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2016



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BIENNALE  
DE LA DANSE

The Lyon Dance Biennale (14-30 September 2016) features 43 productions including 23 French new works and premieres – in Lyon, the wider metro area, and across the Auvergne-Rhône-Alpes region. For this 17<sup>th</sup> edition, Dominique Hervieu is highlighting the dialogue between highbrow dance and popular dance, and offering a snapshot of current output.

As well as the shows, the Biennale line-up includes talks, debates, workshops... and the famous Défilé, a parade of 5,000 participants on the theme "together". Its finale? A new creation by Yoann Bourgeois, staged on place Bellecour.

## MEDIA INFORMATION

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# 17TH DANCE BIENNALE

BY DOMINIQUE HERVIEU

Artistic director, Lyon Dance Biennale

## WHAT'S THE IDENTITY OF THE LYON DANCE BIENNALE?

The Biennale has three core missions: supporting the production of new work, showing the aesthetic diversity of dance, and helping the public to gain its bearings and thus find its way around this teeming creativity. What always comes first for me is the power of a piece, irrespective of register: contemporary, hip hop, neo-classical, circus, performance, dances from around the world... **This is why the Lyon Dance Biennale has popular appeal but is experimental too** and can resonate on Place Bellecour amid a 15,000-strong crowd or in a room of 120 spectators.

## WHAT ARE THE MAIN THEMES OF THIS YEAR'S PROGRAMMING? WHAT ARE WE GOING TO SEE?

This year's Biennale features 23 new pieces and French premieres. Above all, it's a panorama of new work today – a snapshot of this profuse art form, from which a number of 'force lines' emerge. For this edition, we will highlight the dialogue between highbrow dance and popular dance, which is clearly apparent in current output.

## WE SEEM TO HAVE REACHED A TIPPING-POINT IN THE CHOREOGRAPHY BEING CREATED. THESE PAST 20 YEARS, MANY CONTEMPORARY ARTISTS HAVE FOCUSED ON DECONSTRUCTING DANCE. NOW, THERE SEEMS TO BE A DIFFERENT ISSUE IN PLAY...

Indeed. What we appear to be seeing today is dance being revitalised by other forms, and particularly through drawing on popular kinds of artistic language that were previously excluded. Artists who went through an extremely rigorous Deconstructionist period are now tapping into the absolute freedom of poetic fantasy, physical exertion, the intimacy of portraiture, narrative, and conversation between stage dance and anonymous dance. Yet this is no backward-looking, nostalgia-fuelled return to the past. I am very pleased that the Biennale de Lyon will stage the new piece by Olivier Dubois, who militates for "the intelligence of sensation". Christian Rizzo takes inspirations from the dance which he has abundantly partaken in at clubs; Cecilia Bengolea and François Chaignaud will continue to insatiably open up the realm of contemporary dance to other disciplines; just like Alessandro Sciarroni, who is creating a new piece for the Ballet de l'Opéra de Lyon. The choreographic objective of Olivia Grandville's new work is to produce a profusion of gestures involving exertion: jumping, running, spinning, throwing oneself to the floor – "kinds of impetus very different from my previous piece," she announces. This

tendency is also reflected in *Sound of Music* by Yan Duyvendak, co-devised with Olivier Dubois, Christophe Fiat and Michael Helland. Duyvendak, originally a conceptual artist, who describes the show as an encounter between pleasure and meaning, is relaxed about combining a political piece with the format of a musical, "because it's beautiful and makes you feel good". He readily embraces the idea of pleasure, long viewed as suspect in France.

## YOU TOO EMBRACE THE IDEA OF PLEASURE IN CONTEMPORARY WORK...

I've often felt that, in the field of contemporary choreography, the earnest and the profound were unable to go hand-in-hand with sensuality, beauty or aesthetic pleasure. Perhaps this is due to the French mind, which separates physical and mental, seriousness and pleasure? Personally, I love the current period and its state of flux... The rich array of values covered by aesthetic pleasure excludes no topic or demanding artistic standard. I don't mean to say that it's the only value, or the highest value of art, but nor should it be treated with systematic distrust – especially as pleasure often exists in tandem with a human impact that is doing us good today. To examine the subject in greater depth, the Biennale will host an academic study day, open to all, that carries the title "Dance: just for pleasure?" and will explore the history of dance through the prism of the antagonism between Dionysian and Apollonian pleasure.

## IN THE CURRENT CONTEXT, MARKED BY THE WAVERING OF OUR POLITICAL CERTAINTIES, WHAT ROLE CAN BE PLAYED BY ART IN GENERAL AND DANCE IN PARTICULAR?

I don't think the illusion of full-on combat should be maintained... To paraphrase Yuri Dombrovsky, I would say that "now more than ever, man is in need of uselessness". As we face an uncertain world, let's respond by exercising the finest art; our rampart is the power of art for its own sake... Artworks must not necessarily have a function, and it's for this reason that they are indispensable. Bodies, through their imaginative ability, are able to challenge the order of the sensory world and put forward fresh configurations. I feel that this power of invention makes a work political because it opens up new fields to the practice and aesthetics of dance.

I don't wish to have a divisive attitude regarding "political art" and "art for art's sake"; the two approaches have long co-existed and are both interesting. For

more than a century, dance has mirrored the deep upheavals that have shaken societies. But I note that the artists now addressing political subjects are doing so in a far more complex way. Condemnation has given way to more sensitive and embodied approaches. It is a far cry from over-emphatic militant art – and it's stimulating! Politics can be found in the form, in how a piece relates to the socio-cultural context, in the topic or references... The exhibition at the Musée des Confluences, with a specific lead-in to the subject of the art/politics relationship, is most enlightening in this respect.

#### WHICH BIENNALE ARTISTS ARE EXPONENTS OF THIS APPROACH?

I naturally think of Alain Platel, whose work is always totally plugged into the disorders in our world, with his extremely singular and profound perspective on what it means to be human. Bouchra Ouizguen, with her Aïta performers, will develop her approach combining politics and Moroccan tradition. Marina Mascarell, one of this Biennale's discoveries, will stage an openly feminist piece borne by the virtuoso skill of the Ballet de l'Opéra de Lyon's dancers. Greek performer Euripides Laskaridis will massacre social conventions in his preposterous cabaret. Roy Assaf will address the Six Day War and how brutal the conflict was for young Israelis on "the hill". I am also very pleased that the Groupe Acrobatique de Tanger's first self-authored piece will come into being at the Biennale de Lyon. Their creation will mark a watershed – an aesthetic and political emancipation.

#### CAN DANCE BE ANY USE AGAINST THE FORCES THAT ARE ATTACKING COMMUNITY TOGETHERNESS?

I see no salvation other than school and art education. I'm sure that for some young people, experiencing aesthetics is the only way they can explore some of the big questions, to do with openness and humanity. The Biennale's political challenge is essentially embodied by the Défilé, which involves a whole year's work with 5,000 participants, many of whom are disconnected from culture. The purpose of this parade is to bond with society in all of its variety. It is a symbol of an open-minded, fluid society. We work hard so that all the participants come into contact with the programming and can go to see the shows. From now on, the Défilé will end with the performance of a contemporary piece on Place Bellecour. This year, it's a show by Yoann Bourgeois. This dialogue between popular dance – what you do yourself – and

highbrow dance – what you go to see – gives rise to participations and commitments that are the stuff of culture and society. It's up to us to deepen this bond with the public, to cultivate their taste for new work, and to help them enjoy imaginations other than their own.

The Fabrique du Regard (Studio of Perspective), which truly serves as a school for spectators, attracts about 8,500 people during each edition. I am seeking to invent an inclusive cultural policy, and one of my main objectives is to anchor dance among the general public. The Biennale de Lyon, in partnership with French daily Libération, is hosting a national event: a day of debate around the question "Can culture be a pillar of democratic action, of open-mindedness and tolerance, of personal and collective enrichment?". **Today, the ravages of defensive inwardness, cultural isolation, and populism are giving artists and cultural institutions a new responsibility, so strongly is the making of art acknowledged as a way to overcome social group-specific and intellectual rigidities. We will ask a central question: can culture make society?**

THE *CORPS REBELLES* EXHIBITION, RUNNING FROM 13 SEPTEMBER TO 5 MARCH AT THE MUSÉE DES CONFLUENCES, RETRACES 100 YEARS OF DANCE HISTORY IN THE 20TH CENTURY. IT'S ALSO A WAY OF GETTING THE GENERAL PUBLIC TO DEVELOP A MORE COMPLEX RELATIONSHIP WITH DANCE...

I'm very happy that this exhibition, a project led by the musée des Confluences and co-produced with the Musée de la Civilisation in Québec, is able to echo the Dance Biennale's programming. The exhibition is based on a parallel between the history of contemporary dance and the history of landmark events in the 20<sup>th</sup> century. It's an exhibition intended for everyone – from Novices to professionals – and features an original design with innovative digital exhibits. For instance, visitors can watch video excerpts of seminal dance works from the 20<sup>th</sup> century. ●

Interview by Maxime Fleuriot

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<b>ISRAEL GALVÁN</b> Maison de la Danse   p.26		7.30pm	8.30pm	8.30pm		
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<b>YUVAL PICK</b> Les Subsistances - Hangar   p.40						

MON 19	TUE 20	WED 21	THU 22	FRI 23	SAT 24	SUN 25	MON 26	TUE 27	WED 28	THU 29	FRI 30	SAT 1
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	8.30pm	8.30pm										



# THE BIENNALE MAP

## REBOUND | THE BIENNALE ACROSS THE REGION

### 1 ALBERTVILLE

**Fabrizio Favale** - *Ossidiana* **See p.68**  
Le DÔME Théâtre Thu 30, 8pm  
[Ticket office] 04 79 10 44 80 | dometheatre.com

**Collectif Petit Travers** - *Dans les plis du paysage* **See p.34**  
Le DÔME Théâtre Thu 6 Oct, 8pm  
[Ticket office] 04 79 10 44 80 | dometheatre.com

### 2 ANDRÉZIEUX-BOUTHÉON

**Fabrizio Favale** - *Ossidiana* **See p.68**  
Théâtre du Parc Wed 28, 8pm  
[Ticket office] 04 77 36 26 00 | theatreduparc.com

### 3 ANNEMASSE

**Louise Lecavalier** - *Mille batailles* **See p.66**  
Château Rouge Thu 29, 7.30pm  
[Ticket office] 04 50 43 24 24 | chateau-rouge.net

### 4 AURILLAC

**Rachid Ouramdane** - *TORDRE* **See p.52**  
Théâtre d'Aurillac Wed 28, 8.45pm  
[Ticket office] 04 71 45 46 04 | aurillac.fr/theatre

**Kaori Ito** - *Je danse parce que je me mêlie des mots* **See p.58**  
Théâtre d'Aurillac Tue 11 Oct, 8.45pm  
[Ticket office] 04 71 45 46 04 | aurillac.fr/theatre

### 5 BOURG-EN-BRESSE

**Patrice Thibaud** - *Franito* **See p.32**  
Théâtre de Bourg-en-Bresse Mon 3 Oct, 8.30pm  
[Ticket office] 04 74 50 40 00 | theatre-bourg.com

### 6 BOURGOIN-JALLIEU

**Patrice Thibaud** - *Franito* **See p.32**  
Théâtre Jean Vilar Thu 22, 8.30pm  
[Ticket office] 04 74 28 05 73

### 7 CHAMBÉRY

**Alain Platel** - *Malher Projekt (titre provisoire)* **See p.70**  
Espace Malraux Wed 12 Oct | Thu 13 Oct  
[Ticket office] 04 79 85 55 43 | espacemalraux-chambery.fr

### 8 CLERMONT-FERRAND

**Christian Rizzo** - *Le syndrome ian* **See p.45**  
La Comédie de Clermont-Ferrand Mon 26, 8.30pm | Tue 27, 8.30pm  
[Ticket office] 04 73 29 08 14 | lacomediedeclermont.com

**Cristiana Morganti** - *Jessica and me* **See p.64**  
La Comédie de Clermont-Ferrand Thu 29, 8.30pm | Fri 30, 8.30pm | Sun 1<sup>st</sup> Oct, 8.30pm  
[Ticket office] 04 73 29 08 14 | lacomediedeclermont.com

**Akram Khan** - *Chotto Desh* **See p.78**  
La Comédie de Clermont-Ferrand Wed 7 Oct, 2.30pm and 8.30pm | Sat 8 Oct, 3pm and 8.30pm | Sun 9 Oct, 3pm  
[Ticket office] 04 73 29 08 14 | lacomediedeclermont.com

### 9 COURNON-D'AUVERGNE

**Patrice Thibaud** - *Franito* **See p.32**  
La Coloc' de la Culture Sun 9 Oct, 5pm  
[Ticket office] 04 73 77 36 10

### 10 ÉCHIROLLES

**Thierry Malandain** - *La Belle et la Bête* **See p.30**  
La Rampe Tue 20, 8pm | Wed 21, 8pm  
[Ticket office] 04 76 40 05 05 | larampe-echirolles.fr

### 11 GRENOBLE

**Jean-Claude Gallota & Olivia Ruiz** - *Volver* (sneak preview) **See p.42**  
MC2: Grenoble Sat 17  
[Ticket office] 04 76 00 79 00 | mc2grenoble.fr

### 12 SAINT-ÉTIENNE

**Thierry Malandain** - *La Belle et la Bête* **See p.30**  
Opéra de Saint-Étienne - Grand Théâtre Massenet Mon 26, 8pm | Tue 27, 8pm  
[Ticket office] 04 77 47 83 40 | operatheatredesaintetienne.fr

**Alain Platel** - *Malher Projekt (working title)* **See p.70**  
La Comédie de Saint-Étienne Fri 30, 8pm  
[Ticket office] 04 77 25 14 14 | lacomedie.fr

**Fabrizio Favale** - *Fort Apache* **See p.68**  
Musée d'art moderne et contemporain de Saint-Étienne Métropole Fri 23, 7.30pm  
[Ticket office] 04 77 79 52 41 | mamcaccuell@saint-etienne-metropole.fr

### 13 SALLANCHES

**Denis Plassard** - *Rites* **See p.54**  
Salle de spectacle Léon Curral Sat 1<sup>st</sup> Oct, 8pm  
[Ticket office] 04 50 91 56 46

### 14 THONON-LES-BAINS

**Kaori Ito** - *Je danse parce que je me mêlie des mots* **See p.58**  
Maison des Arts du Léman Tue 4 Oct, 8pm  
[Ticket office] 04 50 71 39 47 | mal-thonon.org

### 15 VALENCE

**Cristiana Morganti** - *Jessica and me* **See p.64**  
La Comédie de Valence Tue 20, 8pm | Wed 21, 8pm  
[Ticket office] 04 75 78 41 70 | comedievalence.com

**Akram Khan** - *Chotto Desh* **See p.78**

LUX Fri 23, 8pm  
[Ticket office] 04 75 82 44 15 | lux-valence.com

### 16 VILLEFRANCHE-SUR-SAÔNE

**Patrice Thibaud** - *Franito* **See p.32**  
Théâtre de Villefranche Tue 27, 8.30pm | Wed 28, 7.30pm  
[Ticket office] 04 74 68 02 89 | theatredevillefranche.asso.fr

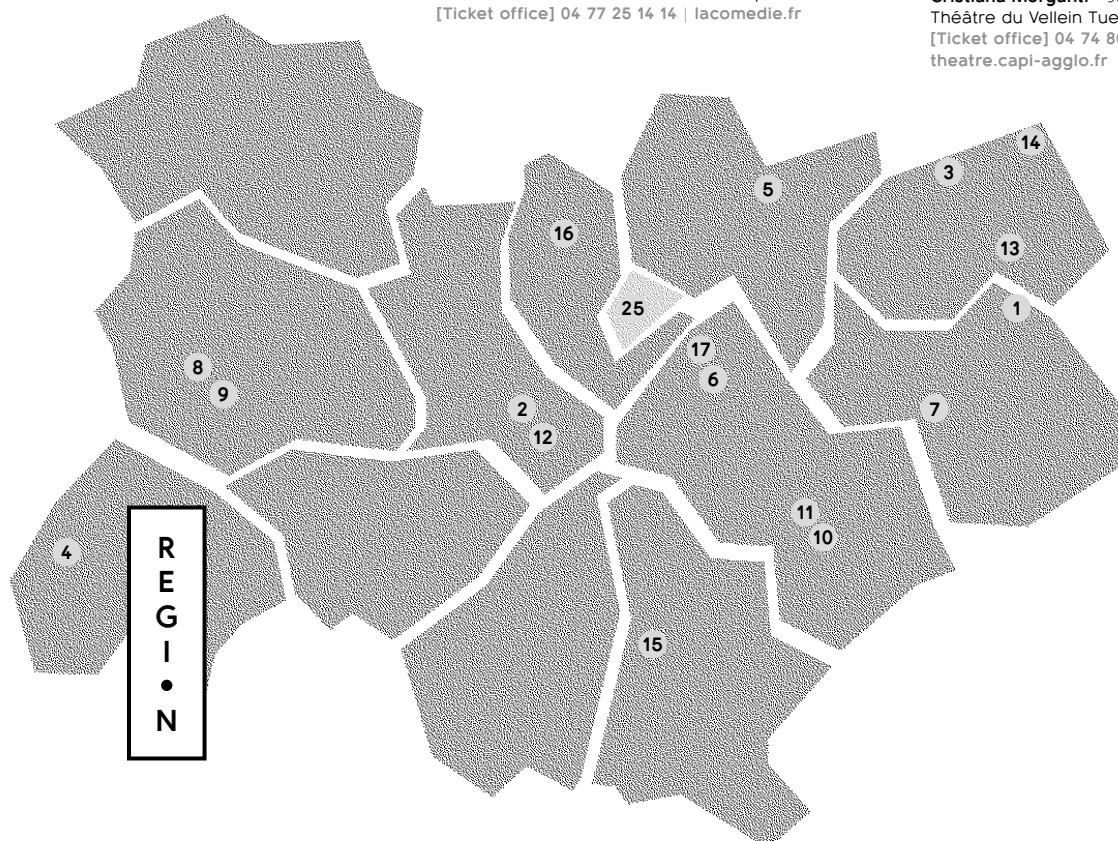
**Akram Khan** - *Chotto Desh* **See p.78**

Théâtre de Villefranche Wed 12 Oct, 7.30pm  
[Ticket office] 04 74 68 02 89 | theatredevillefranche.asso.fr

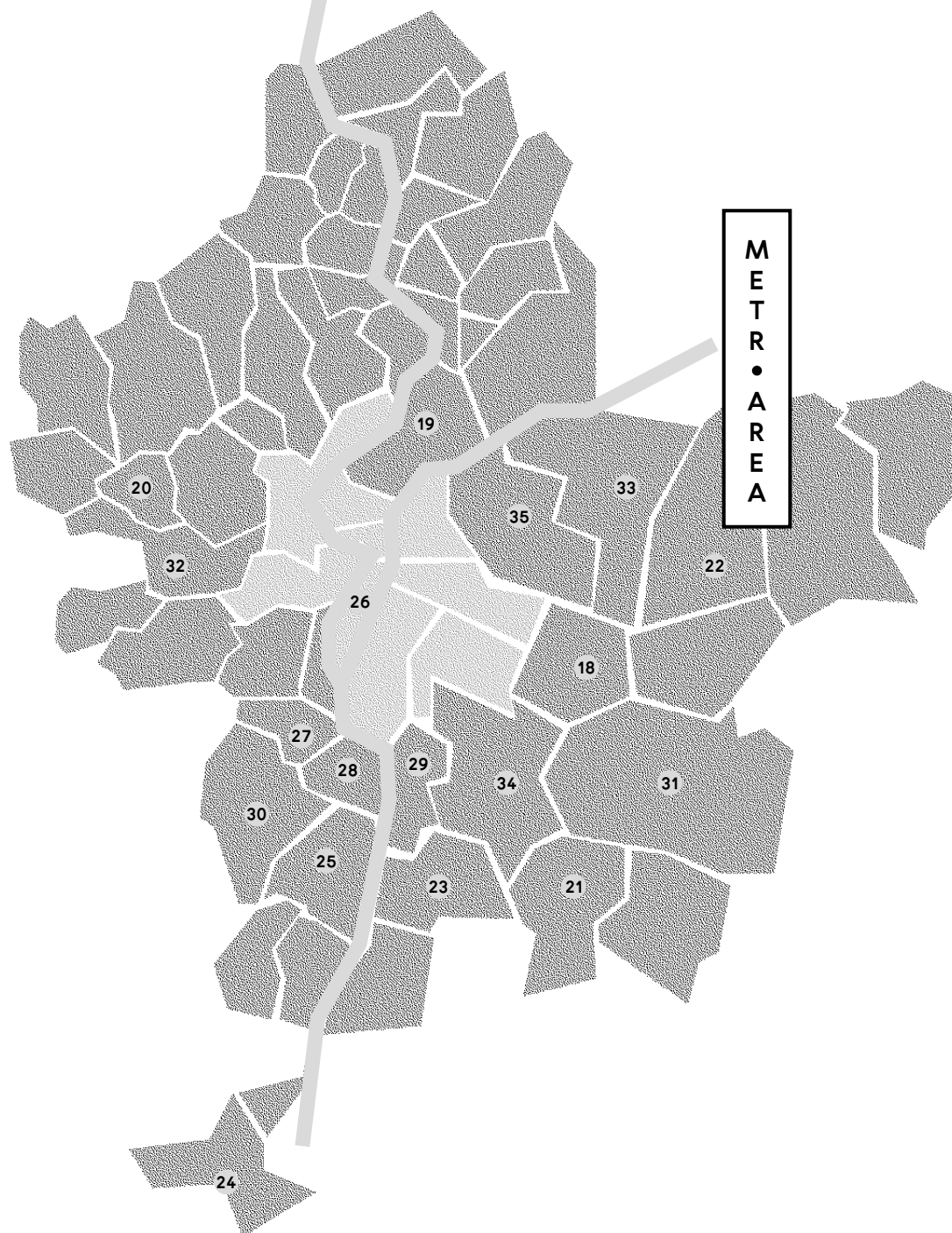
### 17 VILLEFONTAINE

**Josette Baiz** - *Welcome* **See p.72**  
Théâtre du Vellein Thu 29, 8.30pm | Fri 30, 8.30pm  
[Ticket office] 04 74 80 71 85 | theatre.capi-agglo.fr

**Cristiana Morganti** - *Jessica and me* **See p.64**  
Théâtre du Vellein Tue 4 Oct, 8.30pm  
[Ticket office] 04 74 80 71 85 | theatre.capi-agglo.fr







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Israel Galván - *FLA.CO.MEN* See p.26  
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Jonah Bokaer - *Rules Of The Game* See p.76  
Catherine Gaudet - *Au sein des plus raides vertus* See p.80

# HIGHBROW/POPULAR

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# TRAIL

Highbrow dance and popular dance became differentiated starting in the 17<sup>th</sup> century, particularly at the court of Louis XIV. After that, they were successively cross-referenced, intertwined or shunned, with the passage of time and shifting norms, artistic cycles and social contexts. In the 20<sup>th</sup> century, pejorative expressions emerged in reference to folk dance, sometimes scorning it as a form of "mass entertainment," fuelling a debate that amounted to a clash over aesthetic legitimacy. Today, the trend is to mix and match styles in unexpected ways. Much contemporary choreography draws inspiration from folk dance, club dances and dance styles from musicals, cabaret and counterculture. During this festival, we will examine the ways in which these references go beyond simple citation, creating unique vocabularies and exploring exciting new territory.

These porous boundaries between highbrow and popular dance will be one of the main themes of the Lyon Dance Biennale 2016. Yan Duyvendak will play around with the conventions of musicals to address the most serious issues facing society today. We will see the premiere at the Lyon Dance Biennale of another musical, by Jean- Claude Gallotta, co-created with Olivia Ruiz, exploring what it means to belong to two different cultures. Daniel Linehan will use the wry humour of sound poetry, just as Hugo Ball did at Cabaret Voltaire, exactly one century ago, in the spring of 1916. Bouchra Ouizguen will continue her examination of society and folk art with *Corbeaux*, a performance by cabaret singers and dancers hailing from the Moroccan Aïtas tradition. After *d'après une histoire vraie*, Christian Rizzo's brilliant exploration melding contemporary writing with traditional Mediterranean dances, the choreographer now creates links with the world of clubbing and the mythical figure of Joy Division in his piece *le*

*syndrome ian*. Yuval Pick will call upon Kraftwerk to liberate his organic dance. Cecilia Bengolea and François Chaignaud will heighten this aesthetic of diversity by mixing medieval Georgian polyphonic songs with Jamaican counterculture. Taking a Decidedly crossover approach, young American choreographer Jonah Bokaer collaborates with Pharell Williams, the current king of pop. For the visual aspects of the work, they will be collaborating with American artist Daniel Arsham. Groupe Acrobatique de Tanger revisits traditional Moroccan acrobatics in the first piece they have created themselves. And to kick off the Biennale, *Les Jerks*, an excerpt from Maurice Bêjart's *Messe pour le temps présent*, an explosive pop work, iconic of the French 1960s counterculture. All these choreographers embody powerful undercurrents of contemporary creation, tackling political, societal and personal themes or, conversely, developing formal or playful styles of dance. After the long period of Deconstruction that shaped the world of dance over the past two Decades, these choreographers are borrowing freely from dance and music of different eras, faraway lands and sensitive sources, sometimes autobiographical, driven by the need to create fictitious memories and traditions in sensual worlds, revisited without any nostalgia. To close this Biennale, I chose to spotlight one of today's most popular forms of choreography: battle, based on hip-hop culture. But the codes of competition will be transgressed, as other styles of dance will join in. For this challenge at the summit, we will welcome four crews: two hip-hop groups, Saxonz and Pockemon Crew, plus former dancers of the Forsythe Company and a fourth crew comprising dancers from Ballet Preljocaj. The dancers will mix with each other during the event, so a melting pot will form during the *Battle of Styles!* In its own unique way, each show on this Trail illustrates the paths between highbrow dance and popular dance. ●

## YAN DUYVENDAK

*SOUND OF MUSIC*

Théâtre de la Croix-Rousse

See p.24

## YUVAL PICK

*ARE FRIENDS ELECTRIC?*

Les Substances - Hangar

See p.40

## MAURICE BÉJART & HERVÉ ROBBE

*MESSE POUR LE TEMPS PRÉSENT -*

*GRAND REMIX*

Musée des Confluences

See p.12

## BATTLE OF STYLES

*FLOOR ON FIRE*

Palais des sports de Lyon

See p.83

## GROUPE ACROBATIQUE DE TANGER

*HALKA*

Célestins, Théâtre de Lyon

See p.22

## JONAH BOKAER

*RULES OF THE GAME*

TNP, Villeurbanne - Grand Théâtre

See p.76

## CECILIA BENGOLEA & FRANÇOIS CHAIGNAUD

*NEW WORK 2016*

Le Toboggan, Décines

See p.62

## CHRISTIAN RIZZO

*LE SYNDROME IAN*

Opéra de Lyon

See p.45

## DANIEL LINEHAN

*DBDDBB*

Théâtre de la Renaissance, Oullins

See p.60

## BOUCHRA OUIZGUEN

*CORBEAUX*

Amphithéâtre des Trois Gaules | Les

Substances | Musée des Confluences |

TNP, Villeurbanne

See p.48

## JEAN-CLAUDE GALLOTTA & OLIVIA RUIZ

*VOLVER*

Maison de la Danse

See p.42

# DANCERS

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# STUDIO

The 2016 Dance Biennale turns the spotlight on the heirs to the master choreographers of the late 20<sup>th</sup> century, as they carry contemporary dance forward. Four exceptional artists and emblematic dancers of great companies of the 20<sup>th</sup> century will guide you on the Dancers Trail. Learn about their works and hear them online on the Biennale's new programme called *Dancers Studio*.

