
Music Henry Purcell, Marc Mellits **Text & actor
direction** Jean-Charles Massera **Light design**
Arno Veyrat **Costumes** Léonor Boyot Gellibert
Speaking laboratory Stéphane Bonnard
Stage design construction Olivier Filipucci
Glimpse on movement Violeta Todo Gonzalez
Technical direction & lighting François Dareys
ou Thibault Thelleire **Sound technique** Victor
Page ou Eric Dutrievoz **Direction collaboration**
Dorothee Alemany **Production management**
Anna Delaval **Logistics coordination** Audrey
Paquereau **Technical coordination** Samuel
Wilmotte **Production administration** Géraldine
Winckler



© Jean-Charles Massera

Collectif Petit Travers & the Quatuor Debussy

Nos matins intérieurs CREATION

Gliding between the notes of Purcell and Marc Mellits, 10 jugglers and four musicians craft a little utopia, where the collective is founded on its members' differences and singularities.

How can one achieve commonality without losing one's individuality? To tackle this tricky philosophical matter, the Petit Travers collective and the Debussy Quartet have devised a self-reflexive, large-format piece on the practice of juggling. Through its teaching workshops and amateur creations, the collective has gauged the incredible singularity of the performers it has encountered along the way; and firmly intends, in *Nos matins intérieurs*, to celebrate this wealth of diversity. On a stage like a Lego baseplate, where large cubes describe landscapes that all offer play potential, 10 jugglers of different generations and nationalities match their rhythms and gestures in harmonious tableaux, before taking turns to break away. Gliding through the sound architectures of contemporary composer Marc Mellits and Baroque titan Henry Purcell, and through texts by bricolage-writer Jean-Charles Massera, they make the Petit Travers credo shine bright, coaxing forth the "mystery of life" from "simple, easily perceptible principles".

Biennale coproduction
Co-hosted with the Théâtre National Populaire

Interview

In your statement of intent, you write:

"The mystery of life should emerge from simple, easily perceivable principles." More broadly, isn't this your definition of juggling, and even of art?

At any rate, that's what we're aiming for, it's the core of what we want to do, in terms of making art and our outreach work. If we succeed, that's cool (*laugh-ter*). Sometimes, we get within touching distance.

Music has a fundamental role in your work. How did the desire to make a piece with the Debussy Quartet come about?

Through the music of American composer Marc Mellits, which the quartet told us about. At first, his repetitive romanticism didn't seem to match our tastes at all, but when we saw the Debussy Quartet play his pieces, we became aware of their spatial and choreographic dimensions. And the more we work with these pieces, the more we realise how incredibly complex, and how nuanced, their rhythmic architecture is. That has prompted a shift in how we relate to music. We were used to working on structures; and this time, we've let ourselves be guided more by the energies and colours that the pieces exude, in a more affective kind of rapport.

Although it leaves room for each dancer's singularities, *Nos matins intérieurs* is the largest format you've ever created, with four musicians and ten jugglers. How do you bring the individual-collective dialectic into play?

We never cease to be amazed by how different the practices, backgrounds and stories of the jugglers we meet always are. Unlike dance or music, for which there are techniques, methods and conservatoires, juggling is self-taught. Each person follows their own learning pathway. And the more progress we make with our aim of founding a company with a common language, the more important we feel it is to put into perspective our desire to form an ensemble and the discipline's incredible

riches. For *Nos matins intérieurs*, we have assembled ten jugglers from different generations and countries. How can we achieve commonality without denying what makes us different? How can we each talk about ourselves, with voice and body, while creating collective tableaux and working with the same rhythms and the same vocabulary? Those are the goals we strive towards, alongside bricolage-writer Jean-Charles Massera and the quartet – it's a perfect metaphor for a collective made up of kinds of otherness, moving between a tiny orchestra and the space to stretch out solo.

Collectif Petit Travers

The Petit Travers collective was founded in 2004. Since 2011, its artistic direction has been set jointly by Nicolas Mathis and Julien Clément, who trained at Cirque Plume as children and then, respectively, at France's National Centre for Circus Arts (CNAC) and Le Lido circus school. The company focuses chiefly on producing and performing large-format juggling pieces and on educational outreach. In the space of 18 years they have built up a repertoire of eight pieces, one creation for amateurs and four short forms, which have clocked up more than 1,000 performances worldwide. On the way, there have been defining encounters with leading figures from dance (Pina Bausch, Maguy Marin, Joseph Nadj), circus (Jérôme Thomas) and music (Sébastien Daucé, Pierre Jodowski). Some of these encounters have turned into collaborations, crystallising the open-minded approach that has informed their juggling compositions since day one. Now based in Villeurbanne, the collective also carry out a wide range of artistic interventions to share the various facets and singularities of their juggling. Through demanding formats tailored to various audiences, these workshops draw on a vast spectrum of practices, devised during the company's existence and productions. The collective's jugglers regularly do outreach work in schools and in training centres for future professionals. Each member of the company has cutting-edge know-how in the fields of circus, musical composition or dance; and

each of them strives to be receptive to the others' practices. Rich individual questioning entails reaching out to the diversity of the other voices. The work requires the courage of solitude, and as a group they try to inhabit these solitudes with their own experiences. Each discipline penetrates the others' territories with its own questions, thus setting the collective's juggling apart in the galaxy of the performing arts.

Quatuor Debussy

Established in 1990, the Debussy String Quartet has earned applause all over the world, sharing its musical interpretations with unflagging passion on the most prestigious stages. Consisting of Christophe Collette and Emmanuel Bernard (violins), Vincent Depreca (viola) and Cédric Conchon (cello), the Debussy String Quartet has become one of the leading ensembles on the international music scene. Championing the values of sharing and formal renewal, the quartet has always strived to kindle surprise and curiosity among audiences and professionals. It has built bridges with different fields of the arts such as dance (Maguy Marin, Anne Teresa De Keersmaeker, Wayne McGregor, Mourad Merzouki...), theatre (Philippe Delaigue, Richard Brunel, Jean Lacornerie...), contemporary music (Yael Naim, Gabriel Kahane, Cocoon, Franck Tortiller, Keren Ann...) and circus (Circa). Above all, the Debussy String Quartet promotes a challenging vision of "classical" music as open-minded, creative and very much alive. Recognised by its peers for the tremendous diversity of its repertoire and its keen appetite for connecting with other artists, the quartet continues to undertake unexpected collaborations, most recently with the digital arts (David Gauchard) and slam (Mehdi Krüger).

Production Collectif Petit Travers **In complicity with** Le Quatuor Debussy **Coproduction and residencies** Maison de la Danse, Pôle européen de création, Lyon | La Biennale de Lyon | Le Carré magique, Pôle National Cirque en Bretagne | AGORA - Pôle National Cirque Boulazac - Nouvelle Aquitaine | Plateforme 2 Pôles Cirque en Normandie | La Brèche in Cherbourg and le Cirque Théâtre d'Elbeuf | Le Sirque, Pôle National des Arts du Cirque Nexon Nouvelle Aquitaine **Coproduction** La Villette, Paris | La Cité Bleue, Genève | Théâtre de Saint-Quentin-en-Yvelines, Scène nationale | Equinoxe - Scène nationale de Châteauroux | Le Carreau, Scène nationale de Forbach and de l'Est mosellan | La Rampe-La Ponatière, scène conventionnée d'intérêt national art and création danse and Musics, Echirolles **Residencies** Circa, Pôle National Cirque, Auch Gers Occitane | Théâtre de Privas - Scène conventionnée - Art en Territoire - Centre Ardèche | Théâtre National Populaire, Villeurbanne **With support from** the SPEDIDAM, Centre national de la Music and of the Ville de Villeurbanne **Le Collectif Petit Travers is subsidised by** le Ministère de la Culture (DRAC Auvergne-Rhône-Alpes) and by la Région Auvergne-Rhône-Alpes **Le Quatuor Debussy is subsidised by** le Ministère de la Culture (DRAC Auvergne-Rhône-Alpes), la Région Auvergne-Rhône-Alpes and la Ville de Lyon. They are supported by la Métropole de Lyon, la SPEDIDAM and la SG Auvergne Rhône Alpes

SUN **17.09** 19:00
 MON **18.09** 21:00
 TUE **19.09** 21:00

Célestins – Théâtre de Lyon, Lyon 2

PRICES

Full price
 1st series 28€ | 2nd series 22€ | 3rd series 12€
 Reduced price
 1st series 25€ | 2nd series 19€ | 3rd series 10€
 Half price
 1st series 14€ | 2nd series 11€ | 3rd series 6€

AROUND THE SHOW → p. 132

Open residency, Sat 9 Sept at 4pm
 at the Célestins – Théâtre de Lyon.
 Free – Registration at the ticket office

Post-show chat with the artists
 Mon 18 Sept

Visual Arts Trail
 Biennale d'art contemporain x maCLYON x
 Biennale de la danse

DATES IN THE REGION → p. 141

Comédie de Valence
 Thu 28 and Fri 29 Sept at 8pm

BY THE SAME ARTIST

L'après-midi d'un foehn Version 1 → p. 84

TOUR DATES

6–7 Oct → Actoral – Festival international
 des arts et des écritures contemporaines,
 Marseille

15 Nov → Le Volcan – Scène nationale, Le
 Havre

Associate artist at the Maison de la danse
 and Biennale de la danse – Lyon
 → p. 137

Piece for 1 performer – 2023 – 1h

Original idea, stage direction, writing & stage design Phia Ménard **Stage direction assistant** Clarisse Delille **Performed & choreographed** by Marion Blondeau **Playwriting** Camille Louis **Stage design** Phia Ménard, Clarisse Delille and Eric Soyer **Sound design** Ivan Roussel **Costume design** Fabrice Ilia Leroy assisted by Yolène Guais **Light design** Eric Soyer assisted by Gwendal Malard **Stage management creation** Rodolphe Thibaud, David Leblanc **Technical direction** Olivier Gicquiaud **Light technique** Aliénor Lebert **Co-director, administrator, diffusion officer of the dance company** Claire Massonnet **Administration & production assistance** Constance Winckler **Communication & production** Justine Lasserrade



© Clarisse Delille

Compagnie Non Nova – Phia Ménard

ART. 13 **CREATION**

Orchestrating an encounter-cum-fight between a woman and a statue pedestal, Phia Ménard continues to chip away at the foundations of our societies' patriarchal violence, through the imaginative realm and a call to dream.

In a neat French garden bathed in the light of dusk, a woman comes across the pedestal of a monumental statue; only its feet are visible. She is unable, and unwilling, to avoid it. A fight ensues, in an atmosphere of courage and mild absurdity. Starting with the most decried article of the Universal Declaration of Human Rights – the one that guarantees everyone the right to freedom of movement on Earth – Phia Ménard tackles the bloody reign of borders, from the pedestal up. Against the walls and barbed wire of Fortress Europe, against the paradigm of Western modernity which separates humans from nature, she brandishes the weapon of imagination and the power of fable, urging us to learn how to dream again. A kind of resistance and self-reinvention, in the footsteps of the Yanomami shaman Davi Kopenawa. With *ART. 13*, Phia Ménard, a multi-disciplinary artist who explores the imaginative realms of transformation, kicks off a new trilogy: the cycle of ruins.

Biennale coproduction
 Co-hosted with the Célestins – Théâtre de Lyon

Interview

The title of your piece refers to Article 13 of the Universal Declaration of Human Rights which guarantees freedom of movement. How do you explain the fact that so few people are aware of it?

It's the only article which clearly states that we share the same planet, and that the only border is the cosmos. It's very beautiful, almost philosophical. But even if the majority of people knew this article, it would still be no more than a kind of advertising slogan.

The motto "Liberty, equality, fraternity" is carved in stone on our town halls and we are proud of that, as if pronouncing catchy words relieved us of having to actually implement them.

Starting from geopolitical borders, you also question the lines separating humans from nature. How do they fit together?

We are wrong to separate them. The word "border" immediately conjures ideas of its tangibility: of walls and barbed wire. But it is that very tangibility that imprisons us behind the barricades we have built. Ultraliberal violence forces us to seek relations with objects only. We have forgotten relationships with other humans and living beings. To escape the malignity of this society, I believe that we must counteract the obsession with material objects by restoring our imagination and learning to dream again. That is the direction I'm offering, bringing an otherworldliness to the manicured French garden of *ART. 13*. That garden, the very symbol of cancelled nature, lies in ruins, along with its statues asserting patriarchal power.

You say you don't believe in stories, only in gestures. Why is that?

Stories do not affect us to the point of refusal; they provoke a comfortable intellectual empathy. The experiences described to me and my partner by the young unaccompanied migrants we have sheltered can be seen all over the media these days. Yet nothing changes. Whereas a gesture means stepping out of our comfort zone. Once you've done this, you know you will do it again. That is what I am trying to stage choreographically in *ART. 13*, by resorting to the absurd. The encounter between the dancer Marion Blondeau and the statue on a pedestal is an accident. She can't avoid it, unlike the rest of us who can only circle around it, incapable of bringing down the powers-that-be. I'm not a revolutionary; I'm a deconstructor. It's not about toppling statues. Undoing the patriarchy is not

just about destroying images; it's about attacking the pedestal itself to bring the borders and power down to the level of the body.

Phia Ménard

Born in 1971, Phia Ménard trained in contemporary dance, mime and acting, and in particular studied juggling with Jérôme Thomas. In parallel, in 1997, she attended a course on dance practice. She founded Compagnie Non Nova with Claire Massonnet in 1998, its founding precept being: "we invent nothing, we see it differently: *Non nova, sed nove*". She came to attention as a choreographer with the solo *Ascenseur* (2001). She spent three seasons as an associate artist at the scène nationale Le Carré in Château-Gontier; with her own team and that of the host theatre, she developed stage work where juggling's spectacular image was challenged in favour of a new relationship with the audience. This period gave rise to several new pieces and events such as *Zapptime*, *rêve éveillé d'un zappeur*, the performance lecture *Jongleur pas confondre* with sociologist Jean-Michel Guy; and the "Hors-Pistes" series including *Est-il vraiment sérieux de jongler ?* In 2005 and 2007, she developed work around the idea of "unjuggleability" and created two pieces (*Zapptime#Remix* and *Doggy Bag*) and two cabaret shows, *Jules for ever* and *Touch It* with the Frasques music sextet. In 2008, her artistic pathway took a fresh direction with the I.C.E. project (standing for "complementary unjuggleability of the elements"), which aimed to study imaginaries of transformation and erosion through natural materials. That same year, at Les Nouvelles Substances in Lyon, she created *P.P.P.*, the first part of the *Pièces de Glace* cycle; and created the performance *L'après-midi d'un foehn* Version 1, the first in the *Pièces du Vent* series, at the Natural History Museum in Nantes. In 2009, she collaborated on Coyote Pizza, a project by the La Valise collective, staging the performance Iceman. In 2010, the 64th Avignon Festival and the SACD invited her to the Sujets à Vif sidebar: with sound poet Anne-James Chaton she created the performance *Black Monodie*, the second opus in the *Pièces de Glace* series. In October 2011, two further *Pièces du Vent* works were premiered: *L'après-midi d'un foehn* and *VORTEX*. Ménard initiated *In the Mood*, a project on questions of gender and humour in Brussels at CIFAS (international centre for performing arts training) with philosopher Paul B. Preciado. In June 2015 she premiered *Belle d'Hier* at the Montpellier Danse festival. In 2017, she premiered *Contes Immoraux – Partie 1: Maison Mère* and *Les Os Noirs*. In 2018, she devised and staged *Et in Arcadia Ego*, an opera based

on the music of Jean-Philippe Rameau, for the Opéra-Comique in Paris. She premiered *Saison Sèche*, a piece about violence against women co-written with Jean-Luc Beaujault, at the 2018 Avignon Festival. That year, she also devised *No Way*, a performance piece to celebrate the 70th anniversary of the Universal Declaration of Human Rights. She also gave a talk at Unesco's Art Lab for Human Rights and Dialog on 11 December. In 2019, she received the Prix Topor/SACD award for "the unexpected" for *La vie dans tous les sens*, and the Grand Prix du Jury at the 2019 Belgrade International Theater Festival. In 2020, she created the piece *Fiction/Friction* with year X drama students from the Théâtre National de Bretagne; and the final-year show by the 79th intake of drama students at ENSATT in Lyon, with the title "Democracy: how amusing". In 2020, the French arts critics body awarded Phia Ménard the Prix de la Critique (dance/performance category). In 2021, she performed in Régine Chopinot's *A D-N* and, in parallel, created *La Trilogie des Contes Immoraux (pour Europe)*, which was staged at the Avignon Festival. The following year, she directed *Les enfants terribles*, adapted from Jean Cocteau's play, at the Opéra de Rennes.

Coproduction Biennale de la danse de Lyon 2023, TANDEM, Scène nationale, Hippodrome de Douai, Le TNB, Centre Européen Théâtral and Chorégraphique de Rennes, Les Quinconces-L'Espal, Scène nationale du Mans, Malraux Scène nationale Chambéry-Savoie, Les 2 Scènes scène nationale de Besançon, La Comédie de Clermont-Ferrand scène nationale, Le Volcan, Scène Nationale du Havre, Les Halles de Schaerbeek – Brussels, La Comédie de Valence, CND Drôme-Ardèche, le Lieu Unique, centre de cultures contemporaines de Nantes, DE SINGEL, Centre Artistique International – Antwerpen, MC93 – maison de la culture de Seine-Saint-Denis in Bobigny, Le Centre chorégraphique national d'Orléans **The Compagnie Non Nova – Phia Ménard is subsidised and supported by** État – Préfet de la région des Pays de la Loire – direction régionale des affaires culturelles, la Ville de Nantes, le Conseil Régional des Pays de la Loire and le Conseil Départemental de Loire-Atlantique. **The company is supported by** the Institut français. **The Compagnie Non Nova – Phia Ménard is an associate artist** at TNB, Centre Européen Théâtral and Chorégraphique de Rennes, at la Maison de la danse and at la Biennale de la danse de Lyon 2023, at la scène nationale de l'Essonne. She is associated to la Comédie de Valence centre dramatique national Drôme-Ardèche for the 2023/2024 season and is an affiliated artist of la Comédie de Clermont-Ferrand scène nationale. The dance company is based in Nantes.



© Romain Tissot

Yuval Pick – CCNR

Silver Rosa **CREATION**

RILLIEUX-LA PAPE

Inspired by fantastical images and archaic rituals, *Silver Rosa* conjures the visceral need for individuals to build bonds. Yuval Pick wants to set us in motion and touch our heart. The place where our endless desires pulsate.

His work has always been informed by the desire to create something common, to build new possibilities from our otherness. For this new piece, he has brought together a group of ten dancers of different ages and origins, each reflecting a world and a singular story, in a shimmering landscape both ancient and futuristic. With them, Yuval Pick invents new myths based on folk rituals, songs and shared movements. *Silver Rosa* creates a link between the traditions, gestures and music that bind us. The choreographer, who heads the National Choreography Centre of Rillieux-la-Pape, has composed a work that responds to our contemporary urge to bond with others. His holistic approach, embracing the multiplicity of our existences and experiences, asks: what makes us human?

Biennale coproduction
Co-hosted with *Le Toboggan*

Piece for 10 performers – 2023
1h

Dance company Centre Chorégraphique National de Rillieux-la-Pape (CCNR)
Choreographer Yuval Pick **Choreographer's assistant** Sharon Eskenazi **Performers** Gilles Baron, Julie Charbonnier, Axel Escot, Jade Sarette, Céline Gayon, Simon Hervé, Madoka Kobayashi, Adrien Martins, Francesca Mattavelli, Ernest Sarino Mandap **Music design** Max Bruckert, assisted by Pierre-Jean Heude **Stage design** Bénédicte Jolys **Costume design** Gabrielle Marty **Light design** Sébastien Lefèvre **Complicit gaze** Michel Raskine

Coproduction Château Rouge, scène conventionnée in Annemasse, La Biennale de la danse de Lyon 2023, *Le Toboggan* in Décines-Charpieu **With support from** ministère de la Culture – DRAC Auvergne-Rhône-Alpes, la Région Auvergne-Rhône-Alpes, la Ville de Rillieux-la-Pape, Grand Lyon – La Métropole **Residencies** Maison de la danse, Lyon – Pôle européen de création, Château Rouge, scène conventionnée in Annemasse, *Le Toboggan* in Décines-Charpieu

Interview

It was during lockdown that you felt the desire to make this piece. How was this period for you?

We all experienced this standstill in our flesh, in our bodies. I was really struck by the great range of our experiences. I wanted to reflect this density by bringing together dancers from my company in their twenties and thirties with performers aged over forty-five. Dancing beyond this age is a courageous thing to do, in a profession where ageing isn't visible or valued. You can sense their lifepath in their gestures. It's totally different from the younger performers' beauty and power. With this team, we worked on the idea of the bond. Although the pandemic revealed the interconnections between bodies, it mostly underscored their absence. We are increasingly self-sufficient creatures, and our lives are increasingly fragmented. I felt it was urgent to fight against that, because bonding with the Other is a visceral necessity – it's what gives our existence fullness and joy. And I wondered: what does it mean to be human today?

You took an interest in Inuit throat singing and the carnival in Sardinia, two age-old traditions involving sound and the body.

I wanted to come back to fundamental, archaic things – to folklore. That's actually how I began dancing. Inuit throat singing is a game played by two people, face to face, done by women, and it gives a very deep connection with self. The dancers have practised doing it, but what interests me is not for them to reproduce it in the traditional way, but to see the body-states that it produces. In Sardinia, the Mamoiada carnival made a huge impression on me. I saw a whole village, from children to old men, carrying massive backpacks of bells and jumping to make them ring. I love the idea of making a noise together, of attaining harmony through a common act.

What choreographic material emerged from this process?

In the past few years, I've developed a dance method called Practice. One of its fundamentals is rotation, working around 360 degrees. The idea is to unsettle the "urban stem" that we are, to propose another way of holding oneself, of letting our torso, plexus, stomach and heart move – all the life there is inside us. For this new piece, we worked on the line and the circle, two archaic figures that are present in dance rituals. Our art reveals the layers of our being, both conscious and unconscious; and those of society, of humanity, and all their inter-relationships.

That, to me, is what 360 degrees is all about.

Yuval Pick

Yuval Pick was born in 1970 in Israel, where he trained at the Bat-Dor Dance School in Tel Aviv. Aged 21, he joined the Batsheva Dance Company, which he left in 1995 to embark on an international career, working with artists such as Tero Saarinen, Carolyn Carlson and Russell Maliphant. In 1999 he joined the Ballet de l'Opéra de Lyon before founding his own company, The Guests, in 2002. He composed pieces characterised by elaborately scored movement, coupled with potent musical collaborations; in a kind of ritual, his dance offered a constantly challenged equilibrium between the individual and the group. After a long career as a performer, educator and choreographer, he was appointed in August 2011 to head the National Choreography Centre (CCN) of Rillieux-la-Pape, where he has created many pieces: *No play hero* (2012); based on the music of David Lang; *Folks* (2012); *Loom* (2014), to music by Nico Muhly; *Ply* (2014), with composer Ashley Fure; *Apnée* (2015); and *Are friends electric?* (2015) based on Kraftwerk's music. In 2016, in response to a request by the Monuments Nationaux heritage agency, Yuval Pick created the site-specific project *Hydre* at the Royal Monastery of Brou, as part of the Monuments en Mouvement #2 programme. In 2018, he staged *Acta est fabula* at Chaillot – Théâtre National de la Danse, which he adapted a year later into a version for children's audiences: *Lil'Acta*. In January 2020, he staged *Vocabulary of need* before accepting two commissions from the Ballet de l'Opéra de Lyon: *Terrone* (premiered in September 2020) and *There's a blue bird in my heart* (March 2022). In 2021, Yuval Pick created *FutureNow*, for those who are still children at heart. In just a few short years, he has asserted a unique style of choreographic composition, discrete from his previous artistic influences. From one work to the next, he further deepens his exploration of the relationship between movement and music. He devises unexpected dialogues, intertwines rhythmic elements, redefines spaces. In his approach, no single material dominates or ignores any other. "My choreographic research," he says, "is guided by the idea that each human being has an innate knowledge that dance has the power to unveil."

TUE 19.09 19:00

WED 20.09 19:00

Le Toboggan, Décines-Charpieu

PRICES

Full price: 25€
Reduced price: 22€
Half price: 12.50€

AROUND THE SHOW → p. 132

Sentir la fibre movement workshop with Guillaume Forestier, dancer from the CCNR, Mon 18 Sept at 7pm.
Registrations with the CCNR info@ccnr.fr

DATES IN THE REGION → p. 141

Château Rouge, Annemasse as part of the Bâtie-festival de Genève
Fri 8 Sept at 8.30pm

TOUR DATES

12 Oct → Théâtre Quincau Scène nationale du Sud-Aquitain, Anglet



© Efrat Mazor

Adi Boutrous

Reflections



CREATION

Holding up a mirror to the ancient myths that have fed the history of art, Adi Boutrous invokes, through body and movement, the ethical dilemmas that permeate them and sensitively offers them for sharing.

The myths handed down to us from ancient times have not travelled through history by accident: if they continue to speak to us from antiquity, it is because they address universal dilemmas that have never ceased to perturb our lives. Inspired by the works of Renaissance and Baroque painters, who first initiated a return to biblical and Greek writings, Adi Boutrous reconnects with a past where beauty and justness were synonyms. In a setting of fabric that adorns both the stage and their bodies, five dancers performing moments of devotion and intimate body encounters echos the presence of the grand narratives from the past in our time and evoke thought about the contemporary passage towards the disappearance of deep-rooted aesthetic principles, and our cultural future in their absence. In *Reflections*, the choreographer holds up a mirror to the history of art in order to reflect on the moral dimension of bodies and to continue his search for aesthetics that chime with ethics.

Biennale coproduction
Co-hosted with the Théâtre de la Renaissance

Piece for 5 performers – 2023
1h10

Art direction, stage design & soundtrack design Adi Boutrous **Performers** Ido Barak, Neshama Bazer, Adi Boutrous, Stav Struz Boutrous, Uri Dicker **Associate playwright & rehearsal director** Yael Venezia **Costume design** Stav Struz Boutrous **Light design** Ofer Laufer **Sound engineer** Asaf Ashkenazy **Wall construction** Itzik Assolin **Set co-creator** Ofer Laufer

Production Adi Boutrous Performing Arts **Production management** Sigal Cohen **Diffusion & international relations** Drôles de Dames

Coproduction La Biennale de la danse de Lyon 2023, Théâtre de la Ville - Paris, Espace 1789-scène conventionnée danse de Saint-Ouen, CCN2 - Centre chorégraphique national de Grenoble, fabrik Potsdam, Julidans Festival - Amsterdam, Théâtres en Dracénie-scène conventionnée d'intérêt national Art and Création-Danse - Draguignan, DdD, Adi Boutrous Performing Arts

Residencies Residency Program Suzanne Dellal Centre, CCN2 Grenoble

Interview

To make *Reflections* you began with myths, and primarily those of the martyr Saint Sebastian and the satyr Marsyas. What is it about these stories that interests you?

They're based on universal human traits, and even today they still mirror our lives. They interest me as much for their visual dimension as for the ideas they convey – sacrifice, the relationship between beauty and death, etc. Revisiting these myths is also a way for me to reflect on their status in the postmodern era. Our obsession with the future has caused us to lose touch with the past and its aesthetic principles. I don't cultivate the slightest romantic nostalgia; I talk about very concrete things. Artists and spectators are increasingly losing sight of formal and temporal matters. The temptation to address political issues from an artistic standpoint is preventing us from talking about beauty and grace. Art always has a political dimension, because nothing we do exists in a vacuum; what we create is always linked to a context. I want to create work with these ideas before they fade into oblivion once and for all.

How can these myths be staged?

I'm going back to the treasures of the Renaissance, and immersing myself in a world of colour and morality. Each detail in these paintings – an expression, an atmosphere, a parable – can fascinate me and set things in motion, as both a conceptual background and a starting-point for the bodies. The body is the other core material. I have such a strong desire for contact between bodies, and this creates a self-contained world that's inseparable from the creative process.

Morality and ethics are considered to be intellectual matters. In what sense do they also run through our bodies?

A cuddle between a mother and her child speaks of trust, responsibility and care. Such images, which contain ethical moments, activate my imagination. By sharing the stage-space in a certain way, you can talk about respect; you can travel a spectrum raging from tenderness to manipulation, by working on a certain quality of touch; showing individuals working and perspiring together can evoke solidarity. The body and its gestures – and dance especially – can articulate and conjure emotions where words fail. And when it comes to ethics, I feel it's essential to not just to understand what it is intellectually but also, and above all, to feel it. Art enables spectators to contemplate this without them necessarily wanting to, and so it has a huge capacity to influence

them. Being conscious of this motivates me to keep on exploring moral aestheticism in the relationship I develop with spectators.

Adi Boutrous

Born in 1989 in Beer Sheva, Israel, Adi trained at the Matte Asher School for Performing Arts in Kibbutz Gaaton, then at Masloul - Professional Dance Program in Tel Aviv-Yafo. He made a name for himself in Israel as a dancer and choreographer, then soon looked towards the international scene.

His pieces are rooted in the conveyance of moral ideas, seeking to reveal essence and intimate expression – a performative state that he has been developing since his first work, *What Really Makes Me Mad*, which earned him first prize at Shades in Dance 2013. In 2016, he created *It's Always Here*, a superb duet about searching for the roots of human identity, which was performed in 2018 at the Biennale de la danse de Lyon, at Pavillon Noir in Aix-en-Provence, and at Scène 55 in Mougins. His latest pieces, *Submission* (2018) and *One More Thing* (2020), form an organic ensemble around gender identities and rites of passage.

In November 2022, Adi Boutrous received the Israeli Ministry of Culture and Sport Award for Creation for his body of work to date.

TUE 19.09 20:30

WED 20.09 20:30

Théâtre de la Renaissance, Oullins

FRI 22.09 20:30

La Mouche, Saint-Genis-Laval

PRICES

Full price: 20€
Reduced price: 17€
Half price: 10€

TOUR DATES

25-29 Sept → Théâtre de la Ville, Paris
3 Oct → Espace 1789, Saint Ouen
6-7 Oct → Potsdamer Tanztage, fabrik Potsdam

ALSO AT IMMERSION FAGOR

Pigments in the *Still Bodies* exhibition at the Usines Fagor → p. 108



© Florian Salabert

FONTENAY-SOUS-BOIS + MARSEILLE

Vincent Dupont & Charles Ayats

No reality now CREATION

Combining virtual reality and physical bodies, *No Reality Now* styles itself as a witchcraft ritual. Spanning the gamut of sensations courtesy of digital, this one-of-a-kind creation endeavours to ward off death.

On stage, a storm interrupts a funeral wake. The rain begins to pour down, and the light trembles. Then suddenly, the image appears. You are not dreaming: your VR headset has just taken control, plunging you into a parallel world. Teaming with immersive experience designer Charles Ayats, choreographer Vincent Dupont here revives one of his previous works, *Souffles*. Wagering that virtual reality and live performance are complementary, the two artists do not simply “augment” this 2010 piece; they propose two simultaneous versions of it, which the audience are free to move between. Digital technology – blurring our vision, rendering what is invisible with sound or breath, and serving up novel sensations – cogently complexifies the approach to the big mystery in question: death and the hereafter.

Co-staged with the Théâtre Nouvelle Génération - CDN de Lyon and the Maison de la danse, in partnership with the Biennale de la danse

Piece for 3 performers and 3 avatars – 2023
50 min

Concept Vincent Dupont & Charles Ayats **Choreography & stage design** Vincent Dupont **Performers** Elsa Dumontel, Lazare Huet, Mey Provost **Sound design** Vanessa Court, Maxime Fabre **Voice & vocal coach** Valérie Joly **Decor** Sylvain Giraudeau **Art collaboration** Myriam Lebreton **Costume design** Eric Martin **Costume making** Hélène Martin Longstaff, Didier Despin **Light design** Yves Godin **Stage management** Sylvain Giraudeau **Sound technique** Brice Kartmann **Light management** Iannis Japiot **Network management** Thibault Le Garrec **VR management** Anastasiia Ternova **Digital experience Art direction** VR Small Creative | Florian Salabert **Technical art** Small Creative | Pierre Didier **Creative technician** Small Creative | Jean Dellac **Developer** Small Creative | Sofiane Tidhaini **Augmented stage device** Small Creative **Design accessories** VR YouFactory **Prototype developer** Guillaume Depestèle **3D artist** Nicolas Brunet

Production J'y pense souvent (...), Marion Gauvent, Alexandra Servigne and Dark Euphoria Marie Albert, Mathieu Rozières, Raphaël Chénais, William Board, Céline Delatte **Coproduction** Lieu Unique - scène nationale de Nantes, Théâtre Nouvelle Génération - centre dramatique national de Lyon, Centre National de la Danse - Pantin, Espace des Arts - scène nationale de Chalon-sur-Saône, Centre des Arts scène conventionnée d'intérêt national, Enghien-les-Bains, where Vincent Dupont is an associate artist until 2023, Centre National de la Danse Contemporaine - Angers, ICI-CCN Montpellier Occitanie, Théâtre d'Arles **Financial partners** *No reality now* is supported by l'État as part of the Scènes augmentées project financed by the device #France 2030), CNC - DICRéAM, Région Sud, Région Ile-de-France, Ville de Paris, DRAC Ile-de-France, ArTeC (au titre du programme d'investissements d'avenir ANR-17-EURE-0008) **With support from** Programme Chimères du ministère de la Culture - DGCA by le Lieu Unique scène nationale de Nantes, le Théâtre Nouvelle Génération - CDN de Lyon, l'Espace des Arts scène nationale de Chalon-sur-Saône, le CND - Centre National de la Danse

Vincent Dupont

In the work of this multidisciplinary artist, several media converge on dance: stage plays, films and installations contribute to a singular oeuvre, where the archaic melds with the extremely contemporary in a dizzying, hallucinatory atmosphere. In *Incantus* and *Air*, the dancers' amplified breathing blends with the choral voice of a contemporary music ensemble: this method of augmenting breath exacerbates the reverberation of the movement in space. Vincent Dupont's oeuvre – which draws inspiration from the visual arts, as in *Jachères improvisations*, a piece created after an installation by visual artist Stan Douglas; and from the theatre tradition, as in *Mettre en pièce(s)*, freely adapted from Peter Handke's *Offending the Audience* – displays radically transgressive intent. In *Hauts Cris (miniature)*, alone in a drawing-room cluttered with bourgeois furniture, he lets his rage come to the boil and smash the furniture. In *Refuge*, a fable about the figure of the twin, two warehouse employees, stuck with their repetitive gestures, sabotage the machine that is alienating them.

Moving from one medium to another to blur the boundaries between visible and invisible in *5 apparitions successives*, Vincent Dupont experiments with all kinds of images – analogue, digital and even subliminal. In *Stéréoscopia* through to *No reality now*, he has produced immersive stagings that disturb perception. Dispensing atoms of daydreams, the latter piece – an investigation of the relationship between reality and fiction, between what is projected and what

is embodied – concludes in the imagination of a spectator, who is called upon to amplify their sensations.

Charles Ayats

Charles Ayats is an author, a film director, and an interactive and immersive experience designer. A winner of the Haiku Interactif Arte/ONF call for projects with “Phi”, he is interested in outreach projects, whether in the form of interactive documentaries (*Pas si bêtes les Animaux*, *Tati Express*, *Check-in*, ...), or video games, as with *Type:Rider*, a playful triptych about the history of typography, which he co-directed in 2013. Always on the lookout for new storytelling formats, he regularly takes part in hackathons to enrich his experience feedback and the training courses he delivers. Intrigued by virtual reality, he adapted Marc-Antoine Mathieu's graphic novel *SENS* in 2016. He co-wrote *7 Lives* (2019), an out-of-body experience directed by Jan Kounen; then *Le Cri* (2019), an immersive documentary interpretation of Edvard Munch's *The Scream*.

After making the augmented-reality short film *M.O.A* (2020), inspired by the futuristic city described in Alain Damasio's novel *Les Furtifs*, he has continued his reflections on narration, the body and interaction with works such as *Future Faces* and *No reality now* that combine virtual reality and contemporary dance, in conjunction with Vincent Dupont, based on one of the latter's dance works, *Souffles*, staged post-residency in 2021 at the Biennale de la danse de Lyon.

Interview

Spectators are free to watch the show with or without a VR headset. Rather than an augmented show, isn't *No reality now* actually two shows in one?

Charles Ayats: Since we let spectators have access to both spaces, the “stage view” and the “virtual reality view”, we could indeed say there are two shows. Yet these differing perceptions are interwoven. And this produces a real discussion/comparison between these two worlds and their temporalities. Our approach here is more of a 1+1=3, a generous staging for a whole-hearted show.

Vincent Dupont: You might say that the idea here, as with a diptych, is to set two images side by side so that people can navigate between them and perhaps see something appear inside this dialogue. Through this back-and-forth, it's possible to perceive the singularity of each object but also the things they have in common, their common resonances.

Digital doesn't always serve to extend or augment; sometimes, it compresses reality into something that's kind of surreal.

Vincent Dupont, why have you decided to reactivate *Souffles* (2010), one of your previous pieces?

VD: For a dialogue to occur, we needed an autonomous living object that was able to withstand the attraction of VR. The choice of *Souffles* is related to the themes it addresses, which are close to our respective worlds but also to more concrete considerations: only three performers, and an abstract scenic treatment that can resonate with the abstract nature of digital.

CA: This ritual of passing from life to death really spoke to me. I'd already worked on these other-worldly matters in the *7 Lives* project, and it was the ideal theme for exploring how different realities are overlaid at the same time.

TUE 19.09 20:00
WED 20.09 19:00
THU 21.09 20:00

+ SHOWS FOR SCHOOLS → p. 129

Pôle PIXEL, Villeurbanne

as part of the Théâtre Nouvelle Génération hors-murs

FOR AGE 15 & OVER

PRICES

Full price: 25€
Reduced price: 22€
Half price: 12.5€

AROUND THE SHOW → p. 132

Post-show chat with the artists
Wed 20 Sept

Visual Arts Trail
Biennale d'art contemporain x maCLYON x Biennale de la danse

TOUR DATES

17-18 Nov → Espace des Arts,
Chalon-sur-Saône

28 Nov → Centre des Arts de Enghien-les-Bains

1-2 Dec → CND, Pantin

Associate artist at the Maison de la danse and Biennale de la danse - Lyon
→ p. 137

Was one of your goals to tackle death and mourning, which are such a taboo in Western societies, as the Covid-19 pandemic showed?

VD: With the Aids epidemic, my generation had already experienced an extremely brutal period. Context aside, I think the performing arts have historically served to share these vast questions, to which it's impossible to provide clear-cut answers – what is death, disappearance, and how do you deal with it? Do we need rituals? I think we do, and the stage can be a space for sharing certain rituals that are essential for the survival of our society.

CA: Online, many examples of virtual reality are experienced alone. Live performance can inject a collective dimension into this need for ritual, at a time when certain beliefs are receding.



© Flora Détraz & Vincent Bosc, 2022

Flora Détraz

HURLULA – Le concert **CREATION**

A choreographed concert performed by a trio, *HURLULA* is a wild ride through the scream, somewhere between yell and hoot. A liberating emotional overflow with the power to effect a bodily metamorphosis.

Whether of rage, fear, surprise or pain... a scream shatters silence and always escapes us. *HURLULA* homes in on this expressive excess, situating it somewhere between the human yell and the hoot of birds of prey. On stage, a female dancer engages in various nuances of cry, in a dialogue with silence, live percussion and waves of electro-acoustic feedback. From one outburst to the next, her body enters into metamorphosis. With this proposition, which visually channels Munch's famous Expressionistic painting and Claude Cahun's enigmatic photographs, Flora Détraz continues to investigate the links between movement and voice, between the visible and what the eye cannot perceive. After her vibrant solo *Tutuguri*, the hair-raising medieval four-hander *Muyte Maker* and the delirious visions of night birds in *Glottis*, this creation – which has a filmic counterpart – promises a mind-blowing dive into intimate, unearthly ecstasy.

Biennale coproduction
Co-hosted with the Théâtre du Point du Jour

Piece for voice, percussions and larsens – 2023 – 1h30

Dance company **PLI Conception, choreography, composition and performance** Flora Détraz
Percussions Lê Quan Ninh **Electronics and sound design** Claire Mahieux **Conception stage design** Nadia Lauro **Costumes** Nadia Lauro & Flora Détraz **Light design** Arthur Gueydan **Outside look** Agnès Potié **Stage management** Tatiana Carret **Administration & production** Aoza production – Aline Berthou and Charlotte Bayle **Diffusion** Key Performance – Anna Skonecka and Koenraad Vanhove

Production PLI **Coproduction** Forecast-Skills e.V Berlin, Maison de la danse-Pôle européen de création and Biennale de la danse de Lyon 2023, Atelier de Paris, CDCN-Fr, Charleroi Danse-Centre chorégraphique de Wallonie-Brussels, PACT-Zollverein, Essen, Centre Pompidou & Festival d'Automne in Paris, LUX Scène nationale de Valence, Centre Chorégraphique National de Caen Normandie-direction Alban Richard (accueil-studio | ministère de la Culture et de la Communication), Chorège, CDCN Falaise Normandie, A-CDCN, Les Hivernales – CDCN d'Avignon, La Manufacture – CDCN Nouvelle-Aquitaine Bordeaux · La Rochelle, L'échangeur – CDCN Hauts-de-France, Le Dancing CDCN Dijon Bourgogne-Franche-Comté, Chorège, CDCN Falaise Normandie, Le Pacifique – CDCN Grenoble, Touka Danses – CDCN Guyane, Atelier de Paris, CDCN, Le Gymnase CDCN Roubaix-Hauts-de-France, POLE – SUD CDCN, Strasbourg, La Place de la Danse – CDCN Toulouse, Occitanie, La Maison CDCN Uzès Gard Occitanie, La Briqueterie CDCN du Val-de-Marne, Réseau R.O.M (Residencies On the Move) in La Balsamine-Brussels, in partnership with le joli collectif, Teatro Viriato, Viseu, O espaço do tempo, Montemor-o-novo, Alkantara, Lisbonne, MA scène nationale-Pays de Montbéliard, Montpellier Danse as part of the Residencies in l'Agora, cité internationale de la danse **With support from** la Fondation BNP Paribas, Montevideo, Marseille, GMEM-Centre national de création musicale de Marseille, Onda-Office National de Diffusion Artistique as part of the Ecran Vivant; La Villa Albertine-Résidence in New-York City, in partnership with l'Institut français **PLI is supported by** la DRAC Normandie and the support for structures and artists of the Région Normandie.

Interview

Your diptych *HURLULA* explores screaming. What nuances did you find during your research?

A scream may come from rage, anger, ecstasy, paralysing fear, or even an orgasm. But when I tried to categorise different screams, I realised it wasn't so obvious: when we hear a scream, it's difficult to know where it came from and what caused it. It could very well be a scream of pleasure or horror, but it is always deeply connected to our emotional being. The subject matter vanishes as quickly as it appears, but I explored different screams from a musical angle – high or deep pitch, long or short, loud or quiet. A weak sound heard very close to you can seem like a scream. I also took an interest in silent screams, which work to great effect in films, and of course there's the famous painting by Munch. What makes the scream from the figure on the bridge resonate so powerfully, is the way it distorts the face.

How did you physically and choreographically approach the act of screaming?

I started the project by addressing the musical and sound dimension, working with amazing musicians like Sofia Jernberg, Isabelle Duthoit, Joëlle Léandre and Lê Quan Ninh, active on the experimental and improvised music scene. They took me into unknown voice-related territory. Working on screaming is one thing, but screaming all day long can kill your voice! You have to build up to the scream slowly and so I started by reaching down deep into my breathing to find a force that would rise from the ground, sweep through the body and burst forth as a scream.

From a choreographic perspective, I observed what effects this release of energy has on the body: twisting, distorting, transfiguring. It defies all codes of decorum, which weigh most heavily on women.

HURLULA is a project for stage and screen. What does the film medium allow you to do?

There's a scream that I call "existential": the one we often do alone, facing the sea, or the mountains. Video makes it possible to bring the landscape directly into the image and to create a dialogue between the scream and the concept of vastness and amplitude. Also, I've often used mirrors in my creative process but never before in my shows. This time they appear, representing a chasm, a gaping mouth, like a passage toward the invisible.