Audiences know the names of major choreographers who have left their mark on dance history, such as Pina Bausch, Merce Cunningham and William Forsythe. But, other than a few exceptions like Sylvie Guillem, dancers are generally uncelebrated, in spite of their essential contribution to the creative process. To give dancers their long overdue recognition, *Dancers Studio* has Decided to hand them the mic, along the lines of the American TV show *Inside the Actors Studio*, where a host interviews cinema greats about their career. How did you become a dancer? Can you live on dancing? How does a dancer serve the work of a great choreographer? How do you continue an artistic career after leaving a famous company? Presented by Brigitte Lefèvre - former director of the Paris Ballet de l'Opéra and current director of the Cannes dance festival - and Laurent Goumarre - journalist at France Inter radio station - *Dancers Studio* will bring you up close to Cristiana Morganti, Louise Lecavalier, Jonah Bokaer and Olivia Grandville. ●

## [CRISTIANA MORGANTI]

This remarkable Italian actress and dancer, performed in all of Pina Bausch's works as of 1993. In her solo *Jessica and me*, she reveals funny and touching anecdotes about herself. This one-woman show establishes her as a choreographer in her own right, while paying tender tribute to Pina, to dance and time passing us by.

In performance at Théâtre de la Croix-Rousse  
Sat 24, 5pm | Sun 25, 3pm | Tue 27, 8pm See p.49

## [LOUISE LECAVALIER]

A star dancer of the 1980s, Louise Lecavalier was for 17 years the muse of choreographer Édouard Lock, director of the famous LA LA LA Human Steps company. Her virtuosity and charisma brought her to the attention of David Bowie, with whom she performed a memorable duet. She will talk about her most recent work, with the same incredible energy she has been known for over the past 30 years!

In performance at Théâtre de la Renaissance,  
Oullins  
Mon 26, 8.30pm | Tue 27, 8.30pm See p.50

## [JONAH BOKAER]

The youngest dancer to have joined Merce Cunningham's company, Jonah Bokaer has been creating his own choreographies for several years, while continuing to dance for such greats as Bob Wilson. Premiering in France, his newest work carries on the American tradition of postmodern dance: he defines his work through collaboration with plastic artists and composers. For *Rules of the Game*, the choreographer worked again with artist Daniel Arsham and, for the first time, collaborated with the world-famed singer and producer Pharell Williams.

In performance at TNP, Villeurbanne - Grand Théâtre  
Wed 28, 8.30pm | Thu 29, 8.30pm | Fri 30, 8.30pm  
See p.56

## [OLIVIA GRANDVILLE]

Classically trained Olivia Grandville joined Compagnie Bagouet just after leaving the Ballet de l'Opéra de Paris in 1988. She was the star dancer of the last works by Dominique Bagouet, including *So Schnell*, *Jours étranges* and *Necessito*. She will present her most recent work, *Combat de Carnaval et Carême*, driven by the question of rhythm. Ten very different dancers, all with an appetite for movement, launch into a lively dialogue with the famous painting of the same name by Bruegel the Elder.

In performance at Théâtre de la Croix-Rousse  
Wed 21, 7pm | Thu 22, 7pm See p.42

# CORPS REBELLES

**musée des  
confluences**

**13 SEPT 2016 - 5 MARCH 2017**  
MUSÉE DES CONFLUENCES

The exhibit at the Musée des Confluences will tell a tale of humanity through a crossing of disciplines, eras and geographic zones. I am delighted to have this unique opportunity to bring the art of dance into the mix of ideas and cultures already present at the museum. Dance has a lot to teach us and I am sure that many visitors will enjoy (re)discovering its many functions, rich history, beauty and power of invention. The *Corps rebelles* exhibit designed by the museum is an impressive tool for understanding dance across human history and it fits perfectly with the 2016 Biennale. Who could ask for more! I take my mission very seriously to serve the city of Lyon by proposing all forms of dance in a range of institutions and to a wide audience. I believe pedagogy is an integral part of that mission.

During the Biennale, I will propose several events at the museum, including live performances. We will make a direct tie-in with the themes of the exhibit, with excerpts of a historic work, *Messe pour le temps present*, by Maurice Béjart, a new work by Hervé Robbe, activities, a performance by Bouchra Ouizgen and an artistic residency by Qudus Onikeku. Because dancing in public implies, in a way, exposing oneself, using the most immediate of materials: one's own body. We hope to touch our audience by fully exposing the experience of dance. ●

**DOMINIQUE HERVIEU**  
Artistic director of the Dance Biennale

[An exhibit at the Musée des Confluences, based on a concept developed by the Musée de la civilisation de Québec, in participation with Moment Factory, Agnès Izrine, Scientific curator (French adaptation). *Danser Joe*, a participatory experience by Moment Factory, based on *Joe* by Jean-Pierre Perrreault, in collaboration with the Fondation Jean-Pierre Perreault and the Musée de la civilisation de Québec.]

# EXHI ————— BITION

Both an installation and a work of art unto itself, the exhibit *Corps rebelles* is an invitation to consider contemporary dance as a universal language. For neophytes or long-time fans, the show offers an exceptional immersion in the world of dance, through excerpts of emblematic choreographic works which have marked the history of dance in the 20<sup>th</sup> century.

*Corps rebelles* will demonstrate the connections between the great periods of contemporary dance and social changes of the 20<sup>th</sup> century. The show will be constructed around six main themes tracking the changing representations of the body in contemporary dance and in society: virtuoso dance, organic contemporary dance, highbrow dance/popular dance, dance and politics, exotic and colonial dance, and Lyon: a city of dance. The exhibit will offer a wealth of images, using four immersive multimedia installations to explore the movement of dance.

## THE BODY

At the heart of the exhibit, six zones will show six-minute films on large screens, arranged in a triptych. Each film gives the mic and the floor to a choreographer: Cecilia Bengolea and François Chaignaud on highbrow dance/popular dance, Raphaëlle Delaunay on exotic and colonial dance, Raimund Hoghe on organic dance, Daniel Léveillé on dance and politics, Louise Lecavalier on virtuoso dance, and Mourad Merzouki on Lyon: a city of dance. The films combine comments by the choreographers with images from dance performances. The black & white aesthetic of the films and the use of triptych screens give extra depth to the beauty of the movement.

## DANCE AND SOCIETY

In direct resonance with the choreographers' talks on the six themes, new films produced by the Musée des Confluences give viewers a closer look at the sinuous movements that have woven through the history of contemporary dance, making the connection with the way society's views on the body evolved over the 20<sup>th</sup> century. The films, with their commentary, draw parallels between excerpts of dances and news archives from the different eras.

## THE RITE OF SPRING

This multi-screen installation will show eight different versions of the same passage of *Rite of Spring*, by Vaslav Nijinski, Maurice Béjart, Pina Bausch, Marie Chouinard, Angelin Preljocaj, Heddy Maalem, Régis Obadia and Jean-Claude Gallotta. Visitors will get an idea of the history of dance through the evolution of this great heritage work and its importance to choreographic creation in the 20<sup>th</sup> century.

[STUDIO OF PERSPECTIVES]

**Workshop on the movements** of *Rite of Spring*  
Thu 19 Sept, 7-9pm at Musée des Confluences  
Bookings. **See p.18**

## THE STUDIO

Opposite the exhibition hall, *Danser Joe*, an immersive dance studio, invites visitors to join in a unique choreography centred on the famous piece *Joe* (1984) by Jean-Pierre Perreault. The studio will also host professional choreographers and dancers for 6-day residencies scheduled once a month, in collaboration with Maison de la Danse de Lyon. ●

## ACCESS

Musée des Confluences  
86 quai Perrache, Lyon 2

🚶 T1 Musée des Confluences

🚶 B C7, C10, 15, 63 Musée des Confluences

🚶 P **Extra fee** Musée des Confluences

## OPENING HOURS

**Tue, Wed and Fri** 11am – 7pm

**Thu** 11am – 10pm

**Sat, Sun** and public holidays,  
10am – 7pm

**Closed** on Mondays, 1 January  
and 25 December

## ADMISSION

**Full price** €9

**Reduced price** €6

**Free** under age 18 and students  
under 26

**BONUS!**

**Reduced price** for Biennale Pass  
holders

# MAURICE BÉJART & HERVÉ ROBBE

CNDC D'ANGERS

**MAURICE BÉJART,  
PIERRE HENRY**  
*MESSE POUR  
LE TEMPS PRÉSENT  
(EXCERPT)*

**HERVÉ ROBBE,  
PIERRE HENRY**  
*GREAT REMIX*

**Vibrancy, sensuality and revolution...  
Messe pour le temps présent by Maurice  
Béjart marked the irruption of a new kind  
of dance, freed from constraints, just one  
year before the May 1968 uprisings.**

The most innovative European choreographer of his time, Maurice Béjart endeavoured to liberate dance from the rigidity of ballet. The radically new *Messe pour le temps présent*, premiering in 1967 at Palais des Papes during the Avignon Festival, shook the audience: dancers in jeans, air-borne movements and the electronic music of Pierre Henry which broke down the barriers between symphony and jazz, research and popular music. A major event in the history of dance and music, which Pierre Henry and the choreographer Hervé Robbe are revisiting, with the help of students at the National School of Contemporary Dance in Angers. Pierre Henry is offering a 2015 remix of the original composition, while Hervé Robbe has created a dynamic and pulsating choreography, reflecting the spirit of Béjart's work.

Two visions of youth, 50 years apart, and an anthology of dance will delight visitors to the Musée des Confluences during the Corps rebelles exhibit charting 100 years of dance in the 20<sup>th</sup> century. ● M.F.

## REFERENCES

Hervé Robbe trained at the Mudra dance school with Maurice Béjart. Besides pieces of choreography, he makes dance films such as *Une maison sur la colline* (2009) and *Next Days* (2010). From 1999 to 2011, he headed the National Choreography Centre (CCN) of Le Havre-Haute-Normandie. He collaborated with British sculptor Richard Deacon on *Un terrain encore vague* (2011). Since 2012, he has created his works with the Travelling & Co company. Hervé Robbe has left a strong impression on many dancers who have passed through his company, such as Emmanuelle Huynh, Christian Rizzo and Rachid Ouramdane.



**PIECE FOR 20 DANCERS**  
**MAURICE BÉJART** *MESSE POUR LE TEMPS PRÉSENT  
(EXTRACT) 1967*  
**HERVÉ ROBBE** *GRAND REMIX*  
2015 [RUN TIME] 34 MIN

### Direction artistique de la compagnie

Robert Swinston

**Danseurs** Maxime Aubert, Yohann Baran, Amandine Brun, Auranne Brunet-Manquat, Pauline Dassac, Julien Derradj, Nolwenn Ferry, Lara Gouix, Agata Jarosova, Alice Lada, Juan Pablo Landazuri, Théo Le Bruman, Charlotte Louvel, Kevin Martial, José Meireles, Victoria Pignato, Pauline Sonnic, Jeanne Stuart, Anais Vignon, Jiaqi Wu **Musique** Pierre Henry **Création costumes** Anne Poupelin **Création lumières** François Maillot  
Le Centre national de danse contemporaine - Angers est une association Loi 1901 subventionnée par le ministère de la Culture et de la Communication / DRAC des Pays de la Loire, la Ville d'Angers, la Région Pays de la Loire et le Département du Maine-et-Loire **Remerciements** à la Fondation Maurice Béjart, à Dominique Genevois et Juichi Kobayashi pour la reconstruction des *Jerks* de Maurice Béjart **Avec l'aimable autorisation** de la Merce Cunningham Trust



[VENUE]

**Musée des Confluences - Hall**  
Tue 13, 2.30pm and 4.30pm | Wed 14, 2.30pm  
and 4.30pm | Thu 15, 12.30pm et 7.30pm

[PRICES]

Free

# RESIDENCIES

## QUDUS ONIKEKU

**Young Nigerian choreographer Qudus Onikeku raises the question of the body's memory in *We almost forgot*.**

Is it possible to transform a dark, buried memory into a light and graceful object? How do we speak about our wounds if we can't find the words, and when all that remains is a body marked by a terrible memory? These are some of the questions Qudus Onikeku asks. During his residency, audiences will gain a better understanding of the creative process by seeing artists at work. His research is based on testimonials gathered during workshops with amateurs. The choreographer will convey this to the audience and analyse excerpts from *We almost forgot*. As always, this artist, who trained at the National Centre for Circus Arts (CNAC), blends his Yoruba culture with European culture, circus with dance, music with storytelling – and all of it with great intelligence and sensitivity. Not to be missed. ●

**Tue 20 – Sun 25 Sept, 2-6pm**

Musée des Confluences, room 13

[PRICE] Museum admission | museedesconfluences.fr

**Run time** 80 MIN

**Distribution provisoire** 6 danseurs et 1 narrateur  
**Directeur artistique / Chorégraphe / Danseur principal** Q. Onikeku **Directeur musical** K. Jones  
**Actrice/ Rédaction du script** E. Brume **Création lumières** M. Yusuf **Création costumes** A. Sobayo  
**Réalisateur vidéo** I. Lartey **Coproduction** Parc de la Villette, Paris Ballhaus Naunyrstrasse, Berlin CCN de Créteil et du Val de Marne/ Cie Káfig Collectif Culture Essonne Fontenay-en-scènes Résidence : Parc de la Villette, Paris Ballhaus Naunyrstrasse, Berlin CDC La Briqueterie, Vitry-sur-Seine Théâtre de l'Arlequin, Morsang-sur-Orge **Avec le soutien de** Institut Français, Fonds Transfabrik – Fonds franco-allemand pour le spectacle vivant, Goethe Institut, Lagos, Nigeria, YK Projects est soutenu par le Conseil Régional d'Ile-de-France au titre de la permanence artistique et culturelle

# LE DÉFILÉ ENSEMBLE!

**SUN 18 SEPT FROM 2PM**  
RUE DE LA RÉPUBLIQUE  
FROM TERREAUX  
TO BELLECOUR

Since its inception by Guy Darnet in 1996, the Dance Biennale Défilé has become an iconic event of our city – reflecting its terrific inventiveness, its wealth of human warmth, and its taste for shared emotion. In titling this 11<sup>th</sup> edition *Ensemble!*, Dominique Hervieu has chosen to highlight the event's unifying power, for which we thank her greatly.

In a period sadly threatened by the temptation to divide and turn inward, it is essential to safeguard the spirit of fraternity that defines our city's identity; and affirm our wish to build the future together by harnessing every single person's energy and creativity. That is why Le Défilé is such a precious tradition: summoning the universal language of dance, it is thus uniquely capable of building bridges, breaking down barriers, and opening up new realms of possibility. In a city where we want to promote more solidarity and humanity – for that is the ambition of the Métropole de Lyon, the new metro-area authority that couples cultural and social action with economic and urban policies – we need art, creation and dance now more than ever. The 2016 Biennale extends an invitation to all

greater Lyon residents to be part of the adventure in even greater numbers, and to be unafraid of inventing new ways to consider life and the world.

*Ensemble!* is primarily, of course, about all the residents of our metro area, who enjoy enriching experiences with amateur dancers from other neighbourhoods and towns. Le Défilé, a parade prepared over many months, is the occasion for intense interaction, plus a social and geographic mixing that we particularly value. But *Ensemble!* also embraces other lands, in the spirit of international openness that typifies both Le Défilé and the Dance Biennale. This time round, we have the pleasure of further strengthening the ties created two years ago with dancers from Turin, while the "Tarantella" will offer the chance to be stirred by the rhythm of a "rumba" blending Catalan, Cuban and Congolese traditions. It will be a high point in the very image of our city: open, diverse, and festive! I WISH YOU ALL A GREAT PARADE! ●

GÉRARD COLLOMB

Senator and Mayor of Lyon  
President, Métropole de Lyon



Now more than ever, we must fully restore the importance and meaning of the word "ensemble" (together). Now more than ever, we need community togetherness to be a common value. When describing the work of the Défilé participants, it is also an example of community togetherness. We should equally mention the 300,000 spectators who watch this festive parade "together", a parade involving the greatest possible range of practices, cultures and ages.

#### DANCE: AN IDEAL ART FOR REDISCOVERING THE MEANING OF "COMMON".

The utopia dear to Rousseau - "bring men together in order to improve them" - is at the heart of the Biennale Défilé. The parade's essential ingredients? Cultural mixing, relational intelligence, aesthetic tolerance, and a free and joyous human dimension. Its essential subject? Bonding. We will witness choral dances, new group works, complementarities, pop-up architecture, rhythms, and songs. For the first time, we will welcome with open arms, among the amateurs, an outstanding group of music-makers: the Orchestre National de Lyon, who could not resist the idea of adding their excellence to this "ensemble"! In 2016, culture is calling us to take action, come together, and share joyfully! In a festive and upbeat way, Le Défilé will fuse the beauty of diversity with the pleasure of dancing.

#### LE DÉFILÉ CREATES A COMMON PUBLIC SPACE.

I attach great importance to citizens being able to experience the Dance Biennale in different ways - in theatres and in public space. During Le Défilé, on Rue de la République and Place Bellecour, participants and spectators will experience a ritual that brings to life a new bond between artists and population. Art in public space, for everyone, embodies our commitment to expanding culture's footprint. This year, I have again asked a prominent artist of international repute to devise a show, for preview in Lyon, that will surprise you by its original staging on Place Bellecour, but also by its poetry and bold artistic ambition. The artist is choreographer and circus artist Yoann Bourgeois, who jumped at the chance to create an "off-the-scale" piece for 15,000 people, to complete this day of togetherness! ●

#### DOMINIQUE HERVIEU

Artistic director, Lyon Dance Biennale

# THE GROUPS

**Twelve groups totalling 5,000 amateurs, overseen by 250 artists from Lyon, the Métropole and the Region, for Europe's biggest choreographed parade. Do not miss the huge party of the Biennale Défilé!**

List in alphabetic order of home areas

[BRON]  
**MOURAD MERZOUKI**  
CENTRE CHORÉGRAPHIK PÔLE PIK  
**Ville de Bron**  
*Ensemble pour un cours ouvert*

[DRÔME-ARDÈCHE]  
**KARIM AMGHAR**  
CIE A'CORPS  
**Le petit théâtre**  
*Regards Croisés, Ensemble pour une danse ! Ensemble contre les murs !*

[LYON]  
**ANAN ATOYAMA & LES LYONNAIS**  
CIE ATOU  
**Centre Social Laënnec, MJC Laënnec-Mermoz, Centre Socioculturel du Point du Jour, MJC du Vieux Lyon**  
*Ensemble pour une création collaborative (titre provisoire)*

[FEYZIN, SAINT-PRIEST, CORBAS]  
**AURÉLIEN KAIRO & KARLA POLLUX**  
CIE DE FAKTO  
**Ville de Feyzin**  
*Ensemble contre vents et marées*

[LYON & VAULX-EN-VELIN]  
**KADIA FARAUX & MAÏSSA BAROUCHE**  
CIE KADIA FARAUX  
*Dansons ensemble le cinquième élément*

[OUEST RHODANIEN]  
**FRED BENDONGUÉ**  
CIE FRED BENDONGUÉ  
**Communauté d'agglomération de l'Ouest Rhodanien**  
*Ensemble, on brille !*

[PAYS VIENNOIS & SA RIVE DROITE]  
**CIE CARLA FRISON**  
AQUI ET LÀ  
**MJC de Vienne**  
*Ensemble pour aller guincher !*

[RILLIEUX-LA-PAPE, SATHONAY VILLAGE, GRAND PARC MIRIBEL JONAGE, DITZINGEN (ALLEMAGNE)]  
**JEAN-CLAUDE CARLES**  
AIRCOMPAGNIE  
**MJC ÔTotem**  
*Ensemble pour faire avec !*

[SAVOIE & HAUTE-SAVOIE]  
**DOMINIQUE GUILHAUDIN & THÔ ANOHAÏ**  
CIE GAMBIT & CIE ANOHAÏ  
**Espace Malraux / Scène Nationale de Chambéry et de la Savoie**  
*Ensemble pour ici et maintenant*

[VAULX-EN-VELIN, SAINTE FOY-LÈS-LYON, VILLEFRANCHE-SUR-SAÔNE]  
**AURÉLIE & MARTIN CUVÉLIER**  
CIE VIREVOLT  
**Médiactif**  
*Ensemble pour s'élever*

[VÉNISSIEUX]  
**FARID AZZOUT**  
LES 10CORPS - TRACTION AVANT CIE  
**Traction Avant Cie**  
*Tout contre !*

[VILLEURBANNE]  
**SEIFEDDINE MANAÏ**  
BROTHA FROM ANOTHER MOTH COMPANY & LES GRANDES PERSONNES D'AUBERVILLIERS  
**Les Ateliers Frappaz - Centre National des arts de la Rue, Villeurbanne**  
*Ensemble pour aller*

# AT THE FONT

## CIE TRANSE EXPRESS RHYTHMIC MADNESS

Le Défilé's opening group has chosen to kick start the *Ensemble!* theme by creating a polyrhythm that combines tribal groove and contemporary electro. Imagine a percussive underlay created by drums from five

different traditions, accompanied by a float pulsating to a medieval beat, and four giant dolls in crinoline dresses. Perched atop them, four dancers - by turns figureheads and contemporary muses - set Le Défilé's tone. ●

**Direction artistique et chorégraphe**  
Brigitte Burdin **Direction musicale** Rémi Allaigre  
**Scénographie** Gilles Rhode **Production**  
Transe Express

# AT THE — REAR

## ORCHESTRE NATIONAL DE LYON ONL BRASS ON THE TOWN

For the first time since the inception of the Dance Biennale Défilé, the Orchestre National de Lyon is taking part in the event, on the float that closes the parade. The ONL's Brass and Percussion Ensemble will perform an array of festive music with a rumba flavour. ●

## LIVE CONCERT RUMBANAMÁ

RUMBANAMÁ is a large orchestra formed specially for the 2016 Défilé, and illustrating the main styles of rumba found worldwide today. It has composed the original piece ¡A BAILAR! with a collective of musicians from Lyon, Perpignan and Barcelona, inspired by Cuban, Congolese and gypsy rumbas. This rich musical diversity has yielded ¡A BAILAR!, the rumba we will dance "ensemble"! ●

## NOW IT'S YOUR TURN! THE RUMBA TARANTELLA

After the "Samba Tarantella" in 2014, get dancing to the "Rumba Tarantella". Once the parade is over, join us on Place Bellecour to dance - with 15,000 people - a simple, accessible piece of choreography! Dominique Hervieu and all the Défilé choreographers have created the "Rumba Tarantella" to offer you a festive dance experience that's just made for sharing! ●

# FI — NAL

## YOANN BOURGEOIS CCN DE GRENOBLE FUGUE / TRAMPOLINE VARIATION NUMÉRO 4

### PREVIEW

**Since being appointed artistic director of the Lyon Dance Biennale, Dominique Hervieu has Decided to offer the public, at the end of Le Défilé, a big new work of choreography by one of the finest contemporary artists.**

After Mourad Merzouki in 2012 and Dada Masilo in 2014, it's the turn of Yoann Bourgeois, a man of the circus who recently became co-director of the National Choreography Centre (CCN) of Grenoble, to embark on the adventure. A few steps rising skyward and man who falls, bounces and flies as if by magic, in search of the "suspension point". *Fugue / Trampoline - Variation numéro 4* is an aerial and deeply poetic show that leaves you seeing stars. ●

## REFERENCES

Yoann Bourgeois trained at the National Centre for Circus Arts (CNAC) and at the National Centre for Contemporary Dance (CNDC) in Angers. For four years he was a performer with Maguy Marin's company. His first piece, *Cavale*, was a duet on a trampoline with Mathurin Bolze. In 2014 he created *Celui qui tombe* for the Lyon Dance Biennale, in which six artists attempt to stay upright on a moving stage. Since January 2016, he has co-directed the National Choreography Centre (CCN) of Grenoble with Rachid Ouramdane.

**Production** Centre chorégraphique national de Grenoble - codirection Yoann Bourgeois et Rachid Ouramdane **Coproduction** Compagnie Yoann Bourgeois, Biennale de la danse de Lyon 2016, Théâtre de la Ville Paris, Maison de la Culture de Bourges, CAPI - Théâtre du Vellein Villefontaine, Archaos Pôle National des Arts du Cirque Méditerranée, Donostia - San Sebastián (Espagne) Capitale Européenne de la Culture 2016 Yoann Bourgeois bénéficie du soutien de la Fondation BNP Paribas pour le développement de ses projets et est en résidence territoriale à la CAPI - Théâtre du Vellein.

Le Centre chorégraphique national de Grenoble est financé par le ministère de la Culture et de la Communication / DRAC Auvergne-Rhône-Alpes, la Ville de Grenoble, le Département de l'Isère, la Région Auvergne-Rhône-Alpes, et reçoit le soutien de l'Institut français pour les tournées internationales.

## LE DÉFILÉ WEDS TURIN AND LYON

This year, the Biennale continues its collaboration with the city of Turin and the TorinoDanza festival, by inviting to Lyon a group of Turinese under the artistic direction of choreographer Roberto Zappalà / National Choreography Centre of Catania. The starting-point for the project, called *Il mio Défilé*, is "the expression of Italianness" through a strong musical identity, namely the popular songs of Naples, or Canzone Napoletana. Various groups of dancers, making distinctive artistic statements, combine for Le Défilé. ●

# NATIONAL CONFERENCE



MAISON DE LA  
*danse*  
• LYON

CONFERENCE  
ORGANISED  
WITH THE  
NEWSPAPER  
LIBÉRATION

**ENSEMBLE!**  
MON 19 SEPT  
AT UNIVERSITÉ  
CATHOLIQUE DE LYON

**What new bonds can be forged between artists and the general public, so that culture can "make" society?**

"The amateur artists, ages 4 to 92, involved in the Babel 8.3 project, danced with a level of tolerance and recognition of the cultural and aesthetic identity of the other that proves what can be achieved when cultural, generational and social diversity are not perceived as a problem, but rather as the greatest potential of 21<sup>st</sup>-century societies."

*Andreas Schleicher*

*Director of Education at the OECD*

Since the pioneering move by Guy Darnet to recognise hip hop at the *Danse Ville Danse* event (1992- 2001), followed by the creation of the Biennale Défilé parade in 1996, and the new Babel 8.3 programme, directed by Dominique Hervieu in 2015, Lyon has been at the forefront of the artistic experimentation that connects artists to the public. These participatory events have enabled thousands of people to experience new heights of personal expression, imagination and liberation. Today, artists and cultural institutions bear new responsibilities to counter the devastating consequences of insularity, sectarianism and populism. Artistic creation is in fact an ideal means for overcoming rigid thinking and attitudes towards identity. When people have appreciated other ideas and perspectives through art, they gain access to a durable, open and democratic value system. We will raise a central question today: can culture "make" society?

Libération, the Métropole de Lyon, the Lyon Dance Biennale and Maison de la Danse are organising a national conference to examine this issue and explore the functioning of our cultural institutions and their position in our society. Key issues will be addressed, including social diversity in theatre attendance, the role of artists, the stakes inherent to participatory projects and art in the public space. **Designed by the editorial team at Libération, this event will focus on four themes in debates featuring artists, sociologists, policy makers, journalists, educators and researchers.** It is open to all: people interested in these ideas, professionals from the world of culture, cultural initiatives, popular education, public education and city policy.

Mon 19 Sept all day long | Université Catholique de Lyon, 10 Place des Archives, Lyon 2

**A national conference co-organised by** the Lyon Dance Biennale and Maison de la Danse. In partnership with Libération. **With the support of** the Métropole de Lyon.