Flora Détraz

Born in Versailles, France, in 1988, Flora Détraz trained in classical dance and then studied literature at university, before joining the dancer-choreographer training programme of the National Choreography Centre (CCN) of Rillieux-la-Pape in 2010, under Maguy Marin's direction. She continued her choreographic research at the PEPCC, Forum Dança, in Lisbon. In the course of her training, she had the opportunity to meet artists such as Marlene Monteiro Freitas, Meredith Monk, Meg Stuart, Vera Mantero and Lia Rodrigues, who influenced her work. Since 2013, she has focused her artistry on the link between voice and movement. In 2012, she created *Peuplements*, a piece for four opera singers, inspired by a Samuel Beckett short story. In 2014, she continued on the opera-singer theme in her first solo, *Gesächt*. Then in 2016 she created another solo, *Tutuguri*, in which the body becomes a sounding board. In 2018, she presented *Muyte Maker*, with four wildly coiffed nymphs dancing and singing medieval and Renaissance-inspired ditties. In 2021, Détraz created *Glottis*, with three bird-like figures trapped in haunting scenes. At the 2023 Biennale de la danse de Lyon she is presenting her latest creation, *HURLULA*, a diptych composed of a film and a performance-concert centred on the act of screaming.

WED **20.09** 19:00
THU **21.09** 20:00
FRI **22.09** 20:00

Théâtre du Point du Jour, Lyon 5

PRICES

Full price: 20€
Reduced price: 17€
Half price: 10€

AROUND THE SHOW → p. 132

Post-show chat with the artists
Thu 21 Sept

DATES IN THE REGION → p. 141

LUX Scène nationale, Valence
Tue 3 Oct at 8pm

TOUR DATES

12-13-14 Oct → Centre Pompidou with the Festival d'Automne, Paris

ALSO AT IMMERSION FAGOR

HURLULA – installation vidéo in the *Still Bodies* exhibition at the Usines Fagor and at LUX Scène nationale, Valence
→ p. 111



© Justine Bougerol Peeping Tom

Peeping Tom

BRUSSELS

S 62° 58', W 60° 39'

CREATION

In a spectacular setting, *S 62° 58', W 60° 39'*, takes you on a walk that melds apocalyptic fiction and scenes of the show being created. This story of our era conceals a profound reflection on the creative act.

A ship has become stranded in a mountain of Arctic ice. The passengers, forced to survive in this hostile environment, have only one hope: that the snow will melt, freeing the vessel. But cracks soon appear in the fiction, revealing scenes of the piece in the process of being created. Alternating imperceptibly between apocalyptic scenario and theatrical mise en abîme, *S 62° 58', W 60° 39'* is, for Peeping Tom, an introspective show in which the Belgian company looks back on 20 years of artistic exploration. This new piece condenses everything that sets its work apart: spectacular, ultra-realistic sets; a soundscape that conveys the characters' inner worlds; and a small community of performers who are obliged to inhabit, through dance, the unstable world they are catapulted into. For these long-haul companions too, it is time to take stock: having given their all to the stage, growing older is not so simple.

Biennale coproduction
Co-hosted with the Théâtre National Populaire

Piece for 8 performers – 2023
1h20

Concept & stage direction Franck Chartier
Creation & performance Eurudike De Beul, Marie Gyselbrecht, Chey Jurado, Lauren Langlois, Yi-Chun Liu, Sam Louwyck, Romeu Runa, Dirk Boelens
Sound composition & arrangements Raphaëlle Latini
Music composition & strings Atsushi Sakai
Stage design Justine Bougerol, Peeping Tom
Artistic assistance Yi-Chun Liu, Louis-Clément da Costa
Technical assistant Thomas Michaux
Choreography Yi-Chun Liu, Peeping Tom
Costume design Jessica Harkay, Yi-Chun Liu, Peeping Tom
Light design Tom Visser
Technical team on tour Filip Timmerman, Bram Geldhof, Jo Heijens
Technical creation and accessories Filip Timmerman
Technical creation Clément Michaux
Decor construction KVS Atelier, Peeping Tom
Technical coordination Giuliana Renzi
Production manager Helena Casas
Communication manager Sébastien Parizel
Administrator Veerle Mans

Distribution Frans Brood Productions
Coproduction KVS – Koninklijke Vlaamse Schouwburg (Brussels), Biennale de la danse (Lyon), Teatros del Canal (Madrid), Théâtre de la Ville (Paris), The Barbican (Londres), Tanz Köln (Cologne), Festival Aperto, Fondazione I Teatri (Reggio Emilia), Torinodanza Festival, Teatro Stabile di Torino – Teatro Nazionale (Turin), Teatre Nacional de Catalunya (Barcelone), Espoo City Theatre, les Théâtres de la Ville de Luxembourg, CC De Factorij Zaventem
With support from Tax Shelter of the Belgian Federal Government, the Flemish government

Statement of intent

Peeping Tom's latest piece of dance-theatre catapults the audience into a devious journey that takes on apocalyptic proportions.

In *S 62° 58', W 60° 39'*, a ship runs aground and becomes stuck between mountains of ice, and a small community thus finds itself trapped in this dangerous, arid landscape. They survive by following nature's guidance, waiting for the ice to melt so they can resume their voyage. Suddenly, the piece becomes a performance within a performance, as we enter another reality – that of the artists and director who are creating the piece. Is this a character, or the performer playing the character? In a sense, the true performance takes place in the minds of the audience. What is being acted out? What is real? And how are the director and cast manipulating the audience? Is the director manipulating the performers, or vice versa? Who, in fact, is manipulating whom?

In this piece, Peeping Tom presents another visually arresting, cinematographic performance that explores human relations, everyday manipulation, and the spirits that travel through the generations. But it also digs deep into the question of art: what it means to devote oneself wholly to the stage as an artist, and what is fake in things presented as real.

Franck Chartier

Born in 1967 in Roanne, France, Franck Chartier has been joint artistic director of Peeping Tom alongside Gabriela Carrizo since the company was founded in 2000. He started dancing when he was 11, and his mother sent him aged 15 to study classical dance at the Rosella Hightower school in Cannes. After graduating, he joined Maurice Béjart's Ballet du 20ème Siècle, working with him from 1986 to 1989. He then spent three years with Angelin Preljocaj, and danced in *Le spectre de la rose* at the Opéra de Paris.

In 1994 he moved to Brussels to dance in *Kinok* (1994) with the Rosas company, then worked on duets with line Wichterich and Anne Mousselet, but also in productions for Needcompany (*Tres*, 1995) and Ballets C de la B: *La Tristeza Complice* (1997), *Iets op Bach* (1997) and *Wolf* (2002). In 2013, Chartier created *33 rue Vandenbranden* for the Göteborg Opera Ballet, an adaptation of the Peeping Tom piece *32 rue Vandenbranden*. In the same year, he created the choreography for Jérôme Deschamps' opera *Marouf, save-tier du Caire* at the Opéra Comique de

Paris. With Nederlands Dans Theater, he created *The lost room*, a sequel to Gabriela Carrizo's *The missing door* (2013).

Franck Chartier won the prestigious Zwaan award in 2016 for *The lost room* as the season's most impressive dance production. In 2017, he presented his second short piece with NDT, *The hidden floor*, thus concluding the Adrift trilogy, which also includes *The missing door* and *The lost room*. For the Ballet de l'Opéra National de Lyon, he and Gabriela Carrizo adapted *32 Rue Vandenbranden*, which opened the Biennale de la danse de Lyon in September 2018. Two years later he created *Didon & Enee*, a collaboration between Peeping Tom, Concert d'Astrée and the Grand Théâtre de Genève; followed in 2022 by *Oiwa*, a duet created with and for the dancers of the Ballet National de Marseille.

Gabriela Carrizo

Born in Córdoba, Argentina, in 1970, Gabriela Carrizo began contemporary dance aged 10 in a multidisciplinary school (the only one back then to run a contemporary dance group for children and teenagers). Under Norma Raimondi's direction, the school went on to become the Córdoba University Ballet, where Gabriela danced for two years and created her first pieces of choreography. She moved to Europe when she was 19, and over the years worked with Caroline Marcadé, Les Ballets C de la B (*La Tristeza Complice*, 1997, and *Iets op Bach*, 1998), Koen Augustijnen (*Portrait intérieur*, 1994) and Needcompany (*Images of Affection*, 2001). During this period, she never stopped working on her own pieces. She created the solo *E tutto sarà d'ombra e di caline*; and *Bartime*, a collaboration with Einat Tuchman and Lisi Estaras. She also composed the choreography for the opera *Wolf* (2002) by Les Ballets C de la B. She played the lead role in Fien Troch's film *Kid* (2012). In 2013, Gabriela created the short piece *The missing door* with the dancers of Nederlands Dans Theater – NDT 1; and *The Door* in 2015 with the actors of the Residenztheater in Munich. In 2018, she and Franck Chartier adapted the stage-play *31 rue Vandenbranden* for the Ballet de l'Opéra de Lyon. In 2022, she created *La Ruta*, her second piece for Nederlands Dans Theater. Gabriela Carrizo has been joint artistic director of Peeping Tom, alongside Franck Chartier, since they co-founded the company in 2000.

WED **20.09** 20:00
THU **21.09** 20:00
FRI **22.09** 20:00

Théâtre National Populaire, Villeurbanne

PRICES

Full price: 32€
Reduced price: 29€
Half price: 16€

AROUND THE SHOW → p. 132

Post-show chat with the artists
Thu 21 Sept

Visual Arts Trail
Biennale d'art contemporain x macLYON x
Biennale de la danse

TOUR DATES

5-8 Oct → Teatros del Canal – Madrid (ES)
13-14 Oct → Teatro Central – Sevilla (ES)
24-25 Oct → Torinodanza – Turin (IT)
28-29 Oct → Festival Aperto / Fondazione I Teatri – Reggio Emilia (IT)
8-9 Dec → Tanz Köln, Cologne (DE)



© Cie Dyptik

Compagnie Dyptik



Le Grand Bal **CREATION**

Le Grand Bal spreads a mysterious choreographic fever that makes 10 urban dancers pulsate. A way of setting in motion again bodies brought to a standstill by the pandemic and contemporary crises.

People were hoping for change and fresh impetus, but the post-Covid world has brought nothing new. Even worse, inequality has deepened and minds are increasingly under pressure, grappling with a crisis of multiple dimensions: economic, political, social and ecological. When immobility and isolation permeate bodies, how can they be set in motion again? Compagnie Dyptik, which is keen to treat our era's problems on stage, attempts to answer this question through a piece of narrative dance. From shadows to light, 10 dancers with constrained bodies seem afflicted by a mysterious illness – a choreographic fever strangely reminiscent of the dancing epidemics in centuries past. Author-choreographer duo Souhail Marchiche and Mehdi Meghari, who come from the hip hop scene and carry within them the fury of its battles, invite bodies to stage a revolt. Sometimes, to break free, they have no choice but to start dancing.

*Coproduction Maison de la danse/Pôle européen de création, in support of the Biennale de la danse
Co-hosted with the Radiant-BelleVue*

**Piece for 10 performers - 2023
1h**

Performers Mounir Amhilm, Charly Bouges, Yohann Daher, Nicolas Grosclaude, Hava Hudry, Beatrice Magnol, Carla Munier, Davide Salvadori, Alice Sundara, Julie Vivès
Choreography Souhail Marchiche, Mehdi Meghari
Music design Patrick De Oliveira
Light design Richard Gratas
Costume design Hannah Daugreilh & Sandra Bersot
Stage design Hannah Daugreilh

Coproduction La Compagnie Dyptik, Les Studios Dyptik, Maison de la danse & Biennale de la Danse de Lyon 2023, Amman Contemporary Dance Festival, IADU La Villette, Stora Teatern – Göteborg, CCN Du Havre – Cie Massala, Théâtre de Cusset, Théâtre des Bergeries – Noisy-le-Sec, La Comédie – CDN de Saint-Étienne, Théâtre Jean Lurçat – Scène nationale d'Aubusson, Domaine De Bayssan – Béziers, Centre Culturel Athena – La Ferté Bernard, Théâtre Du Parc – Andrézieux-Bouthéon, L'Avant-Seine – Colombes
With support from La DRAC, La Région Auvergne-Rhône-Alpes, Le Département de la Loire, La Ville de Saint-Étienne
La Compagnie Dyptik is an associate artist of the Théâtre De Cusset, Le Théâtre des Bergeries – Noisy-le-Sec

Interview

Dyptik, the company you run with Souhail Marchiche, is interested in the issues underlying our society, and Le Grand Bal is a narrative dance work.

How do you switch from reality to fiction?

Mehdi Meghari: Juste before Covid, we created *Mirage (un jour de fête)*, which speaks of our ability to form a little bubble in order to keep on living during a period of oppression. While on a trip to Palestine, we were struck by the number of evening get-togethers and gathering places, to help people hang on mentally. Our show ended with the dancers extending a hand to the audience and encouraging them to come and dance. During Covid, we thought we couldn't make this gesture, but people stepped up of their own accord. Audiences really needed to unwind and let off steam, because humans absorb pressure and then sooner or later they explode. When we take the show on tour, it's clear that this need is the same everywhere. On top of that, bodies have evolved. We've been running workshops for over twenty years, and back then, children were far more mobile and comfortable with their body. They've got lower motor skills now, they're less balanced and agile. All of this got us thinking, then one topic led to another and we ended up discussing the events of 1518. In Strasbourg, thousands of people started gesticulating in the streets, and contaminating each other. It was a tough period, there were problems with harvests and a famine... And so we wondered what would happen if this dancing plague returned now, because we're being beaten down by all sorts of crises – political, ecological, social – and bodies are being diminished by screens.

So what did you come up with?

Those in power have done everything to stifle mass movements – as we saw with the Yellow Vests – and seem to be making every effort to camouflage these gatherings. They are reportedly even capable of holding big dance nights in sports halls. The people, having let their hair down, could then go back to work, to keep creating wealth and continue the forced march of capitalism. But in our work, narration is always secondary: it sets a scene and provides a framework for the dancers.

What kind of dance has this Grand Bal spawned?

Tired bodies take on strange, unusual forms. They stretch their limits, they gesticulate and dismember themselves by making expansive movements, with their extremities far apart. This energetic dance returns in waves: you get the impression

the body is breaking down, but it digs deep to find a fresh lease of life.

Compagnie Dyptik

Founded in 2012 by choreographers Souhail Marchiche and Mehdi Meghari, Compagnie Dyptik is based in its own creative space in Saint-Étienne, France. Marchiche and Meghari discovered hip hop separately, breaking and battling in different collectives before they teamed up. Starting in 2014, Les Studios Dyptik became a full-fledged host of artistic residencies, and the TRAX festival further affirmed the duo's desire to foster the development of dance.

The hip hop they champion is a plural language always geared to interacting and sharing by a team or collective; and to challenging the status quo, here and elsewhere. They dance in the street and on stage; and they set up the TRAX festival to reveal young dance-makers and further enhance the cultural diversity of their own dance. They travel the world, encountering Madagascar, Malian and Palestinian dancers; and discover other hip hop concepts, again with the aim of enriching their dance. The company draws inspiration from the people it meets daily, by the exchanges it organises, and by the news stories that touch it, in order to devise moments of reflection – creative sessions where the body, the core of this introspective process, is the medium. The thread running through the company's creative process is an interrogation of the position of the individual and the collective in the light of current events and the emotions they stir. Compagnie Dyptik produces and stages its own shows in France and beyond. In 2019, Souhail Marchiche and Mehdi Meghari were awarded the Prix SACD for New Choreographic Talent.

WED **20.09** 21:00
THU **21.09** 21:00
FRI **22.09** 21:00

+ SHOWS FOR SCHOOLS → p. 129

**Radiant-BelleVue,
Caluire et Cuire**

FRI **13.10** 20:00

**La Machinerie -
Théâtre de Vénissieux**

Info & reservations:
theatre-venissieux.fr/billetterie-ligne

FOR AGE 12 & OVER

PRICES → RADIANT

Full price: 28€
Reduced price: 25€
Half price: 14€

AROUND THE SHOW → p. 132

Post-show chat with the artists
Thu 21 Sept

Music Trail
Nuits sonores x Biennale de la danse

DATES IN THE REGION → p. 141

Comédie de Saint-Étienne
Fri 15 Sept at 9pm – avant-première
Esplanade du lac, Divonne-les-Bains
Tue 3 Oct at 8.30pm

Théâtre du Parc, Andrézieux-Bouthéon

Thu 5 Oct at 8pm
Théâtre de Cusset
Sat 7 Oct at 8pm

Théâtre de Villefranche
Tue 10 Oct at 2.30pm + 8pm

Sémaphore, Cébazat
Tue 17 Oct at 8.30pm

TOUR DATES

30 Sept → Théâtre Jean Lurçat, Scène Nationale d'Aubusson

19 Oct → Domaine de Bayssan, Béziers



© Nach

MARSEILLE

Nach

Un endroit partout **CREATION**

Piece for 1 performer – 2023
45 min

Production Van Van Dance Company
Coproduction La Biennale de la danse de Lyon 2023, LUX – Scène Nationale de Valence

Nach continues to tell her story in the sequel to her danced lecture *Nulle part est un endroit*. For the choreographer, who for a long time felt hitched to krump, speaking is a necessity, and eloquence is never the end goal.

Although Nach long thought that she star-ted krumping because she didn't know how to speak, the dancer and choreographer is now convinced that she can indeed speak. Animated by a desire for verbal articulation, she has written the follow-up to her danced lecture *Nulle part est un endroit*. In the first episode, she defined krump – the cathartic dance style that emerged from the deprived neighbourhoods of Los Angeles – as ultimately leaving her feeling cramped and pigeonholed; and she related how, in her new choreographic explorations from butoh to flamenco, she has found a nowhere (*nulle part*) that to her has become somewhere, a place from where she is continuing her personal narrative. And now, with images, words and gestures, she tells us how she needs to tell a story; and lifts the lid on her big inspirations, her doubts, her challenges, taking us behind the scenes of her latest creation, *Elles disent*. In this group piece, the choreographer's first, language is not necessarily eloquent, and bearing witness does not always mean being perfectly intelligible.

Biennale coproduction
With support from European Festivals Fund for Emerging Artists – EFFE, co-funded by the European Union

Interview

You're convinced of the necessity to tell a story. Where does this come from?

It all began through my adventure with krump, a dance I discovered in Lyon under the Opera House arcades. Through it I discovered my own body, but krump also made it necessary to reinvent myself. Whether with my solos *Cellule* then *Beloved shadows*, my group piece *Elles disent* or the danced lecture and its sequel, I realised that I had a lot at stake in telling my story. I think many people feel that need, and not just in the artistic sphere: expressing how you feel, saying what you've been through, bearing witness... and not always in an intelligible or eloquent way. For *Nulle part est un endroit*, I attached value to pixellated archive images. What mattered was not so much the quality of the narrative, but to speak for myself, and not just through my body.

How did you approach the idea of a sequel to your danced lecture?

I was scared of doing a bad sequel, like *Jaws 2* [she laughs], and so I asked myself: what's the story I honestly want to tell? *Nulle part est un endroit* said: you know me from krump, let's define what krump is, and you need to know I'm not just a krump dancer... I talked about the journeys I'd been on, about searching for this "nowhere" as a kind of choreographic "place", about butoh, flamenco, making work, and the theatre space. The fear of being pigeonholed was so unbearable that it produced the danced lecture. I'm now picking up that story where I left off, and sharing the process how I created *Elles disent*. This piece was a minor revolution for me, because the vocal dimension came about in a surprising way: it's an essential voice that aborts and stumbles, and finally manages to speak. I want this sequel to unfold this reinvention of language and take stock of my core inspirations: from the dancer Valeska Gert to the writings of Ghérasim Luca, Marguerite Duras, and Monique Wittig and her revolutionary bodies.

In parallel you're creating an installation. Does this also continue telling your story?

Scène pour récit nu is a nod to the original [French] name of the peep show – "scène pour nu" – which helped it to become more socially acceptable. This installation is an augmented film: I interact with what happens on the screens and with the audio, adding comments and fictitious elements. It's also another way of dipping into my archives and changing the images that accompany the lecture.

Nach

Born in 1987 in Montreuil, France, Nach discovered krump aged 22 outside the Lyon Opera House, after seeing *Rize*, David LaChapelle's documentary about this urban dance style. In parallel, Nach developed her relationship with the stage and the creative process. As a performer for various artists, she collaborated with personalities from all backgrounds, such as choreographer Hedy Maalem and stage director Marcel Bozonnet; and, on the musical side of things, Koki Nakano and Winter Family's Ruth Rosenthal. In the cinema sphere, she went on a singular adventure with students from one of the Kourtrajmé collective's schools: a piece of work about transmission, focusing on the body, posture and embodiment – foundational aspects of her own pathway. 2017 marked a step change, with the making of her first solo, *Cellule*, followed in 2019 by *Beloved Shadows*, created after a stay in Japan, where her discoveries included performing arts such as Noh theatre and bunraku, as well as butoh dance. Now more convinced than ever of the need to tell important stories, Nach began to more purposefully follow her own path – that of an organic body, whose powerful yet delicate dance interplays with other artistic perceptions and gestures such as the visual arts; spaces for wandering and shifting; words and light. This creative approach was reflected in her danced lecture *Nulle part est un endroit* (2021). Her work is hard to categorise, equally interrogating femaleness and the processes we each undertake to reappropriate a multiple identity – issues that she addressed differently in her first group piece, *Elles disent* (2022).

THU **21.09** 19:00
FRI **22.09** 19:00
SAT **23.09** 17:30

Usines Fagor, Lyon 7

WED **27.09** 20:30

L'Épicerie Moderne, Feyzin

The same night at the Épicerie Moderne, discover *L'odeur du café*, by the Compagnie Break Theater

PRICES

Full price: 18€
Reduced price: 15€
Half price: 9€

DATES IN THE REGION → p. 141

Dôme Théâtre, Albertville
Tue 26 Sept at 8pm
The same night at the Dôme Théâtre, discover Nach's *Nulle part est un endroit*
LUX Scène nationale, Valence
Thu 12 Oct at 2pm + 8pm

ALSO AT IMMERSION FAGOR

Scène pour récit nu in the *Still Bodies* exhibition at the Usines Fagor and at LUX Scène nationale, Valence → p. 107

Associate artist at the Maison de la danse and Biennale de la danse – Lyon
→ p. 137



© Bart Grietens

Alexander Vantournhout & not standing

Foreshadow **FRENCH PREMIERE**

BRUSSELS

On the stage stands a high wall, drastically reducing the performance space. Through lifts and acrobatics, the eight performers in *Foreshadow* convert this constraint into creative potential, and defy the laws of gravity.

After *VanThorhout*, in which Alexander Vantournhout appeared solo on stage, not standing returns with a group show featuring eight acrobat-dancers. The performers move like gears of a collective body to the tunes of experimental rock music. Together they explore quasi-impossible balances, challenge each other and defy gravity.

With the tightly orchestrated chaotic movement landscapes of *Foreshadow*, Alexander Vantournhout takes a new step in his exploration of the relationships between gravity, movement, balance, and spatiality. In addition to the floor, which played a prominent role in *SCREWS* and *Through the Grapevine*, the wall now also becomes a dance partner.

Biennale coproduction
Co-hosted with the Célestins – Théâtre de Lyon
With the support of Flanders State of the Art

Piece for 8 performers – 2023
1h10

Dance company not standing Concept & choreography Alexander Vantournhout Created with and performed by Noémi Devaux, Axel Guérin, Patryk Klos, Nick Robaey, Josse Roger, Emmi Väisänen / Margaux Lissandre, Esse Vanderbruggen & Alexander Vantournhout Dramaturgy Rudi Laermans & Sébastien Hendrickx Outside eye Emmi Väisänen & Julien Monty Rehearsal director Sandy Williams Costumes Patti Eggerickx assisted by Isabelle Airaud Light Bert Van Dijk Music This Heat Sound Ruben Nachtergaele Diffusion Frans Brood Productions Coproduction le CENTQUATRE, Paris, Centre des Arts viernulvier, Gand, Julidans, Amsterdam, Biennale de la Danse, Lyon, Le Maillon, Strasbourg, Les Halles de Schaerbeek, MA scène nationale – Pays de Montbéliard, La Passerelle, scène nationale de Saint-Brieuc, Theater Freiburg & Le Carreau Scène nationale de Forbach and de l'Est mosellan Thanks to De Grote Post, Ostende, Plateforme 2 Pôles Cirque en Normandie, La Brèche in Cherbourg, Maison de la danse, Lyon, Urte Groblyte, Bjorn Verlinde & Katherina Lindkens Created with the support of the Tax Shelter of the Belgian Federal Government, via Flanders Tax Shelter not standing is supported by the Flemish Government Alexander Vantournhout is artist-in-residence at Kunstencentrum VIERNULVIER in Ghent and associated artist of le CENTQUATRE Paris. He is cultural ambassador of the city of Roeselare and supported by Fondation BNP Paribas for the development of his projects.

Statement of intent

To a soundtrack of experimental rock music, the dancer-acrobats explore the limits imposed by a vertical surface. What happens when a high wall cuts the stage in half, leaving too small a space for eight dancers? Does the wall become an obstacle or open up new possibilities? Whereas the floor played a leading role in his earlier works (*Screws*, *Through the Grapevine* and *Contre-jour*), this time the dialogue plays out vertically. By bringing forward the back wall of the stage, Alexander Vantournhout reaches a new plane in his exploration of the connection between gravity, movement and space.

Alexander Vantournhout

Born in 1989, in Belgium, Alexander Vantournhout studied Cyr wheel and juggling at the ESAC circus arts school and contemporary dance at P.A.R.T.S. (Performing Arts Research and Training Studios) in Brussels. In 2004, he created *Caprices*, a solo dance piece to music by Salvatore Sciarrino. Then came *Aneckxander* (2015), his second solo, co-created with Bauke Lievens, which won the CircusNext Prize, the Young Theatre Prize and the Audience Prize at Theater Aan Zee (Oostende, 2015) and the Aerowaves network. In 2017, he worked again with Bauke Lievens on his first duet, Raphael. In 2018, Vantournhout created *La Rose en Céramique*, a movement solo accompanying a text by Scali Delpeyrat, performed at the Avignon Festival. Soon afterwards, he choreographed *Red Haired Men*, a piece for four male dancers. In *Screws* (2019), four dancer-acrobats lead the audience on a trail of reverberating micro-performances, ranging from short solos and duets to intricate group pieces. In *Through the Grapevine* (2020), Vantournhout returns to the duet and the purity of corporal forms. The performance highlights the body's creative and kinetic potential as well as its physical limitations, a theme found throughout his work. In *Contre-jour* (2021), he limits himself to the role of choreographer and gives the floor to five performers from a variety of backgrounds: dance, musicals, circus. In 2022, after several collective works, he returned to dancing solo in *VanThorhout*. The *Foreshadow* premiere takes place in July 2023 at Julidans, Amsterdam. Alexander Vantournhout has made two films on dance, *Screws & Stones* (2019) and *Snakearms* (2021). The latter was selected for the TheaterFestival and the Cinedans Festival. He is artist in residence at the Viernulvier arts centre in Ghent, and an associate artist at CentQuatre in Paris. He is also cultural ambassador for the City of Roeselare.

FRI 22.09 19:00
SAT 23.09 17:00

Célestins – Théâtre de Lyon, Lyon 2

FOR AGE 12 & OVER

PRICES

Full price
1st series 28€ | 2nd series 22€ | 3rd series 12€
Reduced price
1st series 25€ | 2nd series 19€ | 3rd series 10€
Half price
1st series 14€ | 2nd series 11€ | 3rd series 6€

BY THE SAME ARTIST

Through the Grapevine → p. 90

TOUR DATES

22-23 Sept – Biennale de la danse, Lyon (FR)
28-29-30 Sept – Centre des Arts VIERNULVIER, Gand (BE)
3-4 Oct – Festival Actoral, Marseille (FR)
18-19 Oct – Les Halles de Schaerbeek, Brussels (BE)
9-10 Nov – NEXT Festival, Valenciennes (FR)
21 Nov – Le Bateau Feu / Scène Nationale, Dunkerque (FR)
7-8 Dec – Centre des Arts nona, Malines (BE)



© César Voyssié

HAUTS-DE-FRANCE + WUPPERTAL

Boris Charmatz – Tanztheater Wuppertal Pina Bausch & [terrain] *Liberté Cathédrale* **FRENCH PREMIERE**

Boris Charmatz's cathedral and his 30 dancers have no walls. *Liberté Cathédrale* – a human architecture and a dancing, singing, resounding assembly – expands the idea and images that underpin this edifice.

This cathedral has no walls or belltower. And yet it resounds. *Liberté Cathédrale* builds a dancing assembly, a human architecture, a fabric of close and distant relationships, of gestures and contacts between bodies. Thirty dancers from Boris Charmatz's company [terrain] and from Tanztheater Wuppertal – Pina Bausch's company, of which Charmatz is the new director – come together to keep this vibrant choreographic edifice standing. This new piece, by a choreographer who says he is attracted by complicated spaces, and who is keen to expand the definition of dance, opens up our idea of a religious monument that is a piece of heritage. Melded in the air of this meditative performance are the constant sounds of pealing bells, singing, and the breath of an organ – constant, that is, except when they are replaced by a heavy silence. In church as elsewhere, silences always speak volumes.

*Coproduction Maison de la danse/Pôle européen de création, in support of the Biennale de la danse
With support from the Goethe Institut – Lyon
With support from Dance Reflections by Van Cleef & Arpels*



**Piece for about thirty performers
2023 – 1h45**

With l'Ensemble of Tanztheater Wuppertal Terrain, and the guests (*) Régis Badel*, Emma Barrowman, Dean Biosca, Naomi Brito, Emily Castelli*, Ashley Chen*, Maria Giovanna Delle Donne, Taylor Drury, Çağdaş Ermiş, Julien Ferranti*, Julien Gallée-Ferré*, Letizia Galloni, Tatiana Julien*, Milan Nowoitnick Kamper, Simon Le Borgne, Reginald Lefebvre, Johanna Elisa Lemke*, Alexander López Guerra, Nicholas Losada, Julie Anne Stanzak, Julian Stierle, Michael Strecker, Christopher Tandy, Tsai-Wei Tien, Aida Vainieri, Solène Wachter*, Frank Willens*, Tsai-Chin Yu **Organist** Jean-Baptiste Monnot **Choreographer's assistant** Magali Caillet Gajan **Light design** Yves Godin **Costume design** Florence Samain **Sound material** Olivier Renouf, Phill Niblock, Ludwig Van Beethoven **Vocal training** Dalila Khatir **Production** Tanztheater Wuppertal Pina Bausch and [terrain] **With support from** Dance Reflections by Van Cleef & Arpels **Coproduction** Théâtre de la Ville – Paris, Maison de la Danse, Lyon / Pôle européen de création, in support of the Biennale de la danse de Lyon 2023, Théâtres de la Ville de Luxembourg **With support from** la Kunststiftung NRW and de steirischer herbst, Graz, Culturgest, Lisbonne, Lafayette Anticipations, Paris

Tanztheater Wuppertal Pina Bausch and [terrain] are developing a Franco-German artistic project together, under the direction of Boris Charmatz. [terrain] is supported by Ministère de la Culture – DRAC Hauts-de-France, and la Région Hauts-de-France, and is associated to l'Opéra de Lille, at phénix, scène nationale de Valenciennes pôle européen de création, and at la Maison de la Culture d'Amiens– Pôle européen de création and de production. **Tanztheater Wuppertal Pina Bausch is supported by** the Ville de Wuppertal and the Land de Rhénanie-de-Nord-Westphalie.

Interview

What is it about cathedrals that appeals to you?

There are always plenty of reasons that bring us to a place, but in this case it was musical material. I'm very fond of instruments that allow circular breathing. I used the bagpipes in *Enfant*, and in my most recent solo, *Somnole*, I whistle constantly while breathing in and out. The organ is both a machine and a wind instrument – I've been obsessed by it since I was a young child. And I'm equally fascinated by peals of bells. In Lyon, I lived opposite Saint-Jean cathedral, and the bells would ring every quarter-hour! I love this thing, which isn't a piece of music and definitely isn't dance music. The organ's resonance is addressed to the internal architecture; and the bells, to the city. They are at once messages and sounds.

Your cathedral has no walls, it's human architecture. How does it stay standing? I've been working on choreographic assembly for a while now, and I'm very keen on the idea of the human place – what depends on men and women, above and beyond built constructions. That really resonates with the history of the first Christians, who used to hold ceremonies in forests: originally, going to church meant exiting the temples. For *Liberté Cathédrale*, I feel as if the assembly is being built horizontally, with spectators and dancers on the same ground. What keeps us together? It's being a large number, more than thirty dancers, and it's chiefly what we do collectively: movement, balancing, singing, having the peals of bells pass through us... On the other hand, I've never been fanatical about unison. Each person tackles the score in their own way, but also their relationship with religion, with the sacred, with heritage going up in flames and even with sightseeing. And that way, the idea of the cathedral is constantly expanded a little further.

It's hard not to think of the recent accounts by victims of child abuse in the Catholic Church. Is that part of your research?

I like complicated places, and the church is certainly complicated, even more so today than a few years ago. Like everyone, I was affected by the stories of the victims of child-abusing priests – it's part of a cluster of emotions, though it doesn't necessarily inform my artistic thinking. These are voices which for a long time were silenced, which for a long time weren't heard, and which only existed in the silences. And it remains to listen to these silences. In a part of the piece with no music, I'd like to render all the meaning

contained in these silences – the silences of the victims, but also, in my personal experience, those of meditation, sleep and the dead body.

Boris Charmatz

Born in 1973 in Chambéry, France, Boris Charmatz is a dancer and choreographer but also a creator of experimental projects. He studied dance at the Opéra National de Paris and the national music and dance conservatoire (CNSMD) in Lyon. From 2009 to 2018, Charmatz headed the National Choreography Centre (CCN) of Rennes and Brittany, where he set up the Musée de la Danse, an experimental space for thinking about, and turning upside-down, the established relationship between audiences, art and its physical and imaginative realms. In January 2019, he launched terrain, an entity based in the Hauts-de-France region and associated with Le Phénix, a scène nationale in Valenciennes, with the Opéra de Lille and with the Maison de la Culture in Amiens. He has created a series of landmark pieces, from *À bras-le-corps* (1993) to *Somnole* (2021); others include *Aatt enen tionon* (1996); *enfant* (2011), for 26 children and nine dancers, created for the Cour d'Honneur at the Avignon Festival, and *10000 gestes* (2017). He is also a performer and improviser, particularly with and for Odile Duboc, Médéric Collignon, Anne Teresa De Keersmaeker and Tino Sehgal. After a maiden invitation in 2012, Boris Charmatz returned in 2015 to Tate Modern, London, with the project *If Tate Modern was Musée de la danse?* That same year, he curtain-raised the dance season at the Opéra National de Paris with *20 danseurs pour le XX^e siècle*, inviting 20 of the Ballet's dancers to perform 20th-century solos in the Palais Garnier's public spaces. In 2015, he proposed to the city of Rennes *Fous de danse*, an invitation to experience dance in all its forms between noon and midnight; the event was held twice more in Rennes and also in Brest, Berlin and Paris. Boris Charmatz was an associate artist of the Volksbühne in the 2017–2018 season. He received artist support from Charleroi Danse in 2018–2022. In 2021, the Grand Palais invited him to stage the opening of the Grand Palais Éphémère, for which he orchestrated *Happening Tempête*, a performance for 130 dancers. In July that year, he opened the Manchester International Festival with *Sea Change*, a dance piece with 150 amateur and professional dancers. In September 2022, he became the director of Tanztheater Wuppertal Pina Bausch to develop a new Franco-German project called [terrain], a new project between Germany and France.

FRI **22.09** 21:30
SAT **23.09** 21:30
SUN **24.09** 17:00

Usines Fagor, Lyon 7

PRICES

Full price: 32€
Reduced price: 29€
Half price: 16€

AROUND THE SHOW → p. 132

Pre-show chat
Sat 23 Sept at 2pm, at the Goethe Institut.
Free – Registration at the ticket office

TOUR DATES

Dec → Opéra de Lille



© Afropolis

Qudus Onikeku

Afropolis: Out of This World CREATION

LAGOS

The *Out of This World* adventure immerses us sceno- and choreographically in a ghostly utopia. To see our world change, why not begin by imagining new societies?

After an explosive inaugural edition in Barcelona, Spain, and a second that electrified Marseille, the *Afropolis* arts project has landed in Lyon, in the gigantic industrial space of the Usines Fagor. This large-scale project connects artists from all over the world, many of them from the African diaspora, to distinguish the many African cultures, which are often reduced to the term “Afro”. Led by Qudus Onikeku, an artist fuelled by the oral traditions and philosophy of the Yoruba ethnic group in West Africa, the experience this time is emphatically forward-facing. *Out of this World* brings together a collective of designers, soothsayer, artists, technology geeks and researchers who are rethinking the world beyond the pervasive rationales of hierarchisation, exploitation and colonisation. To embrace new utopias together, we should take the plunge into their divinatory installation: a mixture of audio, visual and choreographic attractions, populated by the living and the spirits too.

Coproduction Maison de la danse/Pôle européen de création, in support of the Biennale de la danse In partnership with ENSATT

Piece for a tribe – 2023
3h

Conception, stage direction & performance Qudus Onikeku **Live musicians** Varna Marianne Nielsen, Olatunde Obajeun, Dinesh Pandit, Asmaa Hamzaoui **Sound artists** Charles Amblard, Fernando Velázquez, Olatunde Obajeun **Sound engineer** Ircam Yann Bouloiseau, Pierre Carré **Space setup** Qudus Onikeku en collaboration avec Adèle Hamelin, Mathilde Coudière-Kayadjanian, Inès Forgues, Michel Abdallah, Alma Bousquet **Sculptor** Olayinka Oladosu (Osha) **Oraqu Software team** Jubril Olambiwonnu, Jamaal Fashola, Temitayo Giwa

Production QDance Company Lagos, YK PROJECTS, Paris **A project produced and carried out as part of the programme to support artistic creation** Mondes nouveaux Coproduction Maison de la Danse/Pôle européen de création, in support of la Biennale de la danse de Lyon 2023, DRAC Rhône-Alpes, Les Spectacles vivants-Centre Pompidou, and L'Ircam

With amateur artists

Interview

Afropolis has been held in Barcelona, Marseille and now Lyon. How do the different editions connect with each other?

In our societies, bureaucracy creates a burden on every domain. Our way of working as artists defies order and frameworks. Artists used to have a place in society; they offered a vision of the future. Today they have become non-essential. And in general, the creative professions no longer interact. This situation made me want to gather a community of artists, researchers, DJs, designers, professors and others. Every year in Lagos we meet for two weeks to share ideas, co-create and take the result into the streets. The gathering has become a sort of sanctuary for creatives. These days, I'm taking advantage of invitations I've received from Marseille and Lyon to continue the project. *Afropolis* is not a seminar; it's a place to perceive the world and give it meaning.

What is the idea behind the title of this year's event, *Out of this World*?

When I applied to Mondes Nouveaux, a programme run by the French Ministry of Culture, I explained: before talking about new worlds, let's look back to the ancient worlds. I'd like to do this – not starting from nothing, which a commission usually involves, but by working in a state of abundance, with no goal of success. And so I extracted myself from the logic of art production. I wanted to plunge into our collective inherited archives of slavery, colonialism, the Holocaust, art history, Nobel prizes. These archives are mostly mediated by the intellect. *Out of This World* invites a hundred creatives and the public to experience them through the body. The technology that gives us access is the one used in my Yoruba culture: our encyclopaedia is not a book; it has no chapters and tells no linear story. It exists only through oral communication.

You are also trying to reverse the blurring of African cultures, often reduced by others to the term “Afro.”

I see culture as a great library. If I don't contribute my own books, who will? If I don't talk about it, I'll be told that the Yoruba, the Wolof and the Bambara are all the same. But there is a world of difference. My intention is to highlight the particularities, rather than generalising. Universalism most often reduces everything to whiteness.

Qudus Onikeku

Born in Lagos, Nigeria, in 1984, Qudus Onikeku met Heddy Maalem there in 2003 and joined his company in Toulouse. Admitted to France's National Centre for Circus Arts (CNAC) in Châlons-en-Champagne, he graduated in 2009 and the same year set up his own company, YK Projects, in Paris. His first creations, *My Exile is in my head* (2010), *Still/Life* (2012) and *Qaddish* (2013) won international recognition and were performed at prestigious festivals such as the Venice Biennale, Avignon Festival and Roma Europa. He returned to Lagos in 2014 with his partner Haji, and they co-founded The QDance Center, a creative incubator for training and nurturing talent, and for community engagement. The QDance Center serves as a testing ground for interactions between the arts and society. Onikeku also founded Afropolis, a multi-disciplinary platform and annual gathering which uses design thinking and digital technologies to explore new means of professional and community participation in the performing arts. Over the years, he has developed an artistic project that is wide-ranging yet consistently grounded in all aspects of his cherished Yoruba culture and the many dances of the African diaspora. In 2017 he created a video installation, *Right Here, Right Now*, for the first Nigerian pavilion at the Venice Biennale. In 2018 in Germany, he created *Yuropa*; and in 2019 he began preparing a solo piece, *Spirit Child*, at the MC93 culture centre in the Paris region, while also working on a collective and multi-disciplinary piece, *Re:Incarnation*, for 2021 Biennale de la danse de Lyon. His works are held in the permanent collection of the National Gallery of Canada. Onikeku has been guest professor of dance at the University of California and at Columbia College in Chicago. He is currently the first Maker in Residence at the Center for Arts, Migrations and Entrepreneurship at the University of Florida. His current project, *Atunda*, explores the possibilities of AI-driven software for annotating dance moves to build a dance data bank for deep learning, laying the foundations for an interactive system that classifies, preserves, protects and securely shares data on signature moves that acquire the status of viral dance trends.

SAT **23.09** 14:30

SUN **24.09** 14:30

Usines Fagor, Lyon 7

FREE

Reservation required at the ticket office



© Rafael Arenas

MONTEVIDEO

Tamara Cubas

Multitud FRENCH PREMIERE

More than 60 dancers move into public space. But this is not about crowd movements: *Multitud* renders perceptible the organic bonds between bodies, and examines our capacity to affect and be affected.

After a pandemic that prevented any gatherings and kept bodies apart, what remains of our capacity to come together? *Multitud* is not a piece of choreography for a mass of people, warns Tamara Cubas; rather, it is a dance about relationships – and especially bodies' invisible relationships despite the distance between them. In what the Uruguayan choreographer defines as “a socio-aesthetic experiment”, more than 60 volunteers of all ages and backgrounds take possession of a public space. In this participatory creation, the artist replaces the idea of composition by that of collective organisation, encouraging the dancers to choose among the possibilities offered by the score. Sympathetic to the ways we affect and are affected, and to the poetics of the precarity of colonised bodies, she induces moves rather than dictating them. And so, the forces guiding this *Multitud* will be forms of hospitality, listening and negotiation.

Piece for 60 to 70 performers – 2013
1h30

Art direction Tamara Cubas Music Francisco Lapetina Light design Leticia Scrycky Technical team on tour Francisco Lapetina, Leticia Scrycky International diffusion Julia Asperska Tour manager Horacio Pérez

With amateur artists

Statement of intent

Multitud analyses the social condition of contemporary human beings, the notion of heterogeneity of the collective, the idea of ‘otherness’, public space, interpersonal relations and the possibility of dissent. It examines the powers that lie within the body – its ability to affect and be affected by the other. It seeks to expose what can happen in the “in between” of human bodies. The principle of composition is replaced by that of collective organisation.

The project transcends “the work” and presents itself as a socio-aesthetic experiment. Inhabiting the stage is a political and collective decision, which demands responsibility in action.

Tamara Cubas

Born in 1972 in Montevideo, Uruguay, Tamara Cubas holds a visual arts degree from the National School of Fine Arts and a master's in art and technology earned in the Netherlands, after which she enrolled at the Contradanza contemporary dance school in Montevideo. In the dance pieces she creates, she follows two lines of enquiry: exploring the performative body in a constant search for bodily autonomy; and referencing the other by developing projects with amateurs and non-artistic communities. She is a project manager for PROAC, an NGO that works in the field of social development through art and culture. She has been a consultant on the dance licence degree for Uruguay's state university (UDELAR) and for Solis, the national theatre in Montevideo. She runs Campo Abierto, a place for collective thinking on the arts; and co-runs the Perro Rabioso collective. Her most recent pieces include *Trilogía Antropofágica*, *Multitud*, *Canibal Serie* and *Offering for a monster*.

SAT 23.09 19:00

SUN 24.09 19:30

Usines Fagor, Lyon 7

PRICES

Full price: 18€
Reduced price: 15€
Half price: 9€

Open call for participation

The show brings together amateur dancers and performers.