With the support of

**GRANDLYON**  
la métropole



In partnership with

**UcLy**  
LYON CATHOLIC  
UNIVERSITY



**SIGN-UP FROM 1 SEPT**

[WWW.LIBERATION.FR/EVENEMENTS](http://WWW.LIBERATION.FR/EVENEMENTS)  
[FREE ENTRY]

# IN ANTICIPATION...

## AT NUITS DE FOURVIÈRE RUMBA NIGHT

Sun 3 July, 9pm

Théâtre Gallo-Romain / Grand Théâtre

In 2016, a rumba trail from Cuba to the Congo, by way of Catalonia, will wend its way towards the Défilé of the Lyon Dance Biennale. Dominique Delorme, director of the Nuits de Fourvière summer events series, and Dominique Hervieu, artistic director the Dance Biennale, in collaboration with the Musée des Confluences, have devised a programme centred on rumba. Highlights include *Rumba Night* at Fourvière on 3 July 2016. A musical voyage from Cuba, to the Congo and Catalonia, with Parrita, Faya Tess, Los Angelitos Negros, Antoine "Tato" Garcia, and others. To prepare for the festivities, Fourvière Theatre is hosting an exclusive creation, exploring the multiple faces and

colours of a genre which has crossed borders and eras. Born in the 19<sup>th</sup> century in the land of African-Cuban rituals, rumba has flourished all over the globe, reinventing itself along the way. Rumba Night will tell that story, following a trail with a few unexpected detours (Hungary, China, India...) and a wealth of songs and rhythms carried by exceptional soloists such as Barcelona's Parrita, Congolese Faya Tess, Perpignan's Antoine "Tato" Garcia and Cuban Ludmila Mercerón. All backed by a brass and percussion orchestra with arrangements and direction by the Cubans Robin Reyes Torres and Ernesto Burgos Osorio (Santiago de Cuba). During *Rumba Night*, Dominique Hervieu will get everyone dancing the Rumba Tarantella in the Grand Théâtre. You can start practicing now with friends, family or solo by learning the steps on [biennaledeladanse.com](http://biennaledeladanse.com). ●

Théâtre Gallo-Romain -  
Grand Théâtre  
6 rue de l'Antiquaille,  
Lyon 5



**Direction artistique**

Guy Bertrand

**En partenariat avec**

le Défilé de la Biennale  
de la danse et le musée  
des Confluences

**Coproduction**

Athos Productions

**Production** Les Nuits  
de Fourvière

les **nuits**  
de fourvière

● ● ●

### TICKETS AVAILABLE ON

[WWW.NUITSDEFIVIERE.COM/  
PROGRAMME/NUIT-DE-LA-RUMBA](http://WWW.NUITSDEFIVIERE.COM/PROGRAMME/NUIT-DE-LA-RUMBA)

## AROUND RUMBA NIGHT FREE FOR EVERYONE

### RUMBA PICNIC

The Biennale invites you to a workshop on rumba dancing. Bring your picnic, and the Bar des Nuits is also open!

Sun 3 July, 11am-1pm at Théâtre Gallo-Romain -  
Odéon [FREE]

### DANCE LECTURE/PERFORMANCE

Fred Bendongué, dancer and choreographer, will give a lecture with dance and music videos on Congolese rumba.

Thu 15 Sept, 8.30pm at musée des Confluences

### INTRODUCTION TO RUMBA DANCING

Novices and experienced enthusiasts are invited to come dance the rumba, just for the fun of it!

Sat 17 Sept, 6pm at Centre Commercial La Part-Dieu,  
ground floor by the fountain

### DANCE THE RUMBA TARANTELLA!

Join the Défilé's 5,000 participants and 15,000 spectators in a Rumba Tarantella!

Sun 18 Sept, late afternoon on Place Bellecour

## SAN SEBASTIÁN PUENTES DE TRANSITO

Sun 3 July in San Sebastián (Spain) -

European Capital of Culture 2016

Lyon and the Dance Biennale are headed to San Sebastian, the 2016 European Capital of Culture, for a festive day on 3 July. Lyon has been invited to San Sebastian to transform one of the city's bridges for a day into a place of art, exchange and culture. Dance - a major part of Lyon's cultural identity - will be the honoured guest. Participants include Groupe Acrobatique de Tanger, Compagnie Yoann Bourgeois and Compagnie Propos / Denis Plassard. ●

[dss2016.eu/fr](http://dss2016.eu/fr)

**Une co-organisation** Maison de la Danse -

17<sup>e</sup> Biennale de la danse **En partenariat avec**

Only Lyon **Avec le soutien de** Orona, partenaire  
de San Sebastián 2016 - [orona.fr](http://orona.fr)



DSS2016.EU

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SHOWS

# BALLET DE L'OPÉRA DE LYON



Alessandro Sciarroni, Folk's © Andrea Macchia

## ALESSANDRO SCIARRONI TURNING\_MOTION SICKNESS VERSION

NEW WORK 2016 WORLD PREMIERE

## MARINA MASCARELL

NEW WORK 2016 WORLD PREMIERE

**The Spaniard Marina Mascarell and the Italian Alessandro Sciarroni are the new faces of dance today.**

Trained in the visual arts and theatre, the choreographer Alessandro Sciarroni loves to mix disciplines. His recent works were inspired by surprising physical practices: Bavarian folk dances, juggling and handball played by blind people! He draws on this material to create fascinating performances which play with rhythm and repetitive

movement. A regular guest at major international festivals, this time he will take the dancers of the Lyon Ballet de l'Opéra on a wild spin, in every sense of the word! In a very different register, the choreographer Marina Mascarell danced for many years at Nederlands Dans Theater before creating her own shows. She was recommended to the Lyon Ballet de l'Opéra by Jiří Kylián himself, who believes she is one of today's most gifted choreographers. In the work of Marina Mascarell, formal mastery and artistic sensitivity come together to make a political and social statement. For this new piece for the Ballet de l'Opéra, she will focus on the recurring issue of feminism: "We are witnessing the birth of a new wave of feminism and dance should play a role in its emergence."

[QUESTIONS FOR ALESSANDRO SCIARRONI]

**Tell us about your project *Turning***

*Turning* is the name of a project that has several versions which vary depending on the place where it is performed and the artists involved in the show.\* The original idea came from watching animal migrations. I went around Europe and Canada to observe the migration of wild geese, and I went to British Columbia to observe the migration of salmon. I noted the permanency of their back-and-forth path and then I started to think about the movement of turning.

**What is specific about the project you are developing with the Lyon Ballet de l'Opéra?**

There will be nine dancers in the piece. The company's dancers are all wonderful but I also wanted dancers with a natural predisposition for this type of work. My idea for the Ballet de l'Opéra is to experiment with pirouettes and other similar classical motifs for turning and spinning, and then I want to see what emerges from the mix of a meditative practice and classical vocabulary. We find this practice in many cultures and forms. For example, the dervishes spin on only one leg, whereas I use both legs, and so it's slightly different. Classical dancers also have their ways of turning and I want to see what they all have in common.

**What interests you in the act of turning?**

To be honest, when I get an idea, I don't pay much attention to why the idea came to me. There's a kind of mystery innate to human beings, or just beings in general, that drives us to do things together. For me, turning is archetypal; it's the movement of planets, the movement of the Earth and of cells. Everything turns, even when we are resting.

\*Three versions have already been produced: *TURNING\_thank you for your love* for the Venice Biennale; *TURNING\_migrant bodies*, a solo performed by Alessandro Sciarroni; and *TURNING\_Symphony of sorrowful songs*, a version for the Rome Ballet, performed in a museum.

[QUESTIONS FOR MARINA MASCARELL]

**Tell us about your project with the Lyon Ballet de l'Opéra**

I did a lot of research for this new production; I collected and viewed images of feminine figures and read up on the subject of feminism. I think there is a real need to speak about feminism today. During my research, I was attracted by the work of Francesca Woodman, an American photographer who photographed women's bodies up close, especially breasts. Her imagination and her story inspired me. But it's not about explaining feminism - in fact I'm not trying to explain anything at all. What I want to do is experiment with tools like Francesca Woodman's photos and other materials. I'm working closely with the entire artistic team, the costume designer Daphna Munz, the lighting designer Loes Schakenbos, the composer Nick Wales, and my assistant James O'Hara. They are all equally important, and they are all deeply involved in the project. For me, it is essential to have a genuine collaboration, where everyone is present from start to finish. From there, it's like in dreams: we don't know how they will play out in reality. ● G.V-P.



## BIOGRAPHY

[ALESSANDRO SCIARRONI]

Alessandro Sciarroni, an Italian artist trained in the visual arts and theatre, practices a choreography that is considered close to performance art. His first piece, *If I Was your Girlfriend* (2007), toured widely and, in 2010, he created *Joseph*, a piece for a man and a computer that he also adapted for young audiences, in *Joseph\_Kids*.

In 2013, Alessandro Sciarroni benefited from the support of the European project "Modul-Dance" (a cooperative project with 19 European dance centres). That same year, he was named best upcoming artist by the Italian magazine *Danza&Danza*. He created *FOLK-S* for the Seine-Saint-Denis Rencontres choreographiques internationales. In that piece, he explored folk dance practices that are still very much alive.

His most recent show, *UNTITLED\_I will be there when you die*, is a choreographic and performative meditation on the passing of time, and a reflection on manipulating objects. The piece includes jugglers who perform to the point of exhaustion. It is part of a triptych that Alessandro Sciarroni calls *Will you still love me tomorrow?* in which he considers the concepts of struggle, stability and resistance.

In all of his pieces, he takes audiences into unexpected and often hypnotic sensory experiences, through choreographic performances that go beyond a sporting feat. The third chapter of the project, *Aurora* (2015) took a rare sport as its material: goalball, a game for blind and visually impaired people. In this way, Alessandro Sciarroni creates dance that is hypersensitive to rhythms, a dramaturgy based on the circulation of sounds, and production based on strong images.

[MARINA MASCARELL]

Marina Mascarell is a Spanish dancer and choreographer. She studied various forms of dance in Valencia, then went to Madrid to study dance pedagogy at Rey Juan Carlos University, where she obtained a Masters degree in Stage Arts. Her artistic work won her the 19th Choreographic Competition of Madrid, and prizes at the American Dance Festival and Movement Research in New York. She created her first piece for that competition: *Discovering Secrets*.

She danced for the Nederlands Dans Theater I and II in the Netherlands, and in the United States for the Cedar Lake Contemporary Ballet. She truly began her career as a choreographer during the workshops of the NDT. Her second work, *The Eyes History*, was inspired by Julio Cortázar's Novel *Los Premios*.

After a fine career dancing in works by Jiří Kylián, Ohad Naharin and Sidi Larbi Cherkaoui, she Decided to devote herself exclusively to choreography in 2011. Since then she has created works for her own company and for Nederlands Dans Theater I (UpComing Choreographers) and for the Geneva Junior Ballet. She is currently in residency at the Korzo Theatre in the Netherlands.

Marina Mascarell speaks of the world in which we live, and our relationship to reality is also very present in her work. She tells stories through the language of the body and strives above all to elicit emotions in the audience. In her creative process, she considers the dancers as co-creators and gives them great freedom. *Like an Olive Tree* (created for Dance Forum Taipei) was named the best performance in Taiwan in 2010. In 2015, she won the BNG Bank Dance Award for best talent.

ALESSANDRO SCIARRONI

*TURNING\_MOTION*

*SICKNESS VERSION*

**NEW WORK 2016**

[RUN TIME] 30MIN

APPROX.

**Chorégraphie**

Alessandro Sciarroni

**Musique** *Yes Soeur !*

(Alexandre Bouvier

et Grégoire Simon)

**Costumes** Ettore Lombardi

**Lumières**

Sébastien Lefèvre

**Assistants à**

**la chorégraphie**

Marta Ciappina et

Elena Giannotti

MARINA MASCARELL

*NEW WORK 2016*

**NEW WORK 2016**

[RUN TIME] 30MIN

APPROX.

**Chorégraphie**

Marina Mascarell

**Musique** Nick Wales

**Décors** Marina Mascarell

**Costumes** Daphna Munz

**Lumières**

Loes Schakenbos

**Assistant à**

**la chorégraphie**

James O'Hara

**Production** Ballet

de l'Opéra de Lyon

**Directeur artistique**

Yorgos Loukos

**Directeur général**

**de l'Opéra de Lyon**

Serge Dorny

L'Opéra national de Lyon

est conventionné par

le ministère de la Culture

et de la Communication,

la Ville de Lyon, le Conseil

régional Auvergne-Rhône-

Alpes et la Métropole

de Lyon.

● ● ●

**OPÉRA DE LYON**

Wed 14, 8.30pm |

Thu 15, 8.30pm | Fri 16,

8.30pm | Sat 17, 8.30pm |

Sun 18, 7pm

[PRICES] C

**Full price** Top price €32

2<sup>nd</sup> price €28 | 3<sup>rd</sup> price €22

**Reduced price**

Top price €28

2<sup>nd</sup> price €24 | 3<sup>rd</sup> price €18

**Half price** Top price €16

2<sup>nd</sup> price €14 | 3<sup>rd</sup> price €11

● ● ●  
**PUBLIC PRESS CONFERENCE**

Alessandro Sciarroni and Marina Mascarell

Tue. 13 11am Théâtre Nouvelle Génération -

Les Ateliers

# GROUPE ACROBATIQUE DE TANGER

ABDELIAZIDE SENHADJI, AIRELLE CAEN,  
BOUTAÏNA EL FEKKAK, SANAE EL KAMOUNI

WITH FAMILY  
●  
AGE 9\*



Groupe Acrobatique de Tanger ©DR

## HALKA

NEW WORK 2016 WORLD PREMIERE

After working with leading figures of the circus arts, such as Aurélien Bory, Martin Zimmermann and Dimitri De Perrot, the Groupe acrobatique de Tanger has returned to its roots in Moroccan acrobatics.

### How did the Groupe Acrobatique de Tanger get its start?

It began with a group performing Moroccan traditional acrobatics. Acrobatics is a treasure of Morocco's cultural heritage but is little known abroad or even at home. We created the Groupe Acrobatique de Tanger some 10 years ago to promote this disappearing tradition by tying it in with contemporary creation. I greatly admire the work of Aurélien Bory and we invited him to lead workshops in Morocco. It was an excellent experience and that is when we had the idea to create a show so that our performers could make a living from

their art. Because, to survive in Morocco, acrobats have no choice but to perform for tourists... Our goal was simple: to promote the artists by giving them the means to produce their own show and revitalise Moroccan traditional acrobatics through modern creation.

### How did the group evolve from there?

*Taoub*, created in 2004, received international acclaim, which allowed us to reach out to artists from other countries. We contacted Martin Zimmermann and Dimitri de Perrot who were interested in developing the individualities of the group, whereas Aurélien Bory had focused more on the group collectively. *Chouf Ouchouf* confirmed our growing fame. After that, we worked again with Aurélien because we felt there were more things we wanted to explore with him. That was how *Azimuth* was created, centred on the spiritual aspects of Moroccan acrobatics. This in-depth and intimate work helped the group mature.

### Your new creation is titled *Halka*... Can you explain this choice?

Following on from these earlier experiences, the Groupe Acrobatique de Tanger wanted to contribute more to the creation of a show, but we needed someone to help. It was Martine Tridde-Mazloun who suggested we contact Abdeliazide Senhadji. Who better than him, with his work at Compagnie XY and his passion for transmitting his art, to understand our approach and help us develop our own identity? It was during our first discussions with Abdeliazide that we settled on the title *Halka*, which is an Arabic term meaning "circular festive show." The artists in the show took inspiration from the energy of the circle and festivity. The word refers to the origins of Moroccan acrobatics, one of whose characteristics is the use of circular movements. It also refers to the festive environment in which the acrobats show off their skills, accompanied by music. In *Halka*, dance and music are an integral part of the show.

### How is the creation coming along so far?

We are working without any stage set, just with some objects and accessories, including "jefnas" which are the wash basins Moroccan village woman use for laundry. In the show, men and women use them, bottom-up on the ground, as part of a dance. It's a rhythmic dance with the feet, performed alone or as a group. The artists want to use this object as a mobile element throughout the show. The metaphor of sand is also present. Until just a few months ago, the Groupe Acrobatique de Tanger practised on a dike by a beach near Tangiers, a part of the port. The construction of a marina eliminated the dike. The show will also evoke the question of things which power and "progress" try to erase. These are things we are trying to preserve and celebrate in our stories. There will be some new members of Groupe Acrobatique de Tanger, with Abdeliazide Senhadji for the creation of the show. ● M.F.

**PIECE FOR  
12 ACROBATS  
AND 2 MUSICIANS  
NEW WORK 2016**  
[RUN TIME] 1HR

**Création Collective /  
Groupe Acrobatique  
de Tanger**

Mohammed Achraf  
Châaban, Mustapha  
Aït Ouarakmane,  
Hammad Benjkiri,  
Adel Châaban,  
Abdelaziz El Haddad,  
Lamiaie El Alaoui,  
Najib El Maimouni  
Idrissi, Mhand Hamdan,  
Amal Hammich,  
Mohammed Hammich,  
Ouahib Hammich,  
Samir Lâaroussi,  
Hamza Nacéri,  
Younes Yemlahi

**Collaborations  
artistiques**

Abdeliazide Senhadji,  
Airelle Caen,  
Boutaina el Fekkak  
et Sanae el Kamouni

**Collaborations  
acrobatiques**

Abdeliazide Senhadji,  
Nordine Allal  
et Airelle Caen

**Collaboration en  
acrobatie marocaine**

Mohammed

Hammich (le père)

**Création lumière**

Laure Andurand

**Création musicale**

Xavier Collet

**Régie son** Joël Abriac

**Costumes** Ayda Diouri

**Production** Association

Halka (Paris - France)

**Coproduction**

Association Scènes

du Maroc (Tanger -

Maroc)

**Coproduction et**

**résidence** Biennale de

la danse de Lyon 2016,

CIRCa Pôle National des

Arts du Cirque Auch

Gers Midi-Pyrénées,

Plateforme 2 Pôles

Cirque en Normandie

Rouen I La Brèche

Pôle National des

Arts du Cirque de

Basse-Normandie /

Cherbourg-Octeville -

Cirque Théâtre d'Elbeuf

**Coproduction** Bonlieu

Scène nationale

Annecy, L'Agora Pôle

National des Arts du

Cirque de Boulazac-

Aquitaine, CNCDC

Scène nationale

Châteauvallon,

Archaos Pôle National

des Arts du Cirque

Méditerranée,

Château Rouge

Scène conventionnée

Annemasse, Donostia

- San Sebastián

(Espagne) Capitale

Européenne

de la Culture 2016

Le spectacle *Halka*

reçoit le soutien

du ministère de la

Culture et de la

Communication / DRAC

Ile-de-France.

Le Groupe Acrobatique

de Tanger est

soutenu par la

Fondation BNP-Paribas,

la Fondation BMCI,

la Fondation TMSA,

le ministère de

la Culture et de

la Communication

du Maroc.

**Autres partenaires**

La Délégation

Provinciale de la

Culture à Tanger

(Maroc), l'Institut

français de Tanger

(Maroc)



**CÉLESTINS, THÉÂTRE  
DE LYON**

Wed 14, 8pm | Thu 15,

8pm | Fri 16, 8pm |

Sat 17, 8pm | Mon 19,

8pm | Tue 20, 8pm |

Wed 21, 8pm

[PRICES] C

**Full price**

Top price €32

2<sup>nd</sup> price €28

3<sup>rd</sup> price €22

4<sup>th</sup> price €15

**Reduced price**

Top price €28

2<sup>nd</sup> price €24

3<sup>rd</sup> price €18

4<sup>th</sup> price €11

**Half price**

Top price €16

2<sup>nd</sup> price €14

3<sup>rd</sup> price €11

4<sup>th</sup> price €7.50

[ON TOUR]

28 Sept-16 Oct, Parc de  
La Villette, Paris

24-26 Oct, Festival  
Circa, Auch

12-13 Nov, Théâtre de  
Clamart

17-18 Nov, Scènes du  
Jura, Dole

22-23 Nov, Château  
Rouge, Annemasse

25-27 Nov Scène  
nationale d'Annecy

1-2 Dec, Pole cirque  
Boulazac

6-7 Dec, Le Prato, Lille

9-11 Dec, Le Phénix  
Scène nationale,

Valencienne

16-18 Dec, Le Bateau  
Feu Scène nationale,

Dunkerque

20-22 Dec, Les Halles  
de Schaerbeek,

Brussels (Belgium)

4-6 Jan, La Coursive  
Scène nationale, La

Rochelle

11-15 Jan, Cirque

Théâtre, Elbeuf

18-19 Jan, Le Quartz,

Brest

21-22 Jan, Festival Circo

Nova Scène nationale,

Quimper

26-27 Jan, Le Volcan

Scène nationale, Le

Havre

31 Jan-1 Feb, CNCDC

Scène nationale,

Châteauvallon

4-5 Feb, Théâtre du

Merlan, Marseille

7-8 Feb, Festival Les

Elancés, Istres

22 Feb, L'Archipel,

Scène nationale

Perpignan

24-25 Feb, Théâtre de

Moissac

30 Mar, Scène

nationale 61, Théâtre

d'Alençon

1-2 Apr, Théâtre de

Choisy Le Roi

6-7 Apr, Maison de la

Culture d'Amiens

11-12 Apr, Train Théâtre

Porte les Valences

14 Apr, Théâtre de

Oyonnax

9-10 May, Thumout

(Belgium)



## BIOGRAPHY

The Groupe Acrobatique de Tanger was set up by Sanae El Kamouni in 2003 in order to assemble a troupe of traditional Moroccan acrobats with a view to creating a contemporary circus show. The group now tours worldwide.

In Morocco there is an age-old acrobatics discipline where artists always reproduce the same figures, with no creative latitude. El Kamouni shook up this tradition and injected fresh impetus. Having met Aurélien Bory (Compagnie 111), they travelled Morocco in search of acrobats, and met the Hammich family of acrobats in Tangiers. This encounter yielded *Taoub* (2004), which toured for six years in more than 20 countries.

The group cultivates a unique art, stemming from the Amazigh tradition of Sidi Ahmed Ou Moussa which dates from the 16th century. This discipline, which involves forming human pyramids, has military roots; it was used for the scaling of defensive walls; it also includes circular figures such as the "Arab wheel". This ancestral expertise is now being renewed as it cross-fertilises with Western choreography. The acrobats continued along their path, and in 2010 invited Martin Zimmermann and Dimitri de Perrot (stage directors and circus artists) to create *Chouf Ouchouf*, a journey through a labyrinthine covered bazaar, courtesy of an ingenious set design.

These top-flight artists settled in Toulouse in 2010. Aurélien Bory renewed their collaboration in 2013, creating *Azimut*. In 2016, Abdeliazide Senhadji (Compagnie XY) is teaming with the group to create their latest work.

**PUBLIC PRESS CONFERENCE**

Groupe Acrobatique de Tanger

Tue 13 11am Théâtre Nouvelle Génération -  
Les Ateliers

# YAN DUYVENDAK

& ANDREA CERA, OLIVIER DUBOIS,  
CHRISTOPHE FIAT, MICHAEL HELLAND

WITH FAMILY  
●  
AGE 12\*



Yan Duyvendak - Pierre Planchenault

## SOUND OF MUSIC

**A glitzy musical applies humour and panache to the current crisis.**

Borrowing the title of the famous and emblematic *Sound of Music*, Yan Duyvendak has created a work inspired by current crises. He began collecting articles and official reports since the subprime crisis of 2008, analysing this contemporary disaster: irresponsible hedge funds, mass redundancies, eco-catastrophe, war, Declining purchasing power, youth suicide rates, drastic cuts in public services... This mediated material has been worked into the libretto commissioned for the piece. The texts by playwright and director Christophe Fiat are quite a Novelty in the world of musicals! The show is carried by a vibrant cast of 12 professional dancers straight from Broadway and young dancers trai-

ning at the Lyon CNSMD. *Sound of Music* is a fiery and inventive show, sung in English, and danced with flair. The singer-dancers give a performance worthy of Broadway, while painting a depressing portrait of today's world.

The jarring contradiction is precisely Yan Duyvendak's aim: a certified disaster, depicted in song and dance. Like the recurring refrain, "All right, good night," which might be interpreted as: "All is well, the end is nigh." But is this just a cynical posturing about life? Not so sure. It is more of a disillusioned observation that we have no control. The nonchalance and flippancy of the performers seem to reflect the widespread heedlessness of our societies and politicians in the face of imminent peril. Some environmental studies predict that if we don't significantly change our way of

life, the Earth could die within a hundred years. The response of officialdom appears insufficient. Swept up in the music by Andreas Cerra and the choreography of Olivier Dubois and Michael Helland, the performers develop a communicative energy that tells a tale of catastrophe. The world becomes a huge Titanic, whose sinking has been announced, and yet we ignore the warnings, continuing to have our fun, perhaps because we simply don't know what else to do.

*Sound of Music* appears as a return - with a twist - to the heyday of musicals, a genre little seen in France, though very popular in the UK and US. Like the depression-era Broadway shows produced to offer a distraction, Yan Duyvendak's *Sound of Music* pulls out the glitz to raise questions about the crises of our times. ● M.F.

**PIECE FOR 12 DANCER-SINGERS OF MUSICALS  
AND GUEST DANCERS OF THE LYON CNSMD  
2015 [RUN TIME] 1HR10**

**Conception et direction artistique** Yan Duyvendak  
**Assistant à la création** Nicolas Cilins  
**Livret** Christophe Fiat **Traduction et adaptation  
anglaise** Martin Striegel **Chorégraphies de** *All Right  
Good Night, Staying Afloat, Chinese Are On Tour,  
Rain Dance* Olivier Dubois **Assistant chorégraphique  
d'Olivier Dubois / répétiteur** Cyril Journet **Autres  
chorégraphies** Michael Helland **Musique** Andrea  
Cera **Répétition chant** Sylvie Zahnd **Scénographie**  
Sylvie Kleiber **Lumières** Vincent Millet **Costumes**  
Nicolas Fleury **Programmation** Thomas Koppel  
**Avec des danseurs/euses - chanteurs/euses de  
comédie musicale anglo-saxonne** Thomas Bernier,  
Maria Einfeldt, Angelika Erlacher, Gabrielle Fallot,  
Eveline Gorter, Jan Grossfeld, Katrin Immervoll,  
Sorina Kiefer, Sven Niemeyer, Maxime Rullier,  
Mario Saccoccio, Jeffrey Sebogodi **Ainsi que  
des danseurs/euses invités** du Conservatoire  
national supérieur de musique et de danse de Lyon  
**Construction décors** Atelier Théâtre de Vidy **Régie  
générale** Ludovic Guglielmazzi **Régie plateau** Jean-  
Daniel Buri **Régie lumière** Mathieu Wilmart **Régie son**  
Ludovic Guglielmazzi, Aurélien Stuby  
**Production déléguée** Dreams Come True Genève  
(Suisse) et Théâtre de Vidy-Lausanne (Suisse)  
**Coproduction** La Bâtie-Festival de Genève (Suisse),  
Théâtre Forum Meyrin (Suisse), Théâtre Nanterre-  
Amandiers Centre dramatique national, Festival  
Actoral Marseille, Pour-cent culturel Migros  
(Suisse) **Soutiens** Spectacle lauréat du concours  
Label + théâtre romand 2014 (Suisse), Prix FEDORA  
- Van Cleef & Arpels pour le Ballet 2014 (lauréat),  
Fondation Meyrinoise du Casino (Suisse), Fondation  
Ernst Göhner (Suisse), Stanley Thomas Johnson  
Foundation (Suisse), Ville de Genève (Suisse),  
République et canton de Genève (Suisse), Pro  
Helvetia - Fondation suisse pour la culture, CORODIS,  
La Société de la Loterie de la Suisse Romande



**THÉÂTRE DE LA CROIX-ROUSSE**

Thu 15, 8pm | Fri 16, 6.30pm | Sat 17, 6.30pm

[PRICES] C

**Full price** €32

**Reduced price** €28

**Half price** €16



[ON TOUR]

24 Sept, La Filature, Mulhouse

## BIOGRAPHY

After training at the ECAL art and design school in Sion, Switzerland, and at the ZSAV visual arts school in Geneva, Yan Duyvendak has since 1995 worked as a performance artist and video artist. His prolific output has garnered many accolades, such as three successive Swiss Art Awards (2002-2004). In 2010, he received the Prix Meret Oppenheim, one of the most prestigious awards in contemporary art.

His visual work is held by several public and private collections, including that of the Fine Arts Museum in Lyon. His performances are hosted at many venues worldwide, such as the Gangju Biennale (South Korea), La Bâtie Festival in Geneva; the Museo Reina Sofia in Madrid, but also in France at the Avignon Festival, the Ménagerie de Verre (Paris) and the Centre Dramatique National in Montreuil.