→ Info: 04 27 46 65 66
multitud@labiennaledelyon.com



Scan or click

SAT **23.09** 21:00
 SUN **24.09** 15:00
 MON **25.09** 19:30
 TUE **26.09** 20:30

**Maison de la danse,
Lyon 8**

PRICES

Full price
 1st series 32€ / 2nd series 28€
 Reduced price
 1st series 29€ / 2nd series 26€
 Half price
 1st series 16€ / 2nd series 14€

**Piece for 2 performers – 2020
1h05**

Creation (concept, direction, sets, costumes, lights) Dimitris Papaioannou
Dressed man Dimitris Papaioannou **Nude man** Šuka Horn **Music** Kornilios Selamisis
Sound design David Blouin **Light design** Lucien Laborderie, Stephanos Droussiatis
Creative, executive producer & assistant director Tina Papanikolaou **Associate director** Haris Fragoulis **Rehearsal director** Pavlina Andriopoulou **Performers' physical training** Šuka Horn **Photographs + cinematography** Julian Mommert **Music recorded by** Teodor Currentzis & musicAeterna orchestra **The play was named by** Aggelos Mendis **The octopuses were created by** Nectarios Dionysatos **Visual design associate** Evangelos Xenodochidis
International Relations, communications manager & tour programmer Julian Mommert
Technical director Manolis Vitsaxakis **Stage manager & sound engineer** David Blouin **Props master & stage manager** Tzela Christopoulou
Lighting programmer Lucien Laborderie **Stage technician & rigger** Aggelos Katsolias

Executive production 2WORKS in collaboration with POLYPLANITY PRODUCTIONS **Executive production associate** Vicky Strataki **Executive production assistant** Kali Kavvatha

The first version of INK was commissioned and co-produced by Torinodanza Festival, Teatro Stabile di Torino – Teatro Nazionale + Fondazione I Teatri, Festival Aperto – Reggio Emilia in 2020 **The final version of the work and the international tour is co-produced by** Biennale de la Danse de Lyon 2023, Sadler's Wells London, Megaron – The Athens Concert Hall **With support from** Hellenic Ministry of Culture and Sports en 2023

Dimitris Papaioannou is Artist in Residence at MEGARON – THE ATHENS CONCERT HALL

We especially thank Teodor Currentzis for conducting the music of INK and offering it to us as a gift. Special thanks to Dimitris Korres for his continuous and genius technical support.



© Julian Mommert

Dimitris Papaioannou

Ink **FRENCH PREMIERE**



In a nightmarish, post-apocalyptic setting, two bodies clash as the water rises. In a duet/duel to the death, and for love, *Ink* probes the dark side of desire and the impossible search for self.

It could be after the Flood: an utterly black stage, bathed in water. Two bodies face off in a duet that degenerates into a duel. Are they father and son? Lovers? Or a man confronted by his alter ego? The tension builds and the danger becomes palpable: how far will their ambiguous game go, in its constant mixing of cruelty and affection? Originated during the first lockdown, *Ink* is perhaps Dimitris Papaioannou's darkest and most introspective piece to date. After *Transverse Orientation*, which Lyon audiences discovered at the 2021 Biennale de la danse, the choreographer and visual artist takes another dive into the most transient and topical aspects of mythology. The Greek creator, back on stage for the first time in 10 years – alternating with another performer – alongside dancer Šuka Horn, inhabits this new work as if it were some psychoanalytical nightmare: after the ordeal, he hopes to find himself again.

Biennale coproduction
 With support from Dance Reflections by Van Cleef & Arpels



Co-staged with the Maison de la danse

Dimitris Papaioannou

Born in 1964 in Athens, Greece, Dimitris Papaioannou trained at the city's School of Fine Arts, acquiring an understanding of the creative process through imagery and drawing. He founded Edafos Dance Theatre (1986–2022) as a first vehicle for his original stage productions – hybrids of physical theatre, experimental dance and performance art. The company, with its roots in the underground scene, challenged perceptions of the performing arts. *Medea* (1993), presented at the Biennale de la danse de Lyon in 1998, marked a turning-point in Papaioannou's career and today is still considered his emblematic work. He gained an international reputation when he created the opening ceremony for the 2004 Athens Olympics. In 2006, he found its audience in Athens and enjoyed a long run there. It was followed by *Nowhere* (2009), staged for the reopening of the National Theatre of Greece; and *Inside* (2011) for the Pallas Theatre. In 2012, stripping his work down to bare essentials, he created *Primal Matter* for the Athens Festival, marking his return after a 10-year absence. In the same search for simplicity, he staged *Still Life* two years later, his first work to go on tour in Europe, South America, Asia and Australia. In 2015, he created the opening ceremony for the first-ever European Games in Baku, Azerbaijan. In 2017, he created *The Great Tamer*, his first international commission, for the Avignon Festival; this piece toured worldwide and was a huge, award-winning success in Rome. Dimitris Papaioannou became the first artist to create a full-length work for Tanztheater Wuppertal Pina Bausch, *Since She* (2018). Two years later, he staged his new duet *Ink* at the Torinodanza and Aperto Reggio Emilia festivals; it was due to be performed at the 75th Avignon Festival, but was cancelled due to Covid. *Transverse Orientation*, staged at the 2021 Biennale de la danse de Lyon, is his second international co-production; it has been staged in 30-plus cities worldwide, and was nominated for a 2022 Olivier Award. Papaioannou's work is a hybrid exploration of experimental dance: a mixture of physical theatre, the art of movement, and performance, through which he examines creation, identity and the legacy of our Western cultural memory.

Interview

How did the title *Ink* come about?

Aggelos Mendis, my ingenious friend, has given names to all my projects, from *Primal Matter* onwards. There's an octopus in *Ink*. As the performance is like a dark fantastical journey in relation to desire, Angelos came up with the idea that, just as the project takes desire and transforms it into a spiritual work, we, in the same way, take the ink, the black sperm from the octopus, to transform into writing or painting, meaning the spiritual from the physical.

Why does an octopus exist in this project?

I don't have an answer. But, in one of my older works called *Sappho* – one of the weirdest, most queer projects I've ever done – there's a scene in which a fisherman pounds an octopus on rocks 39 times, causing the lesbian poet to have an orgasmic spasm. I think it is a childhood memory. For me, it brings intense sexuality to mind. This striking of the octopus is like a sexual act of death.

This repetition also plays a role... This "39 times"...

Of course. So, too, does the human body and how it behaves when it has to repeat this motion.

When was *Ink* created?

It was created during the pandemic. *Transverse Orientation* had been disrupted and my newest collaborator, Suka Horn, had rented an Airbnb apartment next door to me after choosing to spend the lockdown period in Athens. We had already become friends and trained together, because Suka is a fanatic about fitness and body training, and he's an excellent teacher, too; somehow, he took me on. After the first three months of not going back into rehearsals, we wondered whether we could do something together. We went to the studio provided to me by Athens Concert Hall and began trying things out. Objects used in *Transverse Orientation* included a baby, an octopus, a deep-sea diving suit, and a disco ball. These things have made their way into the current project. As for the octopus, it has to do with that wonderful randomness where you have things around you, and something seems useful at the time, and you create a scene that gives focus and meaning to the project. You're blindly searching, and then something begins to take shape.

Arte Povera, in a way...

It's definitely Arte Povera regarding aesthetics and the usage of found materials.

Of course, I make sure that in this "povera" there's a warehouse with a collection of everything ranging from garbage to useful objects that can make noise, that can lead to movement. We pick out one of these objects, but if it doesn't function, we put it back into storage. Three projects later, it finds its place.

Like a cabinet of curiosities...

Exactly. So, the octopus was taken out of *Transverse Orientation* and became a central object in *Ink*. But the baby made it into both.

Never before have we seen so much water in a performance of yours...

Never. It's a drenched performance. As with *Primal Matter*, when I enter a work I take some personal risks, both compositional and dramatic. Now that I'm taking another risk, I wonder: Will it work out for me? We'll see.

Why do you doubt it?

There's a psychological dimension to this adventure, something less "cool" than my previous projects, and I don't know if it's going to turn out.

I don't think I would ever use the word "cool" for your works.

It's a short gap. A psychological twist. This dream-drama flirts with becoming a psychoanalytic nightmare.

Extracts from an interview by Katerina Anesti for Blue magazine – November 2022

AROUND THE SHOW → p. 132

Post-show chat with the artists
 Mon 25 Sept
 Visual Arts Trail
 Biennale d'art contemporain x maclYON x Biennale de la danse

TOUR DATES

12–13–14 Oct → Antwerp, DE SINGEL

**Pro workshop
around this show**
 → p.126



Silvia Gribaudi

GRAND JETÉ

FRENCH PREMIERE

TURIN

The *grand jeté* has unsuspected philosophical meaning. Starting with this virtuoso ballet movement, Silvia Gribaudi serves up a show that celebrates the courage it takes to leap into the unknown.

One of the most virtuosic jumps in classical dance, the grand jeté is consequently often reserved for triumphant final scenes. But no matter how much skill is needed to fly majestically through the air, we are all doomed, one day, to fall to earth. But is that a tragedy? In this new piece, created and danced with MM Contemporary Dance Company, Silvia Gribaudi transposes this movement's metaphorical meaning to everyday life. The Italian choreographer, whose impish humour is her calling card, delivers a show that rebels against the irreversibility of endings foretold and promises an optimistic future. Gribaudi, whose artistic research is focused on bodies' social impact, is convinced that each ending contains the seed of something new; and that the courage to leap into the unknown should be celebrated, whatever the odds of failure. So, are you ready for your own "grand jeté"?

Biennale coproduction
With support from the Institut Culturel Italien de Lyon
Co-hosted with the Radiant-Bellevue

Piece for 11 performers - 2023
1h

Dance company Silvia Gribaudi & ZEBRA avec MM Contemporary Dance Company **Art direction** Silvia Gribaudi **Performers** Silvia Gribaudi, Emiliana Campo, Lorenzo Fiorito, Mario Genovese, Matilde Gherardi, Fabiana Lonardo, Alice Ruspaggiari, Nicola Stasi, Giuseppe Villarosa, Leonardo Zannella, Rossana Samele **Music** Matteo Franceschini **Choreographer's assistant** Paolo Lauri **Dramaturgy advisor** Annette Van Zwoll **Art collaboration** Matteo Maffesanti **Costumes styling** Ettore Lombardi **Light design** Luca Serafini **Lighting technical advice** Leonardo Benetollo **Technical team** Luca Serafini

Production Associazione Culturale Zebra **Coproduction** MM Contemporary Dance Company, La Biennale de la danse de Lyon 2023, Théâtre de la Ville, Rum för Dans, National Theatre Brno within Theatre World Festival Brno, BPDA - Big Pulse Dance Alliance: Torinodanza Festival, International Dance Festival TANEC PRAHA, Zodiak - Side Step Festival **Residency** Centro di Residenza Emilia-Romagna (L'Arboreto-Teatro Dimora La Corte Ospitale) **With support from** Programme Européen Creative Europe, MiC - Ministero Italiano della Cultura

Statement of intent

GRAND JETÉ is a choreographic project by Silvia Gribaudi in collaboration with the MM Contemporary Dance Company. Inspired by the grand finales of the history of ballet, it draws attention to the profound emotions of humankind and in particular to the connection between death and rebirth. In light of one of the most impressive and virtuosic steps in ballet's artistry - the 'grand jeté', or in other words, the splits in the air -, GRAND JETÉ explores endings as a source for new beginnings. As an attempt to escape from gravity and reach towards the sky, a grand jeté is a transitioning step of a momentary suspension and "throwing" of oneself in the air. Exploring the metaphoric meaning of this virtuosic step in everyday life, GRAND JETÉ becomes an opportunity to challenge and revolt against the irreversibility of any kind of end. How much effort does this take-off towards the unknown require and what kind of adventures a landing may bring? In view of this eruptive and triumphant leap, how do we confront failure and take off anew?

Silvia Gribaudi

Born in 1974 in Turin, Italy, the choreographer and performance artist Silvia Gribaudi focuses her artistic research on the body's social impact. She gives comedy and the spectator-performer relationship central status in her choreographic language, which stems from the meeting between dance and raw, empathic irony. She won the Giovane Danza d'Autore award for *A corpo libero* (2009); and was a finalist in both the UBU awards (best dance show) and the Rete Critica awards with R.OSA (2017). She received the CollaborAction#4 award in 2018-2019; and was again a Rete Critica award finalist in 2019. In the same year, she received the Danza&Danza award for the best Italian production with *Graces*, and the Hystrio award in 2021. She has taken part in several artistic projects: *Choreoroam* (2011), *Triptych* (2013) and *Act your age* (2014), a European project about ageing as reflected through the art of dance, which gave rise to the performance *What age are you acting?* and the regional project *Over 60; Performing Gender* (2015); and *Corpo links cluster* (2019/2020), in which the relationship between dance and the mountain community yielded the project *Trekking Choreographic* and the piece *Monjour* (2021). In 2021, she was a guest choreographer on the *Danser Encore* project initiated by Julie Guibert at the Ballet de l'Opéra de Lyon.

TUE 26.09 20:30

WED 27.09 20:30

Radiant-Bellevue,
Caluire et Cuire

FRI 29.09 20:00

Théâtre Théo Argence,
Saint-Priest

PRICES

Full price: 25€
Reduced price: 22€
Half price: 12.50€

BY THE SAME ARTIST

Graces → p. 88

TOUR DATES

20-21 Oct → Torinodanza Festival | Fonderie Limone, Turin (Italy)

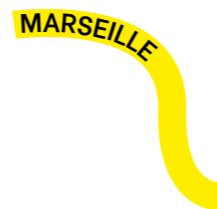
4 Nov → Fondazione I Teatri Reggio Emilia | Teatro Ariosto, Reggio Emilia (Italy)



© Blandine Soulague

(LA)HORDE & le Ballet national de Marseille

Age of Content FRENCH PREMIERE



As avatars grow ever more realistic, and photographic filters smooth our features, the boundaries between real and virtual bodies are blurring. (LA)HORDE has chosen this twilight zone as its new field of critical exploration.

Lost in an enigmatic place that feels as much like a bunker, an industrial warehouse and a landscape of cliffs, an individual comes face-to-face with other potential versions of himself. Amid this monumental setting, which bears melancholy witness to the mental and physical misgivings of its inhabitants, a fight worthy of a blockbuster action movie breaks out. Careering forward from this initial bug, this flaw in the machine, (LA)HORDE continues its exploration of our interwoven real and virtual lives in this new work for the Ballet de Marseille. In the age of content, and of its overabundance, boundaries are far more porous than they appear. Borrowing from the internet's subversive aesthetics, from accumulation and collage, gliding from the familiar weirdness of a Grand Theft Auto character's movements to a mash-up of TikTok dance routines, the collective elevates choreographic art into a tool for maintaining critical distance – and, more than ever, uses the stage as a transgressive space with the power to break the spell.

Biennale coproduction
With support from Dance Reflections by Van Cleef & Arpels



Co-hosted with the Théâtre National Populaire

Piece for 16 performers – 2023
1h15

Concept, direction & choreography (LA) HORDE – Marine Brutti, Jonathan Debrouwer, Arthur Harel **Choreography** (LA)HORDE in collaboration with dancers and rehearsal staff of the Ballet national de Marseille **Artistic assistant** Nadia El Hakim **Artistic collaborators** Valentina Pace, Jacquelyn Elder, Angel Martinez Hernandez, Julien Monty **Music** Pierre Avia, Gabber Eleganza, Philip Glass **Stage design** Julien Peissel **Costumes** Salomé Pouloudenny, DIESEL **Light design** Eric Wurtz **Hair design** Charlie Le Mindu **Hair assistant** Marie Nirina Metz **Graphic design** Frederik Heyman **Stunt advice and supports** Stunt Workshop International – Amedeo Cazzella, Alex Vu, Malik Diouf, Yann Brouet, Jonathan Bernard, Patrick Tang **Voice coaching** Deborah Bookbinder **With the dancers of the Ballet national de Marseille** Sarah Abicht, Nina Laura Auerbach, Alida Bergakker, Izzac Carroll, João Castro, Titouan Crozier, Myrto Georgiadi, Nathan Gombert, Eddie Hookham, Nonoka Kato, Yoshiko Kinoshita, Amy Lim, Jonatan Myrhe Jorgensen, Aya Sato, Paula Tato Horcajo, Elena Valls Garcia, Nahimana Vandebussche, Antoine Vander Linden **Stage construction** les ateliers de la MC2 : Maison de la Culture de Grenoble Scène nationale, Sud Side les ateliers spectaculaires/Marseille, Atelier Contrevent, Soudure Duret **Décorateur** Cristian Zurita **With the participation of** Julien Parra, Dimitri Bovas, Théophile Eschenauer, Christophe Lanes, Sébastien Mathé, Milan Petrucci, Kostia Pozniakoff **Technique management** Rémi d'Apolito **Thanks to** the permanent and temporary staff of the Ballet national de Marseille

Interview

To investigate this “age of content”, you will draw on worlds that are a far cry from the internet: movie stunts and musicals. Is this a way to blur the dividing line between real and virtual?

We are indeed establishing continuity between the motifs of stunts and musicals and those you can find in dance challenges on the internet, for instance. The last tableau in *Age of Content* is literally a collage: an assemblage of TikTok dance moves, which gradually segues into a grand synchronised finale in the style of stage musicals. Throughout the piece, the stage lets us provide a reconstruction of a collective story, based on a multitude of isolated, fragmented spaces and movements – this multitude that we experience daily as we scroll through the networks.

How do our various virtual identities influence our actual bodies?

The issue of body representations has long been central to our work. In this new creation we are continuing our explorations, focusing on the porosity of the boundaries between reality and simulated reality. On the one hand, GTA avatars are designed to imitate human bodies as closely as possible yet they cannot escape their robotic state. On the other, we deform ourselves using smoothing, hyper-realistic filters and are thus tending to maintain a robotised image of our bodies, which in turn undergo plastic surgery in order to resemble this image. In the studio, we've worked on choreographic motifs based on the movements of GTA avatars. Exploring the imitation of a virtual movement, which has itself been designed to imitate human movement, creates a disturbingly familiar strangeness. In the piece, we play on the contrast between this highly constraining and limited form of avatar movement and other, far more organic and even hyper-sexual forms, which feel like a kind of relief after the constraint.

In your view, can the stage erode the power of fascination exerted by these virtual realities?

We see the stage as a transgressive place, insofar as fiction and dramatic composition can override the norms of reality, but also because the body can assume motifs or immaterial concepts in the tangible space of the stage. Removing these images from their virtual context and bringing them into contact with the stage also enables us to observe them critically and admit their distance from reality – and thus to “break their spell”, in a sense.

CCN Ballet national de Marseille – (LA)HORDE

(LA)HORDE has held the directorship of the National Choreography Centre (CCN) – Ballet National de Marseille since 2019, and has comprised the artists Marine Brutti, Jonathan Debrouwer and Arthur Harel since 2013.

Through films and performances (*Novaciéries*, 2015; *Cloud Chasers*, 2016; *The Master's Tools*, 2017; *Cultes*, 2019; *Room With A View*, 2020; and *Ghosts*, 2021), and choreographic pieces (*Night Owl*, 2016; *To Da Bone*, 2017; *Marry Me in Bassiani*, 2019; and *Room With A View*, 2020), (LA)HORDE investigates the political import of dance and charts the choreographic forms of popular uprisings, whether mass or isolated, from raves to traditional dances to jumpstyle. Their exploration of new dynamics in the circulation and representation of dance and the body that are developing online has prompted them, in particular, to develop the concept of “post-internet dances”. By diversifying dance media, (LA)HORDE interrogates the quasi-infinite serendipity offered by this new territory, and proposes multiple perspectives on the revolts conveyed by these communities, which the collective works with in a heterarchical way. In 2022, they presented *Roommates*, a programme of six short pieces that connect hyperrealism and minimalism, by Lucinda Childs, Claude Brumachon and Benjamin Lamarche, Peeping Tom, Cecilia Bengolea and François Chaignaud, and (LA)HORDE, as well as a large danced exhibition, *We Should Have Never Walked on the Moon*, which blended the registers of musical theatre and action movies with that of avant-garde choreography. In September 2023, the collective will present their latest piece, *Age Of Content*, with the Ballet National de Marseille.

“After three years directing the Ballet National de Marseille, we have acquired a greater intimacy with the group we have assembled. We know their needs and their potential. The habit we have developed of working together in the studio, and the long periods in which the various work phases will sit, will enable us to go far deeper in our composition of gestures and our choreographic vocabulary.”

(LA)HORDE

WED **27.09** 20:00
THU **28.09** 20:00
FRI **29.09** 20:00

Théâtre National Populaire, Villeurbanne

PRICES

Full price: 32€
Reduced price: 29€
Half price: 16€

AROUND THE SHOW → p. 132

Post-show chat with the artists, translated into French sign language – Thu 28 Sept
Visual Arts Trail
Biennale d'art contemporain x maclYON x Biennale de la danse

DATES IN THE REGION → p. 141

MC2: Maison de la Culture de Grenoble
19, 20, 21 Sept at 8pm

TOUR DATES

5-8 Oct → Théâtre du Châtelet en coréalisation avec le Théâtre de la Ville-Paris
17 Nov → Opéra de Dijon
21 Nov → Espace des Arts, scène nationale de Chalon-sur-Saône

Production Ballet national de Marseille
Coproduction MC2 Maison de la Culture de Grenoble, scène nationale, Biennale de la danse de Lyon 2023, International Summerfestival Kampnagel, Hambourg, Théâtre de la Ville, Paris, Théâtre du Châtelet, Créteil, Maison des arts, Maison de la culture, scène nationale d'Amiens, La Comédie, scène nationale de Clermont-Ferrand, L'Équinose, scène nationale de Châteauroux, Charleroi Danse, centre chorégraphique de Wallonie, en partenariat avec le Palais des Beaux-Arts, Charleroi, Grand Théâtre de Provence, Espace des Arts, scène nationale de Chalon-sur-Saône, Opéra de Dijon, Teatro Rivoli de Porto
Supported by Dance Reflections by Van Cleef & Arpels **In partnership with** DIESEL **Residencies** MC2 : Maison de la Culture de Grenoble, Scène Nationale et Kampnagel Hambourg **Supported by** Lieux Publics - CNAREP (Centre national des arts de la rue et de l'espace publics) & Pôle européen de production, and the support of la Cité des Arts de la Rue

Le CCN Ballet national de Marseille - direction (LA)HORDE is supported by le ministère de la Culture / Direction générale de la création artistique, de la DRAC Paca, de la Ville de Marseille et de la Fondation BNP Paribas

For its international tours and projects, the CCN Ballet national de Marseille is supported by the Institut français



© Mathieu Doyon

Catherine Gaudet



Les jolies choses **FRENCH PREMIERE**

Five dancers in a line exhaust themselves by mechanically repeating four simple yet gruelling movements. When the machine goes into overdrive, will cracks begin to appear?

As it turns out, *Les jolies choses* are often far crueller than they seem. For her new piece, Catherine Gaudet starts off with four apparently simple movements to compose a score that stress-tests both the memory and the stamina of its five performers. Placed in a line that moves like the hand of a clock, the dancers, in pastel leotards and sports shoes, stick to the hellish tempo of an unfair machine: to maintain the ensemble's harmony, those unfortunate enough to be at the ends of the line must expend twice as much effort. In her evocatively titled pieces (*Grosse Fatigue*, *L'arnaque* and *Sourire forcé*), the Canadian choreographer tracks down the unconscious bodily micro-movements that betray what we all seek to conceal behind the mask of social convention. This time, exhaustion is the catalyst: sweat beads gather and the varnish crackles, through to the cathartic explosion.

Co-hosted with the Théâtre de la Croix-Rousse
With the support of the Délégation Générale du Gouvernement du Québec à Paris

Piece for 5 performers – 2022
55 min

Dance company Catherine Gaudet **Art direction** Catherine Gaudet **Performers** Stacey Désilier, Caroline Gravel, Lauren Semeschuk, James Phillips, Dany Desjardins **Music** Antoine Berthiaume **Stage design** Catherine Gaudet **Artistic collaboration & outside look** Sophie Michaud **Costume design** Marilène Bastien **Light design** Hugo Dalphond

Coproduction Festival TransAmériques, Agora de la danse, Centre Chorégraphique National de Caen, Art direction Alban Richard, as part of l'Accueil-studio, Réseau CanDance (Toronto), Centre national des Arts (Ottawa), Harbourfront Center (Toronto), DLD dir. Art. Frédérick Gravel **With support from** DLD dir. Art. Frédérick Gravel

Interview

The dance score of *Les jolies choses* appears innocuous at first but becomes increasingly difficult for the dancers. What do you seek in repetition and exhaustion?

Les jolies choses wasn't intended to be so demanding. I was thinking to create a minimalist work, with very simple movements. It was just after the first lockdown; we were full of joy and desire. But beyond the studio, the political situation was getting complicated, and that pushed our research towards the idea of a challenge. With the naïve movements that we had imagined, we began to have fun with the idea of a dance score that would be impossible to create, to dance and to perform.

The dancers are caught in a hellish choreographic machine, but the machine is themselves. Is it a metaphor of our ambiguities regarding a society that we criticise though we belong to it?

I like to think that what we create in the studio emerges from the group's subconscious. To me, choreographing is a way of providing ample space for anything that might happen; not a speech, an intention, or a message. But it's true that the dancers quickly became aware of two paradoxes: they felt consumed by the crazy pace but understood that they were imposing it on themselves. And the structure was so rigid that it generated rebellious outbreaks. We venture that it is not by fleeing the choreographic machine that we will find deliverance. On the contrary, by using the machine's momentum, we are projected outwards, allowing us to get a second wind, to be energised, and find new power. The final exhilaration comes from the solidarity amongst the dancers: the only way to perform this impossible score is to support each other.

You say you're trying to identify the subconscious treachery of the body behind the mask of social conventions.

How does dance help you in that search?

I've always felt that bodies reveal much more than words. If we pay attention to people around us, we can sense their contradictions and hesitations: in a shudder, a tone of voice, a look. Choosing our stance, beliefs and values is perhaps necessary to live in society, but our inner life is not so binary. Behind the social masks, a multitude of sensations vibrate in our flesh. For me, dance is the best way to delve into this complexity.

Catherine Gaudet

Born in Montreal in 1978, Catherine Gaudet holds a master's degree in contemporary dance from the Université du Québec in Montréal. She started her career as a dancer for various choreographers before launching into her own choreographic research in 2004. Her first work, *Grosse fatigue* (2005), obtained an award at the Arhus International Choreography Competition (Denmark), and she won further acclaim for *L'arnaque* (2006). In 2009, she explored questions of emptiness in her first full-length piece, *L'invasion du vide/ Invasion of Empty*. After creative residencies in Brussels in 2010 and the following year in Berlin, she created *Je suis un autre* in 2012, examining the contradiction between what we think/hope we are and our deeper instincts.

She continued on this theme in 2014 with *Au sein des plus raides vertus*, questioning the notion of morality. In 2016, while in residency at the National Choreography Centre (CCN) of Tours, she co-created *La très excellente et lamentable tragédie de Roméo et Juliette* with Jérémie Niel, a piece transposing Shakespeare's play into a huis clos. With *Tout ce qui va revient* (2018), she takes three solos from her 2014-2015 repertory and has them danced simultaneously on the same stage. In 2018, she presented a new opus in Montreal, *L'affadissement du merveilleux*, a study of cycles as a universal structure. Gaudet is a founding member and co-director of LOGANISME dance company, and a member of the Circuit-Est choreography centre. Alongside Mélanie Demers, Caroline Laurin-Beaucage and Ginette Laurin, she is a creative contributor to the new Centre de Création O Vertigo in Montreal.

THU **28.09** 19:00

FRI **29.09** 19:00

Théâtre de la Croix-Rousse, Lyon 4

PRICES

Full price: 28€
Reduced price: 25€
Half price: 14€

AROUND THE SHOW → p. 132

Post-show chat with the artists
Fri 29 Sept

DATES IN THE REGION → p. 141

Comédie de Clermont-Ferrand
12, 13 Oct at 8.30pm

**Pro workshop
around this show**
→ p.126



© Charliène Pons

Fouad Boussof – le Phare CCN du Havre Normandie

Fêu CREATION

LE HAVRE

The fire crackles, cracks, glows and shimmers without stopping. Maybe it even dances? Fouad Boussof grasps this element and crafts it into an incandescent piece of choreography. A circle without beginning or end.

An energy is burning them from within. Eleven women are thrown headlong into an hypnotic, raging, incandescent dance. Equals who follow no leader, they form a circle that has no beginning or end – and whose centre, left vacant, craves to be filled by our imagination. Five years after *Näss (les gens)*, Fouad Boussof's latest creation extends and responds to that eye-catching piece which had an all-male cast fuelled by a telluric, collective energy. The artist, who heads Le Phare, the National Choreography Centre (CCN) of Le Havre, seeks out the essential, spontaneous gesture and summons ancient times, those when the first dances were being made, and when humans were already trying to tame the elements as best they could. Like these female dancers' circular and continuous dance, this "fire" never stops. It crackles, cracks, warms up, explodes, twists, quietens and escapes, finally going up in smoke and being reborn, tirelessly.

Biennale coproduction
Co-hosted with the Toboggan

Piece for 11 performers – 2023 – 1h

Dance company Le Phare – CCN du Havre Normandie **Performers** Filipa Correia Lescuyer, Léa Deschaintres, Rose Edjaga, Lola Lefevre, Fiona Pitz, Charliène Pons, Justine Tourillon **Music** François Caffenne **Stage design** en cours **Artistic collaboration & outside look** Natacha Ballet **Costume design** Glawdys Duthil **Light design** en cours

Coproduction La Biennale de la danse de Lyon 2023, Le Quartz scène nationale de Brest, Le Volcan, scène nationale du Havre, La Maison de la Music de Nanterre **With support from** Ministère de la Culture, DRAC Normandie, la Région Normandie, the Ville du Havre and the Département de la Seine-Maritime. Fouad Boussof is an associate artist at the Maison de la Musique de Nanterre, scène conventionnée d'intérêt national.

Interview

Fêu continues the intent behind *Näss (les gens)* (2018) and *Burn to shine* (2022), a video piece made with visual artist Ugo Rondinone. What did you want to explore here?

Näss, which means people in Arabic, is a vibrant tribal dance. The idea was to go back to the essential gestures that flow from the heart and guts. That was why Ugo Rondinone sought me out for an exhibition at the Petit Palais. The film we showed there seals an earthy relationship with the body: dancing around the fire in the desert, from sundown until dawn, with 20 dancers and 10 musicians, all in a very primal atmosphere. I wanted to dig further into this circular, spontaneous, percussive kind of dance. With *Fêu*, it's the first time I've tackled a never-ending circular dance form that gravitates around a point – a centre that I let everyone imagine what it could be.

The fire combusts, crackles and blazes – it's almost a choreographic element. In creating your piece, which of its attributes did you borrow from?

Fire fascinates me. It's continuous yet ever-changing. I can watch a fire for hours on end – the flashing colours, its rhythmic variations, how it regenerates, its glow and its heat. Fire stirs intense emotions in me. Maybe it dates back to time immemorial, when man was trying to tame it. Except that, sooner or later, it will do exactly what it wants! And to me, the same is true of the body. My scores are very detailed, with control over movement, synchronisation, the relationship with the floor, to others, to time. But there are always irrational elements that will escape us.

You're working with an all-female cast – where does this desire stem from?

Näss is a piece created with seven dancers; I wanted to work with a very male energy and those physiques. The female dancers in my company asked me why I was making it with men only, and the question stayed with me. In the meantime, I created *Oüm* in honour of the Egyptian singer Oum Kalthoum, and I also thought back to my Moroccan roots. In my village, the women used to get together and dance among themselves – I was able to watch them when I was a child, and I remember them really letting go, shaking their hair, feeling sheer joy... it was an outlet. Dancing in a circle also strengthens bonds, it's a space where there's no leader or followers. And it seemed obvious to me that I should explore womanhood and this circularity with nine female dancers, who all possess a scorching energy.

Fouad Boussof

Born in 1976 in Morocco, Fouad Boussof came to France aged seven and discovered dance in Romilly-sur-Seine, a small town in north-east France. Today a choreographer, dancer and teacher, Boussof trained in hip hop dance, his preferred discipline, while remaining curious about other practices, especially contemporary dance. In 2010, he founded Compagnie Massala, with which he has created 10 works, ranging from a solo to group pieces and including *Trans* (2013), *Näss* (2018) *Oüm* (2020) and *Yès* (2021). The search for perpetual motion, combining hip hop technique and contemporary dance, and for a specific bodily state, remains a central strand of his work. His eclectic career and his experiences as a performer bespeak an emphatically modern form of choreographic exploration, in which hip hop holds a dialogue with contemporary and jazz vocabularies but also with the traditional dances of North Africa and new circus. His creations – which readily fuse styles, practices, rhythms and influences – are above all about sharing and conveying emotions, thanks to his technical mastery and to the endlessly expressive potential of dance. At the heart of his artistic development is the question of our sensory, flesh-and-blood relationship with our roots and with our disparate, culturally diverse culture. His work is hard to pigeonhole, for it reflects these influences and unflinchingly addresses topical themes that he transfigures through his performers. Indeed, Fouad Boussof is particularly attentive to transmission: an impassioned teacher, he has always proposed projects for amateur, pre-professional and professional dancers. On 1 January 2022, he became director of Le Phare, the National Choreography Centre (CCN) of Le Havre-Normandie, where he has created two duets, *Âmes* and *Cordes*. Boussof's career has also included many commissions and collaborations. In 2023, in parallel to the new piece scheduled at the Biennale de la danse de Lyon, he will create *Via* for the Ballet du Grand Théâtre de Genève, at the invitation of Sidi Larbi Cherkaoui.

FRI 29.09 20:30

SAT 30.09 18:30

Le Toboggan, Décines-Charpieu

PRICES

Full price: 25€
Reduced price: 22€
Half price: 12.50€

AROUND THE SHOW → p. 132

Post-show chat with the artists
Sat 30 Sept

BY THE SAME ARTIST

YÈS → p. 92

TOUR DATES

13-14 Oct → Maison de la Musique de Nanterre

18-19-20-21 Oct → Théâtre du Rond Point, Paris

10 Nov → Le Figuier Blanc, Argentueil

21-22 Nov → Le Volcan, scène nationale du Havre

21-22 Dec → Le Quartz, scène nationale de Brest

Pro workshop
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Through the Grapevine
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YËS



© José Caldeira/TMP

CAPE VERDE + LISBON

Marlene Monteiro Freitas

Guintche (live version)

With gurning face and high-voltage hips, Marlene Monteiro Freitas electrified the stage in *Guintche*. Now she is reviving this eye-catching solo from 2010, augmented with live music by two virtuoso drummers.

While leaving a jazz concert, Marlene Monteiro Freitas drew a little character which she named “*guintche*”. In her native language, Portuguese-based Cape Verdean Creole, this word refers to a bird, a female sex worker or an attitude – switching randomly between two unconnected subjects. In 2010, the choreographer brought this image, a product of her imagination, to life in a solo. With gurning face, bulging eyes, tongue out, swaying goofily, dressed as a wrestler or a begloved dancer, she electrified the stage. This uppercut of a piece made her famous. Now revived and augmented by the live energy of two demented drummers, Henri “Cookie” Lesguillier and Simon Lacouture, *Guintche* (live version) condenses the world of an artist who has made the grotesque, the carnivalesque and the fusion of opposites her hallmark.

Co-hosted with the Théâtre de la Croix-Rousse
With support from Camões Centro Cultural português em Paris

Piece for 3 performers – 2010
1h

Dance company P.OR.K Associação Cultural **Art direction** Marlene Monteiro Freitas **Performers** Marlene Monteiro Freitas, Henri “Cookie” Lesguillier, Simon Lacouture **Music** Henri “Cookie” Lesguillier and Simon Lacouture (tympani), Johannes Krieger (trumpet, excerpt of Rotcha Scribida by Amândio Cabral), Otomo Yoshihide (excerpt from a solo guitar), Anatol Waschke (shrapnel) **Sound design** Tiago Cerqueira **Stage design** Yannick Fouassier and Marlene Monteiro Freitas **Costumes** Marlene Monteiro Freitas **Light design** Yannick Fouassier **Technical team** Yannick Fouassier (Director + light), Tiago Cerqueira (sound) **Production** Soraia Gonçalves, Joana da Costa Santos (P.OR.K Lisbon) **Coproduction** Novo Negócio ZDB (Lisbon), Associação de Promoção Cultural (Lisbon) Residency hosted by O Espaço do Tempo (Montemor-o-Novo), Alcantara Festival (Lisbon) **With support from** Re.AL (Lisbon), Forum Dança – Associação Cultural (Lisbon), Bomba Suicida – Associação de Promoção Cultural (Lisbon) and Avelino Chantre, Pedro Lacerda, João Francisco Figueira, Anatol Waschke

Statement of intent

Guintche has its roots in a drawing that Marlene Monteiro Freitas did of a jazz musician and wanted to bring to life. Then *Guintche* grew, became autonomous, and finally rebelled. This Cape Verdean Creole word, which refers to “a bird, the name of a female prostitute, or, who knows, an attitude” gave rise to this diabolically beautiful solo, now augmented in a live version. *Guintche* is meant to be a kaleidoscope of sensations, where the body morphs an infinite number of times. The pelvis responds to percussive rhythms in a feverish continuum. Boxer, witch, dancer – Marlene Monteiro Freitas is all these things all at once. Never the same, always someone else.

Marlene Monteiro Freitas

Born in Cape Verde in 1979, Marlene Monteiro Freitas studied dance at P.A.R.T.S. in Brussels and at the ESD and the Fundação Calouste Gulbenkian in Lisbon, before co-founding the Compass dance company in her home country. She has worked with many choreographers including Emmanuelle Huynh, Loic Touzé, Tânia Carvalho, Boris Charmatz, François Chaignaud and Trajal Harell. In 2015 she co-founded P.OR.K, a Lisbon-based production company. Notable among her most recent pieces is *Les Bacchantes*, subtitled *Prélude pour une purge*, created in 2017 after Euripides’ eponymous work; this piece earned her the best performance award at the Prémis de la Critica d’Arts Escéniques in Barcelona. In 2018 she created a piece for Batsheva Dance entitled *Canine Jaunâtre 3*. In the same year, she received the Silver Lion at the Venice Biennale. Since 2020, she has also been co-programmer for *(un)common ground*, a project about how territory and art are inscribed in the Israeli-Palestinian conflict.

In 2021 in Lyon, she presented *Mal – Embriaguez Divina* (2020, co-production by the Biennale de la danse and the European Creative Hub), a piece that seeks to investigate all the meanings of the word *mal*. In the same year she collaborated with orchestra conductor Ingo Metzmacher to stage *Pierrot Lunaire*, which won her the Chanel Next Prize and the Evens Arts Prize. She created her latest solo, *IDIOTA*, in 2022. That same year, she created *ÓSS* with inclusive dance company Dançando com a Diferença and *RI TE* with Israel Gálvan.

TUE 12.09 20:00

WED 13.09 20:00

Théâtre de la Croix-Rousse, Lyon 4

PRICES

Full price: 28€
Reduced price: 25€
Half price: 14€

AROUND THE SHOW → p. 132

Music Trail
Nuits sonores x Biennale de la danse

TOUR DATES

28-29 Sept, 1 Oct → ADC Genève

ALSO AT IMMERSION FAGOR

Cattivo in the *Still Bodies* exhibition at the Usines Fagor → p. 106



© Ayra Dil

Katerina Andreou

Rave to Lament



Filled with nostalgia for an era she never knew, Katerina Andreou pays tribute here to the golden age of rave culture in the '90s. An impulsive and percussive burst of movement, in which the artist performs a duet with a tuned car in a secret location.

In autumn 2020, Katerina Andreou made contact with Voltnoi Berge, a man who witnessed the transformation of Athens' (sub)urban music scene from 1989 onwards – a scene influenced at the time by rave culture from the United States and the UK, and powered by house and techno music. Katerina Andreou, who was too young to have tasted the excitement of these spontaneous gatherings, has soaked up the stories, books and music shared by Voltnoi Berge, and done her own research on this primarily musical movement.

In partnership with Les SUBS

**Piece for 1 performer – 2021
35 min**

Concept, performance Katerina Andreou
Drawn soundtrack Katerina Andreou, created in collaboration with Cristian Sotomayor, based on the original sound of DJ Sisso, Jacob Garet, Ayra
Research assistance Voltnoi Brege
Thanks to Jérémy Perrin, Frédéric Pouillaude

Production Cie BARK, MIR Festival Athènes, far² Nyon Residences GRRRND ZERO Lyon, les SUBS – lieu vivant d'expériences artistiques Lyon, CND – Centre national de la danse Paris.

THU **14.09** 19:30

Les SUBS, Lyon 1

PRICES

Info & reservations at Les SUBS
les-sub.s-notre-billetterie.com

Statement of intent

As if poised to take part in a rave, the audience does not know where the performance will take place until the last moment. After a few twists and turns in the streets of Nyon, they find themselves in the corner of a very ordinary underground car park. Three loudspeakers pumping out a techno track are stacked in the back of a utility van, bathed in purple light, at once mundane and incongruous – more a totem than a car, and the only piece of scenery standing who knows where, or since when. Wearing jeans and trainers, and a black T-shirt with “R.I.P.” in white lettering on the back, Katerina Andreou dances alone, rippling with slow tension; her hair almost entirely covers her inscrutable, focused face while her body describes circular movements and her arms knot and unknot themselves in an uninterrupted flow. The sudden appearance on a pillar of scraps of a two-way conversation on an instant messaging tool, intimate and nostalgic, marked by a projected green light – the true excuse for the danced lament that will respond to it – prompts an acceleration and marks the beginning of the performance.

These interactions, which pretend not to take themselves too seriously, revive the indirect memory of the (sub)urban rave and techno music scene in Athens in the '90s, now lost forever, and which Katerina Andreou knows only through her own research and the time she has spent (virtually) with someone who witnessed that era at close hand, the radio producer and composer Voltnoi Brege – an encounter that came about under the auspices of the MIR Festival in Athens, where Rave to Lament was created and performed in June 2021.

The scarcely fictionalised dialogue about rave culture between Katerina and Voltnoi that runs through the performance explores, inter alia, the gap between myth and history in work on memory, and between free will and destiny: it's impossible to add quote-marks around “free” because the key isn't

working... Meanwhile, the “real” free party only seems able to fully exist elsewhere, in time or in space: on the '90s Athens scene, now gone forever, or the African scene that is very much alive – at the Nyege Nyege festival in Kampala, where one can hear the irreverent mixes of DJ Sisso, who does Singeli, a sound from Dar es Salaam in Tanzania – but which is too far away to get to when the vital urge to dance becomes irrepressible.

The only remaining way to (re)live the rave – even at the price of not doing so, for we are alone – is therefore to think about it silently, because being aware that it is irremediably out of reach stirs an emotion as powerful as phantom pain: like “when it hurts where a limb has been amputated” [Katerina confided during the chat]. Although the loss of the limb is illusory, the pain itself is very real, and makes the body move, leading it to dance. And so the unattainable rave becomes the condition and the driver of the lament in its honour, executed before our eyes to the sound of the loudspeakers. But perhaps bodies are also made of what they have perhaps been deprived of, or of what they aspire to acquire, such as a vanished or desired freedom that has been amputated. And so, it is quite something to dance with what remains, and to tap into the pain of a sudden severing of a movement.

And although the voices on the chat joke about the meaning of the “R.I.P.” on the back of the T-shirt, a gifted souvenir of an illegal, now-defunct London club – is it “Rest In Peace”? “Rave In Pain”? Or then “Revolution In Progress”? – what makes sense of this disappearance and updates its possible meanings is the catchily insistent dancing of Katerina, who never stops swirling in an increasingly intense and almost hypnotic way, in loops that are fluid yet taut, or jerky or in backward motion, and which are studded with unexpected variations, as when she suddenly pushes back a wall of the garage with her hand, as if to help the decibels expand the cramped space – unless this gesture marks the paradoxical point where, for just a moment, the

performative present and the irreparable remoteness of the rave brush together. For the secret location of the performance is perhaps not the one we expected, but it definitely exists, and coincides with the interiority of the dancer, who puts herself unassumingly on display in this banal underground place, transfigured into the scenery of the soul, a space for experimenting with the impossible encounter that she is striving to share, as during the very intense moment, roughly halfway through the show, when she winds through the audience, panting, her body drained by the exertion of her lament.

“Partying is truly uncontrollable” when it stems from “a need for action”, we read in the final exchange of the online conversation, shortly before the performance ends. A need which, in Katerina Andreou's work, will not dwindle anytime soon, even if it is subject to constant questioning about her spurs and limits. After carrying us away on her wave of energy, in a vibrant requiem for lost causes, Rave to Lament ends in apparent calm, which, we realise, cannot last.

By Patrizia Romagnoli

Katerina Andreou

A Greek dancer and choreographer based in France, Katerina Andreou is an associate artist at the National Choreography Centre (CCN) of Caen in Normandy from 2022 to 2024. A graduate of the National School of Dance in Athens, she has collaborated with DD Dorvillier, Anne Lise Le Gac, Lenio Kaklea, Bryan Campbell and Emmanuelle Huynh among others. In her work, she develops a physical practice pulled in different or even opposite directions by tasks, fictions and worlds. Katerina Andreou won the Prix Jardin d'Europe at the ImPulsTanz festival in 2016 for her solo *A Kind of Fierce*. She has since created the solo *BSTRD* (2018); the duet *Zeppelin Bend* (2020), with Natali Mandila; and the solo *Mourn baby Mourn* (created in 2022 at Les SUBS). She is a Panorama Artist in the Departures and Arrivals network (DNA).

WED **20.09** 20:00
 THU **21.09** 20:00
 FRI **22.09** 20:00

Opéra de Lyon, Lyon 1

PRICES

Full price
 1st series 32€ / 2nd series 24€ / 3rd series 10€
 Reduced price
 1st series 29€ / 2nd series 21€ / 3rd series 8€
 Half price
 1st series 16€ / 2nd series 12€ / 3rd series 5€

AROUND THE SHOW → p. 132

Music Trail
 Nuits sonores x Biennale de la danse



© Peinture par Steven Fillet

Piece for 13 performers – 2023 1h30

Dance company Rosas **Art direction** Anne Teresa De Keersmaeker **Performers** Abigail Aleksander, Jean Pierre Buré, Lav Crnčević, José Paulo dos Santos, Rafa Galdino, Carlos Garbin, Nina Godderis, Solal Mariotte, Meskerem Mees, Mariana Miranda, Ariadna Navarrete Valverde, Cintia Sebok, Jacob Storer **Music** Meskerem Mees, Jean-Marie Aerts, Carlos Garbin, en direct par Carlos Garbin and Meskerem Mees **Text and lyrics** Meskerem Mees, Wannes Gyselincx **Playwriting** Wannes Gyselincx **Stage design** Michel François **Costumes** Aouatif Boulaich **Light design** Max Adams **Rehearsal directors** Cynthia Loemij, Clinton Stringer

Production Rosas **Coproduction** De Munt / La Monnaie (Brussels), Dance Reflections by Van Cleef & Arpels, Concertgebouw Brugge (Bruges), Internationaal Theater Amsterdam, Le théâtre Garonne (Toulouse), GIE FONDOC OCCITANIE (Le Parvis Tarbes, Scène nationale ALBI Tarn, Le Cratère Alès, Scène nationale Grand Narbonne, Théâtre Garonne) **With support from** Tax Shelter of the Belgian Federal Government, in collaboration with Casa Kafka Pictures – Belfius

Rosas is supported by the Flemish Community, the Flemish Community Commission (VGC), and the Fondation BNP Paribas

Anne Teresa De Keersmaeker, Meskerem Mees, Jean-Marie Aerts, Carlos Garbin & Rosas

EXIT ABOVE

after the tempest / d'après la tempête / naar de storm

BRUSSELS

A cross-pollination between walking and the blues, EXIT ABOVE, after the tempest / d'après la tempête / naar de storm is a dual return to the choreographer's roots in gesture and contemporary music. Thirteen performers take us on an escapade that reaches as far as pop.

In her search for simple forms, attentive to gestures that have become so familiar they go unnoticed, Anne Teresa De Keersmaeker applies a guiding principle to her choreographic works: “My walking is my dancing”. After all, isn't walking our first-ever dance? *EXIT ABOVE, after the tempest / d'après la tempête / naar de storm* examines this assumption in a return to the roots of movement that encounters the blues along the way. The starting-point of this choreographic walk for 13 dancers is a song: Walking Blues. The Belgian choreographer thus invited Meskerem Mees, a young Flemish singer-songwriter of Ethiopian heritage, to compose a series of adaptations and variations around this song by legendary bluesman Robert Johnson, alongside Jean-Marie Aerts, the sound architect of Belgian group TC Matic, and dancer-guitarist Carlos Garbin. In their ceaseless exploration of the ties between dance and music, De Keersmaeker's works render visible the harmonies, rhythmic and scores in the dancers' bodies, causing daydreams to blossom. Here, these are experienced in the same way as one traverses a space: on foot.

With support from Dance Reflections by Van Cleef & Arpels
 Co-hosted with the Opéra de Lyon



Statement of intent

For *EXIT ABOVE, after the tempest / d'après la tempête / naar de storm*, Anne Teresa De Keersmaeker retraces her steps: to the roots of dance, the roots of Western pop music. Since her earliest work, “My walking is my dancing” has been one of her guiding principles: walking as a primary form of movement, so familiar that we hardly stop to think about it. Musically, De Keersmaeker embarks on a journey back to a starting point that is in fact an intersection: the roots of pop music, the blues, and its mysterious ‘blue notes,’ in-between zones, between major and minor, sorrow and joy. The starting point for the performance is the song *Walking Blues* by legendary blues artist Robert Johnson; even though the journey leads back to *Der Wanderer* by Schubert, the best-known songwriter of the 19th century. Meskerem Mees, an upcoming Flemish singer-songwriter with Ethiopian roots, composes a series of variations, permutations, and other adaptations of “walking songs”, together with Jean-Marie Aerts, sound architect of TC Matic, the legendary Belgian rock group of the 80s, around lead singer Arno.

EXIT ABOVE, after the tempest / d'après la tempête / naar de storm brings together walking, as primal motion, and the blues, from which a host of musical styles have flowed. Choreographically, De Keersmaeker always moves organically, from simple opening movement material toward spatial and physical complexity, using precise geometrical patterns. *EXIT ABOVE, after the tempest / d'après la tempête / naar de storm* explores the tension between marching together and stepping out, between romantic solitary “wandern” (wandering) and the political potential of a group of unarmed people walking together, the individual and the collective, the line and the circle. The act of walking runs counter to the hegemony of functionality and efficiency. It is an effort that produces nothing aside from the passing of time and the crossing of space. However, walking generates thoughts and reminiscences that reveal the extent to which our inner world is also a landscape – a landscape that can often only be traversed on foot.

Anne Teresa De Keersmaeker

Choreographer

Born in 1960 in Belgium, Anne Teresa De Keersmaeker studied dance at the Mura school in Brussels, then at the Tisch School of the Arts in New York. She created her first dance piece, *Asch*, in 1980. Two years later, she won critical acclaim for *Fase, Four Movements to the Music of Steve Reich*. In 1983, De Keersmaeker created *Rosas danst Rosas* and set up her dance company, Rosas, in Brussels. Following her foundational works, she continued a rigorous and in-depth exploration of the relationship between dance and music. With Rosas, she developed a vast corpus of works delving into musical structures and scores of all eras, from Antiquity to modern times, including popular forms of expression. Her approach to choreography is based on formal principles of geometry and mathematical models, with an eye for nature and social structures. The result is unique perspectives on movements through space and time. De Keersmaeker's recent works cut to the very essence of her style: geometrically constricted spaces; oscillation between the stark simplicity of a movement's genesis – for example, walking – and the rich complexity of the choreographic design; and a deep connection between the score, musical or otherwise, and her own writing

Carlos Garbin

Dancer, musician

Carlos Garbin (Brazil, 1980) began his career in 1998 at Companhia Municipal de Dança de Caxias do Sul. At the same time, he worked as a choreographer with local children for the social art project BPM – Batidas Por Minuto. In 2004, Carlos moved to Brussels, where he graduated from P.A.R.T.S. in 2008. While training there, he taught dance at Dancingkids. Carlos Garbin joined Rosas for the creation of *The Song* (2009). He then danced in *En Atendant* (2010), *Cesena* (2011), *Drumming* (2012), *Vortex Temporum* (2013), *Twice* (2013), *Work/Travail/Arbeid* (2015), *Golden Hours (as you like it)* (2015), and *The Six Brandenburg Concertos* (2018). Carlos also took part in the museum-based projects *Dark Red Research Project* (2020) and *Dark Red – Kolumba* (2020); and was artistic assistant on *Mitten wir im Leben sind/Bach6CelloSuiten* (2016) and the opera *Così fan tutte*. Besides Anne Teresa De Keersmaeker/Rosas, Carlos has also collaborated on productions by other artists, in particular David Zambrano (*Soul Project*, 2006), Gabel Eiben (*30 Something*, 2020) and Lara Barsacq (*Fruit Tree*, 2021). Carlos Garbin has played country blues guitar for more than 10 years. He has travelled to the United States several times to study and perform. He has played guitar in many Ro-

sas productions including *The Song*, *Golden hours*, *Twice* and *Dark Red – Kolumba*.

Meskerem Mees

Singer – Songwriter – Performer

Born in 1999 in Ethiopia, and raised in Ghent, Belgium, Meskerem Mees is a folk singer and songwriter. She won the Humo's Rock Rally in 2020 and, the same year, was awarded a residency at the Montreux Jazz Festival. She released her first album in November 2021, entitled *Julius*, a playful reference to her pet donkey who appears on the album cover. Just a year later she released a sequel album, *Caesar*, bringing her further international recognition. Her music makes a stand for simplicity. By joining this dance production, Meskerem Mees hopes to challenge her physical and mental limits, while finding inspiration and insights to take the sounds of her second album to new heights.

Jean-Marie Aerts

Musician, composer, musical producer

Born in 1951 in Bruges, Jean-Marie Aerts grew up on the Belgian coast. As a teenager, he discovered pop music and decided to learn to play the guitar, practising with The Crew, a band from Zeebrugge. In the 1970s, he moved to Brussels and studied at the Royal Institute of Theatre, Cinema and Sound. He got his first gig as an acoustic guitarist for a performance of Shakespeare's *As You Like It* at the Royal Flemish Theatre. Considered a promising young talent, he was soon invited to join studio recording sessions of major Dutch artists such as Raymond van het Groenewoud, Kaz Lux and Johan Verminnen. In the 1980s, he joined a well-known Belgian rock group T.C. MATIC and became part of the flourishing music scene. He has built a strong reputation over the years as a musician, composer and studio producer. In the mid-1990s, he launched an independent project, releasing three albums to date: *Autonome*, *Parbleu* and *Domeztik*.



© Erwan Fichou

François Chaignaud & Théo Mercier

Radio Vinci Park Reloaded



In a makeshift garage, a helmeted biker and an outlandish creature, accompanied by mysterious mechanics, engage in a ritual to the sound of a harpsichord. A frontal collision between courtship display and kill.

In 2016, Théo Mercier and François Chaignaud, with their piece *Radio Vinci Park*, orchestrated an explosive encounter between an outlandish creature in high heels and an enigmatic helmeted biker. In a makeshift garage converted into an arena hemmed by metal barriers, the two beings engaged in a strange ritual, somewhere between courtship ritual and kill. Mercier has since conducted a number of stage experiences, particularly with the choreographer Steven Michel (*Affordable Solution for Better Living*) and with Marlène Saldana and Jonathan Drillet (*La fille du collectionneur*) or recently, with the *Outremonde* saga, an exhibition and performances devised with sand. Meanwhile, choreographer-dancer Chaignaud has continued his search for a porous and penetrable body, displaying a fresh facet of his rich artistic personality in each work. For his reunion with *Radio Vinci Park* in a “reloaded” version, there are now five performers on the track – which soon bursts at the seams as the engine of fantasy roars into overdrive.

Biennale coproduction

Piece for 5 performers – 2023
1h

Stage direction, stage design Théo Mercier **Dance, singing, choreography** François Chaignaud **Harpsichord, musical arrangements** Marie-Pierre Brébant **Singing** Mario Barrantes Espinoza and Daniel Wendler Espinoza **Stunt** Cyril Bourny **Art collaboration** Florent Jacob **Technical direction** François Boulet **Sound technique** Serge Lacourt **Technical design of costumes** Clinique Vestimentaire **Other costumes** Camille Queval

Administration & production Mandorle Productions (Garance Roggero, Jeanne Lefèvre & Emma Forster) & Alma Office (Alix Sarrade) **International diffusion** APROPIC (Line Rousseau, Marion Gauvent & Lara van Lookeren) **Production** Mandorle Productions (Garance Roggero, Jeanne Lefèvre & Emma Forster) & Alma Office (Alix Sarrade) **Executive production** Good World & La Biennale de la danse de Lyon 2023 **Coproduction** La Biennale de la danse de Lyon 2023, Radio Vinci Park (2016), La Ménagerie de verre – Paris, Festival Actoral – Marseille, La Bâtie – Festival de Genève, CDN Nanterre-Amandiers

François Chaignaud is an associate artist at the Bonlieu Scène nationale Anancy and at Chaillot, théâtre national de la danse. Théo Mercier is an associate artist at the Théâtre national de Bretagne, Rennes.

Statement of intent

Seven years after it was created, *Radio Vinci Park* returns in a “reloaded” version devised specially for the Lyon Biennale. The original trio is now a quintet; the motorbike track now extends beyond its barriers, and the machinery of fantasy embraces fresh targets...In a makeshift garage, to the Baroque sound of the harpsichord, a biker and a dancer, accompanied by mysterious mechanics, partake in a weird ritual of “motormachy”. A duel that features kidnapping, taming and submission, *Radio Vinci Park Reloaded* is an ode to impossible love.

François Chaignaud

After graduating in 2003 from the national music and dance conservatoire (CNSMD) in Paris, François Chaignaud danced for numerous choreographers (Alain Buffard, Boris Charmatz, Emmanuelle Huynh and Gilles Jobin). Since creating his first piece in 2004, he has dreamt of incorporating dance into a holistic form of expression; his work is influenced by the link between singing and dancing (*Dumy Moyi*, 2013) but also by a deep connection with history, in his creations and also his collaborations (with Jérôme Marin and Théo Mercier, among others). Between 2005 and 2016, he and Cecilia Bengolea created several notable pieces that toured worldwide. In 2021 he set up Mandorle Productions, affirming an artistic approach based on cooperation with many artists, including Nino Laisné, Marie-Pierre Brébant, Akaji Maro, Dominique Brun and Sasha J. Blondeau. He has also created pieces for large groups of performers: *Soufflette* (2018) for Carte Blanche and *t u m u l u s* with Geoffroy Jourdain (Les Cris de Paris) in 2022. In 2023 he will premiere *Mirlitons* with beatboxer Aymeric Hainaux. He is an associate artist at Bonlieu Scène Nationale d’Anancy and at Chaillot – Théâtre national de la Danse.

Théo Mercier

A visual artist and stage director, born in Paris in 1984, Théo Mercier lives and works in his home city and Marseille. For more than 10 years now, he has been developing a polymorphous oeuvre at the intersection of arts and eras, a hybrid of museum and theatre, which he likes to see collide. A Fellow at the Villa Médicis in 2013, and a nominee the following year for the Prix Marcel-Duchamp, he has held solo exhibitions in France and around the world. Since 2014, he has created pieces for the stage, including *Affordable Solution For Better Living*, co-written with Steven Michel (Silver Lion at the 2019 Venice Biennale). In 2021, he created *Outremonde* at the Collection Lambert as part of the Avignon Festival; its second chapter in June 2022 at Luma Westbau, Zurich; then a third and final instalment at La Conciergerie in Paris in autumn 2022. In June 2023 he is representing the French pavilion, entitled “Countries and Regions”, at the Prague Quadrennial of Performance Design and Space, in collaboration with Céline Peychet. He is also preparing a new solo exhibition at the Villa Médicis in Rome, scheduled for June 2023; and a new piece, *Skinless*, using waste materials, which will premiere in March 2024.

THU 21.09 21:00
FRI 22.09 19:00
SAT 23.09 19:30

Usines Fagor, Lyon 7

PRICES

Full price: 20€
Reduced price: 17€
Half price: 10€

AROUND THE SHOW → p. 132

Visual Arts Trail
Biennale d’art contemporain x macLYON x
Biennale de la danse

Associate artist at the Maison de la danse and Biennale de la danse - Lyon
→ p. 137



© Kurt Van der Elst

laGeste & hetpaleis

promise me

Adult and child performers burst into an arena where all kinds of danger and joy lie in store. In *promise me*, they celebrate recklessness and the vital force to push back against the obsession with security.

“Risk before stability. Curiosity before fear. Solidarity before the instinct for self-conservation” – this is the motto of *promise me*. Set to live music by Thomas Devos, child and adult performers go on crazy runs, climb all over each other, and test out the most precarious equilibria and improbable lifts with smiling, impetuous energy. Bound by their deep trust in one another, they exude sheer insouciance while toying with danger, and their risk-taking defies today’s obsession with safety. This piece, which grew out of the post-lockdown reunion with some of the team from their previous creation, *As long as we are playing* (Kabinet K), *promise me* marks a new phase in the work of laGeste, a company arising from the merger of Kabinet K with Ballets C de la B. Here more than ever, improvisation is central to its process, elevating the young dancers into true co-authors – a rare occurrence.

In partnership with the Ciel – scène européenne pour l’enfance et la jeunesse

Piece for 8 performers (5 kids, 2 dancers and 1 musician) - 2021 – 1h

Choreographer Joke Laureyns & Kwint Manshoven **Dance company** laGeste & hetpaleis **Performers** Ido Batash, Ilena Deboeverie, Téa Mahaux, Zélie Mahaux, Kwint Manshoven, Juliette Spildooren & Lili van Den Bruel **Music** Thomas Devos **Stage design** Kwint Manshoven & Dirk De Hooghe **Costume design** Valerie Le Roy **Light design** Dirk De Hooghe **Playwriting** Mieke Versyp & Koen Haagdorens **Sound technicians** Karel Marynissen ou Pieter Kint **Management & production** Marieke Cardinaels **Distribution** Helena Elshout

With support from the Flemish Community, la Ville de Gand & le Tax Shelter of the Belgian federal government via Casa Kafka

Statement of intent

A voraciously physical and impetuous show, a gestural vocabulary structured around concepts of balancing, bouncing and upending, where bodies wilfully seek the extreme. At a time when many want to protect themselves from everything, this show is an ode to the untamed, the reckless and the brave. *promise me* seeks no explanations; rather, it explores the attitudes and impulses that constitute fearlessness, questioning our anxieties and caution, wondering what exactly we fear losing. The piece speaks of courage, curiosity and sheer nerve. *promise me* strips off the bandages with which we bind ourselves and, even more so, our children. The show has its contrarian, stubborn and insolent moments. It’s an explosion of rage after enduring a long period of powerlessness. It expresses the need to touch, with no fear of the consequences. It is a revolt against those who would try to stop us from living. Hurling stones at death itself. Giving the finger to our demons. *promise me* tells us to throw caution to the wind and take risks, accepting scars and the stories they tell.

laGeste

Kabinet K and Ballets C de la B, two dance companies from Ghent, decided to join forces in 2022 under the new name laGeste: a home both for the intergenerational practice that Joke Laureyns and Kwint Manshoven developed at Kabinet K, and for the legacy of choreographer Alain Platel, who was the cornerstone of Ballets C de la B for more than 35 years. Each project is a world of possibilities, populated with a diversity of bodies. Bodies carry a history that can weigh them down, leave indelible marks or permeate them to the core. But a body is not a prison, a scar or a life sentence. The body also holds the promise of transformation. The body is a battlefield on which the great social battles are fought. Cisgenders versus fluids, the enterprising versus the unproductive, the excellent versus the limited, the identitarians versus those who think they can become anything and anyone, the privileged versus the decolonised, the old scarred by historical traumas versus the young threatened by ecological disasters, the haves versus the have-nots. This polarisation has increased enormously in the past five years and intensified in times of pandemics and other crises. With our work, we hope to create temporary spaces where we can bridge the gap between people again. We are building an inclusive narrative, not on the margins, but right at the heart of what we do. We aim for diversity and mixability at all levels. We would like to see more reality in the represented bodies and at the same time fight for the possibility of transformation, play and poetry, of singing our way out of the boxes in which we have shut ourselves.

FRI **22.09** 19:00
SAT **23.09** 19:00

le Ciel – scène européenne pour l’enfance et la jeunesse, Lyon 8

FOR AGE 8 & OVER

PRICE

Single rate: 8€

AROUND THE SHOW → p. 132

Parent/child dance workshop with the choreographer and children from the show Sat 23 Sept from 3.30pm to 5pm. Info & reservations: rdv@theatreleciel.eu

TOUR DATES

6-7 Oct → Le 140, Brussels



© Géraldine Aresteanu

VILLEURBANNE

Collectif Petit Travers

*S'assurer de ses propres
murmures*

A duet for a juggler and drummer, *S'assurer de ses propres murmures* is above all a story of friendship. Giving pride of place to receptiveness and virtuosity, Julien Clément and Pierre Pollet urge each other on until they reach a trance-like state.

A Persian rug and subdued lighting: on a stage that looks like a small lounge, juggler Julien Clément, a founding member of the Petit Travers collective, and drummer Pierre Pollet magnify the complementary nature of their art. Beginning with a minimalist game in an intimate atmosphere, the two artists gradually add complexity to their score until they attain a trance-like state. Joshing and encouraging their partner, they urge each other on as the tempo quickens and the sound builds and intensifies, while maintaining a subtle balance in which neither discipline ever gains the upper hand. In *S'assurer de ses propres murmures*, the duo reject gratuitous virtuoso gestures and further explore the relationship they created with the short-form *Formule* in 2017. Starting with the idea that listening, rather than speaking, is the basis for all dialogue, they give substance before our eyes to a kind of non-verbal poetry.

**Piece for a juggler and a drummer
2020 – 52 min**

Art direction of the Collectif Petit Travers Julien Clément and Nicolas Mathis **From and by** Julien Clément juggling, Pierre Pollet drums **Stage direction** Nicolas Mathis **Light design** Thibault Thelleire **Stage design** Olivier Filipucci and Thibault Thelleire **Costume design** Sigolène Petey **Sound device** Olivier Filipucci **Outside looks** Rémi Luchez, Marie Papon and Alix Veillon **Technical team on tour** Luis Da Sylva, Mathilde Marcoux, Pierre-Jean Heude and Thibault Thelleire **Production management** Anna Delaval **Management assistant** Dorothée Alemany **Logistics coordination** Audrey Paquereau **Production administration** Géraldine Winckler

Production Collectif Petit Travers **Coproduction and residencies** Le Vellein – scènes de la CAPI, Théâtre Molière – Sète, scène nationale archipel de Thau, CCN2 – Centre chorégraphique national de Grenoble as part of l'Accueil-Studio, La Cascade – Pôle National Cirque-Ardèche Auvergne-Rhône-Alpes **Financial support and residencies** Plateforme 2 Pôles Cirques en Normandie, La Brèche in Cherbourg – Cirque Théâtre d'Elbeuf, Théâtre de Cusset-Ville de Cusset, Les SUBS, lieu vivant d'expériences artistiques, DÔME Théâtre **With support from** la SPEDIDAM and the Ville de Villeurbanne **Le Collectif Petit Travers is subsidised by** la Région Auvergne-Rhône-Alpes and the Direction régionale des affaires culturelles Auvergne-Rhône-Alpes.

Statement of intent

Together we wish to apprehend an intimate dimension of language: the murmur. Words that are shared in very close proximity; phrases that can only be expressed in the trusted setting of a bubble that is protected by silence and mystery, and is fragile. Making sure that, in our own murmurs, we affirm to each other that we listen reciprocally, in a space for exchanging each person's words; this also means we are all on our own, paying ourselves enough attention to hear our own murmurings. And lastly, it means inviting the world, the audience, to lend an ear, to scrutinise our skill, to pierce the secret. Come and discover a circus show and the concert, which depicts the drumkit as a heart and juggling as its body. Each concrete piece of material is worked on through image and sound. And each sequence explores the relationship between musician and juggler; between human and human. Beat, phrasing, stresses, the sense of passing time – all these rhythmic elements reflect the kinship of juggling and music. Following the rhythm, setting the rhythm, and thus making us masters of the game. They seek a childlike vitality, seek to share virtuosity and rituals of friendship. We address risk in a light-hearted manner, and performance with ease, so that the energy flows directly. In the abstraction of forms, in the pleasure of human relationships, we are looking for what feels obvious, straightforward and reflective of rapport.

Collectif Petit Travers

The Petit Travers collective was founded in 2004. Since 2011, its artistic direction has been set jointly by Nicolas Mathis and Julien Clément, who trained at Cirque Plume as children and then, respectively, at France's National Centre for Circus Arts (CNAC) and Le Lido circus school. The company focuses chiefly on producing and performing large-format juggling pieces and on educational outreach. In the space of 18 years they have built up a repertoire of eight pieces, one creation for amateurs and four short forms, which have clocked up more than 1,000 performances worldwide. On the way, there have been defining encounters with leading figures from dance (Pina Bausch, Maguy Marin, Joseph Nadj), circus (Jérôme Thomas) and music (Sébastien Daucé, Pierre Jodlowski). Some of these encounters have turned into collaborations, crystallising the open-minded approach that has informed their juggling compositions since day one. Now based in Villeurbanne, the collective also carry out a wide range of artistic interventions to share the various facets and singularities of their juggling. Through demanding formats tailored to various audiences, these workshops draw on a vast spectrum of practices, devised during the company's existence and productions. The collective's jugglers regularly do outreach work in schools and in training centres for future professionals. Each member of the company has cutting-edge know-how in the fields of circus, musical composition or dance; and each of them strives to be receptive to the others' practices. Rich individual questioning entails reaching out to the diversity of the other voices. The work requires the courage of solitude, and as a group they try to inhabit these solitudes with their own experiences. Each discipline penetrates the others' territories with its own questions, thus setting the collective's juggling apart in the galaxy of the performing arts.

FRI **22.09** 20:30

Le Polaris de Corbas

FOR AGE 6 & OVER

PRICES

Full price: 18€
Reduced price: 15€
Half price: 9€

BY THE SAME COLLECTIVE

Nos matins intérieurs → p. 30
NUIT → p. 80

TOUR DATES

Oct → Les Rotondes, Luxembourg
Nov → Théâtre des Collines, Annecy
Nov → Le Pôle, Le Revest-les-Eaux
Nov → Le Sirque, Pôle National Cirque Nexon Nouvelle Aquitaine, Opéra de Limoges, AGORA, Pôle National Cirque Boulazac
Nov → Office de la Culture et de l'Animation, Bonneville
Dec → Le Parvis des Fiz, Passy (Mont-Blanc)
Dec → Théâtre Antoine Vitez, Ivry



© Ian Grandjean

Collectif Petit Travers

VILLEURBANNE

NUIT

A curious ballet of white balls takes over the stage. Bathed in candlelight and guided by the notes of a string quartet, three jugglers join the proceedings and attempt to pierce their mysteries.

In sheer darkness, a noise is heard. Then a faint light flickers, revealing a stage graced by clusters of candles that conjure a Baroque ballroom atmosphere, and a peculiar ballet of white balls. Three jugglers in frock coats, following their own rhythm or the melodies of a string quartet, bid to pierce the mysteries of these objects, which clearly have a mind of their own. As if spurred by their own life-force, the balls take flight, hang in the air, fall from the sky and mischievously vanish and reappear, creating a stream of swirling movements. After *Pan-Pot* ou *modérément chantant*, the scalable collective Petit Travers is back in trio form, accompanied by the magician Yann Frisch. In this *NUIT* for all ages, tinged with humour and melancholy, Nicolas Mathis, Julien Clément and Rémi Darbois drawn on all the virtuoso flair of their juggling art to celebrate the creative power of accidents.

Piece for 3 jugglers – 2015
45 min

Art direction of the Collectif Petit Travers Julien Clément and Nicolas Mathis **A collective creation** by Nicolas Mathis, Julien Clément, Rémi Darbois **Stage design and production** Olivier Filippucci **Technical director** Olivier Filippucci **Technical management** François Dareys ou Gautier Devoucoux **With the magical collaboration of** Yann Frisch **Digital development** ekito, under the direction of Benjamin Böhle-Roitelet **Musical arrangements** Denis Fargeton

Production Collectif Petit Travers **Coproduction** Circa, Pôle National des Arts du Cirque in Auch, Le Sirque, Pôle National des Arts du Cirque in Nexon, Le Polaris, Scène Rhône-Alpes in Corbas **Residencies** Les SUBS, Laboratoire international de création in Lyon, La Brèche, Pôle National des Arts du Cirque in Cherbourg, La Grainerie, Fabrique des Arts du Cirque & de l'itinérance in Balma, Poly-Sons in Saint-Affrique **Financial support** Aide à l'écriture pour les arts du cirque de la Direction générale de la création artistique, Ministère de la culture and de la communication, l'aide à la création de l'Adami, le Fonds de soutien à la création artistique numérique (SCAN) Région Rhône-Alpes, avec la participation du DICRÉAM - CNC and **With support from** la Ville de Villeurbanne **This project received** a grant Processus Cirque de la SACD **Thanks to** la Société Orbotix pour Sphero and for its support in this project **Le Collectif Petit Travers is subsidised by** la DRAC Auvergne Rhône-Alpes and la Région Auvergne-Rhône-Alpes.

Statement of intent

In the darkness, characters and audience are so close that noises leak out from all sides.

The bodies have a strong, lively presence. Three characters, each with their own personality, tendencies and speed, but also their own stance to achieve their intended goal.

Time elapses to the rhythm of the actions, and the spectators experience it empathically: things happen to them and the protagonists at the same time. *NUIT* develops in a causal, mechanistic rhythm that maintains close and strongly appreciative ties between the actors and spectators.

The musicality of the piece is not apparent from the outset; it builds gradually, in the characters' movements and their personal bodily rhythms: their life will imprint its tempo on the music of the piece, producing it by contaminating time.

Actions are rarely produced; they stem from contingencies.

And when they are produced, they entail unexpected effects – further contingencies, in fact. The characters are therefore constantly subjected to contingencies that they discover.

Magic produces wonderful events, which are incomprehensible at first sight. The writing carries along the characters as it does the spectators: through identification. The figures react in a basic, simple way, as the spectator would naturally have done: the path is obvious, but not the destination. It is the perpetual change in the actions' destination that sustains the desired dramatic tension.

Collectif Petit Travers

The Petit Travers collective was founded in 2004. Since 2011, its artistic direction has been set jointly by Nicolas Mathis and Julien Clément, who trained at Cirque Plume as children and then, respectively, at France's National Centre for Circus Arts (CNAC) and Le Lido circus school. The company focuses chiefly on producing and performing large-format juggling pieces and on educational outreach. In the space of 18 years they have built up a repertoire of eight pieces, one creation for amateurs and four short forms, which have clocked up more than 1,000 performances worldwide. On the way, there have been defining encounters with leading figures from dance (Pina Bausch, Maguy Marin, Joseph Nadj), circus (Jérôme Thomas) and music (Sébastien Daucé, Pierre Jodlowski). Some of these encounters have turned into collaborations, crystallising the open-minded approach that has informed their juggling compositions since day one. Now based in Villeurbanne, the collective also carry out a wide range of artistic interventions to share the various facets and singularities of their juggling. Through demanding formats tailored to various audiences, these workshops draw on a vast spectrum of practices, devised during the company's existence and productions. The collective's jugglers regularly do outreach work in schools and in training centres for future professionals. Each member of the company has cutting-edge know-how in the fields of circus, musical composition or dance; and each of them strives to be receptive to the others' practices. Rich individual questioning entails reaching out to the diversity of the other voices. The work requires the courage of solitude, and as a group they try to inhabit these solitudes with their own experiences. Each discipline penetrates the others' territories with its own questions, thus setting the collective's juggling apart in the galaxy of the performing arts.

SAT **23.09** 17:00

SAT **23.09** 20:30

Espace culturel Éole,
Craponne

SUN **01.10** 16:00

+ SHOWS FOR SCHOOLS → p. 129

Espace culturel
L'Atrium,
Tassin la Demi-Lune

FOR AGE 6 & OVER

PRICES

Full price: 18€
Reduced price: 15€
Half price: 9€

BY THE SAME COLLECTIVE

Nos matins intérieurs → p. 30
S'assurer de ses propres murmures → p. 78

TOUR DATES

Nov → Ville de Langres
Dec → Communauté d'agglomération Ouest Rhodanien

THU 28.09 21:00

FRI 29.09 21:00

Les SUBS, Lyon 1

PRICES

Full price: 18€
Reduced price: 12€

AROUND THE SHOW → p. 132

Visual Arts Trail
Biennale d'art contemporain x maCLYON x
Biennale de la danse

TOUR DATES

Oct → C-TAKT / Dommelhof, Pelt (BE) -
Theater op de Markt and/or Beyond the
Black Box Amsterdam (NL)

Oct-Nov → STUK kunstencentrum, Leuven
(BE)

10-11 Nov → Charleroi danse - Les Ecuries,
Charleroi (BE)

Piece for 3 performers – 2023
1h

Concept/choreography Angela Rabaglio et
Micaël Florentz **Writing** Angela Rabaglio,
Micaël Florentz, Sergi Parés **Interpretation**
Angela Rabaglio, Micaël Florentz, Sergi Parés
ou Florencia Demestri **Lighting and stage
design** Arnaud Gerniers **Music** Anne Lepère
Costumes Catherine Somers **Dramaturgy
internship** Martha Dewit **External view**
Areti Chourdaki (intern), Mélissa Rondeau
Technical management Yerrick Detroy
Technical assistance and construction Thomas
Schellenberger **Structure design** Noé Robert
Rigging Black Hand Crew **Distribution and
communication** Quentin Legrand (Rue Branly)

Production Tumbleweed **Executive production**
laGeste **Coproduction** MARS - Mons Arts de la
Scène (BE), STUK (BE), C-TAKT / Dommelhof
(BE), Les SUBS - Lyon (FR), Les Brigittines
(BE), Charleroi danse - Centre chorégraphique
de la Fédération Wallonie-Bruxelles (BE),
laGeste (BE), Les Halles de Schaerbeek (BE),
Rencontres Chorégraphiques Internationales
de Seine-Saint-Denis (FR) **Residence partners**
workspacebrussels (BE), Les Brigittines (BE),
Espace Catastrophe - Centre International
de création des Arts du Cirque (BE), MARS -
Mons arts de la scène (BE), Théâtre des Doms
(FR), STUK kunstencentrum (BE), C-TAKT/
Dommelhof (BE), de Warande (BE), laGeste
(BE), Les SUBS Lyon (FR) **With the support**
of la Fédération Wallonie-Bruxelles Service
Général de la Création Artistique, Wallonie-
Bruxelles International, les Autorités flamandes
(de Vlaamse Overheid), La Chaufferie-Acte1,
Grand Studio et le Réseau Grand Luxe 21/22
Thanks to Hildegard De Vuyst, Louise Hanquet,
Daniel Perez Hajdu, Fred Op de Beeck, Benjamin
van Thiel, Dr. Vertical asbl, Yvon van Lancker,
Marché de la Glacière, Lieve Dierckx, Mona
Felah et Jeanne Colin.

Dehors est blanc is produced with the support
of Flanders Tax shelter bvba and the Belgian
federal government's tax shelter.



© Arnaud Gerniers

Tumbleweed

Dehors est blanc

BRUSSELS + ZURICH

A show for three levitating bodies, *Dehors est blanc* causes us to gradually lose our bearings. By disorientating our perceptual habits, Tumbleweed reminds us that our relationship with the world is fragile indeed.

Three beings hang in the air courtesy of cables and counterweights. When they make the first, meticulous and finely graduated moves of their weightless choreography, our bearings scramble and time seems to stand still. The performers, keeping a fragile and ever-transient balance, seem to rise towards the floor or fall upwards. Mindful to constantly enrich its artistic practice with knowledge from other disciplines, and having a particular fascination for natural and weather phenomena, the Tumbleweed duo – Angela Rabaglio and Micaël Florentz – here draw their inspiration from the whiteout. This optical phenomenon, which erases contrasts and envelops all contours in a uniform white glow, completely disorients the senses. Cradled by Anne Lepère's contrast-rich sound design, the spectator too will soon feel strangely, intoxicatingly giddy.

Co-staged with Les SUBS

Interview

You both have a passion for natural science. How did your discovery of the “whiteout”, the optical phenomenon which shrouds everything in a uniform, contrast-erasing white light, find its way into your creative process?

Angela Rabaglio: By chance, while I was leafing through a scientific journal! When we discovered the whiteout, and realised that this phenomenon matched the state we were looking for, we already had our title, inspired by Tristan Tzara.

Micaël Florentz: As sources of inspiration, biology and sociology are just as important to us as art. Having roots in the living world is always the jumping-off point for our work. For *Dehors est blanc*, we were searching for another way of setting ourselves in motion, while keeping things simple and not using “magic tricks”. The project began with a technical idea – the suspension system – which, as soon as we started experimenting with it, plunged us into a fascinating state.

You even talk about altered states of consciousness...

A.R.: To maintain suspension in equilibrium, with no solid support, each gesture must be counterbalanced by another one – and so all our movements feed into a continuous circulation. This requires extreme attention to our own body, with a huge degree of concentration that puts us into a near-meditative state of mind.

M.F. Being caught between the force of gravity and the counterweight system, or spending time upside-down, scrambles all our perceptions and yields very new sensations, such as vertigo when looking upwards. It's a beautiful thing to realise that if we had another body, we could see the world in a completely different way. Our reality is a perception, and just one of many possibilities.

For the spectators, your concentration is contagious. Are you inviting spectators to work on the quality of our gaze?

A.R. We want to invite them to decelerate, leaving them the time and space to consider the details. Live performance produces a need to see more. Can we see more, not by making more gestures but by stretching them so far that we lose track of time?

M.F. This need to slow down comes from a need to think differently about relations. The counterweight system, operated visually, is the image of a body that is interdependent with the world around it. With this near-immersive system, and the audience being very close to us, we're able to make ourselves vulnerable, remain permeable, and invite them to follow us

into this emotional place where bearings are lost.

Tumbleweed

Founded in 2017 by Swiss choreographer and dancer Angela Rabaglio and by French choreographer, dancer and musician Micaël Florentz, Tumbleweed is based in Brussels and Zurich. Their first production, *The Gyre* (2018), toured for two years; and in 2020 they embarked on two new choreographic projects, *A Very Eye* (2022, group piece) and *Dehors est blanc* (2023, installation / performance).

Angela Rabaglio

Born in Zurich in 1990, Angela Rabaglio studied dance at the Academy of Theatre and Dance (part of Amsterdam University of the Arts), gaining her bachelor's degree in 2013. A choreographer and dancer, she composed her first solo, *wind-up birds and polaroids*, in 2013 and performed it at several festivals in Europe. She has received the encouragement award at the SoloDuo festival at the Barnes Crossing venue in Cologne, and the audience award at the SzoloDuo festival in Budapest.

Angela Rabaglio danced for four years with the Alias company in Geneva, and more recently with Prototype Status, headed by Jasmine Morand and Serge Aimé Coulibaly. She also works regularly to provide an external view, notably on the creations of Ici'Bas, 39-39, Nina Richard and Halaqat.

Micaël Florentz

Born in Besançon in 1988 and based in Brussels since 2011, Micaël Florentz is a choreographer, dancer and musician. For the past 10 years, he has composed music alone under various pseudonyms. Micaël also works as a performer for choreographer and dancer Géraldine Chollet, and occasionally as an external view for other artists.

ALSO ON AT LES SUBS

Staged in *Bleu*, scenographic
artwork at Les SUBS

WED 20.09 19:00
+ 21:00

Les SUBS, Lyon 1

FREE

Piece for 2 performers – 35 min

Nicolas Barry

Le rêve de voler

It's time to reject the calls to stretch our limits and the urge to turn ripped bodies into entertainment! Say no to the advertising paradigm of “Impossible is nothing”! At last, a dance show that magnifies the inability to dance.

In partnership with Les SUBS

WED 27.09 – 19:00
+ 21:00

Les SUBS, Lyon 1

FREE

Piece for 1 performer – 20 min

Mélissa Guex

Down

It's when, after ecstatic joy, you come back down to earth, when you feel the body folding and the mind floating away: that's the down. Accompanied by drummer Clément Grin, the young Swiss performer cultivates explosiveness to exorcise our collective down-ness.

In partnership with Les SUBS

→ More information on les-subs.com



© Jean-Luc Beaujault

Compagnie Non Nova
– Phia Ménard
L'après-midi d'un foehn
Version 1

An iconic piece in Phia Ménard's repertoire, *L'après-midi d'un foehn Version 1* depicts an aerial ballet of coloured plastic creatures. But its initial grace gradually segues into anxiety.

In *L'après-midi d'un foehn Version 1*, the most mundane materials become a source of wonderment. Green, orange or multi-coloured, plastic bags come alive then fly away, courtesy of a system of fans. Guided by the movements of the puppeteer who breathed life into them – and set to Claude Debussy's *Prélude à l'après-midi d'un faune*, reinterpreted by composer Ivan Roussel –, they dance weightlessly. But gradually, a faint anxiety seeps into this dazzling sight: isn't every creator also a destructive control freak? Aren't these airborne beings the very worst source of pollution today? This show for all ages, created in 2008, is a cornerstone of Phia Ménard's repertoire. And with this first opus in the show *P.P.P.*, the cross-disciplinary artist initiated the ICE research project that still drives her: an exploration of the imaginative realms of transformation, which extends a generous-spirited invitation to view the world slightly differently.

Co-staged with *le Ciel – scène européenne pour l'enfance et la jeunesse*

NANTES

Piece for 1 performer – 2008
 25 min

Dance company Non Nova – Phia Ménard
Concept & writing Phia Ménard **Assisted by** Jean-Luc Beaujault **Alternating performance** Jean-Louis Ouvrard, Cécile Briand, Silvano Nogueira **Creation of soundtrack** Ivan Roussel based on the work of Claude Debussy
Alternating broadcast of the soundtrack Olivier Gicquiaud, Mateo Provost, David Leblanc, Ivan Roussel **Puppet design** Phia Ménard **Puppet making** Claire Rigaud **Photographs** Jean-Luc Beaujault **Co-Director, administrator & diffusion officer** Claire Massonnet **Technical director** Olivier Gicquiaud **Administration & production assistant** Constance Winckler **Communication manager & production assistant** Justine Lasserrade

Compagnie Non Nova – Phia Ménard is subsidized and supported by l'Etat – Direction régionale des affaires culturelles (DRAC) des Pays de la Loire, la Ville de Nantes, le Conseil Régional des Pays de la Loire and le Conseil Départemental de Loire-Atlantique **La Dance company Non Nova is supported by the** l'Institut français

Compagnie Non Nova – Phia Ménard is an associate artist at the TNB, Centre Européen Théâtral & Chorégraphique de Rennes, in la Maison de la danse and in la Biennale de la danse de Lyon, in la scène nationale de l'Essonne. She is associated to the Comédie de Valence centre dramatique national Drôme-Ardèche for the 2023/2024 season and is a landmark artist of the Comédie de Clermont-Ferrand scène nationale.

Warm thanks to Pierre Orefice, to teachers and students of l'École Gaston Serpette, Nantes (Kindergarten and Preparatory Year 2008/2009), at Pierre Watelet and Mathilde Carton of Muséum d'Histoire Naturelle, Nantes, and Pascal Leroux of Collectif La Valise, Nantes.

This show received an Award at the Edinburgh Festival Fringe 2013 for the category « Physical/ Visual Theatre ».

Statement of intent

This performance piece stemmed from a commission by the Natural History Museum in Nantes as part of France's national Science Festival on the theme of movement. The constraint was to present the piece in the museum, whose primary purpose is not to host live performances. While spending a night alone there, Phia Ménard soon grew interested in the Evolution Gallery: she was struck by the silence and stillness of all the wild animals, assembled in one place. Amid these once-living animals, and realising that such a situation would be impossible in the real world, she decided to explore the notion of humans as both creators and destructors. She began researching air and wind, and had the idea of making the animals' hair/fur move using fan-propelled air, as if bringing them back to life. She thus made a connection with a common everyday item, an object devoid of humanity, which produces extreme pollution if not recycled: the plastic bag. The construction of an engaging, gracious character by shaping an ordinary plastic bag sums up human intervention: we make the puppet, but also take its life away. The object is manipulated by air, dancing and swirling to the music of Claude Debussy, an inescapable reference to the composer's work *L'après-midi d'un faune*, which was itself inspired by Mallarmé's poem of the same title.