In his pieces, Duyvendak highlights the screen that stands between Man and reality in the form of televisual and mental images, social codes, and other rituals of the society of the spectacle. Topical subjects in today's world are creative sources for his theatre performances: *Made in Paradise 1* (2008) is built around Islam, the West and capitalism; *Please, Continue (Hamlet)* (2011) features a fictitious trial inspired by records of trial proceedings at Guantánamo Bay. In his work, Yan Duyvendak confronts, perplexes and unsettles spectators in their relationship with images and the media.



# ISRAEL GALVÁN

Israel Galván © Hugo Gumie

## FLA.CO.MEN

**Israel Galván is a true master of the 21<sup>st</sup> century, a flamboyant choreographer who revisits flamenco in a self-mocking way that takes audiences in unexpected directions.**

The fractured title, *FLA.CO.MEN*, gives an immediate idea of the dizzying show to come. The striking thing about this Sevillian dancer-choreographer is his incredible freedom, and *FLA.CO.MEN* is further proof of that. Though he adheres to a precise rhythmic line, he delights in playing with his technique and himself as a dancer. He enters the stage wearing a white apron, ready to stir up the ingredients of a highly personal recipe: a savant mix of self-decision and virtuosity, fantasy and beauty. His hands alone tell epic poems, with calligraphic curves and kinetic illusions. Accompanied by four free-jazz musicians and two pure flamenco singers, Israel Galván transforms this dance into a joyous, inspired circus. He makes fun of himself and experiments with the music of flamenco. Coins, toast, leather - Galván combines the most unexpected elements, as if he were trying to surprise even himself and to reinvent his art. With perfect mastery in every show, he takes that art and shatters it. This unorthodox dancer

stretches the boundaries, challenging all that he has learned since childhood, sending the traditionalists around him into a fit of incomprehension, especially in his early days.

In this work created for the Flamenco Bienale of Seville in 2014, he again pushes his art to the edge, breaking not only from tradition but also from his earlier works and from a certain idea of flamenco and its established codes. He also breaks away from his own image, tearing it apart as he does his relationship to the music. Surrounded by an eclectic group with two singers of contrasting tonalities, David Lagos and Tomas de Perrate, a surprising guitarist, Caracafé, an amazing multi-instrumentalist, Eloisa Canton, and the two musicians of Proyecto Lorca - sax player Juan Jimenez Alba and the playful percussionist Antonio Moreno - the dancer-choreographer entertains a dialogue with each of them. His body breathes the dance with every step, embracing its dissonances and missteps as well, in variations of rhythm and movement that defy reason, from the tips of his fingers down to his heels. The show is luminous and roguish, serious and joyful - the self-portrait of a truly stunning artist. ● G.V-P.

**SOLO**

2014 [RUN TIME] 1HR15

**Interprétation et chorégraphie**

Israel Galván

**Musiciens** David

Lagos, Tomás de Perrate, Eloisa Cantón, Caracafé, Proyecto Lorca (Juan Jiménez Alba, Antonio Moreno)

**Direction artistique et chorégraphie de****Sevillanas** PedroG. Romero **Mise en scène et chorégraphie de** **Alegrías** Patricia Caballero**Création lumières**

Rubén Camacho

**Son** Pedro León**Direction technique**

Pablo Pujol

**Coordination des répétitions et régie**Balbi Parra **Costumes**

Concha Rodríguez

**Production** A Negro

Producciones

**Coproduction** Théâtre

de la Ville Paris, Théâtre

de Nîmes Scène

conventionnée pour la

danse contemporaine

**Avec le soutien de**

Instituto Andaluz del

Flamenco (Espagne),

Consejería de

Educación (Espagne),

Cultura y Deporte

de la Junta de

Andalucía (Espagne),

Fonds européen

de développement

régional (FEDER)

Israel Galván est artiste

associé du Théâtre

de la Ville Paris, et du

Mercat de les Flors

Barcelona (Espagne)

**Remerciements** Teatro

Central Sevilla

(Espagne)

**MAISON DE LA DANSE**

Wed 14, 7.30pm |

Thu 15, 8.30pm | Fri 16,  
8.30pm

## [PRICES] B

Available in the  
Maison de la Danse  
subscription**Full price**

Top price €40

2<sup>nd</sup> price €36**Reduced price**

Top price €36

2<sup>nd</sup> price €33**Demi-tarif**

Top price €20

2<sup>nd</sup> price €18

## [ON TOUR]

8-9 Sept, Lisbon

(Portugal)

15-16 Oct, Aichi

Triennale (Japan)

5-6 Nov, Rotterdam

(Netherlands)

8 Nov, Ludwigshafen

(Germany)

10 Nov, Karlsruhe

(Germany)

**BIOGRAPHY**

For Israel Galván, dance is a family affair. He is the son of José Galván and Eugenia de los Reyes, celebrated exponents of Seville Flamenco. His sister Pastora is also a dancer and choreographer. In 1994 he joined the Compañía Andaluza de Danza headed by Mario Maya. Then, in a watershed event, he met Manuel Soler (dancer, musician, percussionist): they worked together on many pieces until Soler died in 2003.

Having received many prestigious flamenco awards as a performer, he founded his own company in 1998 and began to write his own pieces. His first one, *¡Mira ! / Los Zapatos Rojos*, was presented at the 10<sup>th</sup> Seville Flamenco Biennale. Israel Galván then began to revolutionise flamenco: his approach stripped this dance of its superfluous mannerisms and flourishes, thus shattering its classical grammar. He evolved towards flamenco in which gestural freedom is the rule, elevating it to its highest degree of expressiveness and modernity. In *Arena* (2004) he danced bare-footed, stepping outside the boundaries of traditional flamenco.

Israel Galván composes theatrical dance that is able to take on heavyweight subjects, as in *Lo Real/Le Réel/The Real* (2012), in which he addressed the Nazis's genocide of Roma Gypsies. Galván's body is a vibrant instrument which in 2014 he shared with Akram Khan, dancer of kathak (a traditional dance of northern India), in *Torobaka*. He also writes choreographies for his sister Pastora Galván: *Dos hermanos* (2003) and *La Francesa* (2006).

Israel Galván's admirable dance was discovered in France in 2001 at the Marseille Festival. The choreographer and dancer is currently an associate artist at the Théâtre de la Ville in Paris, and at the Mercat de les Flors in Barcelona. In 2016, he was awarded the Officier des Arts and des Lettres Decoration.



# DAVID WAHL



David Wahl - Philippe Savoir

## HISTOIRE SPIRITUELLE DE LA DANSE

**As Xenophon once said, "Dance is not an easy subject for everyone to understand; it touches on the highest spheres of science." And yet David Wahl, author and playwright, fellow traveller of the director Julie Bérès, has Decided to delve into the subject with great gusto in his conference *Histoire spirituelle de la danse*.**

Erudition and strange stories set the scene for this investigation of the origins of chorophobia - a fear of dance, an affliction which emerged in the days of the waltz, criticized for excessively agitating the body. He seeks to explain why, in the West, people long mistrusted dance, accusing it of sinfulness, of preventing the faithful from devoting themselves to spiritual activities and praying to God for their salvation. The audience will also learn that the famous priest of Ars, in one of his many visions, saw precisely how the devil entered the body of dancers. And that the

finest choreographers are in Heaven and angels spend their time dancing. And that Louis XIV, the dancing king and founder of the Royal Academy of Dance (in 1661), invented... "professional" dancers because he was tired of seeing nobility ruin the work of his choreographers.

In no particular chronological order, but with plenty of humour, David Wahl tells an elaborate tale combining the incredible and the wonderful, the true and the silly. His far-ranging research has revealed gems both from ancient tomes and the most recent scientific studies. He will hand over these secrets - forgotten stories, obscure philosophers, untold scientific discoveries, fun and fabulous facts - in the intimate setting of a sleuth's office, while stirring our curiosity to find out more. Somewhere between a personal narrative and a highbrow conference, *Histoire spirituelle de la danse* aims for the unexpected and the poetic, by way of a multitude of peregrinations and digressions. ● G.V-P.

**SOLO**

2015 [RUN TIME] 1HR10

**Écrit et interprété par**

David Wahl

**Collaboration artistique**

Gaëlle Hausermann

**Production** Incipit**Coproduction** Le Quartz

Scène nationale de Brest

**Avec le soutien de** L'Onde

Théâtre-Centre d'art de

Vélizy-Villacoublay

Les trois livres sont édités

aux Éditions Archimbaud /

Riveneuve : *Histoire**spirituelle de la danse /**La Visite curieuse et**secrète / Traité de la boule**de cristal***MAISON DE LA DANSE,****STUDIO**

Wed 14, 9pm | Thu 15, 7pm |

Fri 16, 7pm

[PRICE]

**Single price** €14

[ON TOUR]

8-9 Nov, CNCDC de

Châteauvallon

15 and 29 Nov, L'Onyx, Saint-

Herblain

13-16 Dec, Le Quartz Scène

nationale de Brest Feb-Mar,

10 shows, Maison de la

Poésie, Paris

**BIOGRAPHY**

In parallel to his studies in Latin and History, David Wahl, born in 1978, entered the Conservatory of Dramatic Arts in Paris. He worked at a number of theatres and began doing his own writing. *Le Chant du narcisse* was published with *Pampres* by Éditions Archimbaud in 2004.

From 2003 to 2007, David Wahl worked at Théâtre du Rond-Point and at Jean-Dominique Secondi's agency Art Public Contemporain for Nice's 2013 bid as European cultural capital, for which he designed the exhibition *L'esprit du baroque appliqué à l'art contemporain*.

As of 2008, he concentrated solely on playwriting. He wrote for Julie Bérès (*Sous les Visages*, 2008 - *Notre besoin de consolation*, 2010 - *Lendemain de fête*, 2013) and also as a dramatist and performer for the choreographer Lucas Manganelli (*Visage et Agrégat*, 2012), for filmmaker Damien Odoul (*Méfausti*, 2011) and director Caterina Gozzi (*Le Vertige des animaux avant l'abattage*, 2010).

In 2008, Michel Crépu commissioned an article on the subject of monsters. The text, *L'Évangile du monstre*, became the basis for his series of *Causeries*, starting in 2013 which he writes and performs himself: *Traité de la boule de cristal* (2014), *La Visite curieuse et secrète* (2014) and *Histoire spirituelle de la danse* (2015). New *Causeries* are already in the works, with the same objective of tying together different fields which are generally kept apart, such as theatre and science, research and folk tales, knowledge and curiosity.

David Wahl also organises workshops on writing, directing and staging for teenagers and students of theatre.



# THIERRY MALANDAIN

MALANDAIN BALLET BIARRITZ

Thierry Malandain © Olivier Houeix & Yocom

WITH FAMILY  
AGE 12\*

## LA BELLE ET LA BÊTE

NEW WORK 2016 FRENCH PREMIERE

**In this classical version of *La Belle et la Bête*, Thierry Malandain crafts the fairy tale into graceful and nimble dance.**

What could be more enthusing than a choreographic variant of the über-famous fairy tale *Beauty and the Beast*? Thierry Malandain, France's most talented neo-classical choreographer, has decided to meet the challenge, and draws inspiration not only from Jean Cocteau's renowned eponymous film but also from the original version by Jeanne-Marie Leprince de Beaumont - who was herself inspired by the version of Gabrielle-Suzanne de Villeneuve, published in 1740. This ballet enchants spectators with the delicacy of its motifs, the limpid quality of its ensembles and the virtuoso talent of its performers. Malandain has chosen Tchaikovsky's Sixth Symphony, the "Pathétique", about which the composer wrote to a friend, "I can honestly say that never in my life have I been so pleased with myself, so proud, or felt so fortunate to have created something as good as this"; and some extracts from his opera *Eugene Onegin*. For Thierry Malandain, "the creative power of the Beast, half-man half-animal, at once handsome and ugly, stems from at least six elements: love, the rose, the key, the horse, the mirror and the glove. Love, shall we say, is the agent of

the revelation and his transformation. The rose, a symbol of acquired perfection and mystic rebirth, is naturally beauty itself. The key is equally evocative of the secret and of the method for gaining access to knowledge and realisation. The horse depicts the course of time, and vitality. The mirror, symbol of symbols, is hope: the passage into the other world and the illusion of the vanities. Lastly, the glove represents the hand of the creative artist, but also his oldest and most noble duty: to entertain men worthily, while introducing them to beauty." Taking these motifs as his starting-point, the choreographer weaves his web of gestures, all scrolls and arabesques, rushes and falls, ensembles and pas de deux. Through an ingenious fade-to-black system, we move between tableaux as if turning the pages of a book, while the gorgeous costumes pay subtly evocative homage to the poetry of Jean Cocteau's film. A burst of virtuoso dance by a 22-dancer company, this *Belle et la Bête*, previewed last December at Versailles with the Euskadi Symphony Orchestra, promises to be the latest "hit" for the Malandain Ballet Biarritz. Working between narrative dance and abstract ballet, Thierry Malandain prefers not to choose, deploying both registers in a single élan - the élan of artistic inspiration and of love, beauty and enchantment. ● G.V-P.

**BALLET FOR  
22 DANCERS  
NEW WORK 2016**  
[RUN TIME] 1HR15

**Chorégraphie**

Thierry Malandain

**Musique** Piotr

Iliitch Tchaïkovski

**Décor et costumes**

Jorge Gallardo

**Conception lumière**

Francis Mannaert

**Réalisation costumes**

Véronique Murat

**Réalisation décor  
et accessoires**

Frédéric Vadé

**Réalisation masques**

Annie Onchalo

**Maîtres de ballet**

Richard Coudray,

Françoise Dubuc

**Danseurs** Ione Miren

Aguirre, Raphaël

Canet, Mickaël Conte,

Ellyce Daniele, Frederik

Deberdt, Romain Di

Fazio, Baptiste Fisson,

Clara Forgues,

Michaël Garcia,

Jacob Hernandez

Martin, Irma Hoffren,

Miyuki Kanei, Mathilde

Labé, Hugo Layer,

Guillaume Lillo, Claire

Lonchamp, Nuria

López Cortés, Arnaud

Mahouy, Ismael

Turel Yagüe, Patricia

Velazquez, Laurine Viel,

Daniel Vizcayo, Lucia

You González

**Avant-première**

avec l'Orchestre

Symphonique d'Euskadi

Versailles-Opéra

Royal les 11, 12, 13 déc.

2015 - Création / 1<sup>ère</sup>

française à Lyon pour

la 17<sup>e</sup> Biennale de la

danse **Production**

CCN Malandain

Ballet Biarritz

**Coproduction** Opéra

Royal Château de

Versailles Spectacles,

Biennale de la danse

de Lyon 2016, Opéra de

Saint-Étienne, Ballet T

- Teatro Victoria

Eugenia Donostia

- San Sebastián

(Espagne) - CCN

Malandain Ballet Biarritz

**Partenaires** Donostia

- San Sebastián

(Espagne) Capitale

Européenne de la

Culture 2016, Orquesta

Sinfónica de Euskadi

(Espagne), Opéra

de Reims, Opéra de

Vichy, Teatro Mayor

Bogota (Colombie),

Fondazione Teatro

Comunale Città di

Vicenza (Italie), DANCE

OPEN International

Ballet Festival Saint-

Pétersbourg (Russie),

Teatros del Canal

Madrid (Espagne),

Fondation Équilibre

et Nuithonie Fribourg

(Suisse), Théâtre

Olympia Arcachon

Le Centre

chorégraphique

national Malandain

Ballet Biarritz est

financé par le ministère

de la Culture et de

la Communication /

DRAC Aquitaine, la Ville

de Biarritz, la Région

Aquitaine-Limousin-

Poitou-Charentes,

le Conseil

départemental des

Pyrénées Atlantiques.

Dans le cadre de

leur coopération

européenne,

Malandain Ballet Biarritz

et le Teatro Victoria

Eugenia ont créé avec

les villes de Donostia

- San Sebastián et

Biarritz un projet de

coopération culturelle

dénoté « Ballet T »

initié par les fonds

européens Interreg

IV A.

À l'occasion de

certaines tournées

internationales,

Malandain Ballet

Biarritz est soutenu par

l'Institut français.

**Remerciements pour**

**leur soutien | Mécène**

**principal** Repetto

**Grands Mécènes**

Banque Populaire

Aquitaine Centre

Atlantique, Société

Générale, Association

des Amis du Malandain

Ballet Biarritz

**Mécènes** Groupe Slavi,

Hôtel du Palais de

Biarritz, Sofitel Miramar,

Aéroport Biarritz-

Anglet-Bayonne, Fournil

de la licorne, Bar du

Jardin, Burographic

**AMPHITHÉÂTRE  
CITÉ INTERNATIONALE**

Fri 16, 8.30pm

Sat 17, 3pm and 8.30pm

Sun 18, 3pm

[PRICES] A

**Full price**

Top price €44

2<sup>nd</sup> price €40

3<sup>rd</sup> price €26

**Reduced price**

Top price €40

2<sup>nd</sup> price €36

3<sup>rd</sup> price €22

**Half price**

Top price €22

2<sup>nd</sup> price €20

3<sup>rd</sup> price €13



[ON TOUR]

20-21 Sept, Échirolles

26-27 Sept, Saint-

Étienne

8 Oct, Fréjus

11 Oct, Narbonne

15-17 Oct, Reims

19 Oct, Dole

21 Oct, Friedrichshafen

(Germany)

26 Nov, Neuilly

3 Dec, Le Creusot

6-7 Dec, Alès

14 Dec, Arcachon

18 Dec, Ludwigsburg

21-23 Dec, Biarritz

31 Jan, Montaigu

2-3 Feb, Saint Nazaire

5 Feb, Vichy

8-12 Feb, Fürth

(Allemagne)

28 Feb, Roubaix

2 Mar, Pordenone

(Italy)

4-5 Mar, Vicenza (Italy)

7 Mar, Pavia (Italy)

18 Mar, San Diego

(USA)

20 Mar, Palm Desert

(USA)

25 Mar, Minneapolis

(USA)

28-29 Mar, Des Moines

(USA)

6-8 Apr, Mexico

(Mexico)

14-15 Apr, Bogota

(Colombia)

[REBOUND]

**The Biennale across**

**the Region**

La Rampe, Échirolles

| Opéra Théâtre de

Saint-Étienne - Grand

Théâtre Massenet

**See p.6**



## BIOGRAPHY

Thierry Malandain danced with the Opéra de Paris, then the Ballet du Rhin. His first experiences as a choreographer were with the Ballet Théâtre Français de Nancy. In 1986 he left this company with eight dancers to create the Temps Présent company. His positioning, apart from the other French choreographers, enabled him to build a profile abroad, particularly in Belgium.

Displaying great sensibility to their music, Thierry Malandain gave a contemporary appeal to classical ballets such as *Carmen* (1996) and *Casse-Noisette* (1997). In 1998, he was appointed director of the National Choreography Centre (CNN) in Biarritz; based in former railway station the Gare du Nord, this was the first classical-dance CCN. He created ballets such as *Roméo et Juliette* (2010) and *Cendrillon* (2013). The choreographer likes to revisit famous tales in a refined style, in which powerful virtuoso bodies articulate a neo-classical gestural language.

With an oeuvre now totalling more than 70 pieces, Thierry Malandain has ballets in the repertoire of leading international companies - Caracas (China), Teatro di San Carlo (Italy), Volksoper (Austria) - but also in France: Ballet de l'Opéra National du Rhin, Ballet National de Marseille, Ballet de l'Opéra National de Bordeaux, Ballet du Capitole de Toulouse... Enjoying a loyal following, he has become one of the greatest French choreographers. In 2009 he was awarded with the rank of Officier des Arts et Lettres.

**PUBLIC PRESS CONFERENCE**

Thierry Malandain

Thu. 15 11am Théâtre Nouvelle Génération -

Les Ateliers



Patrice Thibaud - Prisca Briquet

# PATRICE THIBAUD

WITH FAMILY  
●  
AGE 1\*

## FRANITO

Following his amazing success at the previous Biennale, the inimitable Patrice Thibaud serves up a delightful duet with Fran Espinosa: *Franito*.

*Franito*, the fourth show by Patrice Thibaud, is an absolute delight. The self-taught comedian, formerly of the group Deschiens, transforms himself into the overbearing Spanish mother of a flamenco prodigy. A few accessories in a small Andalusian kitchen, the beaded curtains, two chairs, a table, a broom and a folding screen set the scene, while the miming talent of Patrice Thibaud and Fran Espinosa's dancing do the rest. It's a festival of mimicry and facial expressions, each more ridiculous than the next, and day-to-day situations imbued with burlesque and flamenco, naturally. *Franito* is like its creator: hilarious. Masquerading as a heavy-breasted mama in her house slippers, Thibaud's heft is a counterpoint to *Franito*'s lightness, though he/she surprises us with unexpected moments of élan and we can't help but succumb to her charm despite her Decidedly bad temper. As for *Franito*, he spins and sings, in his turquoise socks and matching red

trousers and shoes, withstanding the onslaught of his partner. The two make quite a pair and have composed their duet full of arcs and curves, the one whirling about, and the other writhing and self-flagellating. Nothing escapes the light-hearted mockery of Fran Espinosa and Patrice Thibaud in their concoction of flamenco and burlesque, but their love of the prestigious art of flamenco - listed as a UNESCO Intangible Cultural Heritage of Humanity - shines through. For Patrice Thibaud, his special relationship began at the age of two when he saw his first show, and he later lived with a flamenco dancer. His devastating humour illuminates this art he so admires and the art Fran Espinosa so perfectly masters. In the background, he conjures an improbable assembly of Pablo Picasso, Fernando Botero, Louis de Funès, Benny Hill, El Güito and Concha Piquer, not to mention Don Quixote. In a poignant and poetic moment, *Franito* transforms his unwitting mother into the Cervantes hero, with a strainer for a helmet, a broom and a whip. The essence of the show is found in this single scene, both comic and emotional. ● G. V-P.

**PIECE FOR 1 DANCER, 1 ACTOR, 1 MUSICIAN**  
2015 [RUN TIME] 1HR10

**Conception** Patrice Thibaud  
**Mise en scène** Patrice Thibaud, Jean-Marc Bihour  
**Chorégraphie** Fran Espinosa  
**Musique originale et guitare** Cédric Diot  
**Interprétation** Patrice Thibaud, Fran Espinosa  
**Danse et chant** Fran Espinosa  
**Création lumières** Alain Paradis  
**Création costumes** Nathalie Coutaud  
**Production** Théâtre de Nîmes Scène conventionnée danse contemporaine  
**Avec le soutien de** la ville de Nîmes, le ministère de la Culture et de la Communication / DRAC Languedoc-Roussillon-Midi-Pyrénées, le Conseil régional Languedoc-Roussillon-Midi-Pyrénées, le Conseil départemental du Gard  
 Spectacle accueilli en résidence au plateau danse du collège Condorcet à Nîmes.  
**Remerciements** Marie Duret-Pujol / Société Calicot Productions



**RADIANT – BELLEVUE, CALUIRE-ET-CUIRE**

Fri 16, 8.30pm | Sat 17, 8.30pm | Sun 18, 4pm | Mon 19, 8.30pm

**MAISON DU PEUPLE, PIERRE-BÉNITE**

Sat 24, 8.30pm

**THÉÂTRE THÉO ARGENCE, SAINT-PRIEST**

Sat 1<sup>st</sup> Oct, 8.30pm

[PRICES] C

**Full price** €32

**Reduced price** €28

**Half price** €16



[ON TOUR]

11 Oct, Théâtre de Compiègnes  
 18 Oct, Théâtre de Saint-Cloud  
 30-31 Oct, Festival Temporada Alta, Gérone (Spain)  
 5 Nov, La Scène Watteau, Nogent-sur-Marne  
 12 Nov, Le Carré, Saint-Maxime  
 14-17 Nov, CINARS, Montréal (Canada)  
 29-30 Nov, Scène nationale de Bayonne  
 2 Feb, Théâtre municipal d'Eysines  
 3 Feb, Centre Culturel Les Carmes, Langon  
 10 Feb, Théâtre d'Esch (Luxembourg)  
 17 Feb, Espace Culturel Treulon, Bruges (Belgium)  
 9-10 Mar, Théâtre du Parc, Andrézieux-Bouthéon  
 2 Apr, Maison des Arts et Loisirs, Laon  
 23 May, Sémaphore, Cebazat  
 1 June, ACB scène nationale de Bar-le-Duc

[REBOUND]

**The Biennale across the Region**

Théâtre Jean-Vilar, Bourgoin-Jallieu | Théâtre de Villefranche | Théâtre de Bourg-en-Bresse | La Coloc' de la culture, Cournon-d'Auvergne  
**See p.6**

## BIOGRAPHY

Patrice Thibaud's work is informed by his satirising of French folklore, and is inspired by comic masters: Fernandel, Tati and De Funès. Though an astonishing face-pulling machine, Thibaud does not view himself as a mime. He prefers to leave that title to his role models: Chaplin, Keaton, Laurel and Hardy. He describes himself as an actor first and foremost. Aged 20, he began collaborating with little-known companies, then in 1994 met Michèle Guigon, with whom he acted in *Duo, histoire d'amourire*. In 1995, he joined Christian Schiaretti's in-house company of actors at the National Centre of Dramatic Art (CDN) of Reims, where for five years he acted in plays as different as *Ahmed philosophe* by Alain Badiou and Corneille's *Polyeucte martyr*. In 2001, he joined the quirky, extended theatre family Les Deschiens. For Les Deschiens' Jérôme Deschamps and Macha Makeïeff, he acted in *La Cour des grands*, *Les Étourdis*, and *L'Étoile de Chabrier*. But the general public discovered him more widely in 2004 on television, with his sketches in the *20h10 pétantes* show on Canal+ and then the *Michelle and Michel* series on M6. He also appeared in the movies *Agathe Cléry* and *Asterix at the Olympic Games*. Patrice Thibaud returned to the theatre in 2008 with new pieces *Cocorico* and then *Jungles* (2011), at the Théâtre National de Chaillot. In 2012 he became an associate artist at Comète / Scène Nationale in Châlons-en-Champagne, where he staged *BOBINE DE SINGE* and *FAIR PLAY*. Besides his stage work, Thibaud has since 2009 devised a series of performances for the Musée du Louvre and the Musée du Quai Branly. Since 2015 he has been an associate artist at the Théâtre de Nîmes, where he created *Franito*.

# COLLECTIF PETIT TRAVERS

WITH FAMILY  
AGE 9\*



Collectif Petit Travers ©DR

## DANS LES PLIS DU PAYSAGE

NEW WORK 2016 | WORLD PREMIERE

**Balls viewed as projectiles, but also as a driver of thought in motion. Concluding a triptych that began with *Pan-Pot ou modérément chantant* about the material of juggling, *Dans les plis du paysage* further explores our relationship with objects, which powerfully reveal something about the figures and the relationships between them.**

### Why this title, "In the folds of the landscape"?

[NICOLAS MATHIS] There are several explanations. I originally wanted to create a third piece around what we call "the landscape-individual" – that's to say a spectrum of types of presence, ranging from a disembodiment of people to the fact of seeing them in their bodies, their singularity, their originality. On the one hand, a "kiosk" or "terminal" that could be the character as an inert mass, a totally depersonalised graphic relay between trajectories of balls; and at the other end

of this spectrum, another kiosk which, on the contrary, would be an expressionistic game allowing one's feelings and ways of doing things to overflow – especially when caught up in situational games, in terms of this singular expressiveness. The title also stems from a desire to build many places into our scenic design, where characters can hide, vanish, reappear, and eclipse whole or partial trajectories of the balls. This construction is, in itself, a sort of landscape on stage.

[JULIEN CLÉMENT] The room is already created – we clear the land in advance – and the performers discover it. We wanted to work on the layers of fabric; the idea of depth, transparency and opaqueness. And in the title there's obviously a nod to Henri Michaux's book, *La vie dans les plis* (published in English as "Life in the Folds"). The piece deals with the life in the folds of the landscape...

### Can you explain the idea of the landscape-individual?

[NICOLAS MATHIS] When we created *Pan-Pot ou modérément chantant* (2009), we worked on juggling and no longer on

jugglers, which previously was very often the case. In that piece, we wanted to show relationships with time and speed, and the graphic relationship between the balls. So we began to juggle back to back, standing still, in such a way that the juggler disappears as a person and that the course of time is driven by the balls' relative trajectories between each other. We then introduced dummies to replace us, and these dummies served as a counterpart on the stage, meaning that there's one character performing an action on stage, and another, like an intermediary, who serves as a counterpart of the action. Through experimenting with all these possibilities, we realised that a character who is totally disembodied in this way becomes a sort of graphic landscape. Indeed, he is a landscape. What interested us was to see how a person can exist as a self-willed individual, or simply as a mass, as a graphic relative. This depersonalisation can create abstract relationships that expand the spectrum of presences that we strive to develop in the company. And it can project the spectator's attention into very specific, chosen places.

[JULIEN CLÉMENT] As a starting-point, we had this belief that it's possible to draw an analogy between juggling, and music and composing it – as if each juggler is a participant in a little chamber orchestra, following his own voice, but where the dependency lies in what connects us. We play on the gap between eye and ear.

### How would you define the juggling?

[NICOLAS MATHIS] It's stage juggling, intended to build connections between various on-stage parameters, such as presence, rhythm, time, and the visual aspect of the bodies.

Julien Clément: I would add the purely physical dimension of the feeling that energy is circulating in the body; flows of movements and, of course, rhythm, which are two of the sensory ingredients of this discipline. And also the possibility of building space in very brief pieces of time, which is a distinctive feature of juggling...

● G.V-P.

**PIECE FOR 7 JUGGLERS AND 1 MUSICIAN**  
**NEW WORK 2016** [RUN TIME] 1HR APPROX.

**Conception et chorégraphie** Nicolas Mathis,  
 Julien Clément

**Travail collectif, interprètes** Martin Barré, Julien  
 Clément, Rémi Darbois, Juliette Hulot, Nicolas Mathis,  
 Marie Papon, Clément Plantevin **Musique** Partition  
 originale de Pierre Pollet **Conception, réalisation et**

**scénographie** Olivier Filippucci et Thibault Thelleire  
**Création lumières** Alix Veillon

**Production** Collectif Petit Travers **Coproduction**  
 Biennale de la danse de Lyon 2016, Le Manège  
 Scène nationale de Reims, Plateforme 2 Pôles Cirque  
 en Normandie Rouen, La Brèche Pôle National des  
 Arts du Cirque de Basse-Normandie / Cherbourg-  
 Octeville, Cirque-Théâtre d'Elbeuf, L'Agora Pôle  
 National des Arts du Cirque de Boulazac-Aquitaine  
 en partenariat avec L'Odyssée à Périgueux, Le  
 DÔME Théâtre Scène conventionnée danse à  
 Albertville, Centre chorégraphique national de  
 Rillieux-la-Pape, Scène nationale 61 Alençon, CIRCa  
 Pôle National des Arts du Cirque Auch Gers Midi-  
 Pyrénées, Théâtre du Vellein Scène conventionnée  
 pour les arts du mouvement à Villefontaine, avec le  
 soutien du Groupe des 20 Auvergne-Rhône-Alpes

**Soutien, accueil en résidence** Maison de la Danse  
 de Lyon, La Cascade Pôle National des Arts du  
 Cirque Bourg-Saint-Andéol, Théâtre de Cusset, Le  
 Grand Angle Scène Rhône-Alpes Voiron, Le Théâtre  
 Scène nationale d'Orléans

Le Collectif Petit Travers est soutenu par Le  
 ministère de la Culture et de la Communication /  
 DRAC Auvergne-Rhône-Alpes au titre de l'aide à  
 la compagnie chorégraphique, le Conseil régional  
 Rhône-Alpes, la Ville de Villeurbanne.  
 Ce projet fait l'objet d'une demande d'aide à  
 l'écriture pour les arts du cirque auprès de la  
 Direction Générale de la Création Artistique.  
 Le Collectif Petit Travers est une compagnie  
 associée au Manège, Scène nationale de Reims.



**LE TOBOGGAN, DÉCINES**

Mon 19, 8.30pm | Tue 20, 8.30pm | Wed 21, 9.30pm

[PRICES] D

Available in the Maison de la Danse subscription

**Full price** €25 | **Reduced price** €22 | **Half price**  
 €12.50



[ON TOUR]

6 Oct, Le DÔME Théâtre, Albertville

21-22 Oct, Festival Circa, Auch

9-10 Nov, Théâtre du Vellein, Villefontaine

14 Dec, L'Heure Bleue, Saint-Martin-d'Hères

12-13 Jan, Manège Scène nationale de Reims

24-25 Jan, Train Théâtre, Portes-lès-Valence

23 Mar, Fliers Scène nationale d'Alençon

25-26 Mar, La Brèche, Cherbourg

10-11 May, L'Agora, Boulazac

[REBOUND]

**The Biennale across the Region**

Le DÔME Théâtre, Albertville, **See p.6**

**SHOW FEATURED IN FOCUS DANCE**

## BIOGRAPHY

This collective creates large-format juggling pieces. It comprises François Lebas, Céline Lapeyre and Denis Fargetton; and since 2011, Nicolas Mathis and Julien Clément have been its artistic directors. They are very open to other artistic forms, and many collaborations have enriched their work: Jérôme Thomas for circus arts, Pierre Jodlowski and Sébastien Daucé for music, Maguy Marin and Joseph Nadj for dance. This curiosity nourishes their artistic language with new kinds of expressiveness.

The Collectif composes pieces in which the art of juggling is put to precise musical scores. To tunes by Beethoven, the artists were accompanied by a pianist in *Pan-Pot ou modérément chantant* (2009), staged at the Maison de la Danse in 2015. The trajectories of the balls are highlighted, while the jugglers melt away behind this singular graphic script. In *Les Beaux Orages qui nous étaient promis* (2013), each ball toss incorporated the rhythmic dimension of the music. Continuing their exploration of their art, *Nuit* (2015) enlisted a magician to breath "life" into the balls, and features a computer-steered ball. The artists have also tried their hand at performance and dance in *Ukiyo-e* (2009) and *Femelle* (2013). Their repertoire travels the world: London, Berlin, Rome, Copenhagen, Helsinki, Madrid, but also China, South America, Israel...

Collectif Petit Travers is based in the Rhône-Alpes-Auvergne region. It was a winner at the European Youth Circus festival in 2003; winner of the Jeunes Talents Cirques Europe competition in 2004; winner of a Société des Auteurs bursary in 2005; recipient of the Gold Medal at the Tournai festival, and of the Special Jury Prize in Grugliasco, Italy, in 2008.



**PUBLIC PRESS CONFERENCE**

Collectif Petit Travers

Mon. 19 11am Théâtre Nouvelle Génération -

Les Ateliers



# ROY ASSAF



Roy Assaf © Gadi Dagon

## SIX ANS APRÈS & LA COLLINE

**A beautiful piece marrying virtuoso dance, sensitivity and attention to the human condition.**

Born in Israel in 1982, Roy Assaf worked with Emmanuel Gat as an assistant and dancer from 2003 to 2010. Of particular note was their *Winter Voyage*, a virile and sensual duet which they took on tour around the world. Since 2005, Roy Assaf has been choreographing his own pieces. He was invited two years ago by Benjamin Millepied to create a work for the L.A. Dance Project, in a programme presented at the Lyon Biennale. Next year, he will be invited to do a piece for Batsheva Dance Company.

These prestigious invitations reflect Roy Assaf's growing place in the international choreographic scene. His expressive dance style and supreme sensitivity make him a much sought-after dancer for top choreographers and his personal choreographic language will no doubt continue to

develop. The works presented this year at the Dance Biennale confirm his stature: *Six Years Later* (2011) and *The Hill* (2012), have just earned Roy Assaf the top prize of the jury and audience at the most recent (Re) connaissance dance competition, which will offer him the opportunity to tour in France. The two pieces, of very different inspiration, demonstrate his incredible kinaesthetic and musical awareness.

*Six Years Later* is a duet for a man and a woman who find each other after a long separation. The fluid movements keep the dancers in constant contact or proximity, as they seem to rediscover a long-lost intimacy. It is a love duet full of restraint, alternating movements of great physical energy with tiny gestures of affection and love. In a string of daring contacts and inventive lifts, mirrored movements, pairs dancing or popular dance, the piece explores all the facets of a love affair. Potency, attentiveness and vulnerability are all wrapped into the heart of a work seeking unison and harmony, a balance and suspension. Roy Assaf plays with

the complete grammar of choreographic virtuosity, inspired by the theme and the music: Beethoven, Arvo Pärt... Music that speaks to the soul, with a whole new freshness.

*The Hill* is a strikingly different piece: a male trio, in a commentary on Israeli politics. The dance starts with three young men in colourful garb, dancing to military music. The music is joyful and enthusiastic, like a carnival. The dancers move in unison, a light-hearted smile on their lips. The crafted and sculptural dance continues in a second sequence, with the music of Givat Hatahmoshet, a very famous nationalist song commemorating the victory of the Israeli army over the Jordanians in the Six Day War of 1967. The virtuoso contemporary dance language is combined here with religious dances, as the piece reaches a climax to the tune of *I started a joke* by the Bee Gees. The exhausted bodies begin to falter and Roy Assaf casts a light on the absolute vanity of a combat to which youth has been sacrificed. ● M.F.

[SIX ANS APRÈS] **DUET**  
2015 [RUN TIME] 25MIN

**Chorégraphie** Roy Assaf  
**Danseurs** Roy Assaf,  
Hadar Yonger-Harel **Création**  
**costumes** Eri Nakamura  
**Création lumières**  
Dani Fishof, Omer Sheizaf  
**Musique originale** Deefly  
**Édition musicale et**  
**arrangements** Reut Yehudai  
et Deefly **Musique** *Moonlight*  
*Sonata* / Ludwig Van  
Beethoven (Piano - Wilhelm  
Kempff), *Dove Sei Amato*  
*Bene* / Georg Friedrich  
Haendel (Mezzo soprano -  
Marilyn Horne), *Reflections*  
*of My Life* / The Marmalade  
**Conseiller artistique**  
Sahar Azimi

[LA COLLINE]  
**PIECE FOR 3 DANCERS**  
**NEW WORK 2012**  
[RUN TIME] 25MIN

**Chorégraphie** Roy Assaf  
**Danseurs** Roy Assaf,  
Igal Furman, Avshalom  
Latucha **Création costumes**  
Doron Ashkenazi  
**Création lumières**  
Dani Fishof, Omer Sheizaf  
**Musique originale et**  
**édition** Shlomi Bitton et  
Reut Yehudai **Musique**  
*The Israeli Army March*  
(The Israeli Army Band  
conducted by I.Graziani),  
*Giv'at HaTahmoshet* /  
Yoram Taharlev, *I Started a*  
*Joke* / Bee Gees **Conseiller**  
**artistique** Ronit Ziv

**Production** Roy Assaf Dance  
**Avec le soutien de** The  
Choreographers association  
(Israël), Curtain Up Festival  
(Israël), The Israeli Festival,  
Le ministère de la Culture  
d'Israël.



**C.C. CHARLIE CHAPLIN,**  
**VAULX-EN-VELIN**  
Mon 19, 8.30pm

**LA MOUCHE, THÉÂTRE**  
**DE SAINT-GENIS-LAVAL**  
Wed 21, 8.30pm

**LE POLARIS, CORBAS**  
Fri 23, 8.30pm

[PRICES] E  
**Full price** €20  
**Reduced price** €17  
**Half price** €10

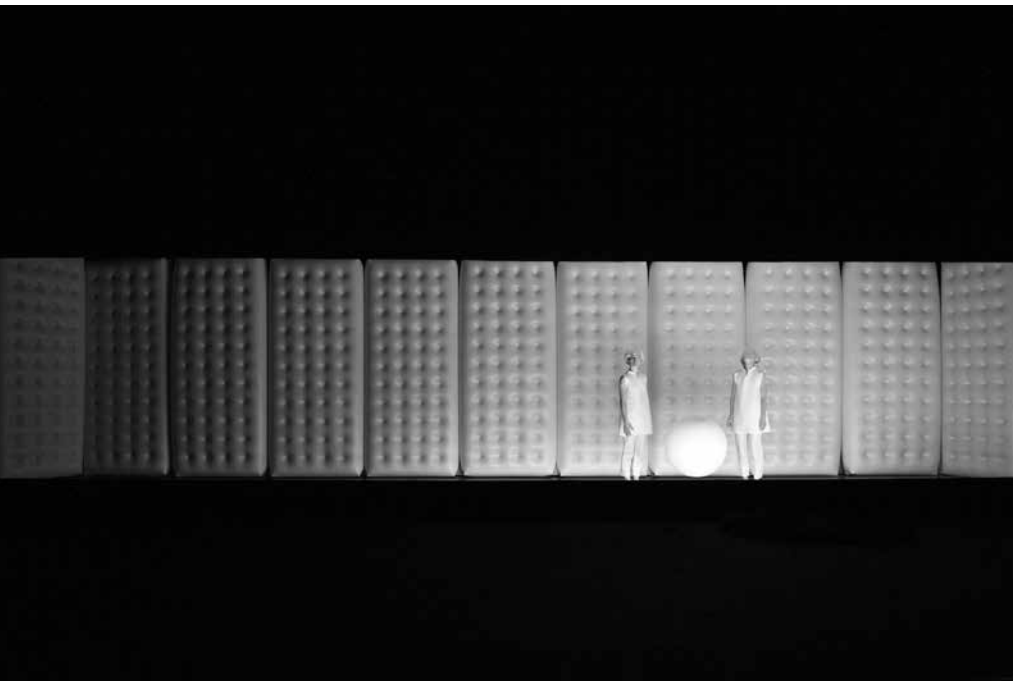
## BIOGRAPHY

Roy Assaf, an Israeli dancer and choreographer, followed the choreographic teachings of Regba Gilboa, who ran a group of dancers in Tel Aviv. After meeting Emanuel Gat, he danced in the United States in two of Gat's pieces, *Winter Voyage* and *The Rite of Spring*. Assaf was a virtuoso performer in Gat's company before becoming his assistant choreographer in 2006.

In 2005 Roy Assaf wrote his first piece, the duet *We Came for the Wings*, in Tel Aviv. The following year he wrote *K626*, a ballet for eight dancers, based on Mozart's Requiem. Besides his own creations, the dancer and choreographer revives pieces from Emanuel Gat's repertoire.

In 2010 Roy Assaf was appointed associate artist of the NDT dance company (Netherlands), for which he created *Rock*. The same year, he wrote the duet *Six Years Later; and then The Hill* (2013), which won first place in the Hanover choreography competition. This award brought him to the attention of the public and the art world. He also wrote a piece for Benjamin Millepied's Los Angeles Dance Project, which was programmed at the 2014 Lyon Dance Biennale. A rising figure of Israeli contemporary dance, Roy Assaf has true creative vitality.

# VINCENT DUPONT



Vincent Dupont - Marc Domeghe

WITH FAMILY  
●  
AGE 9\*

## STÉRÉOSCOPIA

**It's disturbing, exciting and funny. *Stéréoscopia* invites (young) audiences to an immersive and totally abstract experience.**

As always with Vincent Dupont, it is a plunge into a world at the frontier of dance, theatre, performance art and plastic arts, a world of new and changing sensations. After a start in acting, Vincent Dupont turned to dance and has always explored the interconnections between different arts, questioning the notion of the image and the speed of perception. Every show is a unique experience.

In *Stéréoscopia*, he pays tribute to the 16th-century Florentine painter Jacopo Chimenti who anticipated stereoscopy, or what we now call 3D, by making two drawings of the same subject viewed by one eye then the other. Vincent Dupont shifts not only the images but also the colours and sounds. He looks into the breach to find a new perception, in an exploration of the relationship between attraction and repulsion, desire and anxiety of loss, between one's body and that of another.

The spectators are given a stereo sound device that connects them to the breathing of the performers. They find themselves plunged into a dark room that throws them off bearing, while undefined yet evocative sounds complete the troubling atmosphere. Two identical figures emerge from the dark, making identical movements and then start deviating imperceptibly. As if on a cinema screen, they carry the imagination, in the form of floating bubbles, flower-women or mutant creatures. This horizontal ballet reverses the left-right perspective and creates confusion, threatening at any moment to reverse the frame. "It isn't a narration, rather an experience where light and objects speak of our changing emotions and where sounds create a rift between what we see and what we hear. This opens a space for listening to one's own sensations," says the choreographer. That is the power of *Stéréoscopia*, to take us into ourselves. But there is always a touch of humour, as offbeat as Jacopo Chimenti's images. A radical work, *Stéréoscopia* brilliantly combines intelligence and poetry. ● G.V-P.

**DUET**

2014 [RUN TIME] 45MIN

**Conception du projet** Vincent Dupont**Danse** Ariane Guitton, Aline Landreau **Musique, son**Maxime Fabre **Lumière** Arnaud Lavisse **Dispositif****scénique** Vincent Dupont, collaboration avec SylvainGiraudeau, Marc Chevillon **Costumes** MorganeDufour, Éric Martin **Travail de la voix** Valérie Joly**Production** J'y pense souvent (...) **Coproduction**

Centre chorégraphique national de Rillieux-la-Pape

pour *Bamboo* réseau européen, Théâtre de Nîmes

Scène conventionnée pour la danse contemporaine,

Théâtre de la Ville Paris, Espaces Pluriels Scène

conventionnée danse-théâtre Pau, Le Vivat Scène

conventionnée danse et théâtre Armentières, Le

Carré-Les Colonnes Scène conventionnée Saint

Médard-en-Jalles / Blanquefort

Avec l'aide d'Arcadi Île-de-France / Dispositif

d'accompagnements.

*Stéréoscopia* bénéficie de septembre 2015 à août

2017 du soutien de la Charte d'aide à la diffusion

signée par l'Onda, Arcadi Île-de-France, Culture

O Centre, l'OARA, l'ODIA Normandie, Réseau en

scène - Languedoc-Roussillon et Spectacle Vivant

en Bretagne.

*J'y pense souvent* (...) est soutenue par le ministère

de la Culture et de la Communication / DRAC

Île-de-France au titre de l'aide à la compagnie

conventionnée.

**THÉÂTRE NOUVELLE GÉNÉRATION – TNG**

Tue 20, 7pm | Thu 22, 10am et 2.30pm [school] |

Fri 23, 7pm | Sat 24, 3pm et 7pm

[PRICES]

**Adult** €17 | **Child** €11**School** €6 [ages 7 > 15]

[ON TOUR]

2-3 Feb, Théâtre Louis Aragon, Tremblay-en-France

11-12 May., Espace Germinal, Scènes de l'Est

Valdoisien, Fosses

**SHOW FEATURED IN FOCUS DANCE****BIOGRAPHY**

An actor by training, Vincent Dupont came to dance thanks to the choreographers Thierry Thieû Niang and Georges Appaix, and then performed for Boris Charmatz in *Herses* and *Con forts fleuve*. With his first piece, *Jachères improvisations* (2001), inspired by one of Stan Douglas's visual-art installations, he made his name as a choreographer.

His pieces blend various arts and turn spectators' perceptions upside-down. *The solo Hauts Cris (miniature)* (2005) revealed Vincent Dupont shut in a miniature apartment, playing on scale and amplified-sound effects to disorientate the audience. In 2014 he created *Air*, in which the audience is placed between two dancers and a quartet of singers, in the dialogue's stead. In 2009 he directed the film *Plongée*, which is akin to a choreography of imagery and landscape. Dupont's fascination with luminous atmospheres and the visual-art aesthetic that characterises him was evident in *Bine* (2011), where a dancer placed "under glass" moved, like an object behind a display cabinet.

Vincent Dupont's oeuvre is at the intersection of theatre, dance, performance and visual-art installations. It is rooted in an exploration about the memorisation of images. His pieces recreate a space for feeling, reconfigure the senses, and bring modes of perception back into play. In 2007, French performing-rights body SACD gave him the new choreographic talent award. He has been an associate artist at the National Choreography Centre (CCN) of Montpellier since 2015.

# YUVAL PICK

CCNR



Yuval Pick © Sebastien Frome

## ARE FRIENDS ELECTRIC?

**Schubert meets Kraftwerk in this sensual and organic exploration of torsion.**

Are friends electric? brings together four men and two women on stage, most of them the new permanent dancers of the national choreographic centre (CCN) of Rillieux-la-Pape to answer that question. This new work by Yuval Pick, the CCN's director, is that of a masterful and fully accomplished choreographer. Taking inspiration from an emblematic group of its era – Kraftwerk – Yuval Pick uses their matrix to create one of his most organic and inspired pieces.

The choreographer chose this well-known music to stimulate our collective memory, delving into Kraftwerk's music and universe from 1974 to 1981, a period noted for *Autobahn*, *Radio-Activity*, *Trans Europe Express* and *Computer World*. These albums feature an essentially analogue sound, with rhythms like the beating of a heart, breathing, walking, a state of trance: a musical matrix on a human scale. According to Yuval Pick, this music heralded "the invention of a new European romanticism reinterpreting the relationship between man and his environment." The ideal of the 20<sup>th</sup> century, endorsing a closer connection with nature, has been replaced here by the sad conclusion that survival mode is the only option left to man in our urbanised

and mechanised environment.

Digging into the "black box" of Kraftwerk, Yuval Pick found intriguing elements he decided to use, among them a reference to Franz Schubert in *Trans Europe Express*. This discovery led him to explore Schubert's many *lieder* to identify the original elements of romanticism. With the music reaching deep into our memory, Yuval Pick then turns his choreographic focus to the body. The central movement of the composition is torsion. For Yuval Pick, "it is an organic and essential action that reaches to the marrow, the bones and inner memory of the body" of dancers. Madoka Kobayashi, the only dancer remaining from the first CCN team, once again imposes her powerful presence and dancing, alongside the five other dancers fully immersed in Yuval Pick's artistic vision. The rhythm of Kraftwerk's music served as a springboard for the choreographic material. The sound loops, their cyclical composition and variations in amplitude help reveal the deep intention of the material. Working from there, Yuval Pick included his research on spatial trajectories in traditional European dances, such as the minuet, which is a codified dance for two, in a play of approaches and separations. With these elements, the piece creates frictions that give rise to a complex and polarised space, structured by tensions.

● M.F.

**PIECE FOR 6 DANCERS**

2015 [RUN TIME] 1HR

**Chorégraphie** Yuval Pick**Danseurs** Fernando Carrión Caballero,

Julie Charbonnier, Madoka Kobayashi, Jérémy

Martinez, Adrien Martins, Alexander Standard

**Musique** Kraftwerk, Franz Schubert, Olivier Renouf**Conseil scénographique** Bénédicte Jolys **Création****costumes** Frederick Denis **Création lumières**Nicolas Boudier **Réalisation sonore** Olivier Renouf**Assistante chorégraphique** Sharon Eskenazi**Production** Centre chorégraphique national

de Rillieux-la-Pape

Le Centre chorégraphique national de Rillieux-la-

Pape, direction Yuval Pick, est subventionné par

le ministère de la Culture et de la Communication /

DRAC Auvergne-Rhône-Alpes, la Région Auvergne-

Rhône-Alpes, la Ville de Rillieux-la-Pape et

la Métropole de Lyon

**Remerciements** Michel Raskine, Emmanuel Robin**LES SUBSISTANCES - HANGAR**

Tue 20, 8.30pm | Wed 21, 8.30pm

[PRICES] D

**Full price** €25 | **Reduced price** €22 |**Half price** €12.50

[ON TOUR]

13 Oct, House of Culture, Plovdiv (Bulgaria)

19 Oct, Les Treize Arches, Scène conventionnée de

Brive

19 Jan, Grand Théâtre, Opéra de Dijon

22 Mar, Centre Culturels Municipaux, Scène

conventionnée pour la danse, Limoges

**BIOGRAPHY**

In *Are friends electric?*, we find the choreographer's long-time questioning unison and the notion of communality. In a polarised contemporary space, marked by individualism and an exacerbated sense of competition, how to be together becomes a permanent quest.

Appointed director of the National Choreography Centre (CCN) of Rillieux-la-Pape in August 2011, Yuval Pick has a long career behind him as a performer, educator and choreographer. Trained at the Bat-Dor Dance School in Tel Aviv, he joined the Batsheva Dance Company in 1991 before leaving in 1995 to begin an international career with artists such as Tero Saarinen, Carolyn Carlson and Russell Maliphant. He joined the Ballet de l'Opéra National de Lyon in 1999 before establishing his own company, The Guests, in 2002. He has since created pieces noteworthy for their complex notation of movement, accompanied by strong collaborations with composers, in which dance offers an equilibrium between individual and group that is constantly called in question, as in *Popular Music* (2005), *Strand Behind* (2006), *17 drops* (2008), *Score* (2010), *No play hero and Folks* (2012); and, in 2014, the duet *Loom* and *Ply* for five dancers. "I am convinced that important works can only stem from a strong bond between their conceiver and the people tasked with giving substance to the dance. This art of the instant and of embodiment is intimately linked to its sensory media, the performers. Consequently, the idea of a choreographic auteur and of a performer are two sides of the same coin, and, although it might seem self-evident, I feel it's important to state this as one of my core principles. My approach to dance tends towards setting juxtaposed identities to movement, like an assemblage of layers of sensations and emotions. I'm fascinated by the group's ability to transform space by organically adding identities. I work on the interaction between bodies, with the idea that each of them explores the world and its own essence, by combining with others. There is a fundamental answer about yourself that can be found in confronting otherness, and it is this existential approach that drives my dance." (Yuval Pick)

# JEAN-CLAUDE GALLOTTA & OLIVIA RUIZ

GROUPE ÉMILE DUBOIS



Jean-Claude Gallotta & Olivia Ruiz © Jean-Louis Fernandez

## VOLVER

NEW WORK 2016 WORLD PREMIERE

**Jean-Claude Gallotta, the facetious choreographer, and Olivia Ruiz, the sparkling singer, reach new heights together in *Volver*. Between a musical and a singing choreography...**

Jean-Claude Gallotta met singer Olivia Ruiz for *L'Amour sorcier* in 2013. Their artistic collaboration has grown since then into a shared idea for a musical: *Volver*. The story follows a young singer, her rise to fame and her fall. When Jean-Claude Gallotta's dance blends with the musical world of Olivia Ruiz, the result is a galloping mix of mischievous and catchy rhythms, a harmonious complicity, an explosive combo for nine dancers, five musicians and a singer.

[QUESTIONS FOR JEAN-CLAUDE GALLOTTA]

**Can you explain the title?**

It's one of Olivia Ruiz's songs. We thought it fit the subject well because *Volver* means "come back" in Spanish.

**How did you meet Olivia Ruiz?**

We met for a different project, *L'Amour Sorcier*, an adaptation of the ballet-pantomime by Manuel De Falla that I co-created with Marc Minkowski and Jacques Osinski in 2013. We wanted to work together again in a similar way, but with a shared, more rock & roll energy. We wanted to develop an idea and write something between an autobiography and fiction. With Claude-Henri Buffard (the choreographer's dramatist since 1998), we came up with the adventure of a young singer of Spanish origins who goes to the big city (Paris).

**How did you develop the story?**

First, we chose songs that fit the story. We are following the lines of the Tom Thumb tale, using songs to tell his story.

The musical parts will be interspersed with monologues, like a voice-over, in a sort of flashback in which she tells what happened to her.

**Why choose the musical genre?**

In fact, it's not really a musical; it's Olivia with dancers around her. I started to imagine dances that fit with her songs, a very mobile choreography, where song and dance express her energy and temperament. The original idea was pretty much the same as what we started developing with Alain Bashung for *L'homme à tête de chou*, with a storyteller, but this time it's a woman and there is movement since Olivia also dances. Though her technique isn't perfect, she has the intuition and energy of a dancer.