Phia Ménard

Born in 1971, Phia Ménard trained in contemporary dance, mime and acting, and in particular studied juggling with Jérôme Thomas. In parallel, in 1997, she attended a course on dance practice. She founded Compagnie Non Nova with Claire Massonnet in 1998, its founding precept being: "we invent nothing, we see it differently: *Non nova, sed nove*". She came to attention as a choreographer with the solo *Ascenseur* (2001). She spent three seasons as an associate artist at the scène nationale Le Carré in Château-Gontier; with her own team and that of the host theatre, she developed stage work where juggling's spectacular image was challenged in favour of a new relationship with the audience. This period gave rise to several new pieces and events such as *Zapptime*, *rêve éveillé d'un zappeur*, the performance lecture *Jongleur pas confondre* with sociologist Jean-Michel Guy; and the "Hors-Pistes" series including *Est-il vraiment sérieux de jongler ?* In 2005 and 2007, she developed work around the idea of "unjuggleability" and created two pieces (*Zapptime#Remix* and *Doggy Bag*) and two cabaret shows, *Jules for ever* and

Touch It with the Frasques music sextet. In 2008, her artistic pathway took a fresh direction with the I.C.E. project (standing for "complementary unjuggleability of the elements"), which aimed to study imaginaries of transformation and erosion through natural materials. That same year, at Les Nouvelles Substances in Lyon, she created *P.P.P.*, the first part of the *Pièces de Glace* cycle; and created the performance *L'après-midi d'un foehn Version 1*, the first in the *Pièces du Vent* series, at the Natural History Museum in Nantes. In 2009, she collaborated on *Coyote Pizza*, a project by the La Valise collective, staging the performance *Ice man*. In 2010, the 64th Avignon Festival and the SADC invited her to the Sujets à Vif sidebar: with sound poet Anne-James Chaton she created the performance *Black Monodie*, the second opus in the *Pièces de Glace* series. In October 2011, two further *Pièces du Vent* works were premiered: *L'après-midi d'un foehn* and *VORTEX*. Menard initiated *In the Mood*, a project on questions of gender and humour in Brussels at CIFAS (international centre for performing arts training) with philosopher Paul B. Preciado. In June 2015 she premiered *Belle d'Hier* at the Montpellier Danse festival. In 2017, she premiered *Contes Immoraux – Partie 1: Maison Mère* and *Les Os Noirs*. In 2018, she devised and staged *Et in Arcadia Ego*, an opera based on the music of Jean-Philippe Rameau, for the Opéra-Comique in Paris. She premiered *Saison Sèche*, a piece about violence against women co-written with Jean-Luc Beaujault, at the 2018 Avignon Festival. That year, she also devised *No Way*, a performance piece to celebrate the 70th anniversary of the Universal Declaration of Human Rights. She also gave a talk at Unesco's Art Lab for Human Rights and Dialog on 11 December. In 2019, she received the Prix Topor/SADC award for "the unexpected" for *La vie dans tous les sens*, and the Grand Prix du Jury at the 2019 Belgrade International Theater Festival. In 2020, she created the piece *Fiction/Friction* with year X drama students from the Théâtre National de Bretagne; and the final-year show by the 79th intake of drama students at ENSATT in Lyon, with the title "Democracy: how amusing". In 2020, the French arts critics body awarded Phia Ménard the Prix de la Critique (dance/performance category). In 2021, she performed in Régine Chopinot's *AD-N* and, in parallel, created *La Trilogie des Contes Immoraux (pour Europe)*, which was staged at the Avignon Festival. The following year, she directed *Les enfants terribles*, adapted from Jean Cocteau's play, at the Opéra de Rennes.

SAT **30.09**
 11:00 / 15:00 / 17:00

+ SHOWS FOR SCHOOLS → p. 129

le Ciel – scène européenne pour l'enfance et la jeunesse, Lyon 8

FRI **06.10**
 10:00 / 14:30 / 20:00

Théâtre de Givors, Givors

TUE **10.10**
 10:00 / 15:00 / 19:00

Centre culturel Charlie Chaplin, Vaulx-en-Velin

FOR AGE 5 & OVER

PRICES

le Ciel and CC Charlie Chaplin
 Single rate: 8€
 Théâtre de Givors
 Info & reservations
 04 72 49 58 23
 billetterie.theatredegivors@orange.fr

AROUND THE SHOW → p. 132

Visual Arts Trail
 Biennale d'art contemporain x maclYON x Biennale de la danse

BY THE SAME ARTIST

ART. 13 → p. 32

DATES IN THE REGION → p. 141

Salle Aristide Briand, Saint-Chamond
 Mon 2 Oct at 2.30pm
 Tue 3 Oct at 9.30am, 2.30pm + 7pm
 Théâtre Les Quinconces Vals-les-Bains
 Thu 12 Oct at 9am, 10.30am + 3pm
 Théâtre des Cordeliers, Annonay
 Sun 15 Oct at 11am, 3.30pm + 5pm
 Mon 16 Oct at 9am, 10.30am + 2.30pm
 L'Auditorium Seynod, Annecy
 Tue 17 Oct at 2pm + 3.30pm
 Wed 18 Oct at 9.30am + 11am
 Les Aires - Théâtre de Die et du Diois
 Sat 21 Oct at 10.30am, 3pm + 6pm

Associate artist at the Maison de la danse and Biennale de la danse - Lyon
 → p. 137

FRI 29.09 21:00

SAT 30.09 21:00

Maison de la danse Lyon 8

FOR AGE 15 & OVER

PRICES

Full price
1st series 32€ / 2nd series 28€

Reduced price
1st series 29€ / 2nd series 26€

Half price
1st series 16€ / 2nd series 14€

AROUND THE SHOW → p. 132

Pre-show chat with Lia Rodrigues Sat 30 Sept at 7pm, at the Maison de la danse. Free entry

Screening of two films from the *Cahiers de création, 30 ans de Lia Rodrigues* - Companhia de danças.
Fri 29 Sept from 7pm to 8pm at the Maison de la danse. Free entry

DATES IN THE REGION → p. 141

MC2: Maison de la Culture de Grenoble
Tue 3, Wed 4 Oct at 8pm

Comédie de Valence
Thu 12, Fri 13 Oct at 8pm

Piece for 11 performers - 2021 1h

Dance company Lia Rodrigues Companhia de Danças **Creation** Lia Rodrigues **Performers** casting in progress **Creation assistant** Amalia Lima **Playwriting** Silvia Soter **Art collaboration and images** Sammi Landweer **Light design** Nicolas Boudier **Technical direction and lights** Magali Foubert and Baptistine Méral **Soundtrack** excerpts from stage songs of the Guarani Mbya people, Village de Kalipety do T.I. indigenous territory, Tenondé Pará, sung and performed during the indigenous demonstration in Brasilia in August 2021 for the recognition of their endangered ancestral lands **Mixing** Alexandre Seabra **Production and diffusion officer** Colette de Turville **Assisted by** Astrid Toledo **Administration** Jacques Segueilla **Secretary** Gloria Laureano **Professors** Amalia Lima, Sylvia Barretto, Valentina Fittipaldi

Associate artist at the Maison de la danse and Biennale de la danse - Lyon
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© Sammi Landweer

Lia Rodrigues

Encantado

RIO DE JANEIRO

Translated as “enchanted” in the Afro-Brazilian tradition, *Encantado* also refers to mystical, nature-protecting entities. Lia Rodrigues calls upon these magical forces in a bewitching and many-coloured ballet.

The richly decorated fabrics covering the stage are soon sent flying by 11 entirely naked dancers. Grabbing the striped and floral-patterned covers, they disguise themselves to embody gleeful characters: a bourgeois lady in a puff dress, a squinting mermaid, an elderly man. A spell seems to have been cast upon the stage. *Encantado* – the word chosen by the choreographer for her latest creation – refers to magical entities that transform the places they pass through into sacred spots. And so our playful hosts also turn protective, borne by the music that the Mbyá Guarani people sang in 2021 to the Supreme Court in Brasilia to demand protection for the lands of Amazonia. Lia Rodrigues and her company, who are based in Maré, a Rio favela, never separate art from its political import. After *Fúria*, in which she explored a latent uprising, the choreography of this new, quasi-magical piece keeps the militant promise of defusing terror.

Co-staged with the Maison de la danse

Pro workshop
around this show
→ p.126

Statement of intent

The word *encantado*, from the Latin *incantatus*, refers to something that is, or is subject to, an enchantment or a magic spell; it is also a synonym of bewonderment, bedazzlement or fascination.

In Brazil, the word *encantado* has other meanings. Here, it refers to spirits of nature, which are animated by unknown forces. They move between heaven and earth, in jungles, on rocks, in fresh and salt water, in dunes, in plants, transforming them into sacred places. These spirits travel through time and transmute into various expressions of nature. They have not died, instead moving to another plane and acquiring magical powers to protect and cure. The predatory acts that threaten life on earth – the systematic destruction of forests, rivers and seas – also affect the existence of *encantados*. There is no way of separating an *encantado* from nature, or nature from an *encantado*.

Encantado (2021) originated amid the Covid-19 health crisis. This choice of title stemmed from a desire to use magic and incantation to guide the creative process, in parallel to this dramatic period that Brazil and the world were going through. How can we enchant our fears to regenerate collective impetus and bring individuals together? How can we enchant our ideas and bodies by transforming them into images, dances and landscapes? By creating conglomerations and assemblages of bacteria, cashew nuts, flowers, protozoa, rivers, animals immersed in fresh water... Skies, sun, wind, forest trees and garden-grown plants, viruses, nights... Earth, air and water... Movements which, like *encantados*, move between bodies. And people... people who grow enchanted, and disenchanting, in a dance that never ends.

Lia Rodrigues

Born in 1956 in São Paulo, Brazil, Lia Rodrigues studied classical ballet and history at the University of São Paulo (USP), where she took part in the city's contemporary dance movement in the '70s. In 1980, she joined Maguy Marin's company for two years. Once back in Brazil, she founded Lia Rodrigues Companhia de Danças in Rio de Janeiro in 1990, offering a year-round programme of research, creations, classes and rehearsals. In 1992 she established the Panorama festival in Rio and ran it for 14 years. Since 2004, her company has helped to develop outreach and arts actions in the Maré favela in Rio de Janeiro, in conjunction with the NGO Redes de Desenvolvimento da Maré. This partnership gave rise to the Maré arts centre, which opened in 2009; and to the Maré free dance school, open since October 2011. Combining activism and utopias, Rodrigues believes in synergy between art and social processes. In France, she created a piece based on one of La Fontaine's fables in 2005; a series of short pieces initiated in the same decade, alongside Béatrice Masson and Dominique Hervieu; and *Hymnen* for the CCN Ballet de Lorraine in 2007. Her works include: *Ce dont nous sommes faits* (2000), *Formas Breves* (2002) *Incarnat* (2005), *Chantiers poétiques* (2008), *Pororoca* (2009), *Piracema* (2011), *Pindorama* (2013), *Para que o Céu nao Caia* (2016), *Fúria* (2018) and *Encantado* (2021). She has received the medal of the Knight of the Order of Arts and Letters from France; the Prince Claus Award from the Netherlands in 2014; and the Prix Chorégraphie de la SACD in France in 2016. She was named best choreographer of 2019 by *Tanz* magazine; and received the Prix de la Critique Danse for “dance personality” in 2020. Lia Rodrigues is an associate artist at the Chaillot - Théâtre National de la Danse and the Centquatre-Paris.

TOUR DATES

6-7-8 June → Montréal - Festival TransAmerique
23-24 Sept → Florence - Fabbrica Europa
9-10 Oct → Lausanne - Théâtre Vidy
17 Oct → Angers - CNDC
22 Nov → Umeå - Norrlands Operan
25-26 Nov → Stockholm - Dansens Hus
30 Nov, 1-2 Dec → Rennes - TNB
4 Dec → Saint Brieuc - La Passerelle
7-8 Dec → Oslo - Dansens Hus

Production Brazil Gabi Gonçalves/ Corpo Rastreado **Production Goethe Institut** Claudia Oliveira **Coproduction** Chaillot - Théâtre National de la Danse - Paris, Le CENTQUATRE - Paris, Festival d'Automne in Paris, Scène Nationale Carré-Colonnes, Bordeaux Métropole, Le TAP - Théâtre Auditorium de Poitiers, Scène Nationale du Sud-Aquitain, La Coursive, Scène Nationale La Rochelle, L'Empreinte, Scène Nationale Brive - Tulle, Théâtre d'Angoulême Scène Nationale, Le Moulin du Roc, Scène Nationale in Niort, La Scène Nationale d'Aubusson, OARA - Office Artistique de la Région Nouvelle-Aquitaine - Bordeaux, Le Kunstenfestivaldesarts - Brussels, Theaterfestival - Basel, HAU Hebbel am Ufer - Berlin, Festival Oriente Occidente - Roveretto, Theater Freiburg, Julidans - Amsterdam, Teatro Municipal do Porto, Festival DDD - dias de dança and Lia Rodrigues Companhia de Danças, Association Lia Rodrigues - France **With support from** Redes da Maré e Centro de Artes da Maré, the partners of FONDOC (Occitanie) and the German Federal Ministry of Foreign Affairs' 2021 international emergency fund for culture and education organisations; the Goethe-Institut and other partners.

Lia Rodrigues is an associate artist of the CENTQUATRE-PARIS

Winner of the 2021-22 award for best dance show for *Encantado*, bestowed by France's theatre, music and dance critics' organisation.

Thanks to Thérèse Barbanel, Antoine Manologlou, Maguy Marin, Eliana Souza Silva, the team of the Centro de Artes da Maré



© Fabio Sca

Silvia Gribaudi

Graces



In a series of tableaux vivants, Silvia Gribaudi and her three dancers subvert the norms of beauty and their authority with a piquant sense of mischief. An ode to bodies' imperfections and freedom.

Taking on the Three Graces – the goddesses of charm, beauty and creativity – with a male cast was a first step towards stereotype reversal. But when Silvia Gribaudi, fizzing with rebellious energy, comes on to join her dreamboats, preening in their skimpy black shorts and calf-length socks, she leads us even further into the joy of transgression. In *Graces*, she summons the ultra-codified worlds of classical ballet, opera and antique statuary, the better to stick a spanner in the mechanics of excellence. Establishing an instantly affectionate bond with their audience, the quartet deliciously skewers perfection in a series of tableaux that render hands-up failure far preferable to any virtuoso élan. Between Greek marble figures and Instagram, physical norms may have changed, but the pressure to be ideal is with us still. Thankfully – and the Italian choreographer has made this the purpose of all her research – dance can be a wonderful, liberating medium for experimentation.

With support from the Institut Culturel Italien de Lyon

Piece for 4 performers – 2019
1h

Dance company Silvia Gribaudi performing arts **Art direction** Silvia Gribaudi **Performers** Silvia Gribaudi, Siro Guglielmi, Matteo Marchesi, Andrea Rampazzo **Playwriting** Silvia Gribaudi, Matteo Maffesanti **Light design** Antonio Rinaldi **Technical director** Leonardo Benetollo **Costumes** Elena Rossi **Technical team on tour** Leonardo Benetollo, Luca Serafini

Production Zebra **Coproduction** Santarcangelo dei Teatri **With support from** MiC – Italian Ministry of Culture, ResiDance XL – Luoghi e progetti di residenza per creazioni coreografiche, action of the network Anticorpi XL – Network Giovane Danza D'autore, coordinated by L'arboreto – Teatro Dimora di Mondaino e IntercettAzioni – Centro di Residenza Artistica della Lombardia – progetto di Circuito CLAPS e Industria Scenica, Milano Musica, Teatro delle Maire, Zona K **Residencies** Klap – Maison Pour la danse Marseille, Centro per la Scena Contemporanea, Operaestate Festival del Comune di Bassano del Grappa, Orlando Bergamo, Lavanderia a Vapore Centro di Residenza per la danza regione Piemonte, L'arboreto – Teatro Dimora La Corte Ospitale, Centro di Residenza Emilia-Romagna, Artefici **Associate artist of** Gorizia, Dansstationen, Danscentrum Syd, Skånesdansteater Malmö Sweden **With support from** Centro di Residenza Armunia, CapoTrave Kilowatt

CollaborAction#4 2018/2019 in collaboration with the festivals and theatre seasons organised by Rete Anticorpi, Ater Circuito Regionale Multidisciplinare, Associazione Mosaico Danza, Interplay, Piemonte Dal Vivo, Amat, Arteven, Fondazione Teatro Comunale di Vicenza, Associazione Artedanzae20, Teatro Pubblico Pugliese, C.L.A.P. Spettacoloalvivo, Associazione Armunia, Fondazione Toscana Spettacolo Onlus
Winner of the 2019 Danza&Danza award for best Italian production. Winning project in 2018-19 CollaborAction#4.

Statement of intent

This piece is inspired by *The Three Graces*, an early 19th century sculpture by Antonio Canova, which depicts the three perfectly formed and largely naked daughters of Zeus, representing mirth, elegance, and youth/beauty. Three male characters come on stage in a time and space suspended between the human and the abstract: a place where male and female meet without roles, and dance to the rhythm of nature itself. On stage, the performers and the author Silvia Gribaudi, who likes to define herself as an "author of bodies", elevates human imperfections into art, in a comic style both cruel and empathic, erasing the boundaries between dance, theatre and the other performance arts. In the past 10 years, Gribaudi has questioned gender stereotypes, female and male identities, and the concept of virtuosity in dance and everyday life, reaching beyond clichés and appearances.

Silvia Gribaudi

Born in 1974 in Turin, Italy, the choreographer and performance artist Silvia Gribaudi focuses her artistic research on the body's social impact. She gives comedy and the spectator-performer relationship central status in her choreographic language, which stems from the meeting between dance and raw, empathic irony. She won the Giovane Danza d'Autore award for *A corpo libero* (2009); and was a finalist in both the UBU awards (best dance show) and the Rete Critica awards with *R.OSA* (2017). She received the CollaborAction#4 award in 2018-2019; and was again a Rete Critica award finalist in 2019. In the same year, she received the Danza&Danza award for the best Italian production with *Graces*, and the Hystrio award in 2021. She has taken part in several artistic projects: *Choreoroam* (2011), *Triptych* (2013) and *Act your age* (2014), a European project about ageing as reflected through the art of dance, which gave rise to the performance *What age are you acting?* and the regional project *Over 60; Performing Gender* (2015); and *Corpo links cluster* (2019/2020), in which the relationship between dance and the mountain community yielded the project *Trekking Choreographic* and the piece *Monjour* (2021). In 2021, she was a guest choreographer on the *Danser Encore* project initiated by Julie Guibert at the Ballet de l'Opéra de Lyon.

SAT **30.09** 20:00

Théâtre de Roanne

FRI **06.10** 20:30

Théâtre Les Quinconces
- Vals les Bains

PRICES

Please refer to venues for more info → p. 141

BY THE SAME ARTIST

GRAND JETÉ → p. 58

TOUR DATES

- 23 Oct → Rijeka (HR)
- 25 Oct → Zagreb (HR)
- 27 Oct → Ljubljana (SI)
- 18 Nov → Lancia (IT)
- 13 Dec → Bressanone (IT)
- 14 Dec → Merano (IT)
- 15 Dec → Vipiteno (IT)



© Bart Grietens

Alexander Vantournhout & not standing

BRUSSELS

Through the Grapevine

Whether mirroring or merging to form a new hybrid being, Alexander Vantournhout and Axel Guérin humorously and tenderly explore all the possibilities that flow from the meeting of their bodies and differences.

Bare-chested and sporting identical slinky yellow shorts, Alexander Vantournhout and Axel Guérin embark on a most singular *pas de deux*. Mirroring each other or merging into a hybrid being, they exude infectious joy as they explore the possibilities that flow from the meeting of their bodies and differences. To stirringly percussive music by electro composer Andrea Belfi, they borrow from dance, circus and martial-arts techniques as well as from the animal world to craft a unique vocabulary, in a search geared more to harmony and humour than to virtuosity. *Through the Grapevine* is intended as the sequel to *Aneckxander*, the Belgian artist's first acclaimed solo, which laid the foundations for a long-term probe into the choreographic potential of each person's physical limits. This new duet also reveals a political purpose: celebrating cooperation rather than conflict.

Piece for 2 performers – 2020
55 min

Dance company not standing **Art direction** Alexander Vantournhout **Performers** Axel Guérin & Alexander Vantournhout **Music** Andrea Belfi **Concept stage design** Bjorn Verlinde **Playwriting** Rudi Laermans **Artistic collaboration & outside look** Emmi Väisänen, Anneleen Keppens, Maria Ferreira Silva **Thanks to** Sébastien Hendrickx, Vera Tussing, Esse Vanderbruggen **Costume design** Anne-Catherine Kunz **Light design** Caroline Mathie **Lighting proposal** Harry Cole **Technical team on tour** Rinus Samyn & Bram Vandeghinste **Diffusion** Frans Brood Productions **Management** Esther Maas **Production & touring** Barbara Falter, Aida Gabriëls & Kiki Verschueren **Photography** Bart Grietens **Administrator** Esther Maas

Production not standing **Coproduction** Centre des Arts Viernulvier, Gand, PERPLX, Marke, Centquatre, Paris, Cirque-théâtre Elbeuf, les SUBS, Lyon, Théâtres de la Ville de Luxembourg, MA scène nationale – Pays de Montbéliard, Les Hivernales CDCN, Avignon, Malpertuis, Tielt, Theater Freiburg, Théâtres des Quatre Saisons, Gragnan, Théâtre de l'Arsenal, Val-de-Reuil **Residencies** Les Ballets C de la B, Gand, Centre d'art VIERNULVIER, Gand, STUK, Louvain, Les SUBS, Lyon, Wood Cube, Roulers, Workspacebrussels, Brussels **With support from** the Flemish authorities and the Fondation BNP Paribas. Alexander Vantournhout is an artist in residency at the Centre d'art Viernulvier in Gand and at PERPLX in Marke, associated artist of the Centquatre Paris. He is a cultural ambassador for the Ville de Roulers.

Statement of intent

Through the Grapevine is a singular duet, in which Alexander Vantournhout and Axel Guérin have stripped their bodies of all artifice. They are highly trained but far from perfect. They don't seek to convince through impressive physical feats. The choreography plays light-heartedly with different proportions and forces, confronting the dancers with their own physical strengths, but also weaknesses and limitations. As they challenge or assist each other in turn, the two dancers maintain continual contact, creating a melody of touching / being touched that forms the basis of the composition.

Alexander Vantournhout

Born in 1989, in Belgium, Alexander Vantournhout studied Cyr wheel and juggling at the ESAC circus arts school and contemporary dance at P.A.R.T.S. (Performing Arts Research and Training Studios) in Brussels. In 2004, he created *Caprices*, a solo dance piece to music by Salvatore Sciarrino. Then came *Aneckxander* (2015), his second solo, co-created with Bauke Lievens, which won the CircusNext Prize, the Young Theatre Prize and the Audience Prize at Theater Aan Zee (Oostende, 2015) and the Aerowaves network. In 2017, he worked again with Bauke Lievens on his first duet, Raphael.

In 2018, Vantournhout created *La Rose en Céramique*, a movement solo accompanying a text by Scali Delpeyrat, performed at the Avignon Festival. Soon afterwards, he choreographed *Red Haired Men*, a piece for four male dancers. In *Screws* (2019), four dancer-acrobats lead the audience on a trail of reverberating micro-performances, ranging from short solos and duets to intricate group pieces. In *Through the Grapevine* (2020), Vantournhout returns to the duet and the purity of corporal forms. The performance highlights the body's creative and kinetic potential as well as its physical limitations, a theme found throughout his work. In *Contre-jour* (2021), he limits himself to the role of choreographer and gives the floor to five performers from a variety of backgrounds: dance, musicals, circus. In 2022, after several collective works, he returned to dancing solo in *VanThorhout*. The *Foreshadow* premiere takes place in July 2023 at Julidans, Amsterdam.

Alexander Vantournhout has made two films on dance, *Screws & Stones* (2019) and *Snakearms* (2021). The latter was selected for the TheaterFestival and the Cinedans Festival. He is artist in residence at the Viernulvier arts centre in Ghent, and an associate artist at CentQuatre in Paris. He is also cultural ambassador for the City of Roeselare.

TUE 10.10 20:00

Le Vellein, scènes de la CAPI, Villefontaine

PRICES

Please refer to venues for more info → p. 141

BY THE SAME ARTIST

Foreshadow → p. 48



© Charlotte Audureau

Fouad Boussouf – Le Phare CCN du Havre Normandie

LE HAVRE

YËS

YËS celebrates Yanice and Sébastien, two young dancers and beatboxers. This virtuoso duo blends hip hop and acting into an ode to the performer figure, and to tight-knit friendship and singularities.

It's a YËS for Yanice and Sébastien. They are dancers but also beatbox and whistling experts. One loves quiet and being left in peace; the other is a real livewire – and their personalities and differences inspired Fouad Boussouf. After meeting the two young men when they were still in their teens, the choreographer specially wrote a subtle and dynamic duet for them. In this ode to their performer figures, to their singularities and to their multi-faceted identities, hip hop composition blends with acting. Close friends in everyday life, Yanice Djæ and Sébastien Vague strengthen their bonds of friendship on stage, cranking up the games and challenging each other. The works of Fouad Boussouf – his new piece *Fêu* will also be performed at the Biennale de la danse – have communicative energy and spontaneity in spades. YËS is no exception.

**Piece for 2 performers – 2021
30min**

Dance company Le Phare – CCN du Havre Normandie **Performers** Yanice Djæ and Sébastien Vague **Playwriting & actor direction** Mona El Yafi **Light design** Fabrice Sarcy **Tour & technical manager** Alois Darles

Production takeover Le Phare – Centre chorégraphique national du Havre Normandie – direction Fouad Boussouf **Production** Dance company Massala **Coproduction** La Maison de la danse de Lyon, Scènes and Cinés, Scène conventionnée Art en territoire – Territoire Istres Ouest Provence, Espace André Malraux – Le Kremlin-Bicêtre, Équinoxe – Scène nationale de Chateauroux, Centre chorégraphique national de Rillieux-la-Pape **Studio loan** La Briqueterie – CDCN du Val-de-Marne, Théâtre Jean-Vilar – Vitry-sur-Seine, Le Studio Dahomey – Alfortville **Le Phare – CCN du Havre Normandie is subsidised by** Ministère de la Culture / DRAC Normandie, la Région Normandie, la Ville du Havre and le Département de la Seine-Maritime.

Fouad Boussouf is an associate artist at the Maison de la Musique de Nanterre, scène conventionnée d'intérêt national.

Statement of intent

YËS is a duet performed by Yanice Djæ and Sébastien Vague, who both grew up in Vitry-sur-Seine. Starting in 2012, their collaboration first took the form of a dance show. Then in 2014, choreographer Fouad Boussouf composed for them a first 20-minute piece, *Les éléments*; he had spotted these two young amateurs' flair for performance, as well as an obvious artistic rapport.

The duo, which is built around their true personalities, combines technical virtuosity, acting and musicality. Yanice and Sébastien playfully challenge each other to the sound of beatbox rhythms and whistled melodies, the better to show their personalities and share with us their sensitive craziness, fraternal friendship and infectious energy.

"I met Yanice and Sébastien when they were barely 14 years old. I soon realised that for them, dance wasn't just another activity but actually a way of communicating, of saying to the rest of the world 'I exist'. Their music-making ability and their temperaments were an obvious starting-point. A meticulous braid of friendship, technique and daydreaming, YËS has become the space where they're free, a platform where they can fully articulate who they are, with their bodies, their music, their poetry.. And they've got plenty to say – without speaking a single word!"

Fouad Boussouf

Fouad Boussouf

Born in 1976 in Morocco, Fouad Boussouf came to France aged seven and discovered dance in Romilly-sur-Seine, a small town in north-east France. Today a choreographer, dancer and teacher, Boussouf trained in hip hop dance, his preferred discipline, while remaining curious about other practices, especially contemporary dance. In 2010, he founded Compagnie Massala, with which he has created 10 works, ranging from a solo to group pieces and including *Trans* (2013), *Näss* (2018) *Oüm* (2020) and *Yës* (2021). The search for perpetual motion, combining hip hop technique and contemporary dance, and for a specific bodily state, remains a central strand of his work. His eclectic career and his experiences as a performer bespeak an emphatically modern form of choreographic exploration, in which hip hop holds a dialogue with contemporary and jazz vocabularies but also with the traditional dances of North Africa and new circus. His creations – which readily fuse styles, practices, rhythms and influences – are above all about sharing and conveying emotions, thanks to his technical mastery and to the endlessly expressive potential of dance. At the heart of his artistic development is the question of our sensory, flesh-and-blood relationship with our roots and with our disparate, culturally diverse culture. His work is hard to pigeonhole, for it reflects these influences and unflinchingly addresses topical themes that he transfigures through his performers. Indeed, Fouad Boussouf is particularly attentive to transmission: an impassioned teacher, he has always proposed projects for amateur, pre-professional and professional dancers. On 1 January 2022, he became director of Le Phare, the National Choreography Centre (CCN) of Le Havre-Normandy, where he has created two duets, *Âmes and Cordes*. Boussouf's career has also included many commissions and collaborations. In 2023, in parallel to the new piece scheduled at the Biennale de la danse de Lyon, he will create *Via* for the Ballet du Grand Théâtre de Genève, at the invitation of Sidi Larbi Cherkaoui.

SAT **14.10** 18:00

Salle Meggiolaro de Saint-Loup, Vindry-sur-Turdine

as part of the cultural season of the Communauté d'agglomération de l'Ouest Rhodanien and the municipality of Vindry-sur-Turdine

PRICES

Please refer to venues for more info → p. 141

BY THE SAME ARTIST

Fêu → p. 64

**Pro workshop
around this show**
→ p.126

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a biennale in the heart of town

artists in public space

In addition to the Défilé, which this year is back in Lyon’s central peninsula, the Biennale’s programming is moving into public space, with two “**all terrain**” shows that will set out to connect with audiences in urban settings, and especially in districts receiving priority urban-policy support.

From Place Mazagran in the 7th arrondissement to the market in the États-Unis district of the 8th arrondissement, residents and passers-through will be able to discover new, site-specific pieces by the Italian **Alessandro Sciarroni**, spotlighting a poetic and democratic ballroom dance; and by the Portuguese **Marco da Silva Ferreira**, who honours the singular strength of youth.

These projects will be performed in roughly **10 outdoor spaces** in Lyon and Villeurbanne.

The Biennale will also stage **large-scale dance classes**, led by artists and open to all, in several public locations across the city.

- 96 **Alessandro Sciarroni** *Save the last dance for me*
- 98 **Marco da Silva Ferreira** *Fantasie minor*
- 100 **Dance classes** at Part-Dieu

AND ALSO

The Défilé – Sun 10 Sept → p. 14



© Claudia Borgia, Chiara Bruschini

ROME

Alessandro Sciarroni

Save the last dance for me

How do you rescue a dance from extinction? Set to a techno beat, *Save the last dance for me* breathes fresh life into the polka chinata, which originated in Italy in the early 20th century and had nearly sunk into oblivion.

At exactly what point does a dance give up the ghost? When it is no longer danced? Or when no one can remember it? In 2018, only five people were still dancing the polka chinata, an early-1900s dance from Bologna traditionally done by men. Assisted by a dance master, the Italian choreographer and two terrific performers revive these twisting, twirling steps, executed eye-to-eye and with bended knees. Alessandro Sciarroni is interested in popular customs, such as the percussive Bavarian dance he highlighted in his piece *FOLK.S*, and has made his mark on the contemporary scene with performances unfailingly driven by intensity and commitment, both physical and political. With the sixth mass extinction of species already under way, is the choreographic alarm he sounds in *Save the last dance for me* also, by extension, ecological?

Piece for 2 performers – 2019
20 min

Concept Alessandro Sciarroni with Gianmaria Borzillo and Giovanfrancesco Giannini **Art collaboration** Giancarlo Stagni **Music** Aurora Bauzá e Pere Jou (Telemann Rec.) **Styling** Ettore Lombardi **Technical direction** Valeria Foti **Technician on tour** Cosimo Maggini **Curator, promotion, advice** Lisa Gilardino **Administration, executive production** Chiara Fava **Communication** Damien Modolo

Production corpoceleste_C.C.00#, Marché Teatro Teatro di Rilevante Interesse Culturale **Coproduction** Santarcangelo Festival, B.Motion, Festival Danza Urbana.

Statement of intent

In *Save the last dance for me*, Alessandro Sciarroni works with dancers Gianmaria Borzillo and Giovan Francesco Giannini, resurrecting a dance from early 20th century Bologna, known as the polka chinata. This physically demanding, practically acrobatic dance was performed only by men, during wedding festivities. The dancers spin round, closely intertwined, dipping in and out of a deep crouch.

The piece was created in collaboration with Giancarlo Stagni, a Filuzziana dance master. He was able to bring this traditional practice back to life thanks to the rediscovery of documentary videos from the 1960s. Alessandro Sciarroni first learned of the polka chinata in December 2018, when there were only five Italians left who still knew how to dance it. This is why the project includes a series of workshops to draw attention to this tradition and hopefully save it from extinction.

Alessandro Sciarroni

Born in 1976 in Italy, Alessandro Sciarroni has developed a career in the performing arts, after several years in the visual arts and theatrical research.

He has presented works at contemporary dance and theatre festivals, in museums and art galleries, as well as in non-conventional spaces, involving professionals from other creative fields.

He takes inspiration from techniques of dance, circus and even sports. His use of repetition, pushed to the limits of physical resistance, attempts to reveal the obsessions, fears and vulnerabilities inherent to the act of performing. In this way, he seeks to establish an empathetic relationship between the audience and performers. His works have travelled the world, including the Biennale de la danse de Lyon, the Kunstenfestival in Brussels, the Impulstanz festival in Vienna, the Venice Biennale Danza, the Festival d'Automne and the Séquence Danse festival at CentQuatre-Paris in Paris, the Abu Dhabi Art Fair, the Crossing the Line festival in New York, the Hong Kong Art Festival, the Juli Dans Festival in Amsterdam, the TBA Festival in Portland and the Panorama festival in Rio de Janeiro. He has also shown works at the Centre Pompidou in Paris, the Walker Art Center in Minneapolis and the MAXXI in Rome. In 2019, he won the Golden Lion for Lifetime Achievement. He is an associate artist at CentQuatre-Paris and at the Triennale Milano Teatro (2022-2024).

FRI **15.09** 18:30
Place Lazare-Goujon, Villeurbanne

SAT **16.09** 16:00
Place Mazagran, Lyon 7

In case of bad weather, outdoor performances may be cancelled. To check, contact the ticket office.

SUN **17.09** 14:30
UCLy, Lyon 2

In partnership with the Festival Music'Ly

FREE PERFORMANCE

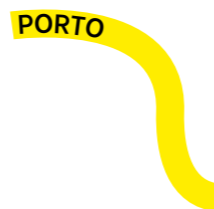
Workshop for everyone
→ p.132



© Martin Arayogio

Marco da Silva Ferreira

Fantasia minor



Two young urban dancers' virtuoso talent responds to the intensity of a Schubert piano duet in this fantasia by Marco da Silva Ferreira, a self-taught choreographer with a club background who is a master of genre mash-ups.

Tight-knit teasers, like brother and sister, Chloé Robidoux and Anka Postic met through dance when they were kids. Wearing caps, see-through white T-shirts and shorts, and chunky black boots, they leap in sync around the stage, as if it were a boxing ring. The performers' twin-like resemblance was the starting-point for *Fantasia minor* by Marco da Silva Ferreira, who has remixed Schubert's final composition, *Fantasia in F Minor*, with an urban techno vibe. Bangs on the floor, rivalry, leg play and cutting gestures – the two dancers feel like a single body, detonating all the explosive energy of the battles dear to the heart of the Portuguese choreographer, an autodidact who learned his trade in clubs and on the street. Forever straddling genres, his style unhesitatingly blends house and hip hop, dancehall and classical, to give dance an urgent vitality.

With support from the Camões Centro Cultural, portugueses em Paris

Piece for 2 performers – 2022
30 min

As part of the Collection tout-terrain du CCN de Caen en Normandie

Concept, choreography Marco da Silva Ferreira **Performance** Anka Postic and Chloé Robidoux **Conception and sound design** Rui Lima and Sérgio Martins, after *Fantasia in F minor* by Franz Schubert **Pianists** Lígia Madeira and Luís Duarte **Recording and mixing** Suse Ribeiro **Light design** Marco da Silva Ferreira in collaboration with Florent Beauruelle and Valentin Pasquet **Costume design** Aleksandar Protic **Choreographer's assistant** Elsa Dumontel **Management** Florent Beauruelle, Valentin Pasquet or Yoan Vincent-Falquet

Executive production Centre Chorégraphique National de Caen en Normandie **Coproduction** Le Trident, scène nationale de Cherbourg-en-Cotentin, Tandem Scène nationale Arras-Douai, Culture Commune, scène nationale du Bassin Minier du Pas-de-Calais, Espace 1789, scène conventionnée d'intérêt national pour la danse de Saint-Ouen, Atelier de Paris, CDCN

With support from the Ministère de la Culture « dispositif Résidence d'Artiste associé », de la DRAC Normandie, du Département du Calvados as part of a decentralised residency within the Communauté de communes Terre d'Auge and the Caisse des Dépôts **Studio loan** La Bibi, Caen. Event organised as part of the France-Portugal 2022 Season

Subsidised by the ministère de la Culture – DRAC Normandie, la Région Normandie, la Ville de Caen, le Département du Calvados, le Département de la Manche and le Département de l'Orne **Supported by** the Institut français for some of its tours abroad.

Statement of intent

Fantasia minor, a title taken from the vocabulary of piano, is an idea developed by Marco da Silva Ferreira and two young dancers from Caen, Chloé Robidoux and Anka Postic, active on the urban dance scene (hip hop, dancehall, house dance). The work was a commission from the CCN of Caen in Normandy for a piece that could be performed in different types of venue: using a mobile 4x4m stage, *Fantasia minor* can be shown indoors or outdoors, in theatres or parks, on public squares, etc. The constrained size of the stage forces the dancers to continually negotiate their movements. The music, Franz Schubert's *Fantasia in F Minor, op. 103*, a piano duet, adds to the sense of closeness embodied by the dancers and their four feet. The dance starts on a note of rivalry and bravado but evolves to reveal other themes, in the same way the music runs through a range of moods. The steel-toed boots amplify the variations in the interpretation. Worn at times as if they were pointe shoes, the boots give a weighty, rooted look to the dancers' silhouette. The duet plays on the contrast between the assertive, stomping boots and the crisp piqué of classical ballet. The absurd and the virtuoso act as a springboard for a new aesthetic, technical and personal expression.

According to Marco da Silva Ferreira, associate artist at the CCN of Caen from 2019 to 2021, *Fantasia minor* "is like a rite of passage," an idea emphasised by the *Fantasia in F Minor*, Schubert's final work before he died aged 31, as if he had foreseen his own coming passage.

Marco da Silva Ferreira

Born in 1986 in Santa Maria da Feira, Portugal, Marco da Silva Ferreira has a degree in physical therapy from Piaget Institute in Vila Nova de Gaia. A professional dancer since 2008, he has worked with André Mesquita, Hofesh Shechter, Sylvia Rijmer, Tiago Guedes, Victor Hugo Pontes and Paulo Ribeiro, to name a few. He was artistic assistant to Victor Hugo Pontes for the pieces *Fall* and *Se alguma vez precisares da minha vida, vem e toma-a*, in 2014, then assistant choreographer for the *Hamlet* staged by theatrical company Mala Voadora.

He began creating his own choreographic works in 2012, with *Nevoeiro 21*. Then came *Réplica ... éplica ... éplica* (2013) and, the same year, his piece *Hu(r)mano* received Portugal's Best Young Artist prize, opening the doors to an international career. His next piece was *Brother* (2016), created for the Municipal Theatre in Porto and performed at the Biennale de la danse de Lyon in 2018. In 2019, he created *Bisonte*, again for the Municipal Theatre in Porto, before taking the show to Lisbon, Brussels and cities around France. *SIRI* (2021) was co-created with filmmaker Jorge Jácome. Between 2018 and 2019, da Silva Ferreira was associate artist of the Municipal Theatre in Porto, then at the National Choreography Centre (CCN) of Caen from 2019 to 2021. In 2022, he created *Fantasia minor* as part of the delegated productions of the Tout-terrain Collection of the CCN, a programme aimed at staging dance works throughout its catchment area.

His work has centred on urban styles and the meaning of emerging dance forms.

FRI **15.09** 19:00
Place Sathonay,
Lyon 1

SAT **16.09** 12:00
Place Ambroise-
Courtois, Lyon 8

SUN **17.09** 12:00
Place Guichard,
Lyon 3

WED **20.09** 12:30
Université Jean Moulin
Lyon 3, Lyon 8

THU **21.09** 19:00
Le jardin suspendu,
rooftop of Parc des
Halles, Lyon 3

In case of bad weather, outdoor performances may be cancelled. To check, contact the ticket office.

FREE PERFORMANCE

Associate artist at the Maison de la danse and Biennale de la danse – Lyon → p. 137

DANCE CLASSES AT PART-DIEU



Part-Dieu district moves to the Biennale's tempo!

The Westfield La Part-Dieu shopping centre and SPL Lyon Part-Dieu, the local public development company, invite you to dance in the heart of this district, where a major urban transformation is in progress.

Come and dance outdoors on Place du Lac or in the heart of the shopping centre on Thursdays, Fridays and Saturdays from 14 to 30 September.

Bouncing off the Défilé, this event is a fantastic chance to dance with the artists of this great community event!

Grab this unique opportunity to watch or rewatch extracts from the parade and learn the routines of some of the groups in the **2023 edition on the theme Art and Sport**.

This attraction is open to all, so come and enjoy it with friends, family, colleagues or solo... **step onto the floor and let the Défilé choreographers guide you!** → p. 18

THU 14 Sept Place du Lac	12.30-1.30pm	Cie Kadia Faroux Group from Lyon 3-7 & Vaulx-en-Velin
FRI 15 Sept Centre Westfield La Part-Dieu	6pm-7pm	Cie de Fakto Group from Feyzin & Saint-Fons
SAT 16 Sept Place du Lac	11am-12 noon	Cie Stylistik Group from Oullins, Pierre-Bénite & La Mulatière
Centre Westfield La Part-Dieu	4pm-5pm 6pm-7pm	
THU 21 Sept Place du Lac	12.30-1.30pm	Cie de Fakto Group from Feyzin & Saint-Fons
FRI 29 Sept Centre Westfield La Part-Dieu	6pm-7pm	Cie L'Ogresse Group from Faverges-Seythenex
SAT 30 Sept Centre Westfield La Part-Dieu	4pm-5pm 6pm-7pm	Cie Kadia Faroux Group from Lyon 3-7 & Vaulx-en-Velin



© Frédéric Durantet

Centre Westfield La Part-Dieu

17 rue Dr Bouchut, Lyon 3

Place du Lac, Lyon 3

Westfield
LA PART-DIEU

LYON PART-DIEU

Cie Kadia Faroux

Group from Lyon 3-7 & Vaulx-en-Velin

Hip hop / Thai boxing / house dance

Choreographer: Kadia Faroux
Choreographer's assistants: Christopher Ndinga & Karim Konaté
Associated sportswoman in Thai boxing: Annaëlle Angerville
Dancers: Amaurine Mastronicola, Rotha Tuy, Émile Monnier, Ange Muhirwa, Zoé Guillermin

Défilé excerpt: *Erawan*

Erawan is a gentle yet rebellious and combative brand of hybrid dance inspired by Thai martial art – Thai boxing and Muay-Thai – plus hip hop.

→ **About the class:** come and explore the common denominator between hip hop dance stances and the body positioning of Thai boxing. Discover a new style of choreography that blends house, hip hop and Thai boxing, to original music composed by Franck2Louise.

Cie de Fakto

Group from Feyzin & Saint-Fons

Hip hop

Choreographers: Karla Pollux & Aurélien Kairo
Choreographer's assistant: Constance Besançon
Composition: Jean-Pierre Caporossi
Singing: Mea Ohno
Costumes: Corinne Lachkar
Accompanied by the participants of the Défilé and the students of the Formation ID school

Défilé excerpt: *Top Deep' Art!*

Are you ready for *Top Deep' Art!*? Fully experience the thrill of stretching your limits. Let's form a collective body to hit the finish line, which has no limits. Let's dance the art of sport!

→ **About the class:** hip hop dance has always drawn inspiration from various sports – from capoeira to boxing to wrestling to martial arts. You will vary, subvert, bypass and shape movements to create an alphabet derived from boxing, tennis and swimming, and many other sports besides...

Cie Stylistik

Group from Oullins, Pierre-Bénite & La Mulatière

Hip hop / African and contemporary dance

Choreographer: Abdou N'Gom
Dancers: Laurence Munoz, Florie Mongredien, Willi Razafimanjary

Défilé excerpt: *Kaay Fecc!*

Kaay Fecc, which means "Come and dance!" in Wolof, is an adventure where sport and dance fuse symbiotically. A project combining sporting gestures and values with the art of danced movement. On your marks, get set... dance!

→ **About the class:** come and discover a new kind of sport dance that flows from mixing hip hop, contemporary and African dance. It's physical, expressive, committed and sensitive.

Cie L'Ogresse

Group from Faverges-Seythenex

Hula Hoop

Choreographers and dancers: Xavier Gresse & Jim Krummenacker
Music: Nicolas Giezma & Guillaume Grenard
Costumes: Clara Jude

Défilé excerpt: *Hoops we Roll*

In *Hoops we Roll*, roller-dancers and other dancers move and synchronise perfectly around a backbone of hula-hooping dancers. In this excerpt, a roller dancer and a hula hooper have decided to help you relive their experience...

→ **About the class:** learn the basics of hula-hooping to become proficient in spinning a hoop round your waist, plus a few floor movements. A fun, accessible class for everyone, which subtly combines sport and creativity. The hula hoop? An enjoyable calorie-burner!

an immersive biennale

at the Usines Fagor

Immersion Fagor

→ A place dedicated to mixing the arts and connecting

For the last time, the Biennale de la danse is taking over the Usines Fagor to make it **the convivial, creative and festive hub of the festival**. Audiences, amateurs, artists, professionals, families and friends can meet there to talk, drink and eat – and, of course, to be immersed in all forms of dance, courtesy of an artistic pathway through the

venue's many spaces that encompasses shows, films, installations, participatory projects, workshops, talks, discussions and original events.

Fagor Immersion also invites you to get together at weekends at **Club Bingo** to dance and party!

Still Bodies exhibition

- 106 Marlene Schroeder
- 107 Frederic Bruneau
- 108 Fabrice Moutros
- 109 Carolina Miranda
- 110 Julien Creuzet
- 111 Flora Détraz

CANCELLED

Immersion & party nights

- 112 Immersion Ballroom
- 114 Immersion Hip hop
- 116 Club Bingo

Open stage

- 117 Workshops, open trainings, masterclasses, residencies

IMMERSION FAGOR



© Blaise Adillon

Practical info – Usines Fagor

Meeting point
65 rue Challemeil-Lacour, Lyon 7
Open to public from 9 to 30 Sept
From Tue to Sun from 11am to 6pm

Ticket office

From 12 to 30 Sept
From Tue to Sat from 11am to 6pm

Bookshop: Books on the move

From 16 to 24 Sept

Café Danse & food trucks

From Tue 12 to Sat 30 Sept
From 11am

Still Bodies exhibition

From 12 to 30 Sept

FREE ENTRY

Club Bingo

From Sat 9 to Sat 30 Sept
Fri + Sat: 8pm → 2am

Immersion Ballroom

Sat 16 Sept: 11am → 2am

Immersion Hip hop

Sat 30 Sept: 11am → 2am

Shows in the Usines Fagor

Nach

Un endroit partout → p. 46

François Chaignaud & Théo Mercier

Radio Vinci Park Reloaded → p. 74

Boris Charmatz – Tanztheater Wuppertal Pina Bausch & [terrain]

Liberté Cathédrale → p. 50

Tamara Cubas

Multitud → p. 54

Qudus Onikeku

Afropolis: Out of this World → p. 52

INFORMATION EXHIBITION

20th biennale de la danse

STILL BODIES EXHIBITION CANCELLED

We regret to inform you that technical issues have forced us to cancel the *Still Bodies* exhibition initially scheduled as part of the Usines Fagor programme (p. 72-75). We are equally sorry for the artists involved with us on this project and for our audiences.

From 9-30 September, the Usines Fagor will continue to be a space devoted to connecting and partying around dance – with a line-up of shows, ballroom and hip hop immersions, forum events, open trainings, Club Bingo nights, plus Café danse for a bite to eat (p. 77-83).

We look forward to welcoming you!

The Biennale de la danse team

LA BIENNALE
DE LYON
DANSE

Visual Arts Trail
Biennale d'art contemporain x maLYON x
Biennale de la danse

STILL BODIES EXHIBITION
TUE 12.09 → SAT 30.09
Usines Fagor, Lyon 7

FREE ENTRY

BY THE SAME ARTIST

Guintche (live version) → p. 68

Installation for stands and other materials – 2022

Concept Marlene Monteiro Freitas **With** Akiles Newiger, André Calado, Andreas Merk, Marlene Monteiro Freitas, Miguel Figueira, Tiago Cerqueira, Yannick Fouassier

Production P.OR.K (Soraia Gonçalves, Joana Costa Santos - Lisbon) **Coproduction** BoCA - Biennial of Contemporary Arts (Lisbon), Teatro Nacional São João (Porto), São Luiz Teatro Municipal (Lisbon) **Thanks to** Alexandre Mota, Armindo Neves Ruivo ANR, AutoCoelho, Berto Pinheiro, Bruno Leonel Marques, Cláudio Silva (Salpinx, ancient Greek trumpet), Eurico Gonçalves, Gliding Barnacles, Jorge Gomes, José Capote, Lourenço e Letra, Márcio Oliveira

Marlene Monteiro Freitas

Born in Cape Verde in 1979, Marlene Monteiro Freitas studied dance at P.A.R.T.S. in Brussels and at the ESD and the Fundação Calouste Gulbenkian in Lisbon, before co-founding the Compass dance company in her home country. She has worked with many choreographers including Emmanuelle Huynh, Loic Touzé, Tânia Carvalho, Boris Charmatz, François Chaignaud and Trajal Harell. In 2015 she co-founded P.OR.K, a Lisbon-based production company. Notable among her most recent pieces is *Les Bacchantes*, subtitled *Prélude pour une pureté*, which in 2017 after Euripides' eponymous play, this piece earned her the Grand Prix de la danse award at the Prémios de Dança d'Arts Escéniques in Barcelona. This year, she created a piece for P.O.R.K. titled *Canine Jaune*. In 2022, she received the Grand Prix de la Biennale. She is currently co-programming a project for the 2023 edition of the festival.



Marlene Monteiro Freitas *Cattivo*

The musician and choreographer Marlene Monteiro Freitas presents *Cattivo*, an installation of hundreds of music stands with oddly human forms.

On the stage, in the carnivalesque world of the brilliant Marlene Monteiro Freitas. Hundreds of music stands – the choreographer's pieces – come to life in the form of humans or animals and placed in space, carrying musicians' scores, are invested with their own lives. They appear to be going about their own lives. The stands, from garden arena to dolls' house, carry their own identity. With *Cattivo*, this compelling contemporary work, with her unbridled passion for music, the cornerstone of her art, she continues to wow our gaze with this artful installation of surreal landscapes.

Centro Cultural português em Paris

Statement of intent

An installation comprising hundreds of music stands, *Cattivo* depicts a highly musical community. Through a staging that feels like an intense soundscape, the objects become subjects. And Marlene Monteiro Freitas affirms a little further her unbridled musicality. Music plays an essential role in Monteiro Freitas's creative process. She claims it as a source of influence and it is often performed live, with voices and instruments joining together. With *Cattivo*, the artist steps up once again, proposing a large-scale installation that consists of a hundred stands. By the grace of a quasi-sensory system, these objects, which usually support scores and musicians, become subjects that appear invested with feelings and desires. When they are purposefully manipulated, they can look noticeably anthropomorphic. Indeed, they are a little like puppets, which are made in the image of a person (or animal). As if endowed with their own lives, they make up a symphonic community – with its various instruments, rhythms and melodic lines. Here an arena, there a garden or a dolls' house. This installation will explore the borders between the worlds of animals, plants and the imagination. *Cattivo* is a far-reaching journey.

STILL BODIES EXHIBITION
TUE 12.09 → SAT 30.09
Usines Fagor, Lyon 7

FREE ENTRY

BY THE SAME ARTIST

Un endroit partout at the Usines Fagor, at the Épicerie Moderne, Feyzin and at LUX Scène nationale, Valence → p. 46

DATES IN THE REGION → p. 141
At LUX Scène nationale, Valence
from 13 Oct to 7 Nov, opening: 12 Oct

Associate artist at the Maison de la danse and Biennale de la danse - Lyon → p. 137

Film – 2023

Art collaborations Ossiuri film, Stéphane Pachot, Gérald Perrin **Production** Van Van Dance Company **Coproduction** Le Programme Mondes Nouveaux, La Biennale de la danse de Lyon, Lux - Scène Nationale de Valence

Statement of intent

With this video installation project, I wanted a different kind of narrative than the one I use live on stage, but with the same colours and concepts; with the same desire to tell my audience a story and a process, for them to have an experience where they reflect and participate. Movement, focus, change of address, shifts in perceptions, from sounds to sounds and pieces of music (and thus timeless) stratagems of attention and scrambling of names. The voices merge: stories, third-party contributions, the media are different. The voices live through audio memories, overlaying the years, melodic and rhythmic. The voices slide in space, and the body slides into another space-time, into a narrative. Nowhere, memory and then a real body, which slides to bear witness, and memory too. The artist is keen to tell her story – through her shows, lectures, and now with this new format – and is continuing to lay herself bare without stripping off.



Nach Scène

With a performance film *Scène* staged by screens and images, Nach lays herself bare without stripping off.

For herself an epic, genius and scandalous space as a territory to be explored? This space, which has fun reinventing something that she has seen (no peep shows left) as a place for seeking a self. A solitary desire, a desire that eludes the mirror. A window that opens onto a woman's body, for her desire and how she existed in the world during the past. The voices merge: stories, third-party contributions, the media are different. The voices live through audio memories, overlaying the years, and silences like a collage. Slip your gaze into a lock, and slide into another space-time, into a narrative. Nowhere, memory and then a real body, which slides to bear witness, and memory too. The artist is keen to tell her story – through her shows, lectures, and now with this new format – and is continuing to lay herself bare without stripping off.

discovered krump aged 22 outside the Lyon Opera House, after seeing *Rize*, David LaChapelle's work. In parallel, Nach developed her relationship with the stage and the creative process. As a dancer, she collaborated with personalities from all backgrounds, such as choreographer Hedy Maalem and stage designer Koki Nakano and Winter Family's Ruth Rosenthal. In the cinema sphere, she worked with students from one of the Kourtrajmé collective's schools: a piece of work about transmission, focusing on the body as a site of knowledge – foundational aspects of her own pathway. 2017 marked a step change, with the making of her first solo performance – *Beloved Shadows*, created after a stay in Japan, where her discoveries included performing arts such as Noh theatre as well as butoh dance. Now more convinced than ever of the need to tell important stories, Nach began to more purposefully explore her own path – that of an organic body, whose powerful yet delicate dance interplays with other artistic perceptions and gestures, such as the visual arts; spaces for wandering and shifting; words and light. This creative approach was reflected in her danced lecture *Nulle part est un endroit* (2021). Her work is hard to categorise, equally interrogating femaleness and the processes we each undertake to reappropriate a multiple identity – issues that she addressed differently in her first group piece, *Elles dissent* (2022).

STILL BODIES EXHIBITION
TUE 12.09 → SAT 30.09
Usines Fagor, Lyon 7

FREE ENTRY

BY THE SAME ARTIST

Reflections → p. 36

2 channel video installation

Curators Barak Rubín, Livia Tagliacozzo / **IDRIS With** Jeremy Alberge, Adi Boutrous, Uri Dicker **Photography and editing** Dor Even Chen **Soundtrack design and editing** Dor Even Chen, Adi Boutrous **Costumes** Stav Struz Boutrous

Production the Umm al-Fahm Art Gallery With support from Mifal HaPais Council for Culture and the Arts, and le Yehoshua Rabinovich Tel Aviv Foundation for the Arts, Tel Aviv **Supported by** Institut français in Israel and the Abu Ghosh Benedictine Monastery



Adi Boutrous Pigment

Three men in a room, looking at a faceless fresco, enter into its history so, they melt into its history and the evidence it carries within.

Inspired by the erasure of history. Thus did the erasing of the Benedictine monastery of Abu Ghosh, a site of historical significance, led Boutrous the desire to make this installation. It is not only by iconoclasts who reject the past but also by those who interrogate both the passage of time and the fundamental matters for the choreography. The work embodies the sharing of moral ideas; and the search for myths, as in his new piece Reflection, which was presented at the Biennale de la danse. Eschewing any attempt at a dialogue. In the shadow of the possibility of a dialogue. In the shadow of the choreography of three men, who endeavour to create an atmosphere or to feel the eternal grace emanating from the wall.

Adi Boutrous

Born in 1989 in Beer Sheva, Israel, Adi Boutrous is a dancer, choreographer and performer. He studied at the Matte Asher School of Performing Arts in Kibbutz Givatayim, then at Masliah - Professional Program in Tel Aviv-Yafo. He has worked as a choreographer and choreographer, then as a performer towards the international stage. His pieces are rooted in the search for moral ideas, seeking to create an intimate and intimate experience since his first work, *Me Mad*, in 2010. He has received the Israeli Ministry of Culture and Sport Award for Creation for his body of work to date.

of intent

The video performance was shot in the Benedictine monastery of Abu Ghosh. In the ruins and the remains of a Crusader church, it is home to 12th-century frescoes of biblical scenes. The protagonists in the frescoes are faceless; their expressions damaged by the passage of time and by unbelievers, who sought to erase the religious symbols depicted. The signs of erasure are the trigger for the performance: absence becomes a motif of visual representation and of documentation. The aesthetic staging of the three performers' bodies is not intended to disturb the decor but rather to engage with it. Their movements, and their pauses too, give the impression that they are immersed in a non-verbal conversation with the space, and that they sometimes melt into it. Yet the dialogue between their bodies and the structure also strives to transcend the limitations of what is specific to the location. The film's soundtrack consists of long, constant sounds – a mixture of religious tones, the results of each performer's movements in space, the bodies interacting and the call to prayer by the muezzin in the nearby mosque. The narration, rooted in the religious frescoes and their location, receives as much attention as the physical rendering of the historic processes that have struck the monastery. The body acts as a medium between the physical and the spiritual; the moments of contact yield tangible expressions of ethereal submission and intimacy.

STILL BODIES EXHIBITION
TUE 12.09 → SAT 30.09
Usines Fagor, Lyon 7

FREE ENTRY

Installation combining video portraits of artists and an inflatable sculpture

Art direction & video Catarina Miranda **Invited artists** Lyon Jérôme Ossu, Justine Berthillot, Vania Vaneau **Video artists** Ana Isabel Castro, Ana Rita Teodoro, António Pedro Lopes, Cristina Planas Leitão, Emmanuel Dubé, Marco da Silva Ferreira, Laura Kirshenbaum, MILOKAN DANCE Company **Music** Lechuga Zaphiro, Catarina Miranda **Immersive sessions team** Catarina Miranda, Clélia Colonna, Ece Canli **Colouring** Mark Gomez **Exhibition set-up & executive production** João Brojo **Production & promotion** Materiais Diversos



Catarina Miranda POROMECHANICS

In setting an inflatable sculpture of a two-headed whale, side by side with video-portraits of artists, POROMECHANICS promotes the activation of the autonomic nervous system, and the appearance of subconscious speeches.

To be immersed in the experience of a two-headed whale, hand-drawn portraits of artists from Portugal, Haiti and France. The installations appear to have nothing to do with the flow. Approaching the whale, a few moments after being put to sleep, sound environments that promote the activation of the autonomic nervous system – an autonomic network of functions of organs. Catarina Miranda, who is interested in the unconscious, bets that this experiment will give rise to "black boxes". To activate our own deep hallucinations, we will be in dialogue with the Portuguese choreographer portraits here as

Catarina Miranda

Born in 1982 in Portugal, Catarina Miranda is a visual arts graduate from the Faculty of Fine Arts in Porto. She currently lives in Montpellier, France, where she holds a master's degree in EXERCE from the University of Montpellier. She has worked in Noh theatre at the Kyoto National Theatre in Japan. She uses the body to transform and manifest a hypnotic state (a trance of wakefulness) as a medium of expression. She has worked as a voice artist and as a performer in the field of contemporary dance. She has been a member of the Portuguese Cultural Association in Paris.

of intent

The installation is a hypnagogic body – axis mundi – a collection of video-portraits of artists, depicted as oracles, in dialogue with a suspended inflatable sculpture of a double-headed whale figure in a sleeping position. The initiative to portrait different artists, who are filmed moments after being subjected to states of immersion, through physical and sound activation, potentiates the idea of accessing the "black boxes" of these visionary bodies, promoting the activation of the parasympathetic nervous system and the appearance of subconscious speeches. Seeking to define an axis between the occult interior and a skin contour, in this dynamic dichotomy the body is seen as a cognitive entity, an emitter-receiver of a multi-apparitional flux of visions. In an attempt to reclaim the flesh and individual hypnagogic hallucinations, each body is depicted as a soothsayer (the one who tells the truth), returning the manifestation of their gestures on camera. POROMECHANICS is an ongoing collection. For the 2023 Biennale de la danse de Lyon, the installation will be organised around two architectures: one dedicated to the suspended inflatable, the second to and installation of video-portraits of artists from Portugal, Haiti and France.

STILL BODIES EXHIBITION
TUE 12.09 → SAT 30.09
Usines Fagor, Lyon 7

FREE ENTRY

Film - 2023

Composition Julien Creuzet Voice Julien Creuzet
Choreographer & dancer Ana Pi Motion design
Émilien Colombier, Julien Coetto

Julien Creuzet

Born in 1986 in Le Blanc-Mesnil, France, Julien Creuzet is a Franco-Caribbean artist who lives and works in Paris. A visual artist and poet, he intertwines these two practices in sculptures, installations and textual interventions that deal with his own diasporic experience and his relationship with Martinique, the land of his ancestors, which he describes as “the heart of my imagination”. Inspired by the poetic and philosophical reflections of Martiniquais writers Aimé Césaire and Édouard Glissant on Creolisation and migration, Creuzet’s work focuses on the troubled intersection of Caribbean history and modern events in Europe. Eschewing overarching narratives and cultural reductionism, his oeuvre often highlights anachronistic and social realities in order to construct irreducible objects. Resembling objects from the future brought ashore by an ocean tide, his works merge technology, amplified testimonies and anthropology, geography and

Julien Creuzet received the Grand Prix at the Luma foundation in 2022. He has also held exhibitions at the Centre Pompidou in Paris, the Centre for Contemporary Cultural Studies in Tokyo and the Rietveld Institute in Rijeka. Creuzet reflects on past time and diasporic experiences of the diasporic Afro ancestors who descended from colonial history. As if a Guadeloupean, a Martinican, a Reunion Islander and a Guianese had descended from a common history, from a geographical displacement due to the deportation of bodies from the African continent to America and the West Indies. This displacement entailed a new history and new identities, which developed with a part missing, due to this uprooting. This uprooting involves questions to do with spirituality, culture, musicality, gesture, dance, emotion and ways of being.



© Julien Creuzet

Julien Creuzet *Sonjé Yo*

Sonjé Yo, “remember them, but to soothe them, beyond the still-raw wounds they must not forget to embody.”

“When men die, they enter art.” Julien Creuzet remembers the 1953 film by Chris Marker and Alain Resnais, *Les statues meurent aussi*, which starts thus: “When men die, they enter art.” This botany of death is what we call culture.” The film postulates that African statuary such as wooden charms are objects with social functions that are contextual to their place of provenance. So when they are stolen, spoliated and taken to Europe, and placed in the display cases of big museums, they become art objects that exist for their aesthetic and stylistic qualities, and lose their function as objects

In *Sonjé yo*, Creuzet continues a piece of work on the search for identity and self-empowerment, and imagines these statuette and charms coming back to life. Using new technology, he asked choreographer Ana Pi to devise gestures of resistance, which will be filmed, recorded and applied to the statuette, thus giving them access to movement and enabling them to unspool and live again.

STILL BODIES EXHIBITION
TUE 12.09 → SAT 30.09
Usines Fagor, Lyon 7

FREE ENTRY

BY THE SAME ARTIST

HURLULA – *Le concert* at Théâtre du Point du Jour and at LUX Scène nationale, Valence → p. 40

DATES IN THE REGION → p. 141

LUX Scène nationale, Valence
Tue 3 Oct

Film/video installation - 2023

Direction and performance Flora Détraz Images Vincent Bosc Sound Claire Mahieux Artistic advisor Justine Bougerol Administration & production Aoz production - Aline Berthou and Charlotte Bayle

Flora Détraz

Born in Versailles, France, in 1988, Flora Détraz trained in classical dance and then studied literature at university, before joining the dancer-choreographer training programme of the National Choreography Centre (CCN) of Rillieux-la-Pape in 2010, under Maguy Marin’s direction. She continued her choreographic research at the PEPCC, Forum Dança, in Lisbon. In the course of her training, she had the opportunity to meet artists such as Marina Abramović, Vera Mantero and Lia Fritsch. She has focused her artistic research on the relationship between voice and movement. She created *Peuple* with four opera singers and *Beckett short stories* with Beckett short stories. In 2018, she created *Le cri* with the body of a woman, a prophetic forest. In 2019, she created *Le cri* about screaming. In 2020, she created *Le cri* about screaming.



© Flora Détraz

Flora Détraz *HURLULA*

A counterpoint to our unconscious, *HURLULA* speaks to our scattered bodies.

Since the beginning of time, could it actually have the power to be the cinematographic counterpart to the cry. In a wild and disjunctive character stands with their back to the camera, these projections belong to this mysterious forest. Are they in fact a pathway into another world? In her stage creations, Flora Détraz experiments with camera helps her to enrich her dance-making. Cuts and scale-changes are all possibilities to play with rhythm and illusion, to directly address our unconscious and ever further into the realm of the surreal.

Intent of intent

A prophetic forest in a forest. The subject about screaming flowed from a desire to break free from the idea of the “civilized” body. Escaping articulated language and all sense of identity, the scream is a spontaneous manifestation of raw emotion. It is the inside bursting outward; one’s own body overflowing. The title conflates the French verbs *hurler*, a paroxysmic expression of screaming, and *hululer*, which refers specifically to the shrieks of nocturnal birds of prey. Flora Détraz combines screaming with the idea of landscape. The stage scenery will be a forest, which is symbolically a magical place. The story will develop around a character inspired by the figure of the Oracle of Delphi. This owl-woman will scream her hallucinatory prophecies in a clearing on the edge of the woods, leant against a tree or in the hollow of a cave. A system of mirrors will be incorporated into the forest background. The mirrors, of various sizes, will reveal whole bodies or pieces of them, thus creating the illusion of a double placed on the body or on a tree; round mirrors will create the illusion of an orifice, a nook, a tunnel offering a passage to another world. The soundtrack will mainly feature vocal material, which will slip subtly between human, organic, vegetable and animal.

SAT **16.09**
11:00 → 2:00

Usines Fagor, Lyon 7

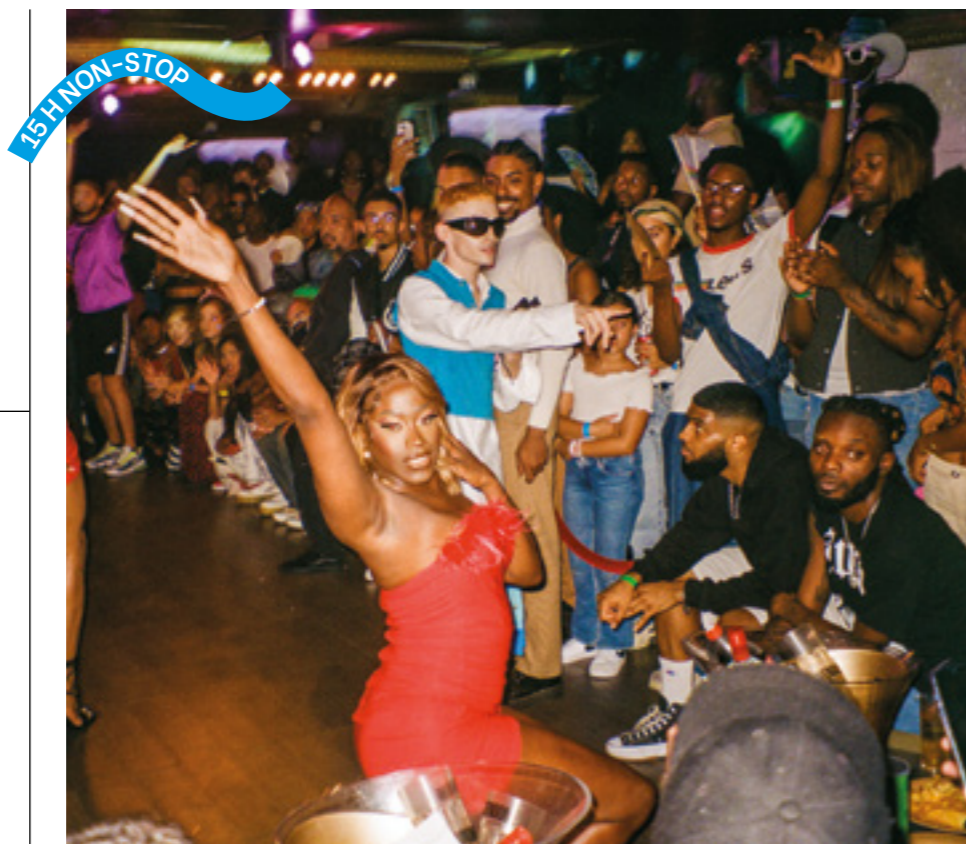
PRICES

Single public rate: 15€
Participant rate: 12€

Participatory event – 2023

Art direction Vinii Revlon & Benii Revlon
Coproductio La Gaité lyrique

With amateur artists



The Legendary Vinii Revlon

House of Revlon

Fight For Your Rights Ball –

Ballroom scene immersion

Ballroom originated in the trans and racialised communities, and celebrates all identities. Vinii Revlon, a voguing legend, immerses us in this flamboyant culture, and honours the bodies that fight relentlessly for their rights.

With its stylised outfits, fluttery hands and eye-popping death drops, voguing is the most flamboyant articulation of the ballroom scene. But this culture, though now widely featured on TV, has its roots in the exclusion experienced by black trans women banned from beauty contests. And so, in 1980s New York, these drag queens set up their own contests and dances – imitating poses from the pages of *Vogue* magazine. They also provided a roof for young people who were discriminated against because of their gender expression and cast out on the street, thus forming substitute families called “houses”. Voguing legend Vinii Revlon here devises a full immersion in this culture, reminding us who invented it and for whom. Workshops, talks and screenings will accompany a ball showcasing those who, even today, must still fight for their rights. Rebellious and fired up, houses and participants will face off to win trophies, fists held high.

Statement of intent

Fight For Your Rights Ball is a tribute to all the people from minority backgrounds who have fought for their rights. They have rejected what fate had in store for them and have shown us – through the power of their words, actions and lives – that we can change the future. It is this power, but also their determination and courage, that we wish to celebrate. Afro-feminists, activists, rebels, non-conformists, anti-patriarchalists, anti-racists – get ready! For you will need to come and convince the judges with your fist held high.

Vinii Revlon

Born in 1991 in Paris, France, Vinii has been dancing new school hip hop and afro since forever. He discovered voguing while watching TV and since 2013 has been helping to develop the French voguing scene, which he quit for the United States in 2014 to try his hand at American ballroom, where he caused a huge splash and enjoyed several big wins. The dancer morphed into “Vinii from Paris”, a voguing prodigy in a genre hitherto dominated by American talent. He made his mark as Europe’s top legend, the second-highest of the voguing world’s four ranks: star, statement, legend, icon. He used his standing in the ballroom community to introduce the general public to voguing, featuring on the Opéra Bastille stage in *Les Indes Galantes*, directed by Clément Cogitore and choreographed by Bintou Dembélé in 2019; and dancing alongside artists such as Aya Nakamura in her clip *Pookie*. In addition, he is a founding member of Studio HMU, a French-American project that is doing research into Baroque culture and voguing. He is also involved in organising public events (United States of Africa Ball, My Sisters Lives Matter Ball, etc.) and numerous projects at the Gaité Lyrique, notably Turgot is Voguing, a project to teach and raise awareness of voguing with the hip hop dance section at the Lycée Turgot in Paris during the 2019-2020 academic year, in partnership with the regional education authority’s observatory on preventing and combating LGBTQI+ discrimination. He holds workshops and voguing classes all over the world – in Brazil, Spain, the UK, Germany, etc. He also runs the House of Revlon, an international voguing house that is very active on the Paris ballroom scene.

What is the Ballroom scene?

A voguing contest that celebrates all identities and combines fashion, aestheticism, dance and performance. The balls, which can last several hours, are hosted by an MC who presents the various categories. A panel of judges awards scores to each participant to select each category winner, who receives a trophy. During the balls, dancers compete in houses, a sort of social group that becomes a substitute family. Originally, trans and gay people rejected by their biological family used to find refuge in a house. Each house consists of a mother, a father and kids, of course. By extension, the ballroom scene refers to all ball-related culture.

PROGRAMME

Full programme:
labiennalede lyon.com

11am-12 noon Masterclass
Performance Workshop with
Legendary Asia 007

11am-12.30pm Masterclass
Hands Workshop with Matyouz

12.15-1.15pm Masterclass
Runway Workshop with Legendary Kiddy
Gorgeous Gucci

1-2pm Round table
Past / Present / Future: what challenges does the ballroom scene face at a time when pop culture is strongly spotlighting the scene
with Legendary Asia 007, Legendary Kiddy Gorgeous Gucci, Legendary Jack Gorgeous Gucci
Up & coming icon: Nikki Gorgeous Gucci
Moderator: Vinii Revlon

2.30-3.45pm Film screening
Tongues Untied by Marlon Riggs

5-10pm Fight For Your Rights Ball
Categories
→ Hands Performance / Arms Control
→ Body (FF Female Figure / MF Male Figure)
→ Executive Realness (FF Female Figure / MF Male Figure)
→ Thug Realness (MF Male Figure / FF Female Figure)
→ Best Dress
→ Face (Woman Face / Male Figure Face / Femqueen Face / Drag Face / Non Binary Face)
→ Old Way / New Way / Baby Oldway
→ Lipsync
→ Pretty Boy Realness / Pretty Girl Realness
→ Transmen Realness
→ Sex Siren (FF Female Figure / MF Male Figure)
→ School Boy / Girl Realness
→ Runway (All American / European / Virgin Runway)
→ Performance (Femqueen Performance / Drags Performance / Women Performance / Butchqueen Vogue Fem / Twister / Baby Vogue)

Money prices
→ Face : 1000 euros
→ Runway : 1000 euros
→ Performance : 1000 euros

MC: The Legendary Vinii Revlon and The Icon Jack Gorgeous Gucci

Judges: Legendary Asia 007, Mother Bruna Revlon, Legendary Kiddy GG, Legendary Matyouz Ladurée, Legendary Kennedy Garçon, Legendary Kendrick Mugler, Legendary Charly Gaultier Brown

DJ: Missy West

10pm-2am After party at Club Bingo **FREE**
DJ Missy West + surprise guest

IMMERSION HIP HOP

SAT **30.09**
11:00 → 2:00

Usines Fagor, Lyon 7

SINGLE RATE 15€

FROM 10 YEARS OF AGE

Participatory event – 2023

The Centre chorégraphique national de Rennes et de Bretagne, directed by the FAIR-E collective, is an association subsidised by the Ministère de la Culture (Direction régionale des Affaires culturelles / Bretagne), the City of Rennes, the Région Bretagne and the Conseil départemental d'Ille-et-Vilaine

On the internet

FAIR-E PLAY

This carte-blanche event will be partly or fully broadcast on [faire-play.click](#)

FAIR-E PLAY is a new media outlet devoted to dances from the fringes, the underground and the counter-culture. It was conceived by Collectif FAIR-E in collaboration with Fabrice Luraine, Antoine Mouquod, Marine Ruault and designer Elamine Maecha.

Beta version from Sept 2023

[Numeridanse.tv](#)

Using this online resource, explore strands dedicated to hip hop dance, club dances, Krump, etc...

Event broadcast of the film *Faire kiffer les anges* (1997) de Jean-Pierre Thorn → p. 132



Collectif FAIR-E **RENNES**

**Bouside Ait Atmane, Iffra Dia,
Linda Hayford & Saïdo Lehlouh**
UP/DOWN/LEFT/RIGHT/TWIST

Carte blanche for Collectif FAIR-E

From the world of hip hop and its influence, the choreographers Bouside Ait Atmane, Iffra Dia, Linda Hayford and Saïdo Lehlouh, united under the aegis of the FAIR-E collective, respond to the invitation of the Biennale de la danse to offer a genuine and original choreographic immersion in the Fagor factories.

The collective, which heads the National Choreography Centre (CCN) of Rennes and Brittany, advocates the act of “making” as a way of seeing the world – and as a way of appropriating its immediate environment, and where possible injecting desire, poetry, fairness, imagination, joy, commonality and sharing. The *UP/DOWN/LEFT/RIGHT/TWIST* immersion asks each of us questions about how we relate to so-called “underground” cultures, practices and artistic gestures, which are viewed as marginal whereas they currently tend to be described as “mainstream”. Hip hop dances, which over four decades have seen their status change from niche “underground” artistic practices to major aesthetic trend, contain innovations based on unique modes of relationship with the audience; on values such as autodidacticism and dialogue with other aesthetic forms; on the individual-collective relationship; and on being inherently rooted in reality. In France, as in many other countries, their rapid spread has helped to diversify popular dances and to renew practices related to them. For this novel proposition, tailored to the Biennale de la danse de Lyon, the FAIR-E collective is inviting artists from multiple backgrounds. Solos, performances, a battle concept, shared dances, film screenings, graffiti sessions and radio conversations will generate numerous flourishes of artistry during this carte blanche event, where underground and upperground will rub shoulders. Come to immerse yourself in a moving experience. Come to observe, take part, read, listen and dance in *UP/DOWN/LEFT/RIGHT/TWIST*!

Statement of intent

This artistic immersion aims to explore personal perceptions of cultures that originated in the underground and sub-cultures. For this novel proposition, tailored to the Biennale de la danse de Lyon, the FAIR-E collective has invited artists from multiple backgrounds to reconfigure gazes, gestures and approaches – thus nurturing individual talents and personalities from a marginal culture that it's currently fashionable to describe as mainstream. Solos, performances, extracts from shows, a battle concept, shared dancing, film screenings, conversation(s), as well as other deliberate (or accidental) “deviations” will reflect the myriad artistic energies of this carte-blanche event, where *underground* and *overground* will rub shoulders.

Collectif FAIR-E / Centre Chorégraphique National de Rennes et de Bretagne

Established by Bouside Ait-Atmane, Iffra Dia, Johanna Faye, Linda Hayford, Saïdo Lehlouh and Ousmane Sy, the Collectif FAIR-E advocates the act of making as a way of seeing the world – a way of appropriating their immediate environment through action and reaction; and, where they can, injecting desire, poetry, fairness, imagination, joy, sharing and commonality. The collective – from backgrounds across the hip hop genre, now operating together with their wealth of difference and respective artistic personalities – span the spectrum of compositional methods specific to their aesthetic field. They were appointed in 2019 to head the National Choreography Centre (CCN) of Rennes and Brittany, then given a second term that runs until December 2025.

Iffra Dia joined Black-Blanc-Beur, France's first-ever professional hop-hop dance company, and helped to drive the emergence of b-boying and build its on-stage legitimacy. Thirty years after he started out, the dancer went behind the scenes. He first devised a dance triptych, then created *Passacaille* (2019) with violinist Fabien Boudot. This was followed by *From Scratch* (2019) and the participatory project *Post Danse* (2021).

Bouside Ait Atmane found fulfilment performing his own work, then as a performer for other artists and as a choreographer. He drew inspiration from the direct language of confrontation and transcribed it on stage, thus bridging the divide between battles and stage dancing. He created *Dans l'arène* (2015) with Yanka Pédrón, and then his first solo, *R1R2 START*. In

Manège (2020) he performed alongside five other dancers.

Linda Hayford is an exponent of the upright dances inspired by funk and its various aesthetics. As such, she has engaged with hype, popping, locking, new style, and then house. Within the Paradox-Sal group and the InsideOut company, the dancer and choreographer is continuing a journey defined by open-mindedness and plurality.

Saïdo Lehlouh (aka “Darwin”) has been active on the hip hop scene since he was 15 years old. A breaker in Bad Trip Crew, he founded Compagnie Black Sheep with Johanna Faye in 2015; together they have created *Iskio* (2015), *Fact* (2017) and *Earthbound* (2021). In 2021, he staged his piece *Apaches* (2019) at the 19th Biennale de la danse de Lyon.

Ousmane Sy, who died prematurely in 2020, was a major ambassador of house dance, winning Battle of the Year in 2001 with *Wanted Posse*. He also choreographed *Queen Blood* and *One shot*.

PROGRAMME

Full programme on [labiennaledelyon.com](#)

11am → 10pm Non-stop

Film screenings, (in)voluntary sidesteps, graffiti session, barbecue, radio stream and more to come...

11am-1pm Collective practices session

→ Directed practice
→ Public taster workshops
→ Workshops for professionals

1-2.30pm Self-led practices in the spaces with DJ

2.30-5.30pm Collective immersion based on the corpus of FAIR-E's pieces + guests

Casting (*in progress*):

→ Collectif FAIR-E – Bouside Ait Atmane, Iffra Dia, Linda Hayford and Saïdo Lehlouh
→ Collectif Parvie, Blondy Mota Kisoka, Marina de Remedios, Jerson Diasanoma, Lumi SOW, Kaë Carvahlo, Andrège Bidiamambu, Mike Hayford, Kaïde Gonzales, Alesya Dobysh, Junior Almeida, Walid, Karima, Dominique Lesdema, Raphaël Stora

6-8pm Battle concept

8-10pm The Ones battle by Bouside Ait Atmane

A 3 vs 3 all-style battle concept, showcasing the aesthetic approaches and prowess of several teams as well as their individual members. Three members per crew are invited to take part, while a fourth one serves as the judge. The Ones thus becomes a confrontation between dancers, but in a friendly and sharing atmosphere – a battle where, in the osmosis and alchemy of the moment, everyone gets their kicks both as group and solo performers

10pm-2am After party at Club Bingo **FREE**

with Mounia Nassangar a.k.a Djasra LEGGO, Lumi SOW, Break the Rave and Aho Ssan...

CLUB bingo

SAT 9 Sept 3pm-2am

OPENING PARTY

3pm - 10pm: Rue d'Algérie and friends

To kick off this 20th Biennale, Rue d'Algérie will summon its crew of DJ, graffers and dancers to cook up an open-air session for the ages.

10pm - 2am: Maquis Sale

Maquis Sale melds African cultures and their influences in an invigorating musical mélange: afrobeat, afrohouse, baile funk, dancehall, jersey club, etc.

FRI 15 Sept 8pm-2am

Drag Night with Patricia Chaudepisse

Off-road drag queen Patricia Chaudepisse, who makes Lyon nights shine bright with her inimitable glamour and humour, will host an off-the-scale soirée at the Usines Fagor.

SAT 16 Sept 10pm-2am

Immersion Ballroom

To round off a 24-hour immersion in ballroom culture, the event's queer DJs will keep the party pumping. After the competition, it's time to unwind - everyone will converge on Club Bingo for even more extravagance.

FRI 22 Sept 8pm-2am

Des Gens Cool

With its inclusive activities, generational mixing and irresistibly hip parties, Des Gens Cool is Club Bingo's purveyor of fun and pop culture.

SAT 23 Sept 8pm-2am

Vert Boucan

Saint-Etienne based collective Vert Boucan promotes an accessible mashed-up culture that spans institutions and the underground.

FRI 29 Sept 8-10pm

radio béguin

radio béguin gives a voice to those who are rarely heard: young people, the underground community and gender minorities.

SAT 30 Sept 10pm-2am

CLOSING PARTY

Immersion hip hop

A club night with avec Mounia Nassangar a.k.a Djasra LEGGO, Lumi SOW, Break the Rave and Aho Ssan...

→ From Sat 9 to Sat 30 Sept

Fri + Sat from 8pm to 2am

→ **Free admission**

Subject to capacity



© radio beguin

What would the Biennale de la danse be without memorable dance parties? The 48 shows in this 20th edition will arouse strong emotions - and to keep them flowing, Club Bingo is setting up its stall at the Usines Fagor from 9 to 30 September. With its upbeat, eclectic and inclusive programming, this pop-up club will be the place to party with the artists around DJ sets, performances, participatory attractions and all kinds of surprises. We have given carte blanche to seven specialists in high-voltage nights: five regional collectives will enlist established and emerging stars from the local scene, while Gaîté Lyrique and CCNRB will extend the respective immersions they are running in ballroom and hip hop culture. Every Friday and Saturday, go with the flow (and the beat) of the music, bodies, singing and laughter. The dancefloor is for you, too!

→ To ensure Club Bingo is respectful and inclusive, the Biennale de la danse is working with the Purple Effect non-profit.



→ Bingo refers to the artwork made with gaffer tape on the Usines Fagor's rear facade during a session at the Nuits Sonores electronic music festival in 2017. A collaboration between Lyon studio Maître Chat and graphic designer Guillaume Constant.

Scan or click



For the full programme →

OPEN STAGE

FREE ENTRY

In one of the Usines Fagor spaces, the Biennale is opening a stage for dancers! Activities will be provided for everyone - from beginners to seasoned performers - to fit their practice: discovery sessions, open training, workshops, residencies, shows... There'll be something for every kind of practice and every level!



© Michel Cavatoc

Discovery sessions & PREAC

Check out the wide range of mediation activities offered by the Biennale's audience relations department, from discovery workshops to training courses for education and culture professionals.

More information → p. 98

Workshops & Masterclasses

During the Biennale's immersion events, discover workshops and masterclasses around hip hop culture and ballroom culture.

SAT 16 Sept → Masterclass Immersion Ballroom

11am → 12 noon: Legendary Asia 007 - Performance workshop
12.15 → 1.15pm: Legendary Kiddy Gorgeous Gucci - Runway workshop

SAT 30 Sept → Immersion Hip hop

Collective practices session

11am → 1pm: programming in progress

Reservations for workshops and conferences at the Ticket Office → p. 144

Open training

Open training sessions are open to all movement disciplines, and are accessible to all dancers who already have some experience.

Tue 12, Wed 13, Thu 14, Sat 16, Tue 26, Wed 27, Thu 28, Fri 29, Sat 30 Sept: 7pm → 10pm

Free admission

Residencies

The open stage will also host in-residence companies in dedicated daytime slots. For the artists, the stage will be a space supporting research and works in progress; visitors will be able to observe these precious moments in the creative process, which often take place behind closed doors...

Mon 11 to Fri 15 Sept: 10am → 6pm
Mon 25 to Wed 27 Sept: 2pm → 6pm

Shows

The stage will host choreographer **Nach's new piece, Un endroit partout** → p. 46

In this sequel to her danced lecture *Nulle part est un endroit*, the artist continues to tell her story. Long associated with Krump, she feels the need to speak out. and eloquence is never the end goal.

Thu 21 Sept: 7pm
Fri 22 Sept: 7pm
Sat 23 Sept: 5.30pm

a biennale for professionals

The Biennale is one of the world's biggest dance events with each edition hosting hundreds of programmers from across the globe. Including 21 new pieces and French premieres, the 2023 Biennale de la danse offers a snapshot of current choreographic output. It is also a precious opportunity for professionals to connect and interact, thus encouraging collaborative practice. In 2023, the Biennale is again partnering with the Institut Français, the French Office for Contemporary Performing Arts Circulation (Onda), and the National Choreography Centre of Rillieux-la-Pape (CCNR) to hold Focus danse, which will offer a trail of eight new works from French-speaking countries, a scouting platform around six emerging female choreographers, and an event on artistic cooperation.

- 120 Focus danse** 19-22 Sept
- 122 Platform** 20-22 Sept
- 126 Trainings & industry forums** 9-30 Sept



Contact
Cécile Perrichon and Léo Dublaneau
+33(0)4 27 46 65 67
pros@labiennaledelyon.com

Professionals welcome desk
At the Usines Fagor
12-30 Sept
Mon-Sat, 11am to 5pm
65 rue Challemel-Lacour, Lyon 7

F(DANSE)CUS

CREATIONS | SHOWS | INDUSTRY FORUMS | EXHIBITIONS | FILMS

19 → 22 SEPT

→ The international gathering for dance programmers

Accreditations & bookings
labiennaledelyon.com → Espace pro

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Bring on the 8th edition!

It's already **15 years** since this must-attend event for the dance industry – devised by the Institut Français, Onda and the Biennale de la danse, and amplified since 2018 by the platform built jointly with CCNR/Yuval Pick – took root at the heart of the Biennale.

Giving French artists strong visibility among programmers from all over the world and exposing them to new and repertory works is the goal of this Biennale high point, which hosts 500-plus professionals during each edition.

The event is carefully designed so that, over four days, programmers can discover 14 companies, mostly from France but **with Belgium and Portugal** invited this year to take part in industry sessions and interactions, and to experience the festival to the full.