**How will you develop the choreography?**

I want to give body to the songs through the nine dancers, without falling into the trap of illustration. I take the rhythm as the foundation and then I compose, in chords and counterpoint.

[QUESTIONS FOR OLIVIA RUIZ]

**What made you want to launch into this project?**

The experience we had together for *L'Amour sorcier*. I gave him my four albums when we were working on that project. He listened to them and told me he wanted to do choreographies for 13 of the songs. He said he wanted to tell a story and make a musical together. I hugely enjoyed dancing his work for *L'Amour sorcier* and so I accepted the offer.

**How did you get started?**

With a lot of sweat. It wasn't easy at all. I now understand why we see so few musicals in France – it's because it's very complicated to sing and dance at the same time. Your brain has to split between the work of singing and dancing and get it all synchronised. But it was a fabulous challenge. In my shows, there is always some dancing, but this is one hour and 40 minutes of non-stop singing and dancing, plus I have to act because I'm the narrator and main character.

**How do you work with Jean-Claude Gallotta?**

He came up with some ideas with his dramatist, Claude-Henri Buffard, about a young woman who falls in love with someone she shouldn't, and I steered the plot toward a story of immigration. Because

it's a subject that I think is important today and which touches me personally. And I know this story by heart because I come from an immigrant family. I know about the continual quest for legitimacy, the sadness of being uprooted. My character is a bit the story of my grandfather and both my grandmothers. I contributed some ideas and then we adapted them. Anyone can have a good idea, but real talent requires bringing it to the stage. I have learned a lot from Jean-Claude Gallotta; he is an incredible man. For me, it's like learning musical arrangements with Leonard Bernstein.

**What is your relationship to dance?**

Like many "turbulent" children, I was enrolled in a dance class when I was five years old and I did contemporary and modern-jazz dance until I was 15. The funny thing in this story with Jean-Claude Gallotta is that, at the end of my latest tour, I told my producer that I wanted to go back to more physical work and renew my connection with dance. I'm a great admirer of choreographers and I go to see many contemporary dance shows. I have always worked with my body because, like in dance, it is a tool for singing. I have a rather American or Londoner view of my work: with dramaturgy, and a character. I have always thought of my concerts as shows, and I never stay in one place. ● G.V-P.

**SEE CORPS REBELLES EXHIBIT**  
SACRE DU PRINTEMPS BY JEAN-  
CLAUDE GALLOTTA P.10



## BIOGRAPHYS

[JEAN-CLAUDE GALLOTTA]

After his studies in Fine Arts, Jean-Claude Gallotta spent time in New York in the late 1970s, where he discovered postmodern dance. When he returned to France, he founded the Groupe Émile Dubois in Grenoble, which became a National Choreographic Centre in 1984. He was director there until 2015. A great and tireless choreographer, he has created more than 60 works.

As a leading figure in French dance in the 1980s, he developed a singular style, giving great importance to the music. He confronted rock with contemporary dance in *My rock* in 2004, and created *L'Homme à tête de chou*, based on the album by Serge Gainsbourg, in a version with Alain Bashung in 2009.

He is attentive to building a repertory, and alternates creation and re-creation. He likes to confront choreographies with time, revisiting for example *Yvan Vaffan* in 2013 (originally from 1984). In 2012, Lyon's Maison de la Danse did a special focus on his work so that audiences could (re) discover several of his pieces: *Le sacre du printemps*, *I-Tumulte*, *Il-Pour Igor*, *Daphnis é Chloé*, *Racheter la mort des gestes*.

Jean-Claude Gallotta has also created pieces for other companies such as Ballet de l'Opéra de Lyon (*La solitude du danseur*) and Ballet de l'Opéra de Paris (*Nosferatu*). The Japanese theatre director Tadashi Suzuki invited him to Shizuoka to work from 1997 to 2000 with the Japanese company SPAC Dance, where he presented *Prémonitions* and reworked *Mammame*.

In 2013, he worked for the first time with Olivia Ruiz whom he directed in *L'Amour sorcier* by Manuel de Falla. The two artists are together again for the musical *Volver*.

[OLIVIA RUIZ]

By the age of 15, Olivia Ruiz was already interested in a musical career. In 2001, she did a duet with her father, singing French and Spanish songs. After participating in a musical show on television, she launched her first album, *Je n'aime pas l'amour*. Her second album was noted for *J'traîne des pieds* and *La femme chocolat*, which reached one million sales. Christian Olivier of Têtes Raides, Christophe Mali of Tryo, Mathias Malzieu of Dionysos, Ben Ricour, Néry, Chet and Juliette have written some of her songs. In 2009, she released her third album, *Miss Météores*, for which she wrote the lyrics and composed the music with Mathias Malzieu. Her fourth album *Le calme et la tempête* was released in 2012. In 2010, Olivia Ruiz acted in the film *Un jour mon père viendra*, by Martin Valente. In 2013, she played Candelas (the gypsy in *L'Amour sorcier*, a ballet pantomime by Manuel de Falla, with choreography by Jean-Claude Gallotta), combining dance, theatre and song.

**PIECE FOR 1 SINGER,  
HER MUSICIANS AND 9 DANCERS  
NEW WORK 2016**

[RUN TIME] 1HR10 APPROX.

**Conception** Jean-Claude Gallotta, Olivia Ruiz  
**Chorégraphie** Jean-Claude Gallotta  
**Assisté de** Mathilde Altaraz **Texte** Claude-Henri Buffard, Olivia Ruiz **Dramaturgie** Claude-Henri Buffard  
**Avec** Olivia Ruiz (chant et danse), ses musiciens et 9 danseurs

**Production** Groupe Émile Dubois / Cie Jean-Claude Gallotta **Coproduction** Biennale de la danse de Lyon 2016, Théâtre National de Chaillot Paris, Centre chorégraphique national de Grenoble, MA-Scène nationale - Pays de Montbéliard (en cours) **Avec le soutien de** Asterios Spectacles et la MC2: Grenoble

Le Groupe Émile Dubois / Compagnie Jean-Claude Gallotta est soutenu par le ministère de la Culture et de la Communication-DGCA, la DRAC Auvergne-Rhône-Alpes et la Région Auvergne-Rhône-Alpes. Il est en cours de conventionnement avec la Ville de Grenoble et le Département de l'Isère.



### MAISON DE LA DANSE

Wed 21, 7.30pm | Thu 22, 8.30pm | Fri 23, 8.30pm |  
Sam 24, 8.30pm

[PRICES] A

Available in the Maison de la Danse subscription

**Full price** Top price €44 | 2<sup>nd</sup> price €40

**Reduced price** Top price €40 | 2<sup>nd</sup> price €36

**Half price** Top price €22 | 2<sup>nd</sup> price €20



[ON TOUR]

6-21 Oct, Théâtre national de Chaillot, Paris

3-4 Mar, MC2: Grenoble

14 Mar, Théâtre Équilibre, Fribourg (Switzerland)

18 Mar, Théâtre de l'Olivier, Istres

19 Mar, Palais des Festivals, Cannes

24 Mar, MA - Scène nationale, Montbéliard

28 Mar, Le Volcan, Le Havre

19 Apr, Théâtre Roger Barat, Herblay

28 Apr, Salle Zinga Zanga, Béziers



### PUBLIC PRESS CONFERENCE

Jean-Claude Gallotta

Mon. 19 11am Théâtre Nouvelle Génération -

Les Ateliers

# CHRISTIAN RIZZO

ICI - CCN MONTPELLIER



Christian Rizzo © Christian Rizzo

## LE SYNDROME IAN

NEW WORK 2016

***le syndrome ian* is the third part of a trilogy by Christian Rizzo on the theme of what we call popular dances.**

Following the international success of *d'après une histoire vraie*, and his work on couples dancing in *ad noctum*, the director of the Montpellier CCN now turns to a form he knows through his own experience: nightclub dances. In this new work, Christian Rizzo examines his own history and questions the fundamentals of choreography. The cross between disco and post-punk, between the bass line of Joy Division and that of Giorgio Moroder shapes his reflection on dialogue as an intrinsic value. Dialogue between the curves of disco and the angles of post-punk, a conversation between stage dance and clubbing.

**What gave you the idea for this new piece, *le syndrome lan*?**

It is the third part of a trilogy, after *d'après une histoire vraie* and *ad noctum* where I explore anonymous dance practices with choreographed dance. The first part took inspiration from the images and sensations I experienced during a trip to Turkey, viewing traditional staged dances. The second part focused on couples dancing, and now the third on nightclub dances. Each part was a trigger. This time, I want to put the accent on the spirit of club dancing. In 1979, there was a confrontation of two systems: disco and new wave; two very different incarnations of dance. One is very rhythmic, with rolling hip movements, whereas the other is totally abstract. Back in those days, I didn't want to choose one or the other; I enjoyed both physical practices. Now, I'm going back to the origins to ask what my backbone is made of.

**What do you mean?**

I want to look at what I'm made of, at what made me the spectator and choreographer that I am. How I stand when the question of dance is raised. It's a kind of artistic review. I'm currently in a phase of transmitting my work and I'm starting to ask myself questions, in particular about movement. When I was torn between the plastic arts and dance, I chose dance precisely because it is incarnated by the body and the relationship between bodies. And the question

of movement cannot be asked without its corollary: space. It's more than a question; it's a necessity, space is, de facto, there. You cannot think about the body without space, and vice-versa: a space without a body doesn't exist.

**Why this title?**

It's a reference to the leader of Joy Division and also to the people who copy Ian Curtis and try to be like him. It's hilarious how some people think they are like Ian and that's why I use the term "syndrome." Actually, I'm not that sensitive to the meaning of words, but more to their poetic sonority. I suppose it's also a reference to his epilepsy, whose symptoms inspired the dance, jerky movements that I call the "dance of the butterfly."

**How did you put together the music?**

I am working with the group Cercueil, who did the soundtrack for *ad noctum*, and here I asked them to wander about, between the desire for bass lines and voice, working on fairly dark melodies, but with sudden bright bursts. Starting from loops, which are totally unrelated to the music of Joy Division. I start from that era but it's not my end point. I don't want to transform the stage into a disco. It's a base, not a point of view.

**What is your favourite album by Joy Division?**

*Closer*, which is everybody's favourite.  
● G.V-P.

**PIECE FOR 9 DANCERS**  
**NEW WORK 2016**  
 [RUN TIME] 1HR APPROX.

**Chorégraphe** Christian Rizzo

**Danseurs** Miguel Garcia Llorens, Pep Garrigues, Kerem Gelebek, Julie Guibert, Hanna Hedman, Filipe Lourenco, Maya Masse, Antoine Roux-Briffaud, Vania Vaneau **Création lumières** Caty Olive **Création musicale** Pénélope Michel, Nicolas Devos (Cercueil / Puce Moment) **Assistant artistique** Sophie Laly **Réalisation costumes** Laurence Alquier **Direction technique** Thierry Cabrera **Régie générale** Marc Coudrais **Régie de scène** Jean-Christophe Minart

**Production** ICI – CCN Montpellier / Languedoc-Roussillon-Midi-Pyrénées **Coproduction** Opéra de Lille, Festival Montpellier Danse 2016, Théâtre de la Ville Paris, National Taichung Theater (Taiwan), Biennale de la danse de Lyon 2016, Centre de développement chorégraphique Toulouse / Midi-Pyrénées, le lieu unique Scène nationale de Nantes, TU-Nantes, La Bâtie-Festival de Genève (Suisse) *le syndrome ian* a bénéficié de la mise à disposition de studios au CN D, un centre d'art pour la danse. *le syndrome ian* est lauréat du Prix FEDORA - Van Cleef & Arpels pour le Ballet 2015.



#### OPÉRA DE LYON

Wed 21, 9pm | Thu 22, 9pm

[PRICES] C

**Full price** Top price €32 | 2<sup>nd</sup> price €28 | 3<sup>rd</sup> price €22

**Reduced price** Top price €28 | 2<sup>nd</sup> price €24 | 3<sup>rd</sup> price €18

**Half price** Top price €16 | 2<sup>nd</sup> price €14 | 3<sup>rd</sup> price €11



[ON TOUR]

30 June - 1 Jul, Stadsschouwburg, Amsterdam (Netherlands)

6 Sept, Château Rouge, Annemasse

26-27 Sept, La Comédie de Clermont-Ferrand

30 Sept, Le Parvis, Tarbes

27-28 Jan, Opéra de Lille

3 Feb, Le bateau feu, Dunkerque

20-21 Mar, Comédie de Valence

26-28 Apr, Théâtre de Chaillot, Paris

9-15 Oct, National Theater Taichung (Taiwan)

6-17 Dec, Concertgebouw, Bruges (Belgium)

[REBOUND]

**The Biennale across the Region**

La Comédie de Clermont-Ferrand **See p.6**

**SHOW FEATURED IN FOCUS DANCE**

## BIOGRAPHY

Christian Rizzo is a multi-disciplinary artist. He formed a rock band and created a line of clothing before moving on to training in the plastic arts and fashion design. He wound up on the stage by chance, in the 1990s and began dancing for a number of contemporary choreographers (Mathilde Monnier, Hervé Robbe, Mark Tompkins, Georges Appaix, Emmanuelle Huynh, Rachid Ouramdane...) and occasionally did the soundtrack or lighting design.

Between creation, performances and choreographic pieces, he also does commissioned works for plastic arts projects and fashion. For the Lyon Ballet de l'Opéra, he presented *Ni fleurs, ni ford-mustang* (2004) during the Biennale, and *Ni cap, ni grand canyon* (2009).

From 2007 to 2012, Christian Rizzo was in residency at the Lille Opera Ballet, where he created *mon amour* (2008) for eight dancers moving slowly through mist, and *l'oubli, toucher du bois* (2010), where the dancers performed in a large wooden box. *Le bénéfice du doute* (2012) used abstract movements, giving rise to situations. Christian Rizzo then started developing a minimalist aesthetic with recurring figures of falling and dying. In 2013, he created *d'après une histoire vraie* which was very well received at the Avignon Festival. Based on a traditional Turkish dance, with two drummers and eight dancers, the choreography veers into a physical exploit.

In 2013, he received the SACD prize for Choreography and in 2014 was awarded the title of Officier de l'ordre des Arts et des Lettres by the Ministry of Culture. In 2015, he succeeded Mathilde Monnier as director of the Montpellier CCN.



#### PUBLIC PRESS CONFERENCE

Christian Rizzo

Tue. 20 11am Théâtre Nouvelle Génération - Les Ateliers



# BOUCHRA OUIZGUEN

COMPAGNIE O

Bouchra Ouizguen © Bouchra Ouizguen

## CORBEAUX

### FRENCH PREMIERE

#### How did *Corbeaux* begin?

When I finished my previous piece *Ha!*, I knew I had removed a long sequence that I liked a lot but which didn't fit in with the rest. I Decided to go back to that material and to rework it. That was the beginning of *Corbeaux*. I wanted to heighten the gestures and the shouts and so we went from four dancers in *Ha!* to 20 in *Corbeaux*. But the original experience of the two pieces is the same.

#### What was that original experience?

When we were working on *Ha!*, we went to a village near Marrakech to experiment with different rituals linked to madness, which are also rituals of appeasement. We lived in the village, trying to blend in with local daily life and talking to as many people as possible. We were in a long state of peregrination, going from one place to another. We visited saints and marabouts, we experimented with rituals. I tried to put off as long as possible the return to the dance studio and being shut inside a room.

#### Is your work on rituals tied to an interest in the therapeutic function of dance?

No, what interests me in rituals is the link with madness, the mild insanity we all have buried inside. I did a lot of research on the presence of madness in North African, Persian and Afghan literature from the 9<sup>th</sup> to 12<sup>th</sup> centuries. I was amazed to learn how the madmen of that era had more freedom than in today's society, where our approach to insanity is almost exclusively medical. Our thinking has become narrower. We can also see this in the lexicon: in the past, there were a multitude of terms to describe healing rituals.

#### In what way is the form of *Corbeaux* connected to the rituals you experienced with your dancers?

For me, the rituals aren't outmoded; on the contrary, they are very current. I can go to a village near Marrakech and spend the night in a musical trance, in communion with others. It's impressive how charged up we feel after such a night, and that is what I want to reproduce: a brief action to serve as the flashback for a night of trance.

#### Why present this work in public squares?

We didn't want to present it in a village, like a ritual, but we also didn't want to perform the piece in a theatre, like a contemporary dance piece. I wanted to aim for a trance-

like state, but in contact with the people of Marrakech. That's why I turned down the offer of the Biennale de Marrakech to perform the piece in a contemporary art setting. I feared we would find ourselves barricaded in a protected place. In the end, we presented the work on a bustling traffic circle. All of the performers were excited by this idea; we didn't know if we would be insulted or applauded. The choice of the site is also meant to free ourselves from the weightiness of technique; to offer the freedom to walk away.

#### You've been working the past eight years with the same group of women. Is that a political choice?

You might see it that way. But, for me, it also stems from practical considerations. It took me three years to build up a trusting relationship with these women. It would take too much time now to instil that quality of a relationship if we mixed men in with women. It takes time to get to know each other, to relax with each other. This is all the more true because the people I choose to work with are amateur dancers, not trained contemporary dancers. I'm interested in their individuality even more than in their function. ● M.F.

**PIECE FOR 10 MOROCCAN DANCERS AND 15 EXTRAS**  
[RUN TIME] 30MIN

**Chorégraphie** Bouchra Ouizguen

**Danseuses** Kabboura Ait Hmad, Khadija Amrhar, Zahra Bensalem, Fatéma El Hanna, Hasnae El Ouarga, Miryam Faquir, Fatna Ibn El Khatyb, Noura Oujoute, Halima Sahnoud, Malika Soukri  
Production Compagnie O Avec le soutien de l'Institut français du Maroc



**AMPHITHÉÂTRE DES TROIS GAULES**

Wed 21, 4pm

**LES SUBSISTANCES - VERRIÈRE**

Wed 21, 7pm

**MUSÉE DES CONFLUENCES - PARVIS**

Thu 22, 1pm

**TNP, VILLEURBANNE - PARVIS**

Thu 22, 6pm

[PRICES]

**Free**



[ON TOUR]

8-10 Jul, Festival de Santarcangelo (Italy)  
24 Sept-17 Oct, Festival d'Automne, Paris  
29-30 Sept, Vooruit, Gand (Belgium)  
29-30 Oct, Le Phenix, Valenciennes

**SHOW FEATURED IN FOCUS DANCE**

## BIOGRAPHY

Moroccan-born Bouchra Ouizguen was an oriental dancer from 1995 to 2001, before training in contemporary dance at the National Choreography Centre (CCN) of Montpellier, and then in the "Bocal/Étude" project led by Boris Charmatz. She became a performer for Julie Nioche in Bouchra *Matter* (2006) and *Matter* (2007). In 2006 she wrote the duet *Déserts, désirs* with Taoufiq Iziddiou, which led to the creation of her company Anania, one of the first-ever contemporary dance companies in Morocco.

Ouizguen's choreographic process is rooted in her country's culture. From 2008-2009 she created *Madame Plaza* after meeting the Aitas, female singers of traditional Moroccan cabaret and custodians of weddings and other rituals. It was with these figures, known for their great freedom, that the choreographer worked to create *Ha!* (2014) and *Ottof* (2015). Through her approach to gesture and her voice work, Bouchra Ouizguen gives a platform of expression to these freedom-fighters.

Involved in her country's arts community, Ouizguen has helped create a local choreography scene in Marrakesh, and in 2005 established the Rencontres Chorégraphiques de Marrakech festival with Taoufiq Iziddiou. The choreographer also initiated "On marche", the first contemporary-dance festival in Morocco devoted to Moroccan choreographers.

# OLIVIA GRANDVILLE



Olivia Grandville © Marc Domege

## COMBAT DE CARNAVAL ET CARÊME NEW WORK 2016

Olivia Grandville delves into Brueghel the Elder's *Combat de Carnaval et Carême* to extract a choreography based on her own poetic inclinations and her principle of absolute freedom. At the heart of this teeming and action-packed tableau, *Combat de Carnaval et Carême* explores the human soul in a highly singular manner.

### When did you first pick up on Brueghel the Elder's *Combat de Carnaval et Carême*?

I wanted to do a piece for a large group and my first effort was *Foules*, with 100 amateur dancers fitted with mini-earphones. That work was partly inspired by the realistic fiction films of Dutch artist Aernout Mik. In fact, there were two projects going on at the same time and the second one followed on the first. I found several things very striking in the painting: the tension suggested by the title, the multiplicity of characters and the choreographic nature of the composition, and, as we also see in Mik's work, it is an imitation of a genre, applying an allegoric dimension loaded with social commentary.

### What does the painting evoke for you?

The inevitability of the cyclical principle, but also the vitality of extremes: excess and austerity. It touches on questions of modern society, morality and religion. The painting represents the confrontation of Carnival and Lent –pagan exuberance against religious ritual. There is also a calendar representing the continuity of time. The title made me think of the economic situation I wanted to denounce and it gave me a choreographic goal for the piece for 10 dancers: to produce a multitude of gestures, in a short period of work where the idea was to keep the choreography fairly lean. I wanted to represent the idea of exertion: jumping, running, turning, diving to the ground... This type of movement is quite different from my previous piece, *Le Cabaret discrèpant*, which was a staging of *Le manifeste de la danse ciselante* (Isidore Isou), a text written in the 1940s, a visionary analysis of the challenges of contemporary dance. One of the last lines in *Cabaret* calls for dance to be replaced by a body to come: "This movement is the worst enemy of dance, especially in massive doses, as in all ballets up until now." I was aiming for that massive dose, seeking out that body to come.

### Can you explain your creative process...

Some of the scores of the Lettrist movement we wanted to reactive are composed of simple gestures and moods, like tossing a ball or laughing. The idea was to launch the dance from concrete actions; it is the space between two gestures that creates dance. I record pieces of music then I edit and organise them in relationship to each other. During the show, the dancers follow the instructions they hear in their earphones and react immediately. Everything is highly scripted but, at the same time, it's very free and open to interpretation. There is also work on the painting itself since the dancers go through the 160 painted figures. After reading the fascinating analysis of the painting by Claude Gaignebet in *Sur un tableau de Bruegel*, I wanted to bring out the very rich meaning, where each situation, each figure corresponds to a time in the year, to a ritual, to a game. In fact, nothing is hidden in the show – the principles are quite legible, but the result is mysterious.

### You've said before that the idea was to create a *tableau vivant*. What do you mean by that?

A *tableau vivant* in perpetual motion! That is the creative principle: the dancers must go through all sorts of instantaneous situations, like mini films that produce a dance that is very physical, expressive, absurd and sometimes funny, but never narrative.

### You also use the term *carnivorous dance*.

Carnivorous dance is one that is free to feed on its influences. That's what I do in this piece, by bringing back into play a number of elements that already appeared in my earlier work or in that of other choreographers with whom I've collaborated.

Etymologically, Carnival is the moment when we eat meat and fat, in contrast with Lent (*Carême*), when our diet is more lean; so I'm playing with the words. But it's also an allusion to the fact that contemporary dance, after taking critical stock of its history, now enjoys devouring, incorporating and questioning all genres and techniques. The question of style is no longer a central focus. It's wonderful – but dangerous at the same time... ● G.V-P.

**PIECE FOR 10 DANCERS****NEW WORK 2016**

[RUN TIME] 1HR

**Chorégraphie** Olivia Grandville**Danseurs** Bryan Campbell, Konan Dayot, Gaspard Guilbert, Tatiana Julien, Maximin Marchand (chant), Aurélie Mazzeo, Martina Musilova, Sylvain Riejour, Asha Thomas, Lise Vermot**Musique** Olivier Renouf**Scénographie** Yves Godin, Olivia Grandville, Daniel

Janneteau

**Collaboration et assistance** Jeanne

Brouaye

**Création lumières** Yves Godin**Production** Compagnie La Spirale de Caroline**Coproduction** Le lieu unique Scène nationale de

Nantes, Centre Culturel André Malraux Scène

nationale de Vandœuvre-Lès-Nancy, Le Théâtre

Scène nationale de Saint-Nazaire, Pôle Sud Centre

de développement chorégraphique Strasbourg,

La Ménagerie de verre Paris, Le Prisme Elancourt,

Charleroi Danses Centre chorégraphique de la

Fédération Wallonie-Bruxelles (Belgique), la Ville de

Nantes

**Avec le soutien de** ministère de la Culture et

de la Communication / DRAC Île-de-France au titre

de l'aide à la compagnie (2015), DRAC des Pays de la

Loire (2016), ADAMI société des artistes-interprètes,

Région des Pays de la Loire, Fonds d'insertion

pour Jeunes Artistes Dramatiques, DRAC et Région

Provence-Alpes-Côte d'Azur, le Centre National de

la Danse Contemporaine d'Angers

Avec la participation du DICRÉAM

**THÉÂTRE DE LA CROIX-ROUSSE**

Wed 21, 7pm | Thu 22, 7pm

[PRICES] C

**Full price** €32 | **Reduced price** €28 | **Half price** €16

[ON TOUR]

Jan, Centre Culturel André Malraux, Scène Nationale de Vandœuvre-lès-Nancy

14 Mar, Le Théâtre de Saint-Nazaire

**SHOW FEATURED IN FOCUS DANCE****BIOGRAPHY**

Olivia Grandville joined the corps de ballet of the Opéra de Paris in 1981, where she mainly danced the contemporary repertoire, then left to focus on contemporary dance. In 1989 she joined Dominique Bagouet's company, where she danced the lead in several of his creations such as *Meublé sommairement*, *So Schnell*, *Jours étranges* and *Necesito*. After Bagouet's death, she cofounded Les Carnets Bagouet at the suggestion of Liliane Martinez, co-director of the Compagnie Bagouet, to sustain the transmission of Bagouet's repertoire over time. At that time, she also worked on her own output with her own company, La Spirale de Caroline.

Olivia Grandville readily embraces the blending of genres: theatre, film, literature and music. She was an associate artist at the Espace des Arts in Chalon-sur-Saône from 1993 to 2003, in particular creating *Comment taire* (2004), a solo for which she captured gestures by camera using the EyesWeb software. In 2011 she devised *Le Cabaret discrèpant* for the Avignon Festival, which reviewed the history of dance through the writings of Isidore Isou and Maurice Lemaitre. In the same year, she created *Ci-Giselle* for the Ballet de Marseille, in a return to the classical vocabulary that she had set aside. In 2014 she wrote *Le grand jeu* for the Festival Étrange Cargo in Nantes: a solo haunted by female figures from the movies, in constant confusion between reality and fiction. In *Foules* (2015), she directed a hundred non-dancing performers of all ages. Passionate about the polysemic dimension of dance, this choreographer-dancer enjoys tweaking spectacular forms and creating a complex poetic language.



# RACHID OURAMDANE

CCN DE GRENOBLE



Rachid Ouramdane ©Patrick Imbert

## TORDRE

**Twisting as motif, and intimacy as engine. In *TORDRE*, Rachid Ouramdane creates two portraits in movement of distinctive dancers and, with great delicacy, displays dance that is stripped bare.**

Two women. It could be a duet, but in fact what we have on stage are two solitudes. Two extraordinary dancers, Lora Juodkaite (*Des témoins ordinaires*, *Sfumato* and *Tenir le temps*) and Annie Hanauer (*Looking back*, *Polices !* and *Tenir le temps*), favourites of the co-director of the national choreography centre (CCN) in Grenoble. Their physicality and velocity fully occupy the scene.

In this piece, Rachid Ouramdane delves into what constitutes the dance of these performers. Though it starts with a ceremony heavily inspired by American musicals, with suggestive and codified postures, it quickly becomes clear that the subject lies elsewhere.

He paints two juxtaposed portraits of exemplary sobriety. The set is stripped down to a fan upstage and two mobile bars creating lines. The costumes are also reduced to simple black outfits. The power of the dancers pours out from a full engagement with the purity of the dance, taken down to the bone, creating a strange sensation

of suspension. Each of the dancers establishes a particular relationship with the movement. One spins in place, as she has done since childhood, in a type of daily ritual, coming from a compelling need, and that led her to develop a highly personal gyrating technique on demi-pointes, achieving incredible velocity. The other dancer has an articulated arm prosthesis that goes nearly unnoticed in the beginning because she has integrated it so completely. The lines she cuts in space are so fluid and clear that they create a personal geometry. This abstract dance takes on a kind of supernatural charm in combination with the recording of a live performance by Nina Simone.

*TORDRE* takes its strength from contrast and digs down into dance in search of absolute strangeness, that which cannot be expressed. Created in November 2014 for the reopening of the Bonlieu Scène Nationale in Annecy, this piece by Rachid Ouramdane is one of his finest, confirming his talent as an artist capable of seizing on the invisible and sharing it with the audience. This contemplative and hypnotic work questions the very essence of choreographic art: that point of tension that reverses a spectator's perspective and his perception of movement. ● G.V-P.

**DUET**

2014 [RUN TIME] 1HR

**Conception et chorégraphie** Rachid Ouramdane**Avec** Annie Hanauer, Lora Juodkaite **Lumières**Stéphane Graillet **Décors** Sylvain Giraudeau**Production déléguée** Centre chorégraphique national de Grenoble – codirection Yoann Bourgeois et Rachid Ouramdane **Coproduction** L'A./Rachid Ouramdane, Bonlieu Scène nationale Annecy, La Bâtie-Festival de Genève dans le cadre du projet PACT bénéficiaire du FEDER avec le programme INTERREG IV A France-Suisse **Avec le soutien de** Musée de la danse, Centre chorégraphique national de Rennes et Bretagne **Pièce créée avec le soutien** du ministère de la Culture et de la Communication/ DRAC Île-de-France dans le cadre de l'aide à la compagnie conventionnée et de la Région Île-de-France au titre de la permanence artistique.

Le Centre chorégraphique national de Grenoble est financé par le ministère de la Culture et de la Communication / DRAC Auvergne-Rhône-Alpes, la Ville de Grenoble, le Département de l'Isère, la Région Auvergne-Rhône-Alpes et reçoit le soutien de l'Institut français pour les tournées internationales.

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**TNP, VILLEURBANNE – PETIT THÉÂTRE**  
Thu 22, 7pm | Fri 23, 7pm | Sat 24, 7pm

[PRICES] D  
**Full price** €25 | **Reduced price** €22 |  
**Half price** €12.50

● ● ●

[ON TOUR]  
10 Sept, La Bâtie, Genève (Switzerland)  
17 Sept, Kostroma (Russia)  
28 Sept, Théâtre d'Aurillac  
13-15 Oct, Crossing the line Festival, New York (United States)  
3-10 Nov, Théâtre de la Ville, Paris  
22 Nov, Espace des arts, Chalon-sur-Saône  
Dec, MC2: Grenoble  
24 Jan, LUX, Valence

[REBOUND]  
**The Biennale across the Region**  
Théâtre d'Aurillac **See p.6**

**SHOW FEATURED IN FOCUS DANCE**

**BIOGRAPHY**

After training at the National Centre for Contemporary Dance (CNDC) in Angers, Rachid Ouramdane started out in 1992 as a performer with Meg Stuart, Emmanuelle Huynh, Odile Duboc, Christian Rizzo, Hervé Robbe, Alain Buffard and Julie Nioche.

His own pieces of choreography often take the form of "dancing portraits", in which he stages encounters that reach beyond every prejudice. To explore more closely the sphere of the intimate, the choreographer gathers numerous pieces of testimony, which in some of his works are shown on video. His creations exude the poetics of bearing witness; personal and collective trajectories are interwoven. To this end, Rachid Ouramdane has travelled widely: to Brazil to create *Cover* (2005) and *Des Témoins ordinaires* (2009); to the former Indochina on the trail of his family's history for *Loin...* (2008); to China to gather testimony from climate refugees for *Sfumato* (2012).

Ouramdane's most recent pieces have opened up to big ensembles, as in *Tout autour* (2014), for the 24 dancers of the Ballet de l'Opéra de Lyon; and *Tenir le temps* (2015) for 16 dancers. He also collaborates with foreign companies, such as Russian outfit Migrazia and Candoco Dance Company (UK).

Since 2005, Rachid Ouramdane has been an associate artist at Bonlieu, a performing-arts production and dissemination venue in Annecy; and since 2010 at the Théâtre de la Ville in Paris. In January 2016, he succeeded Jean-Claude Gallotta as co-director, with Yoann Bourgeois, of the National Dance Centre (CND) in Grenoble.



# DENIS PLASSARD

CIE PROPOS

Denis Plassard © Denis Plassard

WITH FAMILY  
●  
AGE 10\*

## A.H.C. - ALBERTINE, HECTOR ET CHARLES

NEW WORK 2016 WORLD PREMIERE

**A zany encounter between Denis Plassard's dance and the puppets of Émilie Valantin! For this new piece, Plassard set himself the challenge of writing a crazy piece of dance for three puppets.**

In *A.H.C - Albertine, Charles et Hector*, Denis Plassard explores the new expressive and poetic potential of a corps-à-corps between puppets and dancers. "Create dance for puppets" was the brief self-set by the choreographer, who's always game for a nutty challenge. After his collaboration with Émilie Valantin during the previous Biennale Défilé, he was keen to "study puppets' ritual and timeless bodies", exploring the subject and mixing his own language with the language of these strange creatures. He chose to work on a life-size, articulated puppet, which it was necessary to design in conjunction with Émilie Valantin, because it had to be possible for one person to operate it, whereas usually each one needs three puppeteers, as in the Japanese bunraku. Plassard thus had to understand the body's mechanics, find a way of articulating the back, and open up fresh avenues: "inventing a method of operating the puppets".

*A.H.C - Albertine, Hector et Charles* is presented as the second part of a trilogy entitled *Le cycle de la*

*manipulation*, which began with *Suivez les instructions* and will continue in 2017-2018 with *Macbeth/Verdi*. However, each of the three pieces is self-contained. *A.H.C* uses a simple device: the piece plunges the three protagonists of the first episode into hell. A hell reminiscent of Dante's, but revisited in Plassard's extravagant style. A hell where everyone is punished for their sins; where Hector, the husband, is forced to spin on his head because he has a tendency to be big-headed; where the couple must dance a waltz although they hate touching each other, and so on. Albertine, Hector and Charles, the troublemaker, all find themselves tossed into the dark depths, becoming puppets totally dependent on their operators. Without gravity, hell is a strange place where bodies can fly about, glide, and collapse like a pile of old rags. On stage: three puppeteers followed by three shadows which animate them and by three voices, those of two beatboxers and a singer. In total, nine characters who kick over their tracks and keep us guessing. Playing on the intersection between manipulator and manipulated, the three shadows relish sweeping the three puppets into devilish choreographies, at once burlesque and disjointed. A fiendish sarabande where no one knows who's calling the tunes in this dance of the damned. A madcap dance piece that carries the audience to the edge of the abyss - and of hysterical laughter. ●G.V-P.

## BIOGRAPHY

Denis Plassard trained in classical and contemporary dance at the Conservatoire National de Région, then at the Lyon conservatoire (CNSMD), after which he spent two years dancing with Josette Baiz's Compagnie de la Place Blanche.

Keen to try his hand at choreography, in 1990 he created his first solo, *Propos* – also the name he chose for his company, which is founded the following year.

The connections between text, gesture, speech and movement are strongly present in his works, which they dynamise. His choreographic style is theatrical and is inclined to humour and derision. Denis Plassard likes to take the plunge into various artistic worlds, and to mix dance with other art forms: video in *Mes Têtes de Sardines* (2009), magic in *Encore quelques illusions* (2012), theatre in Terrier (a staging of a text by Kafka in 1998, revived in 2010) and *Chalet 1* (2012, staging of a text by André Baillon) and the puppets in the piece he is presenting at the 2016 Dance Biennale. In 2008, he gathered performers from fields of contemporary dance, circus and hip hop to create *DéBaTailles*. In *Rites* (2013), he continued his exploration into speech.

With his Lyon-based Compagnie Propos, Denis Plassard runs choreographed dance nights, workshops, training courses... and the creation of new work with amateurs, such as his involvement in the 2014 Dance Biennale parade. He endeavours to share dance that is accessible to all.

**CHOREOGRAPHY HELL FOR THREE PUPPETS BY ÉMILIE VALANTIN, THREE DANCERS PUPPET MASTERS AND THREE VOICES FROM THE ABYSS NEW WORK 2016 [RUN TIME] 69MIN**

**Conception, chorégraphie et mise en scène** Denis Plassard  
**Marionnettes** Émilie Valantin **Danseurs manipulateurs** Sonia Delbost-Henry, Annette Labry, Denis Plassard  
**Voix (interprétation et composition)** Florent Clergial, Nicolas Glemza, Jessica Martin-Maresco **Création costumes** Julie Lascoumes **Création lumières** Dominique Ryo **Régie générale et régie son** Éric Dutriévoz  
**Avec le soutien de** L'Adami

**Production** Compagnie Propos **Coproduction** ONYX-La Carrière Scène conventionnée danse de Saint-Herblain, Biennale de la danse de Lyon 2016  
**Avec le soutien de** l'Adami **Résidences** ONYX-La Carrière Scène conventionnée danse de Saint-Herblain, Théâtre de Givors – direction : Yves Neff  
La Compagnie Propos est conventionnée par le ministère de la Culture et de la Communication / DRAC Auvergne-Rhône-Alpes et la Région Auvergne-Rhône-Alpes, et subventionnée par la Ville de Lyon.

**L'ÉPICERIE MODERNE, FEYZIN**  
Thu 22, 8.30pm

**THÉÂTRE DE GIVORS**  
Sat 24, 8.30pm

**THÉÂTRE JEAN MARAIS, SAINT-FONS**  
Tue 27, 8.30pm

**L'ATRIUM, TASSIN-LA-DEMI-LUNE**  
Thu 29, 8.30pm

[PRICES] E  
**Full price** €20  
**Reduced price** €17  
**Half price** €10

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[ON TOUR]  
15 Oct. Lavanderia a Vapore, Festival TorinoDanza, Turin (Italie)  
18 Oct. L'Hexagone Scène Nationale Arts Sciences, Meylan  
19 Jan, musée des Confluences, Lyon  
11 Mar, Biennale du Val de Marne, Vincennes

## ALSO CHECK OUT

### RITES

*Rites* is a dance/ conference presenting an incredible panoply of situations, each crazier than the other. The perfect remedy against the doldrums.

**PIECE FOR 7 DANCERS**  
[RUN TIME] 1HR20

**SALLE DE SPECTACLE LÉON CURRAL, SALLANCHES**  
Sat 1 Oct 8pm **See p.6**

**Chorégraphie et textes**  
Denis Plassard

**Interprétation**

Xavier Gresse, Jim Krummenacker, Annette Labry, Géraldine Mainguet, Denis Plassard, Laureline Richard, Émilie Yana

**Répétitrice**  
Manoëlle Vienne

**Direction musicale**

Norbert Pignol

**Musique originale**

**enregistrée** Quentin

Allemand, Fabienne

Déroche, Jean-

Paul Hervé, Norbert

Pignol, Christophe

Sacchetti, Raphaël

Vuillard **Création**

**lumières** Dominique

Ryo **Création costumes**

Béatrice Vermande,

Julie Lascoumes **Régie**

**son et régie générale**

Éric Dutriévoz

**Production** Compagnie

Propos **Coproduction**

Maison de la Danse de

Lyon, ONYX-La Carrière

Scène conventionnée

danse de Saint-Herblain,

La Rampe - La Ponatière

Scène conventionnée

danse et musique

Échirolles, Groupe des

20 Auvergne-Rhône-

Alpes **Accueil en**

**résidence de création**

ONYX-La Carrière

Scène conventionnée

danse de Saint-Herblain

Denis Plassard est

artiste associé à

ONYX-La Carrière

Scène conventionnée

danse de Saint-Herblain

pour les saisons 2013-

2014 et 2014-2015.

# OLIVIER DUBOIS

BALLET DU NORD



Olivier Dubois, Les Mémoires d'un seigneur, François Stammer

## AUGURI

NEW WORK 2016 FRENCH PREMIERE

*AUGURI*, the new piece by Olivier Dubois, also concludes his *Étude critique pour un trompe-l'oeil* trilogy, which actually comprises four works written over seven years: *Révolution* (2009), *Rouge* (2011), *Tragédie* (2012) and *AUGURI* (2016). The director of the Ballet du Nord, whose dance is intensely physical and precisely constructed, has set himself the challenge of ending his cycle with the quest for happiness.

### So, is *AUGURI* the sequel to *Tragédie*?

[OLIVIER DUBOIS] As soon as I created *Tragédie*, it became clear to me that I was missing one last delve into this quest for the world's sensations – the quest for happiness! *Tragédie* was the steps of man and his conscience. *AUGURI* is man's race towards an absolute – happiness. Generating momentum, attempting take-off, freeing yourself from gravity! And of course, as ever, the idea of community togetherness!

### Why this title?

It's an Italian term which conjures festive "best wishes" in Italian. But it primarily refers to the AUGURies, the flight patterns of birds which, depending on which species they are, reveal a future – which I dream is radiant! Am I powerfully optimistic? Without a doubt – I have an urgent need to be inundated by this quest for happiness. *AUGURI* should be observed and scrutinised in the way that people observe birds, swarms, stars. I'm convinced that people's trajectories reveal a destiny. Let's learn to read each other's humanity, let's reclaim our mystical dimension. *AUGURI* is an invitation to generate the momentum that carries our destinies, and to understand humanity as a secret organisation. The future of the world lies in our momenta and our trajectories. It is a mystical theorem.

### For the music, you're talking about a symphony?

Yes, an electronic symphony, because the sheer immoderation of the twenty-four performers on stage deserves a musical soundscape that sustains, supports, transports and immerses. As for each of my pieces, François Caffenne will compose the music. Whereas creating for 24 men and women is a gamble, the symphony is in a sense its bold musical counterpart! At the moment, we're working to Decipher chaos and the Big Bang.

### Why choose the motif of running?

The *exodos* (the Chorus's exit procession in ancient Greek tragedy) is the last part of *Tragédie* and thus forms the beginning of *AUGURI*, and will probably move towards a delinking and an elevation. There will be currents, counter-currents, birds, refuges, wind, kidnappings and furies – it's a piece where, once again, there'll be a very high degree of physical engagement. A coach of high-level sportsmen is involved in physically conditioning the performers, so that they can satisfy the exacting requirements of *AUGURI*, while also taking care of their bodies.

### What do you mean by the trilogy's title, *Étude critique pour un trompe-l'oeil*?

It's the assertion that the quest for our humanities is our purpose in the world, and also that this approach is made up of ourselves, of our souls, our hearts, our sweat, our cries. I also perceive it as a frontal attack on intellectualisation, which I deem a morbid act against art – an empty jug, a vague cerebral commentary. I champion a human approach to art – through being, through what we are made of. I fight for the intelligence of sensation. It's something of a warning against those bodies that are stolen away from us, excused, emptied of their blood to leave only an idea, a grey and pretentious concept of disappearance. Whereas today, there is an urgent need to put the body – Man – back at the heart of the essence of the world, because our vitality and our lives depend on it! ● G.V-P.

**PIECE FOR 24 DANCERS**  
**NEW WORK 2016** [RUN TIME] 1HR30

**Chorégraphie et scénographie** Olivier Dubois  
**Assistant à la création** Cyril Accorsi **Danseurs**  
 Youness Aboulakoul, Benjamin Bertrand, Camerone Bida, Mathieu Calmelet, Marie-Laure Caradec, Jacquelyn Elder, Virginie Garcia, Karine Girard, Steven Hervouët, Édouard Hue, Aimée Lagrange, Mélodie Lasselin, Sébastien Ledig, David Le Thai, Clémentine Maubon, Thierry Micouin, Aurélie Mouilhade, Loren Palmer, Sébastien Perrault, Antonin Rioche, Nicolas Sannier, Sandra Savin **Musique**  
 François Caffenne **Création lumières** Patrick Riou  
**Notation** Estelle Corbière **Entraîneur sportif** Alain Lignier **Directeur technique** Robert Pereira  
**Production** Ballet du Nord Olivier Dubois / Centre chorégraphique national Roubaix Hauts De France  
**Coproduction** Biennale de la danse de Lyon 2016, Kampnagel Hamburg (Allemagne), Théâtre National de Chaillot Paris, Opéra de Lille, Grand Théâtre de Provence Aix-en-Provence, Festival TorinoDanza (Italie) (en cours...)  
 Le Ballet du Nord est soutenu par le ministère de la Culture et de la Communication / DRAC Hauts De France, Le Conseil régional Hauts De France, le Conseil départemental du Nord, la Ville de Roubaix.



**TNP, VILLEURBANNE – GRAND THÉÂTRE**  
 Thu 22, 9pm | Fri 23, 9.30pm | Sat 24, 9pm

[PRICES] C  
**Full price** €32 | **Reduced price** €28 | **Half price** €16



[ON TOUR]  
 11-13 Aug. Kampnagel, Hamburg (Germany)  
 30 Sept- 1 Oct, Turin  
 4 Nov. Grand Théâtre de Provence, Aix-en-Provence  
 5-7 Dec, Opéra de Lille

**SHOW FEATURED IN FOCUS DANCE**

## BIOGRAPHY

A talented choreographer and dancer, Olivier Dubois has since 1 January 2014 been director of the National Choreography Centre (CCN) of Roubaix Nord-Pas de Calais, also called Ballet du Nord. His dancing training began aged 23, and he had spells with Karine Saporta, Dominique Boivin, Angelin Preljocaj, Jan Fabre and Sasha Waltz, before writing his first pieces, which have never left the critics indifferent. Olivier Dubois plays on his voluptuous physique, and has always embraced his curves, which he highlights in solos such as *Under cover* (1999). In 2006, French performing-rights body SACD and the Avignon Festival invited him to create a piece for the *Sujet à Vif* programme: it was *Pour tout l'or du monde*, in which he humorously explored the underbelly of dance. Wearing figure-hugging faun tights, Olivier Dubois shook up the history of art in 2008 with *Faune(s)*, inspired by Nijinski's *L'après-midi d'un faune*. In parallel, he staged the exhibition *L'interprète dévisagé* at France's National Dance Centre (CND).

In 2009, the choreographer began a trilogy on the question of humankind and gender. Its first instalment was *Révolution* (2009), set to Ravel's *Boléro*, in which 12 women are chained to pole-dancing poles. The second instalment, *Rouge* (2011), is a solo which he choreographed and performs himself. The final piece in the trilogy was *Tragédie* (2012), for nine women and nine men, all of them naked, in a raw and generous performance. Meanwhile he wrote *L'homme de l'Atlantide* (2010) for the Lyon Dance Biennale, then *Envers et face à tous* (2011) for 120 amateur dancers. Group pieces are a prominent feature of his oeuvre. Olivier Dubois also works with other companies such as the Opéra de Lille, the Ballets de Monte-Carlo, and the Ballet National de Marseille.

In 2011, *Dance Europe* magazine listed Olivier Dubois as one of the world's 25 best dancers; and in 2013 he was voted choreographer of the year in Italy by *Danza & Danza* magazine.



### PUBLIC PRESS CONFERENCE

Olivier Dubois  
 Tue. 20 11am Théâtre Nouvelle Génération –  
 Les Ateliers

# KAORI ITO



Kaori Ito © Gregory Batardon

## JE DANSE PARCE QUE JE ME MÉFIE DES MOTS

**The sensitive portrait of an artist seeking answers. An intimate confession full of restraint, *Je danse parce que je méfie des mots* confirms the talent of Kaori Ito.**

*Je danse parce que je me méfie des mots* sets the tone from the off, with a title that sounds like a warning. Yet words are indeed in question in this intimate and modest show, in which Kaori Ito stages herself in the company of her father, and bombards him with questions. "Why do you drink coffee?", "Why do you smoke?", "Why did you listen to Greek music when we were very young?" "Why do you like cous-cous?", "Why do you live?", "How much longer are you going to live for?", "Why are your sculptures dark?", and so on and so forth. Questions that are simple and concrete, but also intimate and profound, weaving the threads of a two-way portrait. On stage, two individuals seek each other, lay themselves bare, and tame each other, as if they had to start all over again after a 10-year absence. Reconciliation and separation, filial élan and emancipation – all of this is addressed in *Je danse parce que je me méfie des mots*, and many more things too, which are impossible to describe, so deeply are they rooted in the sensory and

the unutterable. A purely autobiographical piece, it has the elegance of modest intimacy and the beauty of a stripping-bare. Compelling and generous-hearted, it displays two bodies – a spindly dancer's, and that of her father, a handsome old man, gentle and eccentric, who is also the scenographer. "Two bodies, of the same blood but different, his modelled by sculpture and mine by dance", make the space move, explains the choreographer. Slowness and speed, silence and noise, like the tango sketched in motionlessness which reveals a splendid complicity when the two performers lock eyes with the audience's, as if to reassure themselves of their presence.

Well known as a performer for Philippe Découflé in *Iris*, for Angelin Preljocaj in *Les 4 saisons*, and for James Thierrée in *Au revoir parapluie*, among others, Kaori Ito proves with *Je danse parce que je méfie des mots* that her choreographic talent is as clear as her talents as a dancer, painter, actor and filmmaker. This, her sixth piece, created in October 2015 in Saint-Quentin en Yvelines, demonstrates this brilliantly. She who wanted to become the new Sylvie Guillem is turning out to be a singular artist who fears nothing, least of all herself. ● G.V-P.

**DUET**

2015 [RUN TIME] 1HR

**Texte, mise en scène et chorégraphie** Kaori Ito  
**Assistant à la chorégraphie** Gabriel Wong  
**Dramaturgie et soutien à l'écriture** Julien Mages  
**Scénographie** Hiroshi Ito **Lumière** Arno Veyrat  
**Musique** Joan Cambon, Alexis Gfeller **Conception des masques et regard extérieur** Erhard Stiefel  
**Costumes** Duc Siegenthaler (Haute École d'Art et de Design de Genève) **Coaching acteur** Jean-Yves Ruf  
**Régie son** Adrien Maury **Régie lumière** Carole China, Thomas Dupeyron  
**Production** Association Himé **Coproduction et accueils en résidence** Le Théâtre Garonne Scène européenne Toulouse, Le Théâtre de Saint-Quentin-en-Yvelines Scène nationale, Les Théâtres de la Ville de Luxembourg, La Ménagerie de verre Paris, l'ADC - Association pour la Danse Contemporaine Genève (Suisse), le lieu unique Scène nationale de Nantes, Klap Maison pour la danse Marseille, L'Avant-Scène Scène conventionnée danse Cognac, Le Channel Scène nationale Calais et La Filature Scène nationale Mulhouse **Avec le soutien de** ministère de la Culture et de la Communication / DRAC Île-de-France, La Ville de Genève (Suisse), La Fondation Franco-Japonaise Sasakawa, Arcadi Île-de-France, La Société Suisse des Auteurs (bourse SSA pour la création chorégraphique), Pro Helvetia Fondation suisse pour la culture, La Société de la Loterie de la Suisse Romande et La Fondation Ernst Göhner L'Association Himé reçoit le soutien de la Fondation BNP-Paribas pour l'ensemble de ses projets.

**LE SÉMAPHORE, IRIGNY**

Fri 23, 8.30pm

[PRICES] E

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



[REBOUND]

**The Biennale across the Region**

Maison des Arts du Léman Thonon-les-Bains |

Théâtre d'Aurillac **See p.6****BIOGRAPHY**

Born in Tokyo, Japan, Kaori Ito studied classical dance with the master Syuntoku Takagi. In 2000 she moved to New York and trained in dance at Purchasae College, where she learned the techniques of Graham, Cunningham, Limon and Horton. She then joined Alvin Ailey Dance Theater; and after that, the Nai-Ni Chen Dance Company.

She settled in Paris in 2003 to continue her journey as a performer. She met Philippe Decouflé, who gave her the lead role in his piece *Iris*. From 2006-2010, Kaori Ito was a member of Ballet Preljocaj in Aix-en-Provence, then worked on several occasions with James Thierrée and Rachid Ouramdane. In 2010 she joined Alain Platel's Ballets C de la B At once a dancer and choreographer, an actor, an acting coach, and a video artist, she has built a multi-faceted artistic profile.

This extensive pathway as a dancer has made her a tremendous performer. Having danced with the finest choreographers, Kaori Ito began to undertake her own work as an artist. In 2008 she created a first piece, *Noctiluque*, a poetic tale involving circus, dance and theatre. She has since produced a new piece every year, with backing from Ballets C de la B, which co-produces her work. In 2012 she began to explore her roots in more intimate pieces: Aurélien Bory wrote the solo *Plexus* for her. To dispel the exotic clichés that some people attribute to her, she has devised more personal pieces such as *ASOBI* (2013). In this show, Kaori explore the notions of sex object and of fetishism reserved for men in Japan. More recently she presented *Je danse parce que je me méfie des mots*, an intimate duet with her father.



# DANIEL LINEHAN



Daniel Linehan © Jean-Luc Tanghe

## DBDDBB

**Daniel Linehan explores walking in all its forms, in a show with bruitist and Dadaist references.**

Piece after piece, the choreographer Daniel Linehan, artist in residence at Opéra de Lille, continues to delve into "physical language involving resonance effects in the body." *dbdobb* takes this original, uncompromising research even further in a piece for five dancers which refuses any attempt at formatting.

The dancers step in time with one another, while speaking sound poetry. Daniel Linehan builds upon the steady beat of a march to create an intricate choreography. The piece is a continual and organic flow in which each dancer becomes part of a group movement, while developing his or her own distinctive manner of dancing. The use of experimental sound leaves ample space for the dancers' fantasies. The show frees itself from the signifying role of language, saving only the play on

sounds. This new language invented before our eyes becomes the lifeblood of the dancers, in the same way the movement propels them forward. An acute attentiveness develops between the dancers. *dbdobb* resembles a game played by overgrown children, in all seriousness.

When creating the piece, Daniel Linehan investigated the movement of marches in myriad forms: military, bridal, protesters, line dance, and others. He asked his dancers to experiment with fantasy sounds, in a Dadaistic spirit inspired by poets Hugo Ball and Kurt Schwitters. Playing with all possible combinations of sound and movement, the five dancers of *dbdobb* are driven by the continuous march; forming a great machine launched at top speed on the stage. Daniel Linehan tests the limits of unison and tries to choreograph different ways of being together while preserving each one's distinctive manner of dancing: *dbdobb* negotiates a tricky balancing act between group solidarity and individual

autonomy.

Linehan's work has recognisable roots in P.A.R.T.S., the dance school founded in Brussels by Anne Teresa De Keersmaeker, but it sets aside any notion of psychology, and shows a strong penchant for formal research, in the manner of other American postmodern choreographers. His work is reminiscent of the sound and polyrhythmic experiments of certain choreographers before him, like Georges Appaix.

In *dbdobb*, Daniel Linehan carves his mark even deeper to create a singular and audacious style. The success of *dbdobb* owes a great deal to his attention to every detail of the show. This includes the excellent set design by the pair of artists 88888: a hanging mobile made of 233 stainless steel rods with 17 pink illuminated shoes, hanging over the stage, creating a zany counterpoint to the choreography unfolding before us. ● M.F.

**PIECE FOR 5 DANCERS**  
2015 [RUN TIME] 1HR10

**Chorégraphie**

Daniel Linehan

**Danseurs**

Marcus Baldemar,  
Anneleen Keppens, Liz  
Kinoshita, Daniel Linehan,  
Victor Pérez Armero

**Scénographie** 88888

**Création costumes**

Frédéric Denis

assisté de Charlotte

Matterne **Création**

**lumières** Jan Fedinger

**Coordination technique**

Elke Verachtert

**Régie plateau** Clive

Mitchell

**Production** Hiatus

**Production déléguée**

Caravan Production  
(Belgique) **Coproduction**  
Opéra de Lille, Théâtre  
de la Ville Paris, Les  
Spectacles vivants  
- Centre Pompidou  
Paris, deSingel Campus  
international des Arts  
Anvers (Belgique), Festival  
de Danse Cannes  
La compagnie est  
soutenue par les autorités  
Flamandes. Daniel Linehan  
est en résidence à l'opéra  
de Lille depuis 2013.