This year's platform places **emphasis on female choreographers** and takes care to offer **more inclusive** programming, with the presence of Portuguese artist Diana Niepce.

In parallel to this artistic trail, a two-day session will provide the chance to discuss and reflect together on **cultural cooperation**. Which models should be used? And what challenges are posed by environmental, health, economic and political upheaval around the world?

This week-long event for professionals will be enhanced by **an immersive weekend at Fagor** including the opening of Qudus Onikeku's "laboratory"; a session with the SACD (French society of dramatic authors and composers); and a study day on outreach activity with Lyon 2 University.



© Blandine Soulagne

→ 14 shows in 4 days	Focus danse creations	Platform
	<p>Boris Charmatz - Tanztheater Wuppertal Pina Bausch & [terrain] (FR/DE) <i>Liberté Cathédrale</i> → p. 50</p> <p>Flora Détraz <i>HURLULA - Le concert</i> → p. 40</p> <p>Compagnie Dyptik <i>Le Grand Bal</i> → p. 44</p> <p>Compagnie Non Nova - Phia Ménard <i>ART. 13</i> → p. 32</p> <p>François Chaignaud & Théo Mercier <i>Radio Vinci Park Reloaded</i> → p. 74</p> <p>Nach <i>Un endroit partout</i> → p. 46</p> <p>Yuval Pick - CCNR <i>Silver Rosa</i> → p. 34</p> <p>Alexander Vantourhout & not standing (BE) <i>Foreshadow</i> → p. 48</p>	<p>Anna Massoni <i>Notte</i> → p. 122</p> <p>Diana Niepce (PT) <i>Anda, Diana</i> → p. 123</p> <p>Annabel Guérédrat <i>I'm a Bruja</i> → p. 123</p> <p>Dalila Belaza <i>Figures</i> → p. 124</p> <p>Mellina Boubetra <i>Intro</i> → p. 125</p> <p>Marie Gourdain & Felix Baumann (FR/DE) <i>Seismic</i> → p. 125</p>

PLATFORM

20 → 22 SEPT

20.09 + 21.09 – 14:00
Les SUBS, Lyon 1



© Angela Massoni

Anna Massoni *Notte*

PARIS

Inspired by a phrase from *The Poetics of Space* by French philosopher Gaston Bachelard, “*Man is a half-open being*”, Anna Massoni proposes in her first solo, *Notte*, to half-open a door into her personal world. Examining the idea of porosity between the body’s interior and exterior, movement and voice are overlaid constantly, depicting a body caught up in this activity. In this piece, which she describes as a “choreography of detail”, Anna Massoni interlinks gestures, actions and hums in a relationship of dissociation and tension in order to create distances, gaps and appearances.

Piece for 1 performer – 2019 – 50 min

Conception, choreography, performance Anna Massoni **Playwriting** Vincent Weber **Light design and stage design** Angela Massoni **Outside look** Simone Truong **Singing assistant** Jean-Baptiste Veyret-Logerias **Research partner** Cynthia Lefebvre **Production & administration** Marc Pérennès

Production Association 33° parallèle **Coproduction** La Manufacture–CDCN Nouvelle Aquitaine Bordeaux, la Rochelle, CDCN Les Hivernales Avignon, Le Dancing–CDCN Bourgogne Franche Comté **Supports for residencies** CND Pantin (résidence d’expérimentation), PACT Zollverein, la Ménagerie de Verre

Anna Massoni

Anna Massoni trained in contemporary dance at the national music and dance conservatoire (CNSMD) in Lyon, and also studied philosophy. As a performer, she has worked with Johanne Saunier and Jim Clayburgh, Yuval Pick, Noé Soulier, Vincent Weber, Simone Truong and Cindy Van Acker. She has taken part in collective creations with Simone Truong, Eilit Marom, Elpida Orfanidou and Adina Secretan, then with Vania Vaneau. She created her first solo, *Notte*, in 2019, followed by *Pièce d’angle* (2020), *Rideau* (2022) and the film *Pièce détachée* (2023). She has teamed up with Vincent Weber in the same organisation that supports their respective projects, the non-profit 33ème Parallèle. She is a founding member of LIEUES, a space for artistic and educational research in Lyon; and contributes to the graphic design of the books published by Editions Trente-trois Morceaux.

Accreditations & bookings

labiennaledelyon.com → Espace pro

Contact

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Professionals welcome desk

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Programming reserved for professionals

20.09 – 15:30
Les SUBS, Lyon 1



© Alípio Padilha

Diana Niepce *Anda, Diana*

LISBON

With this show, the author, dancer and acrobat Diana Niepce invites her audience to step into her life story, after the eponymous book she published in 2021. She recounts the long journey she has been on since the fall that caused irreversible damage to her spinal bone marrow, through a highly technical, detailed study of movement using the circus techniques of contact and release. In doing so, she questions bodily norms and turns the non-normative body into a revolutionary body.

Piece for 3 performers – 2021 – 1h

Art direction Diana Niepce **Performers** Diana Niepce, Bartosz Ostrowski, Joãozinho da Costa **Assistant playwriting** Rui Catalão **Light design** Carlos Ramos **Son** Gonçalo Alegria **Costumes** Silvana Ivaldi **Video and promotion** Eduardo Breda **Photograph** Alípio Padilha **Management** Patrícia Soares **Production and communication** Filipe Metelo

Production Produção d’Fusão **Coproduction** avec TBA – Teatro do Bairro Alto **Coproduction in residence** O Espaço do Tempo **With support from** Directorate General for the Arts (DGArtes), Ministry of Culture, Municipal Library of Marvila, Lisbon City Hall, Embassy of Poland in Lisbon, Portugal and L’Adam Mickiewicz Institute

Diana Niepce

A dancer, choreographer and writer, Diana Niepce, born in 1985 in Portugal, graduated from the ESD dance school in Lisbon and from the Erasmus programme at the Theatre Academy in Helsinki. While studying performing-arts management and production, she took hatha-yoga classes and did a master’s degree in art and communication at Lisbon University. She has created six pieces – *Raw a Nude*, *12 979 Days*, *Duet*, *T4*, *Anda, Diana* and *The Other Side of the Dance* (2022) – and collaborated as a performer with many international companies and artists including Rosas, Willi Dorner, La Fura del Baus, Mariana Tengner Barros, Rafael Alvarez, Jérôme Bel, Adam Benjamin, Diana de Sousa and Justyna Wielgus. As a writer, she has published an article in the book *Anne Teresa De Keersmaeker à Lisbonne* (éditions Egeac / INCM); the children’s short story *Bayadère* (éd. CNB), the poem *2014* in *Fanzine magazine*, the article *Experimentar o corpo* in performing-arts journal *Coreia*, the book *Anda, Diana* (éd. Sistema Solar) and the short story *Cassé et puant, ce sont les cailloux* on the Chemin de la Mémoire du Couvent.

20.09 – 16:55 + 21.09 – 16:45
Les SUBS, Lyon 1



© JB Barret

Annabel Guérédrat *I’m a Bruja*

FORT-DE-FRANCE

Alone on stage, the choreographer and performer Annabel Guérédrat embodies several witches and conjures various female identities such as philosopher Elsa Dorlin, singer Nina Hagen and rapper Princess Nokia to speak of female intimacy. Whether naked, covered in glitter or paint, or in drag, she crafts a singular gestural vocabulary that draws from Yoruba and Caribbean rituals used in Afro-Caribbean culture.

Piece for 1 performer – 2018 – 55 min

Author, designer, performer Annabel Guérédrat **Stage design** Henri Tauliaut **Music** Marvin Fabien & Renaud Bajoux **Lights** Suzanne Péchenart & Torriep **Artistic eye** Christophe Haleb **Academic insight** Paola Lavra

Production Artincidence Cie **Supported by** la structuration Dac Martinique, l’aide à la création de la Collectivité Territoriale de Martinique, les coproducteurs Korzémo and le petit théâtre de Redoute, le FEAC (Ministères des Outre-Mer and de la Culture and de la communication) **Studio reception** in Dans les Parages (Cie La Zouze, Marseille), in Korzémo (Ducas, Martinique) and in Tropiques Atrium, scène nationale de Martinique

Annabel Guérédrat

Annabel Guérédrat is a choreographer, performer, researcher and “bruja”, or Caribbean witch. She is also a practitioner of Body-Mind Centering, a somatic practice that enables her to write organic performances fusing the intimate and the political. Her main field of interest is the political body and the social stance of Black and mixed-race women in the Caribbean; as well as grungy ecofeminism and dark ecology, through the toxic sargassum seaweed that regularly washes up on the Atlantic coast of Martinique, and in which she buries herself for “care” rituals. In parallel to her creative work, she runs dance-based outreach actions for prostitutes and prisoners and in educational, medical and socio-humanitarian settings. With visual artist Henri Tauliaut, she co-founded and co-curates the International Festival of Performance Art (FIAP) in Martinique.

PLATFORM

20 → 22 SEPT

21.09 – 15:30
Les SUBS, Lyon 1



© Tamja Kernweiss for Haus der Kunst

Dalila Belaza *Figures*

PARIS

Dalila Belaza presents a solo in which she continues to explore her relationship with traditional dances, but takes a very different approach than in her previous piece, *Au cœur*, in which she staged a dialogue between folk dance and contemporary dance. In *Figures*, she “is searching for the intimate, mysterious and unchanging narrative that lies dormant within us – what speaks in an essential way about being and is able to bring us together. To do this, I’m creating the conditions that make it possible to open up and explore intimacy, as if to extract from it a reinvented human history”.

Piece for 1 performer – 2022 – 50 min

Conception and art direction Dalila Belaza **Choreography, sound and light design** Dalila Belaza **Character creation material** Jeanne Vicérial **Performance** Dalila Belaza **Staging assistant** Aragorn Boulanger **Technical team** Sabine Charreire, Tristan Viscogliosi

Production Hiya Dance company – Association Jour avec la Fondation d’entreprise Hermès as part of the New Settings programme **Coproduction** La Briqueterie CDCN du Val-de-Marne dans le cadre de l’accueil-studio, a scheme supported by the Ministère de la Culture, DRAC IDF, Charleroi danse, Wallonie, CCN – Ballet national de Marseille, Les SUBS – lieu vivant d’expériences artistique, Lyon **Supported by** Ministère de la Culture and de la Communication – Direction Régionale des Affaires Culturelles d’Île-de-France – Aide à la création, Département du Val-de-Marne, Région Île-de-France **Provision** Centre National de la Danse – Pantin, Montévidéo, centre d’art

Dalila Belaza

Dalila Belaza first made her mark as a performer for, and artistic partner, of her sister, the choreographer Nacéra Belaza. Through their research into the body’s deep memories and into dance inhabited by a unlimited inner space, they charted a significant path in the choreographic landscape. Over time, and drawing on this foundation, Dalila Belaza felt the need to give voice and form to her own questions. This has led her to pursue several lines of enquiry, extending this field of existence to other realities. For some years now, Dalila has been conducting her own projects, and developing work that probes the themes of identity and explores dialogue between ritual dance and abstraction. Through dance, she seeks “a utopian territory where the personal and the universal meet, like two infinite horizons”.

22.09 – 14:00 + 16:45
Les SUBS, Lyon 1



© Charlette Audureau

Mellina Boubetra *Intro*

SAINT-PLAISIR

In her first piece, which won the Label Passerelle award, Mellina Boubetra has chosen to hold a conversation between three female personalities from different backgrounds ranging from hip hop to contemporary. Together the three dancers take an introspective approach, exploring the link between bodily states and the expression of feelings. This deep dive into the intimate realm generates a singular form of unison that helps us understand the complexity of each dancer’s movements.

Piece for 3 performers – 2021 – 30 min

Choreography Mellina Boubetra **Performers** Mellina Boubetra, Katia Lharaig, Allison Faye **Substitute dancers** Rachel Cazenave, Fiona Pincé **Light design** Fabrice Sarcy **Light technique** Fabrice Sarcy, Benoît Cherouvrier **Music design** Patrick De Oliveira **Production** Ludmila Boisliveau

Production Cie ETRA **Executive production** Cie Art-Track **Coproductions** Prix Hip Hop Games 2018 Art-Track Initiatives d’Artistes en Danses Urbaines, La Villette Le Flow, Ville de Lille Summer Dance Forever, Hollande Cie Victor B and Lezarts Urbains, Belgique Centre Chorégraphique National Roubaix Hauts-de-France, Sylvain Groud as part of l’accueil-studio CCN de la Rochelle, Kader Attou Pôle Pik, Bron CCN de Créteil and du Val-de-Marne, Cie Kâfig dir, Mourad Merzouki as part of l’Accueil Studio Danse élargie 2020 L’Avant-Seine, Théâtre de Colombes **Supported by** Institut Français ADAMI DRAC Île-de-France Ministère de la Culture **Partners** La Fabrique de danse, Collectif ZOOM, Clermont Ferrand La Manufacture, Incubateur chorégraphique Vendetta Mathea Cie Dyp tik Trans’urbaines, Clermont Ferrand La Briqueterie Centre de développement chorégraphique national du Val-de-Marne, Théâtre Louis Aragon Tremblay-en-France Le Cendre, Salle les Justes Puy de Dôme MJC TC de Colombes CND Pantin

Winner, Prix Hip Hop Games 2018; winner, Trans’urbaines 2018; winning show, choreography competition 2019, Prix CCN de Créteil – Festival Kalypso Label Passerelles 2019

Mellina Boubetra

Mellina Boubetra began dancing at a youth centre in Colombes, her hometown. She discovered hip hop at a very young age and met her teacher Mohamed El Hajoui, who decided to compose a jazz-rock and locking duet, *Second souffle*. In 2006, they began their career in dance shows. After studying biology for several years, she decided in late 2015 to take up dance full-time. She entered the scene through all-style battles and gradually moved towards creating her own work.

22.09 – 15:15
Les SUBS, Lyon 1



© Btrnicky

Marie Gourdain & Felix Baumann *Seismic*

LYON + BERLIN

This piece for four performers by the emphatically European artist Marie Gourdain and the German Felix Baumann blends contemporary dance with physical theatre, and unfolds around the scenography. The principle is both simple and complex: on an unstable platform, have bodies be in constant motion, their flow of movements conditioning how they approach the space. This intensely physical confrontation between performers and materials gives rise to a sometimes absurd dramaturgical situation, which yields a distinctive gestural vocabulary.

Piece for 4 performers – 2022 – 50 min

Casting & concept Marie Gourdain, Felix Baumann **Choreography & stage direction** Marie Gourdain, Felix Baumann **Performers** Felix Baumann, Sean Henderson, Till Jenewein, Halka Třešňáková **In collaboration with** Johana Pocková **Dramaturgy consultant** Jakub Režný **Light design** Zuzana Režná **Music design** Thibault Cohade **Music assistant** Lukáš Palán **Costume design** Magdalena Vrabová **Stage design** Jan Tomšů with Marie Gourdain and Felix Baumann **Production** Matière Mobile, tYhle, Von B bis Z **Production** Bureau d’accompagnement STP (FR), Ludmila Šindlerová (CZ), Claudia Teichmann (DE) **Production consultant** Dirk Förster (DE) **Coproduction** PONEC – dance venue (CZ), LOFFT – DAS THEATER Leipzig (DE), Les SUBS Lyon (FR), CCNR Rilleux-la-pape (FR) **Other partners** Studio ALTA (CZ), Schloss Bröllin (DE), MS Schrittmacher (DE) **The project was co-financed by** the DRAC Auvergne-Rhône-Alpes – Aide à la création, l’Institut français and the Métropole de Lyon, the ville de Lyon, the Spedidam, le ministère de la Culture de République Tchèque, the Fonds culturel national (SFK), the Fonds pour l’avenir tchéco-allemand (CNFB), the municipality of Prague (MHMP) and the city of Brno, le Fonds de coproduction pour la danse NATIONALES PERFORMANCE NETZ (DE), which is funded by the Federal Government Commissioner for Culture and Media and the City of Leipzig – cultural office

Marie Gourdain & Felix Baumann

Marie Gourdain first studied and worked in the cinema before becoming a choreographer, scenographer and visual artist. She has mainly worked in Prague since 2010, while also taking part in projects elsewhere in Europe. Her output combines her visual arts training and contemporary dance, using graphic and sculptural composition tools and a detailed analysis of movement to create complex choreographies – at the intersection of a strongly formal approach to the body, a mixture of types of expressiveness and presence, and in-depth work on manipulating stage props, while also leaving plenty of room for intuition, improvisation and laughter.

Felix Baumann has worked as a dance and theatre performer for companies and organisations in various countries. In parallel, he has developed his personal artistic research and practice, geared to developing his own brand of theatrical movement and language in which disciplines such as physical theatre, dance, visual theatre, scenography and clowning overlap. He has always focused on an interdisciplinary and experimental approach, aimed at devising an original tragicomic language, using the active body as a tool to render visible its own absurdity. He has founded his own company, Von B bis Z, based in Baden-Württemberg, southwest Germany.

Accreditations & bookings

labiennaledelyon.com → Espace pro

Contact

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Programming reserved for professionals

Workshops at the CN D

Intended for dance-sector professionals, these sessions are designed to echo the Biennale's pieces, and are led by several choreographers and dancers from the programme: **Christos Papadopoulos**, **Catherine Gaudet**, Šuka Horn around the work of **Dimitris Papaioannou**, **Fouad Boussouf**, **Mellina Boubetra**, and one of **Lia Rodrigues'** dancers.

→ Details on cnd.fr and labiennaledelyon.com
 → Info & registrations
 CN D Lyon, 40 ter rue Vaubecour, Lyon 2
 +33 (0)4 72 56 10 70
billetterie.lyon@cnd.fr
www.cnd.fr

Fri 22 – Thu 28 Sept

Dance of instability

Franco-German training course

With **Marie Gourdain & Felix Baumann** – Cie Matière Mobile

This course, staged by the young Franco-German creators' platform (Plattform), will enable young artists from France and Germany to explore the ties between dance and acrobatics, and to discover the Biennale de la danse.

With support from l'OFAL.

→ End of course public presentation planned on Wed 27 Sept at 6pm at the Goethe-Institut Lyon 2

→ Info & registrations
 04 78 62 89 42
info@plateforme-plattform.org
plateforme-plattform.org

Thu 28, Fri 29 – Sat 30 Sept

National seminar for resource people in arts and cultural education – PREAC for dance and movement arts

During the Biennale de la danse, the Regional Arts and Culture ResourceHub (PREAC), dance and movement arts section, is running a seminar revolving around discussion and training sessions for professionals involved in arts and cultural education across every aspect of young people's lives (artists, teachers, instructors, cultural mediators, local/regional authority staff, popular education, etc.). Three days of shared experiences, devised with Brazilian choreographer **Lia Rodrigues**, with a mixture of practical workshops, talks, reflection segments, discussions and shows

→ Free of charge (excl. transport, accommodation and meal expenses)
 → Info & registrations: Anouk Médard, PREAC coordinator

04 72 78 18 18
preac@maisondeladanse.com

Tue 19 Sept, CN D Lyon

DoPoDo day Dance & age

Professional day initiated by KUMQUAT | performing arts in conjunction with the CN D, as part of the EU project DoPoDo (Dance On Pass On Dream On) co-funded by the Europe Créative programme

This one-day session is aimed at collectively exploring ways of working and inhabiting the stage once past 40.

10am to 1pm: Discussion / The dancer's professional pathway: and what if age was an asset?

This first half, dedicated to dancers and choreographers, takes the form of experience feedback on the issue of performers' on- and off-stage career over the years.

2.30–5pm: Round table / The dancing body – a matter of perspectives and identification?

Open to programmers and all dance-sector professionals, this round table will explore the visibility of age in dancing, accompanying the audience's gaze and expectations, and how our relationship with age informs the creative process.

→ Info & registrations
billetterie.lyon@cnd.fr
 +33 (0)4 72 56 10 70

Wed 20 Sept – 11am

Café Système (D)anse

Reconnect with Café Système D(anse) during Focus danse!

SYSTEME D(ANSE) brings together several partners – ACCN, ACDCN, CN D, LAPAS and ROF – plus dance-sector companies and personalities. "Café Système D(anse)", the collective's flagship action, is aimed at all professionals from the dance sector – companies, organisations, programmers, administrators, etc. This event, which is regularly held in locations across the region, provides the latest news and information on the sector's current challenges and issues.

→ Usines Fagor
 65 rue Challemeil-Lacour, Lyon 7

Wed 20 Sept – 2-5.30pm

Information desk

Come to meet the CN D's professional-resource team and the legal teams of the SACD and SPEDIDAM, as well as the national job-centre network's stage and image industry teams for the Auvergne-Rhône-Alpes region. A one-stop shop where you can meet professionals and/or book appointments to get help on matters involving authors' rights, status, project support, unemployment benefits, assembling a team, retraining, etc.

→ Usines Fagor
 65 rue Challemeil-Lacour, Lyon 7
 → For more details: labiennaledelyon.com

Wed 20 Sept – 2.30pm

Round table and study on parity in CCN director posts

In 2021, the Association of National Choreography Centres (ACCN) began to reflect, with support from the Directorate General of Artistic Creation (DGCA) and its dance department, on the fall in the number of female artists in CCN director positions in recent years. This project has generated a series of recommendations to promote real visibility for women in the dance sector. This study, and more specifically the recommendations flowing from it, were published on 14 April 2023.

To coincide with the Biennale de la danse, the ACCN is inviting sector professionals to a round-table event to share all its recommendations and begin a consultation on implementing concrete actions.

→ Usines Fagor
 65 rue Challemeil-Lacour, Lyon 7
 → For more details: accn.fr

Thu 21 Sept – 10am-12.30pm, ENSBA Ven 22 Sept – 10am-12.30pm, Les SUBS

Building together: what forms of cultural cooperation can address societal change?

A discussion event devised jointly by the Institut Français, Onda and the Biennale

This year, as part of Focus danse, we are running an event to discuss and reflect on the question of cooperation, in two parts: on Wednesday 20, a plenary session with panellists to explore how the local and international levels can work better together; and on Thursday 21, workshops to address cooperation-related challenges in tangible ways

Fri 15 Sept – 6.30-8pm, Usines Fagor

A formal event on addressing gender-based and sexual violence in festive settings

In collaboration with Purple Effect

Moderator: Rose-Amélie Da Cunha, Club Bingo programmer and event organiser

Some 3,500 people are expected to come and party throughout September at Club Bingo, the new attraction at the Usines Fagor. When this type of event is held, how do you ensure that spaces are safe for everyone? What are festivals responsible for? What resources are there in the performing arts? At the Biennale de la danse, we kick off the discussion with representatives of non-profit Purple Effect, party event organisers and the attending audience

PURPLE EFFECT is a French non-profit that champions values such as respect, considerateness and inclusiveness. Their volunteers, called "night buddies", are present in crowds at festive events and assist any customers who feel the need. They fight all forms of violence and discrimination through prevention, protection, and training volunteers in issues around consent, prevention and safety.

Sat 23 Sept – 9.30am-5.30pm, Usines Fagor

Study day

Amateur practices, inclusive dances, engaged stances: public participation in making dance

Amateur creations, participatory works, co-creations, "territorial projects" – there are plenty of terms to describe non-professionals' contribution to making shows.

Whether it's embarking on a long-term creative process or making a same-day stage piece, contributing behind the scenes or enjoying exposure to the spotlight, reviving a historic piece or staging a novel form, spectators typically experience their involvement as a very special experience. The purpose of this colloquium, at the intersection of aesthetic and ethical considerations, is to examine dance-sector practices and pieces as a lab for experimenting with singular and fruitful responses, amid a widespread push for participation.

Staged by the Passages XX-XXI research laboratory (Lyon 2 University) in conjunction with the Biennale de la danse de Lyon

With the support of MGEN, partner of the Biennale

Fri 29 Sept – 8-10pm, Usines Fagor

Session on the place of women and gender minorities in hip hop culture

Hip-hop culture – be it dance, rap or graffiti – appeared in France in the 1980s. But despite its recent recognition by institutions, women and gender minorities are still in the minority. It seems difficult for anyone who isn't a cisgender man to make their mark during an open-mic session, to be booked by programmers, or to find their place in a collective. Planet Zouz is turning the tables and holding a hip hop night (with live radio broadcast) that showcases the voices of women and gender minorities. At 8pm, there'll be a live radio discussion on these issues on radiobeguain.com. Followed by a deliberately women-only open-mic session along the lines of the Planet Rap radio show on Skyrock, so that everyone can get some training in developing their stage presence, performing their lyrics and introducing their world in a supportive atmosphere. So: a wide range of sounds and moods that reflect the wealth of this scene, and often gives rise to unexpected connections!

In partnership with radio béguin

→ To sign up for the open-mic:
 by email: camille@radiobeguain.com or
 on the night at Usines Fagor

Big Pulse Visiting Artist

The Big Pulse Visiting Artist scheme invites artists to visit dance festivals throughout Europe to stimulate their artistic development and help them grow their professional network through creative exchange and networking.

This year, the Biennale is inviting 10 young artists selected by the members of the Big Pulse Dance Alliance for a four-day programme enabling them to discover shows, meet with programmers, and take part in workshops and discussion events.

Big Pulse Visiting Artist is run by Big Pulse Dance Alliance, a network of 12 European dance festivals united by their attachment to the art of dance, in order to promote, strengthen, and expand the reach of the European dance sector.

WITH FAMILY

→ Accessible, unifying and inclusive,
this is the Biennale for everyone!

Theatre for children

Two shows for kids, to discover at le Ciel – scène européenne pour l'enfance et la jeunesse in the heart of the 8th arrondissement.

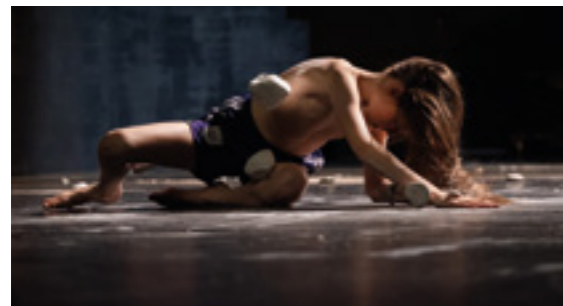
FOR AGE 5 AND OVER



© Jean-Luc Beaujout

Compagnie Non Nova – Phia Ménard
L'après-midi d'un foehn Version 1 → p. 59
Materials manipulation – Non-verbal performance
Piece for a puppeteer, some puppets and a vortex

FOR AGE 8 AND OVER



© laGeste & hetpaleis

laGeste & hetpaleis
promise me → p. 49
A show for 5 children, 2 dancers and 1 musician.
A hymn to the unbowed, the intrepid and the brave.

→ Parent/child dance workshop with the choreographer and children from the show
Sat 23 Sept, 3.30pm to 5pm
Info & registration: rdv@theatreleciel.eu

All together now!

Artistic, inter-generational and cultural adventures to experience together.

FOR AGE 6 & OVER



© Michel Cavalca

Collectif Petit Travers
NUIT → p. 56
A short piece for 3 jugglers, night-time, balls and magic

S'assurer de ses propres murmures → p. 50
A duet for juggler and drummer, which resonates like the story of a friendship.

FOR AGE 10 & OVER



© In Da Box Production

Collectif FAIR-E
Immersion Hip hop → p. 78
A themed programme that brings together the extended hip hop family and all generations.

All the forms of artistic expression in hip hop culture come together at the Usines Fagor, for an immersive one-day event devoted to movement.

FOR AGE 12 & OVER



© Bart Grietens

Alexander Vantournhout & not standing
Foreshadow → p. 48
From lifts to acrobatics... eight performers defy the laws of gravity!



© Cie Dyptik

Compagnie Dyptik
Le Grand Bal → p. 45
Le Grand Bal spreads a mysterious dance plague, and 10 urban dancers grapple with the symptoms.

SCHOOLS

→ Host the youngest kids and introduce them to the pleasure of spectating.

Nursery Primary

CLASS LEVELS: GS → CE1



© Jean-Luc Beaujout

Compagnie Non Nova – Phia Ménard
L'après-midi d'un foehn Version 1 → p. 59
→ Thu 28 Sept, 9.30am, 11am and 3pm
Fri 29 Sept, 9.30am, 11am and 3pm
le Ciel – scène européenne pour l'enfance et la jeunesse, Lyon 8
Price: 5€

To the notes of three musical works by Claude Debussy – *L'après-midi d'un faune*, *Nocturnes* and *Dialogue du vent et de la mer* – a dance mistress creates a piece of choreography for plastic dancers propelled by moving air. The children, who are closely involved with the action, feel immersed in this sense-engaging and poetic piece.

→ Show awareness workshop for teachers, with Phia Ménard,
Wed 20 Sept, 2.30pm to 4.30pm

CLASS LEVELS: CE1 → CM2



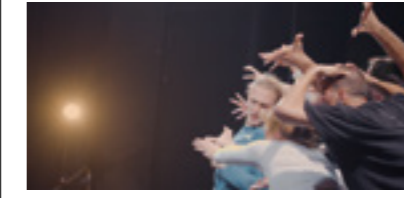
© Viola Bertlanda

Collectif Petit Travers
NUIT → p. 56
→ Mon 2 oct, 10.15am
L'Atrium, Tassin La Demi-Lune
Price: 5€

A short piece for 3 jugglers, night-time, balls and magic, set to string quartet music.
→ Post-show chat with the artistic team

Secondary

FOR SECONDARY YEAR 3 UPWARDS



© Cie Dyptik

Compagnie Dyptik
Le Grand Bal → p. 44
→ Fri 22 Sept, 2.30pm
Radiant-Bellevue, Caluire et Cuire
Price: 8€

A narrative dance work in which the choreographers share the questions that are bothering them about today's society and how the body is attaining freedom in the post-pandemic era.

→ Post-show chat with the artistic team

→ Show awareness workshop for teachers, with the artistic team,
Wed 13 Sept, 2.30pm to 4.30pm

FOR SECONDARY YEAR 5 UPWARD



© Florian Satlabert

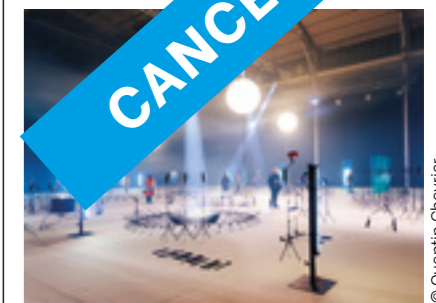
Vincent Dupont & Charles Ayats
No reality now → p. 38
→ Thu 21 Sept, 2.30pm
Pôle PIXEL, Villeurbanne
Price: 10€

An augmented show that shifts the borderline between reality and fiction

→ Post-show chat with the artistic team

Also at the Usines Fagor

FOR SECONDARY YEAR 3 UPWARDS



© Quentin Chevrier

Still Bodies exhibition → p. 105
A multi-sensory experience

EXHIBITION · WORKSHOP · LIVE SHOW

Dancing, performing, being still... The choreographic field surprises us as it reaches beyond its own limits. The *Still Bodies* exhibition, showing at the Usines Fagor, invites us to explore movement through installations that shake us up and challenge our thinking. In this space for reflection and dancing, we propose to host classes around the theme of moving bodies and ideas, and to supplement visits to shows with this multi-layered mediation approach.

Half-day trail

→ Guided tour of the exhibition (1h)

→ Movement workshop with a dancer (1h30)

→ Live show

Half price
for under-26s

The whole Biennale programme is available at half price for under-26s.

Info & reservations
04 27 46 65 66
public@labiennaledeleyon.com

ARTS AND CULTURE EDUCATION

FOR EVERYONE

The audience relations department helps schools to implement arts and culture education (EAC) pathways around shared values and in close collaboration with the artists and mediators.

Pass culture

Throughout secondary school, the collective portion of the Pass Culture can be used to fully or partly finance the project.

Pass'Région

Show tickets can be paid for with the Pass' Région (show-tickets credit: 30€).

EAC pathways in lower-secondary schools in the Lyon metro area

Lyon Métropole supports arts and culture education pathways in lower-secondary schools.

To find out more, refer to the call for projects "Arts and Culture Education & Territories" – Lyon Métropole".

Art and culture in upper-secondary schools, CFA training centres, and specialist facilities

The Auvergne-Rhône-Alpes Regional Council supports arts and culture education pathways in partnership with the Biennale de la danse, as part of the artistic practice funding scheme.

To find out more, please refer to the call for projects.

Pathways for lower and upper secondary schools

In conjunction with the regional education body's arts and culture education department (DAAC), the Biennale offers a dance awareness-raising pathway around a spectating experience that includes practice, meeting a dance professional, and providing knowledge.

National seminar of PREAC, dance and movement arts

28 → 30 Sept 2023

A three-day course for reflecting, sharing and passing on, intended for teachers, artists and mediators.

Devised with choreographer **Lia Rodrigues**, and staged by the Regional Arts and Culture Education Resource Hub (PREAC), this event revolves around core ideas in the approach of Rodrigues, who for a number of years has been involved in a transmission process.

A trail of two disciplines

A spectator trail, at the intersection of cultural paths and artistic practices, combines experience of artworks and of critical writing. In partnership with the Villa Gillet.

A bespoke trail can be designed in consultation with schools' education teams.

Info, bookings and cultural action

Audience relations department

04 27 46 65 66

public@labiennaledelyon.com



© Benji Revlon

HOUSE OF REVLO

AROUND THE SHOWS



© Stéphane Rambaud

Meet the artists

Post-show chat

After the performance, artists and performers come to the stage-edge for a relaxed conversation with the audience.

→ Dates specified on show page

Pre-show chat

In some cases, these sessions are held before the performance, giving spectators insights into the piece they are about to see.

→ Sat 9 Sept at 6.30pm

With Christos Papadopoulos, at the Opéra de Lyon → p. 24

→ Sat 23 Sept at 2pm

With Boris Charmatz, at the Goethe Institut → p. 50

→ Sat 30 Sept at 7pm

With Lia Rodrigues, at the Maison de la danse → p. 86

Through practice

Some sessions are held on the move, providing an opportunity to discover the artists' work through their practice and movement. For these shared occasions, you don't need to do regular physical activity.

→ Around Yuval Pick's world → p. 34

A *Sentir la Fibre* workshop on Yuval Pick's new piece, with Guillaume Forestier, a dancer from the CCNR company. These workshops are devised as a trail of sensory discovery, where it's essential to simply enjoy dancing.

Mon 18 Sept, 7pm to 8.30pm at the CCN de Rillieux-la-Pape

Price: 6 € - Amateur workshop practice for adults (aged 16 and over)
Registration: adriana.falcone@ccnr.fr | 04 72 01 12 30

→ Around laGeste & hetpaleis's show → p. 76 **FREE**

A parent-and-child dance workshop with the choreographer and child performers on the stage, to closely share the singular world of the show, which combines children and adults in the same world.

Sat 23 Sept, 3.30pm to 5pm

at le Ciel - scène européenne pour l'enfance et la jeunesse, Lyon 8
Free - Info & reservations → rdv@theatreleciel.eu

→ Workshop around Alessandro Sciarroni's show → p. 96 **FREE**

Before the performances of *Save the last dance for me*, dance with the performers and let them pass on to you movements inspired by the polka chinata, the traditional dance that gave rise to the show.

Fri 15 Sept at 3pm - place Lazare Goujon, Villeurbanne

Sat 16 Sept at 5pm - place Mazagran, Lyon 7

Sun 17 Sept at 3.30pm - l'UCLy, Lyon 2

Free admission, subject to space on the dance floor

Go behind the scenes

During the national European Heritage Days event **FREE**

The Maison de la danse opens its doors (the artists' entrance) and welcomes visitors for a behind-the-scenes tour of the venue.

→ Sat 16 Sept

At the Maison de la danse

Get a behind-the-scenes presentation from the stage with the technical team, then attend a rehearsal session by the Ballet du Grand Théâtre de Genève.

Free - Register at the Biennale ticket office → p. 144

During an open residency **FREE**

To create their works, artists are hosted in residence at theatres. During the Biennale, they open the door onto these working and experimental spaces and invite the public in to witness the creative and building process.

→ Sat 9 Sept at 4pm

At the Célestins - Théâtre de Lyon

With Phia Ménard, as part of the creation of her show ART. 13.

Free - Register at the Biennale ticket office → p. 144

→ Experience the Biennale at festival tempo, and **take part in the many attractions*** that relate to and echo the programming, with the associate artists and our partners.

*In French unless otherwise specified

See dance differently

On numeridanse.tv



© Jean-Pierre Thorn

This online dance platform offers a wealth of resources about the Biennale's artists, and a diary of events connected to the Biennale de la danse, featuring previously unreleased films:

→ Around the Immersion Hip hop → p. 114 **FREE**

Faire kiffer les anges, dir. Jean-Pierre Thorn - 1997 - 1h28

In this film, Jean-Pierre Thorn casts his eye on a community of young have-nots who in the '80s powered the emergence of hip hop in France. Through dancing, these pioneering breakers transcended their anger and compellingly expressed their presence in the world.

Free - Available on numeridanse.tv during the Biennale,

from 29 Sept 7pm

At the Comoedia cinema Screenings that resonate

→ Preview

Last Dance!, dir. Delphine Lehericoy - 2022 - 88 min

Germain, an introspective pensioner, suddenly becomes a widower at the age of 75. He barely has time to realise what's happening to him before his family begins interfering in his daily life: phone calls and incessant visits, pre-planned meals and activities - every effort is aimed at making his life run like clockwork. But Germain's mind is elsewhere. Keeping a promise made to his dear deceased wife, he suddenly finds himself caught up in a new piece by a contemporary dance company.

Preview in the presence of Delphine Lehericoy, François Berléand, La Ribot.

Fri 8 Sept at 8pm

At the cinema Comoedia, 13 avenue Berthelot, Lyon 7

Tickets → cinema-comoedia.com

Choreographed naps **FREE**

Languidly lying down, body settled and eyes closed, listeners are invited to taste the words of one or more texts about dance. In a half-awake state, conducive to letting go, words circulate around the body in micro-movements. A way of experiencing dance as a stationary sound journey.

A proposition by Books on the Move, travelling bookstore

→ Sun 24 Sept at 11.30am - 45 min

At the Usines Façor

Free - Register at the Biennale ticket office → p. 144

Step into dancing...

The Biennale invites you to step into dance through **two thematic trails** proposed jointly with Lyon's cultural partners.

Through visual arts

Biennale d'art contemporain X macLyon X Biennale de la danse



© Julian Mommet

Dance has close ties with the vast field of the visual arts. Many of the artists in this edition combine visual and choreographic explorations, or appropriate other media such as video or virtual reality. This provides the opportunity for a nod to the Biennale d'art contemporain, which is teaming up with macLyon to invite you on a **visual arts trail** as part of the Biennale programme.

→ Compagnie Non Nova - Phia Ménard → p. 32 + 84

→ Vincent Dupont & Charles Ayats → p. 38

→ Peeping Tom → p. 42

→ François Chaignaud & Théo Mercier → p. 74

→ Dimitris Papaioannou → p. 56

→ (LA)Horde & le Ballet national de Marseille → p. 60

→ Tumbleweed → p. 82

→ Exhibition *Still Bodies* (Marlene Monteiro Freitas, Nach, Adi Boutrous, Catarina Miranda, Flora Détraz, Julien Creuzet) → p. 105

Through music

Nuits sonores X Biennale de la danse



© Cie Dyptik

Plenty of Biennale shows remind us of the strong relationship between dance and music, a bottomless source of inspiration for many choreographers.

A good reason to invite Nuits Sonores, Lyon's electronic-music festival, to offer you a music trail as part of the Biennale line-up.

→ Christos Papadopoulos

& the Ballet de l'Opéra de Lyon → p. 24

→ Marlene Monteiro Freitas → p. 68

→ Tom Grand Mourcel → p. 28

→ Anne Teresa De Keersmaeker, Meskerem Mees,

Jean-Marie Aerts, Carlos Garbin & Rosas → p. 72

→ Compagnie Dyptik → p. 44

Scan or click



Find all the events,
detailed schedules and
reservations on our website
labiennaledelyon.com

IN BRIEF

48 shows

460 artists (dancers, musicians, DJs...)

46 choreographers and companies

19 female choreographers

19 male choreographers

8 collectives

21 world and French premieres

14 countries

Belgium, Brazil, Canada, Cape Verde, France, Germany, Greece, Israel, Italy, Japan, Nigeria, Portugal, Switzerland, Uruguay

181 performances

51 venues

in 34 towns and cities across the Lyon metro area and the Auvergne-Rhône-Alpes region

21 free events

14 interventions in public space

13 encounters with artists

20 hours of clubbing at Club Bingo

The Défilé

around 4,000 participants

on a route of 1,800 m

12 groups from the following departments

Ardèche, Drôme, Isère, Rhône, Savoie, Haute-Savoie

20 EDITIONS

1984

Guy Darnet created the first edition, featuring the foremost masters of 20th century dance: Martha Graham, Merce Cunningham, Paul Taylor, Roland Petit, Reinhild Hoffmann...

1986

A focus on *L'expressionnisme allemand*; and to coincide with the 100th anniversary of Mary Wigman's birth, the Biennale paid tribute to her through leading lights of German dance such as Kurt Jooss, Suzanne Linke and Gerhard Bohner.

1988

Quatre siècles de danse en France explored the main periods of dance history in France, from codified ballet to contemporary dance. The programme included Roland Petit, Maurice Béjart, Dominique Bagouet, Maguy Marin, Daniel Larrieu...

1990

Un siècle de danse aux États-Unis saw the Biennale burst onto the international scene. For the first time, a dance festival invited all the leading American creators: Martha Graham, Merce Cunningham, Trisha Brown, Alvin Ailey and more.

1992

Pasión de España devoted to Spain, brought to Lyon the festive flair that Spaniards possess so deeply. In the face of contemporary pieces of choreography, a large number of traditions endure, and especially that of flamenco, through Los Pericet, Cristina Hoyos, Juana Amaya...

1994

The *Mama Africa* edition presented a number of artists from Africa but primarily reflected how the route taken by African slaves caused Black African culture to spread across the world, and the world of dance in particular. The line-up included: Bill T. Jones, Germaine Acogny, Alvin Ailey and Dance Theater of Harlem.

1996

Aquarela do Brasil. This edition emphatically sealed the festive and inclusive nature of the event, notably thanks to the invention of the

Défilé, which became a key ingredient of the Biennale. On the programme: Grupo Corpo, Deborah Colker, Lia Rodrigues...

1998

Mediterranea focused on the Mediterranean rim, with guest artists such as Ohad Naharin, Barak Marshall, Abou Lagraa, Dimitris Papaioannou and Mourad Merzouki.

2000

Les routes de la soie explored Asia in all its diversity, with performances by Legend Lin Dance Theater, Cloud Gate Dance Theater of Taiwan, Kim Itoh, Hong Sung Yop...

2002

Terra Latina, featured South American companies little known in Europe, such as Mimulus from Brazil, Colombian company L'Explose, and Danzahoy from Venezuela.

2004

Europa, presented artists from 21 countries of one Europe: Wayne McGregor, Jan Fabre, Blanca Li, Andonis Foniadakis, Chris Haring and more.

2006

Danse la ville presented projects from 29 cities worldwide, on four themes: urban dance, cities with dance at their heart, the relationship between choreography and contemporary architecture, and dance in public space. On the programme: Benjamin Millepied, Farruquito, Frédéric Flamand, Alain Platel, Nacho Duato...

2008

Retour en avant was a reunion with choreographers who had made their mark at the Biennale: Suzanne Linke, Montalvo-Hervieu, Carolyn Carlson with her famous solo *Blue Lady* reprised by Tero Saarinen, Dominique Bagouet revisited by the Ballet National de Lorraine, Angelin Preljocaj...

2010

Encore ! was Guy Darnet's final edition, dedicated to his favourites: Alvin Ailey, Angelin Preljocaj, Maguy Marin, Hofesh Shechter, Olivier Dubois, Mourad Merzouki, Abou Lagraa...

2012

The first edition under Dominique Hervieu's artistic direction gave pride of place to new work, with François Chaignaud / Cecilia Bengolea, Dada Masilo, Maguy Marin, Rachid Ouramdane and Robyn Orlin among others.

2014

The Biennale revolved around two themes, circus and performance, with artists such as Compagnie XY, James Thierrée, Jan Fabre and Ambra Senatore.

2016

Both inclusive and experimental, the Biennale proposed neoclassical work, with *La Belle et la Bête* by Thierry Malandain; a musical by Jean-Claude Gallotta with singer Olivia Ruiz; and the minimalism of Vincent Dupont. Not forgetting premier performers such as Cristiana Morganti, Louise Lecavalier, Jonah Bokaer and Olivia Grandville.

2018

The Biennale de la danse showcased a European dance scene open to the world, and for the first time included a "Connected dance" strand. On the programme: Gilles Jobin, Mourad Merzouki, Yuval Pick, Oona Doherty, Jérôme Bel, Euripides Laskaridis, Rachid Ouramdane, Cris Blanco...

2021

This edition was postponed until May-June 2021 due to the Covid-19 health crisis. It highlighted African creativity and young artists from around the world, with a new strand devoted to young people, *L'Expérience Fagor*: inclusive artworks, performances, installations, workshops... The Défilé, in the colours of Africa, took place in an enclosed space at the Roman Theatre of Fourvière.

2023

A transitional Biennale, enriched and headed by Tiago Guedes, the new artistic director. This 20th edition will expand and diversify the event's array of formats and experiences - in theatres, at the Usines Fagor, and in public space.

PROJECTS FOR 2025

A Biennale that reaches beyond 2023

Between biennales...

Sept 2023 → Sept 2025

À TOI !

An artistic youth committee

The Biennale and Maison de la danse are teaming up to invite **10 young people** from across the Lyon metro area to immerse themselves fully in the world of dance. From September 2023 to September 2025, they will explore all its aspects in the course of a unique artistic and cultural adventure. Monthly appointments – **shows, rehearsals, artistic practices, critical workshops, meet-a-professional sessions, and participatory works**, all of them ways to imagine tomorrow's culture together – will give them the opportunity to fully express their concerns about present and future. They will also help to devise the 2025 Biennale, in particular by programming one or more pieces. And at the end of that 21st edition, it will be time for our young ambassadors to hand on "À TOI !" to the boys and girls in the new intake!

FORUM

The 20th Biennale de la danse is launching Forum, a space for **experimenting with, thinking about, and exchanging practices and also for producing work**, aimed at developing and imagining **new forms of cooperation and programming that are more inclusive**, ethical, eco-friendly, accessible, and better attuned to the transformations the world is undergoing.

This programme is being built jointly with **five non-European curators** from five parts of the world, who will each initiate and provide local assistance to artistic projects with **five artists** from their respective regions. These projects, co-produced by the Biennale and slated for the 2025 edition, can take various forms: shows, films, exhibitions, residencies, publications, talks, etc.

These ethical artistic partnerships meet two goals. Firstly, **to move away from "extractivist" programming practices** that present shows without bothering about the historical and social circumstances of their creation, and without building long-term relationships with the places that gave rise to them. Secondly, enable us to discover, and perhaps draw inspiration from, **other interweavings between art and society**; other ways of working, which are sometimes far away from any production centre; other relationships to time; and other bodily practices.

THE ASSOCIATE CURATORS

- **Angela Conquet** (Australia) freelance curator
- **River Lin** (Taiwan) freelance curator
- **Nayse Lopez** (Brazil) director of the Panorama Festival
- **Angela Mattox** (USA) freelance curator
- **Quito Tembé** (Mozambique) director of the Kinani Festival

Programme supported by the Institut français

ASSOCIATE ARTISTS

BIENNALE DE LA DANSE - LYON + MAISON DE LA DANSE

The Biennale and Maison de la danse, which are led by the same management team, develop their activities in a **complementary and synergistic** way, to better promote dance across the region and to all audiences. This close partnership is firstly reflected in **support for artists and making new work**. Which is why the Biennale and the Maison have together invited **nine artists – four men, four women and a collective** – to join their project, starting this year, for a minimum three-year term.

These nine artists/collective work in singular artistic worlds that encompass a **diversity of aesthetics, cultures and generations**. The Biennale/Maison tie-up makes it possible to increase their presence through residencies; new and repertory works staged during the biennales and Maison seasons; training sessions for dancers; practice workshops, and participatory projects for amateurs, and so on. **Seven of these associate artists will feature during the upcoming 20th Biennale** and five will be programmed during the Maison's 2023-24 season.



© Collectif ÈS

Collectif ÈS

FRANCE

Biennale 2023 → Défilé's *Opening* Sun 10 Sept, p. 16



© DR

Dorothee Munyaneza

FRANCE, RWANDA

Maison de la danse – Festival Sens interdit at Théâtre du Point du jour
→ *Moi, toi, Tituba* 17, 18 Oct 2023



© DR

François Chaignaud

FRANCE

Biennale 2023
→ *Radio Vinci Park Reloaded*, p. 74
Maison de la danse
→ *Tumulus* – 18, 19, 20 Jan 2024,
Mirlitons – May 24



© Dorothea Tuch

Jan Martens

BELGIUM

Maison de la danse → *Young voices old voices* – 27, 28, 29 March 2024
any attempt will end in crushed bodies and shattered bones by the Jeune Ballet du CNSMD de Lyon – 20, 21 June 2024



© Sammi Landweer

Lia Rodrigues

BRAZIL

Biennale 2023
→ *Encantado*, p. 86

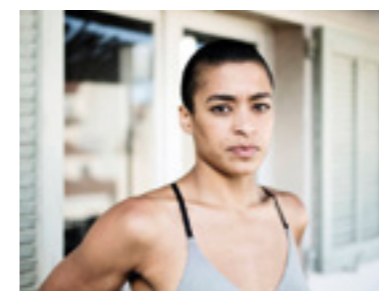


© José Caldeira

Marco da Silva Ferreira

PORTUGAL

Biennale 2023
→ *Fantasia minor*, p. 98
Maison de la danse
→ *Carcass* – 11, 12, 13 Oct 2023



© Yohanne Lamoulière

Nach

FRANCE

Biennale 2023
→ *Un endroit partout*, p. 46
Scène pour récit nu, p. 107



© Louise Quignon

Phia Ménard

FRANCE

Biennale 2023
→ *ART. 13*, p. 32 + *L'après-midi d'un foehn Version 1*, p. 84
Maison de la danse
→ *Maison mère* – 31 Jan, 1, 2 Feb 2024



© Pierre Cattan

Vincent Dupont

FRANCE

Biennale 2023
→ *No reality now*, p. 38



Tiago Guedes

Artistic director of the Biennale de la danse
Co-director of the Biennale de Lyon
Director of the Maison de la danse

Born in 1978 in Leiria, Portugal, Tiago Guedes first studied music before moving onto theatre and dance. After gaining his high-school diploma he entered the school of dance at Lisbon Polytechnic, and began his career as a dancer in 2000. He worked with choreographers from the new wave of Portuguese contemporary dance such as João Fiadeiro and Miguel Pereira, but also with Berlin-based French choreographer Alice Chauchat. He took part in numerous choreographic research workshops run by artists from Portugal, such as Vera Montero and Francisco Camacho; and from France, such as Boris Charmatz and Xavier Leroy.

In parallel, in 2001, he began creating his first pieces, which have been performed widely in Europe: *Um Solo* (2002), *Matériaux divers* (2003), *Trio* (2005), *Opéra* (2007), *Coisas Maravilhosas* (2008) and *Hoje* (2013).

His choreographic approach swings between performance, music and the visual arts. In France, his work has been staged at many festivals and theatres including the Biennale de la danse de Lyon, the Théâtre de la Bastille in Paris, the National Dance Centre (CND) in Pantin and the Latitudes Contemporaines festival in Lille. The Centre Pompidou in Metz devoted a monograph to him in the "Instantanés" series, published in 2011.

In 2006, Tiago Guedes began to develop a taste for programming, notably at Le Vivat in Armentières, where he curated a carte blanche programme as an associate artist

(2006–2008). In 2007, he founded the cultural non-profit *Materials Diversos*, bringing together a dozen artists, and which gave rise to the *Materials Diversos* festival, which he headed until 2014. That year, he became artistic director of the Municipal Theatre in Porto, where two years later he established the DDD (*Dias de Dança*) festival to promote the up-and-coming international scene. In 2019, he became director of the City of Porto's performing arts department. In 2021, he also founded *CAMPUS Paulo Cunha e Silva*, a centre for residencies and artistic creation.

As director of the Municipal Theatre in Porto, Tiago Guedes built up a programme of Portuguese artists for the France-Portugal two-way season in 2022.

In September 2022, he succeeded Dominique Hervieu as director of the Maison de la Danse and of the Biennale de la danse, and as co-director of La Biennale de Lyon.

In his project for dance in Lyon, Tiago Guedes places emphasis on a strong local underpinning and the enhanced presence of artists.

He proposes to build a Production Hub comprising the Maison de la danse, the Biennale de la danse and the future *Ateliers de la danse* (due in 2026), thus giving rise to an ambitious house of artists and restoring the central role of support for new work and promotion in Europe and worldwide.

He views programming as an artistic, political and social act. This is why Tiago Guedes wishes the Biennale de la danse, which is open to all kinds of dance and to distant lands, to reflect the state of contemporary creative output and the latest choreographic developments, but also to serve in future as a large forum for reflecting on the body and movement.

With roughly 40 eclectic and demanding productions on offer each season, the Maison de la danse will reach out even more strongly to audiences and local communities, starting in the 2023–24 season, thanks to redesigned spaces and to many new events that will invite the public to enjoy the Maison differently.

The *Ateliers de la danse* will make their mark as a hotbed of new work, with artists in creative residence, while also becoming the venue for all artistic practices, and especially amateur practices.

In September 2023, Tiago Guedes will put his name to his first season as director of the Maison de la danse, and to the 20th edition of the Biennale de la danse de Lyon.



LIA RODRIGUES

THE BIENNALE

IN LYON & THE METRO AREA

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Mycelium

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Tom Grand Mourcel p.28
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VILLEFRANCHE-SUR-SAÔNE p.92
Fouad Boussouf - le Phare CCN du Havre Normandie YÉS

THE VENUES

INFO & RESERVATIONS

LYON

TICKETS

IMMERSION FAGOR PROFESSIONAL OPEN DESK

Usines Fagor
65 rue Challemel-Lacour, Lyon 7
labiennaledelyon.com
04 27 46 65 65

LYON

Célestins – Théâtre de Lyon

Place des Célestins, Lyon 2
theatredescélestins.com
04 72 77 40 00

**le Ciel – scène européenne
pour l'enfance et la jeunesse**
22 rue du Commandant Pégout, Lyon 8
theatreleciel.eu

Les SUBS

8 bis quai Saint-Vincent, Lyon 1
les-subs.com
04 78 30 37 72

Maison de la danse

8 avenue Jean Mermoz, Lyon 8
maisondeladanse.com
04 72 78 18 00

Opéra de Lyon

1 place de la Comédie, Lyon 1
opera-lyon.com
04 69 85 54 54

Théâtre de la Croix-Rousse

Place Joannès-Ambre, Lyon 4
croix-rousse.com
04 72 07 49 49

Théâtre du Point du Jour

7 rue des Aqueducs, Lyon 5
pointdujourtheatre.fr
04 78 25 27 59

PUBLIC SPACE

Centre Westfield La Part-Dieu – 17 rue
Dr Bouchut, Lyon 3

Place du lac, Lyon 3

→ Dance classes → P.100

Place Ambroise-Courtois, Lyon 8

Place Guichard, Lyon 3

Place Sathonay, Lyon 1

Le jardin suspendu, rooftop of Parc des Halles

– 156 rue Garibaldi, Lyon 3

Université Jean Moulin Lyon 3

– 1 avenue des Frères Lumière, Lyon 8

→ Marco da Silva Ferreira → p.98

Place Mazagran, Lyon 7

Université Catholique de Lyon – 10 place des Archives, Lyon 2

→ Alessandro Sciarroni → p.96

LYON METRO AREA

CALUIRE ET CUIRE

Radiant-Bellevue
1 rue Jean Moulin
radiant-bellevue.fr
04 72 10 22 19

CORBAS

Le Polaris de Corbas
5 avenue de Corbetta
lepolaris.org
04 72 51 45 55

CRAPONNE

Espace culturel Eole
16 rue Centrale
espacecultureleole-craponne.fr
04 78 57 94 34

DÉCINES-CHARPIEU

Le Toboggan
14 avenue Jean Macé
letoboggan.com
04 72 93 30 14

FEYZIN

L'Épicerie Moderne
Place René Lescot
epiceriemoderne.com
04 72 89 98 70

GIVORS

Théâtre de Givors
2 rue Puits Ollier
theatredegivors.fr
04 72 49 58 23

OULLINS

Théâtre de la Renaissance
7 rue Orsel
theatrelarennaissance.com
04 72 39 74 91

SAINT-GENIS-LAVAL

La Mouche
8 rue des Ecoles
la-mouche.fr
04 78 86 82 28

SAINT-PRIEST

Théâtre Théo Argence
Place Ferdinand Buisson
theatretheoargence-saint-priest.fr
04 81 92 22 30

TASSIN LA DEMI-LUNE

Espace culturel L'Atrium
35 avenue du 8 mai 1945
atrium-tassin.fr
04 78 34 70 07

VAULX-EN-VELIN

Centre culturel Charlie Chaplin
Place de la Nation
centrecharliechaplin.com
04 72 04 81 18

VÉNISSIEUX

Théâtre de Vénissieux – La Machinerie
8 boulevard Laurent Gérin
theatre-venissieux.fr
04 72 90 86 60

VILLEURBANNE

**Pôle Pixel, as part of the Théâtre
Nouvelle Génération hors-les-murs**
24-26-36 rue Emile Decorps
polepixel.fr
04 26 68 74 21

Théâtre National Populaire

8 place Lazare-Goujon
tnp-villeurbanne.com
04 78 03 30 30

PUBLIC SPACE

Place Lazare-Goujon, Villeurbanne

→ Alessandro Sciarroni → p.96

AUVERGNE – RHÔNE – ALPES

ALBERTVILLE

Le Dôme Théâtre
135 place de l'Europe
dometheatre.com
04 79 10 44 80
→ Tickets available from 14 June

ANDRÉZIEUX-BOUTHÉON

Théâtre du Parc
1 avenue du Parc
theatreduparc.com
04 77 36 26 00
→ Tickets available from 14 Sept

ANNÉCY-SEYNOD

L'Auditorium Seynod
1 place de l'Hôtel de Ville
auditoriumseynod.com
04 50 520 520
→ Tickets available from July

ANNEMASSE

Château Rouge
1 route de Bonneville
chateau-rouge.net
04 50 43 24 24

ANNONAY

**Annonay Rhône Agglo – En Scènes
Théâtre des Cordeliers**
20 place des Cordeliers
annonayrhoneagglo.fr/-Annonay-Rhone-Agglo-
En-Scenes-.html
04 75 33 12 12
→ Tickets available from the end of August

CÉBAZAT

Sémaphore
Rue d'Aubiat
semaphore-cebazat.fr
04 73 87 43 41
→ Tickets available from September

CLERMONT-FERRAND

**La Comédie de Clermont-Ferrand
Scène nationale**
69 boulevard François Mitterrand
lacomediodeclermont.com
04 43 55 43 43
→ Tickets available from 20 June

CUSSET

Théâtre de Cusset
Place Victor Hugo
ville-cusset.com/theatre
04 70 30 89 45

DIE

Les Aires – Théâtre de Die et du Diois
Rue Kateb Yacine
theatre-les-aires.com
04 26 58 80 35

DIVONNE-LES-BAINS

L'Esplanade du Lac
181 avenue de la Plage
esplanadedulac.fr
04 50 99 00 75

ÉCHIROLLES

La Rampe-La Ponatière
15 avenue du 8 mai 1945
larampe-echirolles.fr
04 76 400 505
→ Tickets available from 13 June

GRENOBLE

MC2: Maison de la Culture de Grenoble
4 rue Paul Claudel
mc2grenoble.fr
04 76 00 79 79
→ Tickets available from 17 June

ROANNE

Théâtre de Roanne
1 rue Molière
theatrederoanne.fr
04 77 71 05 68
→ Tickets available from 9 Sept

SAINT-CHAMOND

Salle Aristide Briand
Avenue Antoine Pinay
saint-chamond.fr/culture/saison-culturelle/
04 77 31 04 41
→ Tickets available from 6 June

SAINT-ÉTIENNE

La Comédie de Saint-Étienne
Place Jean Dasté
lacomédie.fr
04 77 25 14 14

VALENCE

**La Comédie de Valence,
CDN Drôme-Ardèche**
Place Charles Huguénet
comediedevalence.com
04 75 78 41 70
→ Tickets available from 16 June

LUX Scène nationale
36 boulevard Général de Gaulle
lux-valence.com
04 75 82 44 15
→ Tickets available from 20 June

VALS-LES-BAINS

Théâtre Les Quinconces
3 avenue Expilly
lesquinconces.com
04 75 37 49 21
→ Tickets available from 1st Sept

VILLEFONTAINE

Le Vellein, scènes de la CAPI
149 avenue du Driève
levellein.capi-agglo.fr
04 74 96 78 96

VILLEFRANCHE-SUR-SAÔNE

Théâtre de Villefranche
Place des Arts
theatredevillefranche.com
04 74 65 15 40
→ Tickets available from 16 June

VINDRY-SUR-TURDINE (LA COR)

Salle Meggiolaro de Saint-Loup
Route du Beaujolais, Saint-Loup
www.ouestrodanien.fr/reservation-spectacles/
04 74 05 51 05
→ Tickets available from 1st Sept

TICKETS

Bookings open on Fri 26 May at 12 noon

Online

→ labiennaledelyon.com

→ Buy your tickets or passes online with no admin fee, non-stop until 30 September

→ Check out video clips of the shows, artist interviews, and practical Biennale info

By phone

→ 04 27 46 65 65

Our team will give you personalised advice:

→ **26 May to 8 Sept:** Monday to Friday, 1pm to 6.30pm (Closed 22 July to 27 Aug)
→ **09 Sept to 30 Sept:** Monday to Saturday, 11am to 6.30pm

At show venues

In line with venue ticketing dates; and also at the last minute, from one hour before performances start, subject to availability.

At the Usines Fagor

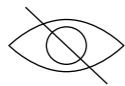
65 rue Challemel-Lacour, Lyon 7
09 to 30 Sept
Tuesday to Saturday, from 11am to 6pm

Social ticket prices

culture-pour-tous.fr
For selected shows, from 4 September

NEW

Picture whisperers

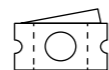


For spectators with a visual disability.

Blind and visually impaired people can be assisted by a student who whispers audio description in their ear during the performance, giving visual details of what's happening on stage. This accessibility scheme is run by Lyon 2 University and students on its performing arts licence programme.

→ To book this service, please request it when you buy your ticket, at least two weeks before the performance.

Easy to read



To see a show, you need to buy a ticket.



There's a reduced price for people with a disability



You can call the ticket office to get information 04 27 46 65 65

+33 4 27 46 65 65

PRICES

→ Please refer to the specific show pages for full price details

Passes

Up to 30% off!

Two kinds of pass for an intense festival experience!

Let your curiosity or ravenous enthusiasm take over, and discover choreographers you haven't come across before!

To choose shows for your pass → p. 114

PASS Curieux

3 shows

65€

PASS Curieux for under-26s

3 shows

32.50€*

PASS Accro

8 shows

160€

or 20€ per show

NEW

Reduced price*

Membership: TCL, Vélo'v, Oûra, T-Libr, illico
Season ticket holders at Maison de la danse, Biennale Pass holders
Job seekers
Lyon City Card holders
Groups (10 or more people).

*Please present proof when you buy

Half price*

Under-26s
Recipients of social benefits (RSA, AAH, PSH)
Culture Pour Tous network organisations

*Please present proof when you buy

Group rate

For 10 or more people

For all group-rate requests (schools, training centres, leisure centres, social centres, specialist institutes, works' councils, charities), please contact the audience relations department
public@labiennaledelyon.com
04 27 46 65 66

Professional price

For performing-arts professionals only

To enjoy the pro rate, get your accreditation on biennaledelyon.com (pro area) and book your tickets online. For an easier stay in Lyon and for info on our professional events, please contact the pros' office
pros@labiennaledelyon.com
+33 4 27 46 65 67

Payment

Debit/credit cards, France-specific methods (holiday vouchers, culture vouchers, PASS' Région, Pass Culture National, and the Gonette local currency)
By cheque, made out to "La Biennale de la danse"

Easy payment terms

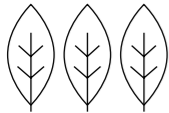
You can pay in instalments (for amounts of €80 and more). Please enquire when purchasing.

Be careful! During the festival, sales of tickets for same-day performances stops at 12 noon.

Latecomers: Once a performance begins, access to numbered seats is no longer guaranteed. Out of respect for the artists and audience, latecomers will be placed in the upper part of the auditorium or will have to wait until the interval. They may be refused access if stage sets are restrictive.

MOVING AROUND

→ Ideas for committing together
to sustainable mobility



The cultural ecosystem steps up

Our partner theatres are making efforts, alongside spectators, to **reduce the environmental impact of travel**. On each venue's website, find out about how to get there in an eco-friendly way, and the offers allowing you easier access.



Lyon public transport

You can travel to all show venues in the metro area using Lyon's public transport system. [tcl.fr](https://www.tcl.fr)

→ Check venue websites for all practical info



Car sharing

Commit with us and shrink your footprint by ride-sharing. The [encovoit-grandlyon.com](https://www.encovoit-grandlyon.com) platform lists the Biennale shows: find/offer a lift in just a few clicks.



All spectators, eco-friendly together

Join the community of festival-goers who are taking action and committing to sustainable cultural habits and **get a chance to win show tickets**.

→ Take part on our website



OUR CSR PROGRAMME

→ Values and commitments
of our organisation

Transitioning

La Biennale de Lyon is well aware of today's big societal issues. Which is why, as a business and through its events, it has since 2020 been building a **CSR* programme** aligned with its sector's challenges in order to address social and environmental concerns in its strategy and activities.

*Corporate and social responsibility

Our goals

Our actions are growing and evolving to achieve twin goals: reducing our CO2e emissions per the Paris Agreement goals, and guaranteeing the sustainability of the events we produce.

→ For details, figures and evaluations regarding our actions, please visit our website.

We seek and develop solutions to reduce our environmental impact

- Promoting eco-mobility among our spectators, artists and employees, to reduce CO2e emissions
- A responsible communications plan that incorporates a multi-criteria analysis
- A short supply chain sourcing policy
- An eco-friendly food offering
- A network organisation and resource-pooling principles
- Measurement of our events' carbon impact, to set an emissions reduction strategy

Our social commitment is attuned to the world and the region we live in

- We ensure inclusion, promote diversity within our teams, and strive for labour-market integration and employability
- We champion the accessibility of our events and solidarity
- We fight all forms of discrimination
- We host audiences and raise their awareness, in keeping with their cultural rights

THE TEAM

La Biennale de la danse
is staged by
non-profit body
La Biennale de Lyon

20th BIENNALE DE LA DANSE

Artistic Direction

→ Tiago Guedes

Head of Development

→ Tanguy Accart

Programming

Deputy programmer

→ Marianne Feder

Artistic adviser

→ Béatrice Horn

Club Bingo programmer

→ Rose-Amélie Da Cunha

Production

Director

→ Arthur Laurent

Production and hospitality coordinator

→ Valentina Baćac

Assistants (interns)

→ Lola Crozet & Paul Guillaud

Défilé & amateur projects

Project managers

→ Stéphanie Claudin & Xavier Phélut

Défilé textile partnership officer

→ Yamina Aït-Yahia

Audience & professional relations

Director

→ Elisabeth Tugaut

Audience relations officers

→ Nathalie Prangères & Marie Mulot, assisted by Chloé Renard

Professionals relations officer

→ Cécile Perrichon

Ticketing & reception manager

→ Sandrine Dutreuil, assisted by Maxime Kitaigorodski

With the support of reception agents, ticketing and mediation staff

Assistants (interns)

→ Léo Dublaneau & Bronté Pouget-Lacoste

Technical

Director

→ Dominique Hurtebize

Production managers

→ Samuel Wilmotte & Valentin Roby

Technical managers

→ Julien Jay & Bertrand Buisson

Technical assistant

→ Alexandra Chopin

Défilé Production managers

→ Michaël Jayet & Jonathan Moncada

Défilé technical managers

→ Céline Joly, Giulia Gennaro & Boris Pierret

Communications

Director

→ Hélène Juillet

Communications manager

→ Nadia Tavernier

Digital communications manager

→ Lara Garaix

Communications officer

→ Andrea Garcia

Assistants (interns)

→ Amandine Bonnavaud & Lucien Rabbe

Visual identity

→ Agence EKTA

Graphic designer

→ Nolwenn Bonfré

Press relations

Press officers

→ Jean-Paul Brunet & Laura Lamboglia

Sponsorship & Partnerships

Director

→ Sylvain Cornevaux

Deputy head

→ Catherine Thiébeauld

Corporate sponsorship & events officer

→ Philippine Tracol

Assistant (intern)

→ Léa Chanut-Ferlin

Administration

International relations officer

→ Martin Bailly

Chief accountant

→ Sophie Chevalier

Payroll manager

→ Marie-France Deruaz acting replacement Cécile Peronnier

Administrative officer

→ Cathy Mornet-Crozet

Administrative officer & CSR officer

→ Charles Hoffmann

Archivist

→ Sébastien Mercier

IT

IT officer

→ Norbert Paglia

Secretariat, reception & switchboard

→ Amina Murer

With the support of

150 other team members

Executive committee

Bureau

Chairman

→ Laurent Bayle

Vice-chairmen

→ Gérard Debrinay & Bernard Favre d'Arcier

Treasurer

→ Michel Sala

Secretary

→ Carole de Chilly

Ex officio members

For the Métropole de Lyon

→ Cédric Van Styvendael

For the DRAC

→ Marc Drouet

For the Auvergne-Rhône-Alpes Region

→ Sophie Rotkopf

For the Ville de Lyon

→ Nathalie Perrin-Gilbert

Qualified members

→ Guy Benhamou, Annie Bozzini, Marie-Cécile Burnichon, Stéphane Gaillard, Brigitte Lefèvre, Céline Liard, Sabine Longin, Valérie Senghor, Chloé Siganos

Social & Economic Committee representative

→ Cathy Mornet-Crozet

Co-directors

→ Isabelle Bertolotti & Tiago Guedes

Managing Director

→ Cédric Martin

Assisted by

Pimprenelle Frécon & Rosa Mellino

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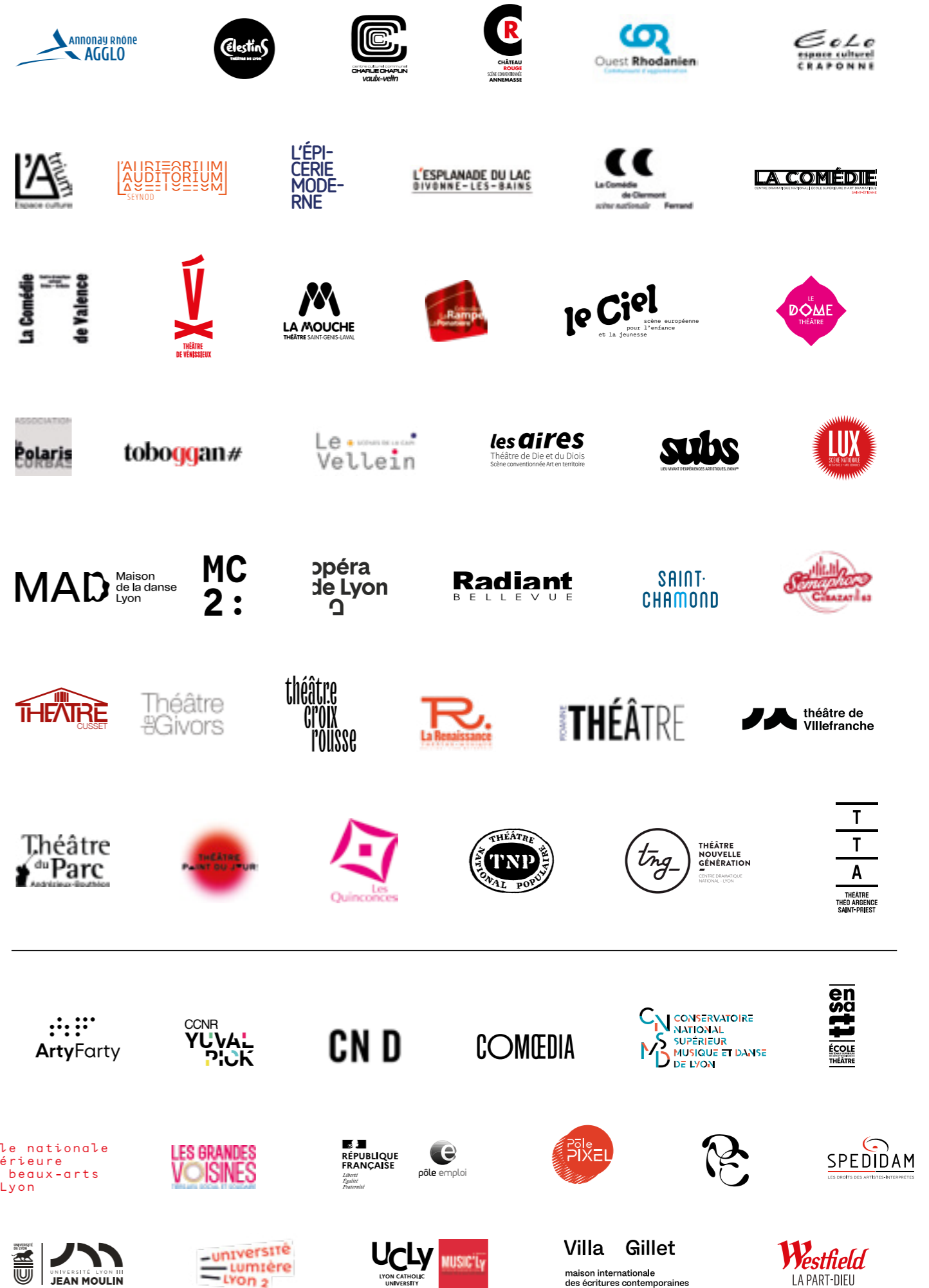
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Direction régionale des affaires culturelles d'Auvergne-Rhône-Alpes

For its 20th edition, everyone will be delighted to enjoy the Biennale de la danse de Lyon in its traditional format, which the health crisis prevented last time. This year's international gathering will feature choreographers from thirteen countries and dancers from many more.

This edition will in particular mark the return of the Défilé to the streets of Lyon – an attraction that involves children from many schools across the metro area and the wider Auvergne-Rhône-Alpes region, and attracts a large number of spectators.

This year's Biennale will be a fine opportunity to discover the programme devised by its new artistic director, Tiago Guedes, whom audiences of the Maison de la danse de Lyon have had the chance to meet over the past few months. This programme will also be a message of farewell from Dominique Hervieu, who outlined its main features before her departure.

I also wish to commend more especially the presence and commitment of the Biennale's volunteers, who, alongside the professional team, are helping this project to materialise. A project that will enthuse the ever-growing audience of contemporary-dance fans.

Fabienne Buccio

Prefect of the Auvergne-Rhône-Alpes Region
Prefect of the Rhône department

Public partner



Région Auvergne – Rhône-Alpes

Auvergne-Rhône-Alpes is a great land of culture. Each year, throughout our region, myriad events and festivals sustain the arts in all their diversity. The Regional Council is proud to foster this vibrant and many-faceted ecosystem: we annually support the holding of nearly 500 cultural occasions across the Auvergne-Rhône-Alpes region.

The Biennale de la danse strongly reflects the region's dynamic arts sector. Over the years, with its rich programming, it has established itself as a flagship gathering for all dance lovers, hosting international artists while also showcasing our regional companies.

This 20th edition will assuredly be a great success, and the featured shows will doubtless delight enthusiasts and families.

Laurent Wauquiez

President, Auvergne-Rhône-Alpes Region

Public partner



Métropole de Lyon

2023 will be no ordinary year for the Biennale de la danse, which is celebrating its 20th edition.

This edition – initiated by Dominique Hervieu, whose work over the years I warmly commend, and continued by Tiago Guedes, whom I am delighted to welcome – will once again be a wonderfully festive occasion for the community.

It also marks the return of the Défilé. This parade, the largest in Europe, is an opportunity to celebrate the meeting of arts and sport – echoing the Olympic Games, which begin in a matter of months. The meeting of these two worlds through street dance opens the door to endless creativity, and I am impatient to discover where the groups will take us travelling.

The multiplicity of shows, installations and performances demonstrates how dance can be a dialogue between cultures, between generations, between professionals and first-timers – with the entire Biennale serving up an explosion of sound, movement and colour.

I wish you all a very good festival.

Bruno Bernard

President, Lyon Métropole

Public partner



Ville de Lyon

The 20th Biennale de la danse is set to be another stunning experience for Lyon, and a powerful reflection of what the city stands for.

It promises nothing less than to whisk the whole city into a great immersive, festive and creative spiral – building bonds between artists, professionals and all its residents. It will further prove – as if it were necessary – that dance, though a wordless language, speaks to everyone.

As mayor, I am utterly delighted to know that for three whole weeks, there will be much to see, feel, experience and share for all Lyon's citizens and visitors, including children and families. The Biennale will shine brightly both downtown and throughout the city, because although the iconic Défilé will amaze the central peninsula with its sounds, colours and vibrant life on 10 September, the beating heart of the festivities will be the Usines Fagor.

We offer boundless thanks to Dominique Hervieu and Tiago Guedes, who worked in turn on the programme, and to their teams... as well as to the thousands of people who combined their imagination and expertise to prepare what is Europe's biggest choreographed parade – starting with the twelve featured groups from around the metro area and the region, whom all the spectators are eagerly awaiting with stars in their eyes.

Have an excellent Biennale.

Grégory Doucet

Mayor of Lyon

THANK YOU!

Long-standing partner



Casino le Pharaon

Groupe Partouche and its Grand Casino de Lyon le Pharaon have played an active role in Lyon's cultural life for many years. A principal partner of the Biennale d'art contemporain and the Biennale de la danse de Lyon, the Casino le Pharaon also supports many of the city's non-profit organisations.

Le Casino le Pharaon, located in the Cité Internationale district, hosts you daily from 10am to 4am so that you can make the most of its slot machines, its traditional table games, its poker room and its restaurant L'Acacia, as well as a wide array of live entertainment.

The values of Groupe Partouche and, therefore, of the Grand Casino de Lyon lead us to support prestigious and high-quality cultural events. This is why we have supported the Biennale de Lyon since 1998 and will do so once again this year.

We wish you all an excellent Biennale.

Main sponsor



Caisse d'Épargne Rhône Alpes

Closer and more useful
Caisse d'Épargne Rhône Alpes supports
the Biennale de la danse

Making a commitment to cultural stakeholders, supporting regional events, and encouraging access to culture for all – all these things are also part of being a leading regional and cooperative bank.

Caisse d'Épargne Rhône Alpes, a principal partner of the Biennale de la danse de Lyon, reaffirms its commitment to this major cultural gathering.

By nurturing cultural stakeholders' creativity and dynamism, Caisse d'Épargne Rhône Alpes helps enhance the its home region's appeal and seeks to enhance the quality of life of Rhône-Alpes residents. Our ambition of promoting access to culture for all underpins the sponsorship activities of Caisse d'Épargne Rhône Alpes.

"Caisse d'Épargne Rhône Alpes is a leading sponsor of cultural venues and events. It offers long-term commitment, as with the Biennale de la danse, which we have supported since 2009. This philanthropic approach is informed by our commitment to society, and by our conviction that it is through local action that we will be most helpful in transforming society."
Alain Denizot, executive board chairman of Caisse d'Épargne Rhône Alpes

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THANK YOU!

Official sponsor



Dance Reflections by Van Cleef & Arpels

Profoundly attached to the world of dance since its origins, the High Jewelry Maison strengthens its commitment with Dance Reflections by Van Cleef & Arpels.

Guided by the values of creation, transmission and education, this initiative aims to support artists and institutions in presenting choreographic heritage, while also promoting new productions.

Since its launch in 2020, it has promoted numerous dance companies for their creations as well as the presentation of multiple performances around the world.

The program is complemented each year by major events, including the Dance Reflections by Van Cleef & Arpels Festival, whose first edition took place in London in March 2022.

This support further extends to awareness-raising actions focused on dance culture for the broadest possible audience, professionals and amateurs alike.

dancereflections-vancleefarpels.com

Official sponsor



CIC Lyonnaise de Banque

CIC Lyonnaise de Banque, a bank that is part of Groupe CIC, has for 160 years been supporting the projects of more than one million private, professional and corporate clients in the southeast quarter of France. Our regional-development role goes far beyond finance; ever since we were established, it has also involved taking part in cultural, artistic and societal projects that help regions gain in stature and prosperity.

Heavily involved in cultural sponsorship, CIC Lyonnaise de Banque strives to promote art and music, but primarily to make them accessible to the greatest number thanks to dedicated operations all year round; through partnerships with the Biennale de la danse, the Opéra National de Lyon, the Victoires de la Musique Classique awards; and more recently with the Easter Festival in Aix-en-Provence. As a Biennale sponsor, CIC Lyonnaise de Banque affirms its wish to spotlight current artists and encourage the emergence of new work.

The first French bank to become a 'benefit corporation', and a leading name in its sector, CIC Lyonnaise de Banque is mindful of societal challenges and their repercussions in the economic sphere. We assist businesses with their ecological, digital and energy transitions, and support key regional players who act in the public interest and who work to promote a society that is more inclusive and more respectful of the environment.

THANK YOU!

Official sponsor



Le Club de la Biennale de Lyon

Established in 2007, the Club reflects La Biennale de Lyon's wish to strengthen ties with the business community and generate a dynamic to unite companies that are keen to join it in promoting and nurturing contemporary creators.

To complement the structural role played by the Biennale's leading sponsors, the Club aims to attract local and regional small/mid sized companies that wish to support the Biennale, through collective sponsorship for highly accessible amounts. And since 2012, the Club has also reached out to private individuals.

All year round, the Club brings together La Biennale de Lyon's sponsors for original cultural gatherings: meet-the-choreographer sessions, access to show rehearsals, exhibition preview tours, conversations with art-world personalities, and trips to discover the arts scene of foreign cultural capitals such as Venice, Tangier, Barcelona, Berlin, Oslo, Lisbon, Brussels and Porto

Associate sponsor



LPA

LPA car parks: art in the city

As the long-standing operator of car parks in the Lyon metro area, LPA facilitates mobility. And for more than 30 years, contemporary art has been part of the company's identity. This year, LPA is again renewing its commitment to the Biennale de la danse and its artistic team.

Operating at the intersection of art and mobility, attentive to how habits change and committed to a more frugal region, LPA is working to build a new and more inclusive city model, with the mission of hosting residents and Lyon metro area visitors, whether private individuals or professionals.

In its push for transformation, LPA is diversifying its business with new and ambitious deployments. Besides accommodating vehicles in 35 car parks, the company is helping motorists to shift their practices towards ride-sharing and electric mobility. It is also opening its doors wide to cyclists.

Welcoming art into its car parks is a powerful commitment for a city in tune with its era. At LPA, mobility is an art. And our art is accessible to everyone, every day.

THANK YOU!

Associate sponsor



MGEN

Established in 1946, MGEN is now France's biggest provider of top-up health cover for public-sector workers. Its unique position enables it to manage the statutory health insurance and top-up health accident/sickness cover for 4.2 million people through personal or group policies.

Besides being a one-stop shop for healthcare reimbursement, MGEN gives its policyholders comprehensive assistance: from risk prevention for their physical and mental health, to covering the cost of their care in healthcare establishments. The company makes available to all its customers some 1,700 healthcare and support facilities which belong to mutual insurers and which it jointly manages and funds throughout France, including 62 that belong to MGEN.

A mutual collective with 10,000 employees and 3,500 activists nationwide, MGEN gives its members the closest possible support throughout their lives, with personalised offerings and innovative services. An expert in employees' issues relating to health and quality of work-life (QWL), MGEN also assists employers with their staff's wellbeing, thus contributing to the overall performance and appeal of the public sector.

By virtue of its history and non-profit model, MGEN is part of the social economy, recognised for its commitment to the big issues facing society, from abortion access yesterday to the right to a freely-chosen and preferred end of life today.

A partner of La Biennale de Lyon since 2021, MGEN shares with this non-profit body the values of solidarity, proximity and humanism. It is committed to promoting art and culture for all; these fields help to develop a critical eye, to set men and women free, and to build citizenship.

Since 2017, MGEN has also been a founding member of Groupe VYV, France's leading mutual insurer in the fields of health and social protection.

[mgen.fr](https://www.mgen.fr)

Founding sponsor of the Défilé



Caisse des Dépôts

Caisse des Dépôts runs a corporate sponsorship policy aimed at fostering the emergence of new talents in the fields of classical music, dance, architecture and landscaping.

Its dance sponsorship programme supports projects that facilitate the professional integration of up-and-coming choreographers and the discovery of dance by young audiences. It thus assists the young talents who, in the future, will help develop artistic and cultural life of across all French regions.

This year, Caisse des Dépôts is again renewing its support for the Défilé of the Biennale de la danse de Lyon. The parade, now in its 14th edition, this year takes as its theme "arts and sport", in a nod to the 2024 Olympics; and showcases 12 groups from across Lyon's metro area and the wider Auvergne-Rhône-Alpes region.

With its sponsorship, Caisse des Dépôts continues to faithfully support the Biennale de la danse and thus helps to ease access to arts and culture for everyone, through increasingly inclusive works.

Barbara Falk
Regional director

THANK YOU!

Communication & media partner



Ville de Villeurbanne

Villeurbanne's tremendous team

Villeurbanne is once again taking part enthusiastically in the Biennale de la danse, which will entertain the Lyon metro area from 9 to 30 September 2023.

This 20th edition blends the arts and sport – two ways of experiencing the world around us, and two ways of generating unexpected connections and shared enjoyment, for people kept apart by the rigidities of everyday life. In their own ways, the arts and sport are powerful liberators, lifting us beyond the ordinary, beyond the frame, into a world limited only by our own creativity.

Our Villeurbanne team is already concocting an unforgettable Défilé, stimulated by the incredible energy of choreographer Nathalie Pernette and under the expert eye of Ateliers Frappaz. Villeurbanne's proposition, "Whakapapa", conveys a powerful idea: we are all from the same "tribe" – or, to use a sporting expression: in Villeurbanne, we all play on the same team! Now we must wait for September to discover the piece – a piece that involves and unites, and with just the right amount of wackiness.

The Biennale will also come to the Théâtre National Populaire of Villeurbanne in the autumn for some unforgettable shows fusing dance, music, circus arts and theatre, thus demonstrating the event's ability to toy with boundaries and enlist imaginaries that set us free.

Villeurbanne, French Capital of Culture in 2022 and always a town that welcomes art and artists, is delighted by the prospect of this Biennale.

Cédric Van Styvendael
Mayor of Villeurbanne

Stéphane Frioux
Deputy mayor of Villeurbanne, in charge of culture

Communication & media partner



SYTRAL Mobilités

SYTRAL Mobilités, which organises the transport offering in the Lyon metro area and the department of Rhône, has long endeavoured to promote art and culture in public transport, which is truly a shared living space.

In line with its values, SYTRAL Mobilités strives to make it easier for everyone to gain access to culture, and regularly stages artistic interventions in the TCL transport system. These give travellers the chance to enjoy a cultural interlude and a moment of discovery and surprise, and help make the transport system central to citizens' lives.

The idea is also, by developing partnerships, to highlight the cultural institutions and amenities that help enhance the appeal and reputation of SYTRAL's catchment area.

A long-standing and loyal partner of La Biennale de Lyon, SYTRAL Mobilités is once again moving into action for this latest edition to encourage the greatest number of people to use public transport.

THANK YOU!

Communication & media partner



JCDecaux

JCDecaux is the world's largest out-of-home advertising company, reaching relevant audiences in over 100 countries and 3,573 towns and cities with over 10,000 residents. Its story began in 1964, in Lyon, with a simple idea: install street furniture free of charge, in exchange for exclusive rights to advertise on them in advantageous locations. For nearly 60 years, its products have been viewed as the benchmark in quality, visual appeal and functionality. Thanks to its employees' expertise, the quality of the Group's services – especially cleaning and maintenance – is recognised worldwide by towns and cities, airport authorities and advertisers.

JCDecaux is the only global player to operate solely in out-of-home advertising, and to offer brands the full range of formats: street furniture, in/on public transport, large-format display, backlit billboards and event-based tarps. In the age of smart cities, JCDecaux is positioning itself as one of the concept's leading players, and is already helping drive the emergence of connected cities that are increasingly human, open and sustainable. Reaching over 850 million people daily, and faithful to its mission to make life sustainably easier for all citizens, JCDecaux practises and advocates responsible out-of-home communication; and, more than ever, is making social requirements and environmental quality central to its solutions and business activities.

A partner of the City of Lyon for 59 years, centrally based in the metro area, and with 308 employees in the Rhône-Alpes region, JCDecaux, which works daily with cultural and non-profit stakeholders, is pleased to have partnered with the Biennale de la danse for many years, and wishes it the greatest of success with its 20th edition.

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