**THÉÂTRE DE  
LA RENAISSANCE,  
OULLINS**

Fri 23, 7pm

[PRICES] E

**Full price** €20

**Reduced price** €17

**Half price** €10



[ON TOUR]

23 June, Biennale de  
Venise (Italy)

7 Mar, La Rive Gauche,  
Saint-Étienne-du-Rouvray

14 Mar, La Filature,  
Mulhouse

17 Mar, Espace Pluriels,  
Pau

21-22 Mar, STUK

Kunstencentrum, Louvain  
(Belgium)

6 Apr, La Passerelle,  
Saint-Brieuc

**SHOW FEATURED IN  
FOCUS DANCE**

## BIOGRAPHY

An American dancer and choreographer, Daniel Linehan studied dance in Seattle then New York. His own work came to public attention for the first time in 2004 with a solo, *Digested Noise*.

From 2005-2006 he created *The Sun Came and Human Content Pile*, with four dancers. These two performances, based on text and dance, reflected Linehan's intention to blur the boundaries between dance and everything else. He is curious about all the interactions to which dance is conducive. The solo *Not About Everything* (2007) showed him in whirling-dervish mode, reading a letter - a piece that propelled him onto stages worldwide.

The choreographer surprised the contemporary-dance world with his physical performances, blending voice and movements. In 2008 he trained at P.A.R.T.S., Anne Teresa de Keersmaeker's school in Brussels, where he continued to create. *Montage for Three* (2009) featured a slideshow of photos of public figures captured in original poses; Daniel Linehan copied the poses to underscore these universal attitudes.

Since 2013 he has been an associate artist at the Opéra de Lille, where he presented *The Karaoke Dialogues* in 2014: snatches of words, letters written by Socrates, Shakespeare, Dostoyevsky, Kafka, *et al* are projected on screens and repeated by the seven performers. Linehan's work constantly involves interaction between dance, text, imagery, song and video.

# CECILIA BENGOLEA & FRANÇOIS CHAIGNAUD



## NEW WORK 2016

NEW WORK 2016 | FRENCH PREMIERE

**Cécilia Bengolea and François Chaignaud continue to surprise us in this latest piece combining Georgian polyphonies and Jamaican dancehall.**

### **What was the starting point for this project?**

[FRANÇOIS CHAIGNAUD] Initially, we were planning to each create a piece but then, last summer, we were invited by Tanztheater Wuppertal. This became a sort of testing ground to unite our respective areas of interest in a single creative work: Jamaican dancehall and Georgian polyphonies. We experimented with the way these distinct and autonomous practices could be brought together.

### **How did the creative process work?**

[CECILIA BENGOLEA] We are starting auditions next week. We are looking for seven dancers who will work through the two processes, song and dance. The main idea is that we don't want them to do only what they already know how to do on stage. At Wuppertal last summer, it was beautiful to see how dancers who had never done dancehall style made it their own.

### **Why bring together Georgian polyphonies and dance?**

[FRANÇOIS CHAIGNAUD] The solo piece I did was my first attempt at this. With this new work, I wanted to see how it could be done by a group. I went twice to the Georgian Republic. Singing there is a

daily practice which is not taught at the music conservatory and is not part of the folklore. It is an oral tradition whose mythologies and sounds are far removed from choral or classical music. It is a very ancient music, dating back well before the major monotheistic religions. I am interested, in general, in repertoires for equal voices, with registers that eliminate gender distinctions. This is why I turn to pre-classical repertoires which are not built on a rational conception of harmonies; the melodies are sometimes based on principles of composition that are a bit magic or illustrative, which is what makes them such fertile ground for the confrontation with urban dances that have a very direct relationship with symbolism and expressivity.

### **Why dancehall?**

[CECILIA BENGOLEA] I've been interested in dancehall for a long time. It's a dance of disobedience. I have some friends in Jamaica who are gang members but also dancers. They invent moves, which is a way for them to speak about their world. For this piece, I spent three weeks in Kingston working on the choreographies I wanted to convey. These are mostly dances for men

because women's gestures are acutely feminised, very much subject to male scrutiny. Men's dance, meanwhile, is not limited to the gender; its field of expression is wider and much more architectural.

### **From one piece to the next, you explore very specialised practices.**

[FRANÇOIS CHAIGNAUD] I have seen among highly specialised dancers that their ongoing practice leads to a grace and expressivity that I value greatly. I get the impression we have lost that in contemporary dance, as if the goal has shifted.

[CECILIA BENGOLEA] What I love in dancehall is the intimacy with the music - each movement corresponds to an idea, or a sound. Contemporary dance has a far more tenuous relationship with musicality. For this piece, we are trying to go even further in terms of precision and complexity with the rhythm. The dancers I admire in Jamaica invent moves every day. As for me, I invent contemporary dance steps that are influenced by dancehall. That is what's interesting for us in contemporary dance - that we can still create. ● M.F.

**PIECE FOR 6 OR 7 DANCERS  
NEW WORK 2016**  
[RUN TIME] BETWEEN 60 AND 90MIN

**Chorégraphe** Cecilia Bengolea et François Chaignaud

**Danseurs** Cecilia Bengolea, François Chaignaud, Valeria Lanzara, Erika Myauchi, Shinya Peng (distribution en cours)

**Production** Vlovajob Pru **Coproduction** Bonlieu Scène nationale Annecy et La Bâtie-Festival de Genève dans le cadre du programme INTERREG France-Suisse 2014-2020, Club Création Entreprises Annecy, L'Échangeur Centre de développement chorégraphique Picardie, le Festival d'Automne à Paris / Les Spectacles vivants - Centre Pompidou Paris, Biennale de la danse de Lyon 2016, Opéra de Lille, deSingel Campus international des Arts Anvers (Belgique), Sadler's Wells London (Royaume-Uni), Centre chorégraphique national de Grenoble, Centre de développement chorégraphique de Toulouse / Midi-Pyrénées, Gessnerallee Zürich (Allemagne)

**Soutien** Institut français Paris (2014 et 2015), FIACRE Fonds d'Innovation Artistique et Culturelle en Rhône-Alpes (2015)

La Compagnie Vlovajob Pru est subventionnée par le ministère de la Culture et de la Communication / DRAC Auvergne-Rhône-Alpes et le Conseil régional Auvergne-Rhône-Alpes, et reçoit le soutien de l'Institut français et de l'Institut français / Ville de Lyon pour ses projets à l'étranger.

Cecilia Bengolea et François Chaignaud sont en résidence longue à L'Échangeur Centre de développement chorégraphique Picardie (2014-2015-2016) et artistes associés à Bonlieu Scène nationale Annecy à partir de 2016.



#### LE TOBOGGAN, DÉCINES

Sat 24, 9pm | Sun 25, 6pm

[PRICES] D

**Full price** €25 | **Reduced price** €22 | **Half price** €12.50



[ON TOUR]

12-14 Sept, La Bâtie-Festival de Genève (Switzerland)

30 Sept - 1 Oct, deSingel, Anvers (Belgium)

29 Nov, Espace 1789, Saint-Ouen

1- 4 Dec, Festival d'Automne, Paris

7-9 Dec, Bonlieu scène nationale, Annecy

13 Jan, Arsenal, Metz

28-29 Jan, Gessnerallee Zurich (Switzerland)

12-13 Apr, Comédie de Valence

28 Apr, Théâtre de Saint-Quentin-en-Yvelines

8-19 June, Opéra de Lille

SHOW FEATURED IN FOCUS DANCE

#### SEE CORPS REBELLES EXHIBITION

BODY | HIGHBROW DANCE,  
POPULAR DANCE P.10

## BIOGRAPHY

After training at the Conservatoire National Supérieur de Dance in Paris, François Chaignaud collaborated with Boris Charmatz, Emmanuelle Huynh, Alain Buffard and Gilles Jobin. Since his very first pieces, he has sought to fuse dance and song through various inspirations, ranging from erotic literature to sacred art. He conceives performances in offbeat places where the audience is often required to be in very close proximity. A history buff, François Chaignaud published *L'Affaire Berger-Levrault : le féminisme à l'épreuve* (1898-1905) in 2009.

Cecilia Bengolea, An Argentinian artist, trained at the National Choreography Centre (CCN) of Montpellier. Her particularly varied choreographic vocabulary - ranging from modern jazz to dancehall - is reflected in her output. She has performed for Alain Buffard, Mathilde Monnier and Mark Tompkins, among others.

In 2004, François Chaignaud and Cecilia Bengolea met at a protest, in the Pigalle district of Paris, against the law banning prostitutes from soliciting. They have since worked together continually, creating *Pâquerette* (2005-2008), *Sylphides* (2009) and *Castor and Pollux* (2010). For the Lyon Dance Biennale they staged *Altered natives say yes to another excess - TWERK* (2012). *In Dub Love* (2013), they combined classical pointe shoes with the bounciness of dub. Other companies have commissioned pieces from the pair in order to experience their inventiveness and singular style of dance. For the 2014 Lyon Dance Biennale, they wrote *How Slow The Wind* for the Ballet de l'Opéra de Lyon. In 2015 they created pieces for the Ballet de Lorraine and for the Junior Classical Ballet of the Conservatoire National Supérieur de Musique and Dance in Lyon.

Their eclectic oeuvre tours worldwide, and in 2014 the pair were awarded the Young Artist Prize at the Gwangju Biennale in South Korea.



#### PUBLIC PRESS CONFERENCE

Cecilia Bengolea & François Chaignaud  
Fri, 23 11am Théâtre Nouvelle Génération -  
Les Ateliers

# CRISTIANA MORGANTI



Cristiana Morganti © Claudia Kempf

## JESSICA AND ME

### FRENCH PREMIERE

**Cristiana Morganti, one of Pina Bausch's most famous dancers, creates a celebratory piece that shines an inner light on the workings of her trade.**

Trained in classical dance at the Accademia Nazionale di Danza in Rome, and in contemporary dance at Folkwang Hochschule in Essen, Cristiana Morganti worked with several choreographers in Germany: Susanne Linke, Urs Dietrich, Joachim Schlömer, Felix Ruckert, Va Wölfli, Wanda Golonka... But she is most widely known by audiences and professionals for the 20 years she spent at Tanztheater Wuppertal with Pina Bausch, as a soloist starting in 1993, soon becoming the most emblematic of the troupe's dancers. Anyone who has seen a Pina Bausch piece cannot help but think of the fiery Italian, with her ample curves and wild black hair, gifted with an extraordinary energy. Where has her career taken her since then? A few years after the death of Pina Bausch,

Cristiana Morganti Decided to stop and think about herself: on her relationship with her own body, with dance, on the reasons she chose to devote her life to it, on the meaning of "oneself as another" which comes with performing. The result is an ironic and disconcerting dual self-portrait (Jessica and me) in which Cristiana gives a peek behind the scenes of her career. It is rare to see dancers express themselves in this way about their art. Whereas the cinema is built on a fascination for actors, dance mostly elides the names of dancers. Programming and communication are centred on the names of choreographers, which means that few dancers achieve fame among audiences. This is a surprising paradox, knowing that the majority of contemporary dance creations emerge from the improvisations of the dancers. "Do you want me to dance or do you want me to speak?" That says it all. This question to the audience is one of the trademarks of the show. A true show-woman, Cristiana Morganti rolls out every

trick in her trade. With great humour and a talent for warping any situation, her show is funny and facetious as it reveals theatre in the making, frequently interrupting the demonstration to remove herself from the action, to the position of creator. It is amazing to hear a dancer of this stature expose the inner workings of a dancer's life and share with us a few recipes on how to compose it. Anyone expecting revelations about the work of Pina Bausch will no doubt be disappointed. The ghost of Pina, one of the greatest choreographers of the 20th century, who died in 2009, can of course be felt in Jessica and me but the scope of the show is far larger. Through the figure and memory of Pina Bausch, the show centres on the mysterious passing of time and death. A droll and cruel piece, full of boastful humour, Jessica and me teaches a great lesson of on theatre and artifice, in a nostalgic yet clairvoyant ode to the ephemeral nature of our presence. ● M.F.

**SOLO**

**2014** [RUN TIME] 1HR10

**Chorégraphie et interprétation**

Cristiana Morganti

**Collaboration théâtrale**

Gloria Paris **Création**

**Lumières** Laurent P. Berger

**Vidéo** Connie Prantera

**Conseiller musical** Kenji

Takagi **Avec le soutien de**

l'Institut Culturel Italien

**Production** il Funaro

Centro Culturale Pistoia

(Italie) **En collaboration**

**avec** Fondazione I teatri

Reggio Emilia (Italie)



**THÉÂTRE DE LA CROIX-ROUSSE**

Sat 24, 5pm

Sun 25, 3pm

Tue 27, 8pm

[PRICES] D

**Full price** €25

**Reduced price** €22

**Half price** €12.50



[ON TOUR]

6-7 and 10 Sept, Théâtre

Le Merlan scène nationale,

Marseille

17 Jan, Festival d'Angers

16-24 May, Théâtre des

Abbeses, Paris

[REBOUND]

**The Biennale across the Region**

La Comédie de Valence |

La Comédie de Clermont-

Ferrand | Théâtre du

Vellein, Villefontaine

**See p.6**

**SHOW FEATURED IN**

**FOCUS DANCE**

**SEE DANCERS STUDIO**

See p.9

## BIOGRAPHY

Italian dancer and choreographer Cristiana Morganti trained in classical dance at the Accademia Nazionale di Danza in Rome and in contemporary dance at the Folkwang Hochschule in Essen, Germany, where she developed collaborations with several choreographers such as Susanne Linke, Urs Dietrich, Joachim Schlömer, Va Wölfel and Wanda Golonka. She also attended acting courses with Odin Teatret and Eugenio Barba, and trained in contemporary dance with Carolyn Carlson. In 1993 she joined Pina Bausch's company at the Tanztheater in Wuppertal, and still works there today. She dances in practically all of its repertoire, and has been a soloist in many new works. In 2011 Cristiana Morganti received the Positano Leonide Massine award as best contemporary dancer of the year.

As a choreographer, she devised the dancing lecture *MOVING WITH PINA* (2010) in tribute to Pina Bausch. This piece, which has enjoyed great success, is a journey through Bausch's world, in the form of a danced autobiography full of anecdotes and humour.

Since 1997, Cristiana Morganti has also run dance workshops with Dr Laura Bertelé for teenagers suffering from scoliosis and severe mobility problems. She is also Associate Professor at the Conservatoire National Supérieure of Paris (CNSMDP) and at the Accademia Nazionale di Danza in Rome. She appeared in the films *Parle avec elle* (Pedro Almodovar, 2001) and *PINA* (Wim Wenders, 2011).



**PUBLIC PRESS CONFERENCE**

Cristiana Morganti

Fri. 23 11am Théâtre Nouvelle Génération –

Les Ateliers

# LOUISE LECAVALIER



Louise Lecavalier © André Cornélius

## MILLE BATAILLES

NEW WORK 2016

**After *So Blue*, Louise Lecavalier returns to the stage in a duet entitled *Mille batailles*, inspired by an Italo Calvino Novel.**

A star dancer of the 1980s, Louise Lecavalier was for 17 years the muse of choreographer Édouard Lock, director of the famous LA LA LA Human Steps company. Known for her exceptional virtuosity and a technique rivalling that of high-level gymnasts, Louise Lecavalier imposed her daring on the international scene, in incredible performances expressing her rock & roll personality - taking her all the way to the stage with David Bowie in 1988, and again in 1990 for the launch of the *Sound and vision* tour. She is the supple girl with the platinum blond mane we see in the videos from that event.

In the early 2000s, Louise Lecavalier began to move away from Édouard Lock, as her hip operation prevented her from

performing his technically demanding productions. The dancer took up new collaborative efforts with choreographers such as Benoit Lachambre and Ted Robinson. She founded her own company in 2006 and created her first works, most notably *So Blue* (2012) and *Mille batailles* (2016).

*Mille batailles* is inspired by Italo Calvino's Novel, *The Nonexistent Knight* (1959), a part of the trilogy *Our Ancestors*, which also includes *The Cloven Viscount* (1952) and *The Baron in the Trees* (1957). The Novel deeply affected Louise Lecavalier, as it plunges the reader into a medieval world and the quest for the Holy Grail. It follows several characters, especially Agilulf, the wandering knight, a model of perfection and righteousness. Calvino's Novel is also a modern critique of robotized man - technically perfect but empty inside; the ideal man of our bureaucratic societies. ● M.F.

**DUET**

**NEW WORK 2016** [RUN TIME] 1HR05

**Conception et chorégraphie** Louise Lecavalier

**Danseurs** Robert Abubo, Louise Lecavalier

**Musique** Antoine Berthiaume **Musique additionnelle**

Steve Roach **Création costumes** Yso **Création**

**lumières** Alain Lortie **Assistante à la chorégraphie et**

**répétitrice** France Bruyère

**Production** Fou glorieux **Coproduction** tanzhaus

nrw Düsseldorf (Allemagne), HELLERAU - European

Center for the Arts Dresden (Allemagne), le

CENTQUATRE-Paris, Festival TransAmériques

(Canada), Usine C (Canada), Centre national des

Arts Ottawa (Canada)

Louise Lecavalier est artiste associée internationale

au CENTQUATRE-Paris.

Fou glorieux est soutenue par le Conseil des arts

et des lettres du Québec (Canada), le Conseil des

Arts du Canada et le Conseil des arts de Montréal

(Canada).



**THÉÂTRE DE LA RENAISSANCE, OULLINS**

Mon 26, 8pm | Tue 27, 8pm

[PRICES] D

**Full price** €25 | **Reduced price** €22 |

**Half price** €12.50



[ON TOUR]

26 Nov, The Banff Centre (Canada)

8-10 Mar, Usine C, Montréal (Canada)

18-20 Mar, Tanz Bremen, Brême (Germany)

24-25 Mar, Teatro Central, Séville (Spain)

29 Mar, Teatro Alhambra, Grenade (Spain)

1 Apr, Klap Maison pour la danse, Marseille

12-13 May, Salle du Lignon, Vernier (Switzerland)

16-17 May, Kasern, Bâle (Switzerland)

[REBOUND]

**The Biennale across the Region**

Château Rouge, Annemasse **See p.6**

**SEE DANCERS STUDIO**

See p.9

**SEE CORPS REBELLES EXHIBIT**

**BODY | VIRTUOSO DANCE P.10**

## BIOGRAPHY

Canadian dancer Louise Lecavalier trained in classical and modern dance in Montreal and New York. Aged 18, she joined the Nouvelle Aire group, then Pointépiénu, before Édouard Lock invited her in 1981 to dance with his company. An iconic member of La La La Human Steps until 1999, she took an active part for 17 years in the company's creations, such as *Sound and Vision* by David Bowie (1990) and Frank Zappa's *The Yellow Shark concert* (1992).

Louise Lecavalier possesses a powerful virtuoso technique, akin to acrobatics or gymnastics, and offers an extreme and riveting brand of dance. She won a Bessie award in New York for her 1985 performance in *Businessman in the Process of Becoming an Angel*, and in 1999 received the Jean A. Chalmers National Dance Award, its first bestowal on a performer.

After an impressive career with La La La Human Steps, she turned to choreography. In 2006 he founded the Fou Glorieux company to give herself the freedom to work with choreographers with a kindred vision, such as Benoît Lachambre and Crystal Pite, or Tedd Robinson, with whom she created the duet *Lula and the Sailor* (2003) and the quartet *Cobalt rouge* (2005).

Her company was awarded the 29<sup>th</sup> Grand Prix du Conseil des Arts de Montréal. In recognition of her contribution to contemporary dance and to the promotion of Quebec culture, Louise Lecavalier received the Officier de l'Ordre du Canada decoration in 2008 and the insignia of the Ordre des Arts and des Lettres du Québec in 2015.





# FABRIZIO FAVALE

Fabrizio Favale ©Giovanna Bigazzi

## OSSIDIANA **FRENCH PREMIERE**

**Fabrizio Favale, a dancer from 1991 to 2000 for Virgilio Sieni, create his own company in 1999, developing works that are both sensual and abstract, intensely danced and visually powerful, rooted in archaic rituals, fairy tales and ancient myths.**

Ossidiana owes its name to a volcanic rock found in southern Italy which gives the beaches of the region their black shine. This cold stone that resists crystallisation is a metaphor for the work itself which blends eruptive materials.

The dance undulates and spins in a continuous cascade, creating a near-hypnotic state in the audience. The impression is underscored by the enveloping waves of sound mixed live by the DJ Daniela Cattivelli. The music heightens the atmosphere of the choreography, in an abstract ballet of figures and shapes that appear and disappear, in movements that evoke the changing weather of a stormy sky.

Fabrizio Favale was no doubt inspired here by his travels to Iceland.

*Ossidiana* creates a strong and singular visual universe, through the play of shadow and light that confers a deep strangeness on the scene. The choreographer takes inspiration from the religious iconography of the Middle Ages, evoked in the masks and hoods worn by the dancers, and the semi-darkness that sets the stage for mysterious dreams. The eight male dancers, often bare-chested, perform a sensual and esoteric rite of passage, imbued with mysticism, in a darkly baroque and voluptuously strange piece. As Fabrizio Favale puts it, "I think that humanity is not the prime subject matter of dance. It is rather something that is stellar and out of reach. Evoking another world we desire but cannot fully know. The desire aims for the stars, and dance, from this perspective, is always celestial." ● M.F.

**PIECE FOR 8 DANCERS**  
2014 [RUN TIME] 55MIN

**Chorégraphie**

Fabrizio Favale

**Danseurs** Martin

Angiuli, Daniele Bianco,

Vincenzo Cappuccio,

Martina Danieli,

Andrea Del Bianco,

Fabrizio Favale, Francesco

Leone, Stefano Roveda

**Musique** Daniela

Cattivelli (live), Keith

Fullerton Withman

(musique enregistrée)

**Scénographie** Andrea Del

Bianco, Fabrizio Favale

**Création costumes**

Andrea Del Bianco,

Fabrizio Favale **Création**

**lumières** Tiziano Ruggia

**Masques** créés à partir

de sable volcanique de

l'Eyjafjallajökull (Islande)

réalisés par Fabrizio

Favale et Alberto Trebbi

**Avec le soutien** de

l'Institut Culturel Italien

**Production** Le Supplici,

Kinkaleri (Italie)

La Compagnie Le Supplici

est soutenue par MIBACT

(Italie) et la Regione

Emilia-Romagna (Italie).

En collaboration avec

Ater Danza (Italie) et

AtelierSi (Italie).



**RADIANT - BELLEVUE,**  
**CALUIRE-ET-CUIRE**

Mon 26, 8.30pm

[PRICES] D

**Full price** €25

**Reduced price** €22

**Half price** €12.50



[ON TOUR]

31 May, Festival Interplay,

Turin (Italy)

20-21 June, Théâtre INDIA,

Rome (Italy)

[REBOUND]

**The Biennale across the**  
**Region**

Théâtre du Parc,

Andrézieux-Bouthéon |

Le DÔME Théâtre,

Albertville **See p.6**

**ALSO CHECK OUT**

**PERFORMANCE**

**FORT APACHE**

A dialogue with the works  
on display at the museum.

**Par** Fabrizio Favale



**MUSÉE D'ART MODERNE**  
**ET CONTEMPORAIN**  
**DE SAINT-ÉTIENNE**  
**MÉTROPOLE**

Fri 23 Sept 7.30pm

[PRICES]

**Full price** €8

**Reduced price** €5.50

## BIOGRAPHY

An Italian-born dancer, choreographer and researcher, Fabrizio Favale trained in dance in the United States with Jeff Slayton, a Merce Cunningham dancer, and with Irene Hultman, a Trisha Brown dancer. He returned to Italy to perform for choreographer Virgilio Sieni, from 1991 to 2000. In 1996, he received the dancer of the year award in Italy.

His piece *Kauma* (2007) was selected for the Aarhus International Choreography Competition in Denmark. His solo *Il gioco del gregge di capre* (2009) won the 13<sup>th</sup> International Festival of Choreographic Miniatures at the National Theatre in Belgrade, Serbia. Un ricamo fatto sul nulla was presented at the Shanghai World Expo in 2010.

Fabrizio Favale conceives abstract dance that is able to reference myths, as in *ALBERI* (2013) inspired by pagan and popular traditions and rituals. The dancers' presence is discreet, and the bodies' intermittent absence enhances the piece's appeal to spectators. All of Fabrizio Favale's work also contains echoes of nature. In *Isolario* (2012) he stages a faraway land – an abstract/figurative hybrid – in which the dancers move.

In 2011 he was awarded the Italian medal of choreographic talent by the country's president. Fabrizio Favale is active in contemporary output. In 2013 he held a residency at the classical theatre in Bologna to create "Circus Maximus", a four-month arts project which showcased several choreographers' experimental approaches to choreography.

# ALAIN PLATEL

LES BALLETS C DE LA B



Alain Platel, *tauberbach*, 2014. ©Chris Van der Burght

## MAHLER PROJEKT (WORKING TITLE)

NEW WORK 2016 FRENCH PREMIERE

**It would be impossible to shoehorn Alain Platel's work into any specific genre. His shows are often a unique mixture of dance, music, theatre, circus arts, and more, but always with a focus on deviance and discordance.**

Like no one else, he sees beauty where others see ugliness, in what is often termed a disease or syndrome: spasms, cramps, convulsions: muscle tensions that are out of the ordinary. Alain Platel forces people to look and listen differently.

In his work – from *Bonjour Madame to Wolf* – Alain Platel has sought to represent our world in all its diversity and multiculturalism, and over the past Decade he has been working with people from very disparate origins and artistic backgrounds, in order to convey this diversity. Since *vsprs* (2006), his work has been looking further inward and going deeper, and his shows have become more akin to experience

than performance. *vsprs* was structured as ecstasy in five stages. *Out of Context – for Pina* (2010) was a voyage into the past, a return ticket to the beginnings of time. *Gardenia* was an ode to the process of transformation. *tauberbach* (2014) joined this repertoire like an initiation, a hazing, a baptism, an immersion, and thus, undoubtedly, as a form of healing. *Coup Fatal* (2014) paid tribute to a *joie de vivre*: energy and resilience. The show suggested a possible means of rebellion.

For his latest piece, Alain Platel will be surrounded by some familiar collaborators. The musical direction will be entrusted to Steven Prengels, who worked with the choreographer on *Gardenia*, *C(H) OEURS*, *tauberbach* and *En avant, marche !*. In terms of music, not only will the artists be inspired by several songs and excerpts from Gustav Mahler, but also by polyphonic traditions, especially those imported by the Congolese singers Boule Mpanya and Russell Tshiebua, whom Alain Platel met through *Coup Fatal*. Hildegard De Vuyst, who has been working with the choreo-

grapher as a dramatist since *La Tristeza Complice*, is also joining the team. For the scenery, Alain Platel is working for the first time with Berlinda De Bruyckere. Dorine Demuyneck (*Out of Context-For Pina*, *C(H) OEURS* and *Coup Fatal*) is in charge of the costumes. The nine performers include several dancers with whom the artist has already worked, and a few new talents. Mahler's music is not the only source of inspiration. The show also draws on Mahler's biography, incorporating place and time. The place is Austria (and by extension Europe) and the time is the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. The main focus is on the first years of the 20th century – Mahler died in 1911 – which finally ended in the major crises and tragedies of the two world wars. Philipp Blom described this period perceptively in his works *The Vertigo Years* and *The Wars Within*. Not only does he draw parallels between that era and contemporary events, he also reveals how the music of Mahler and art in general express the violent emotion and great confusion of the times. ●

**PIECE FOR 9 DANCERS**

**NEW WORK 2016**

[RUN TIME] BETWEEN 1HR30 AND 2HR

**Chorégraphie et mise en scène** Alain Platel

**Composition et direction musicale** Steven Prengels

**Création et interprétation**

Ido Batash, Bérénger Bodin, Romain Guion, David

Le Borgne, Boule Mpanya, Samir M'Kirech, Dario

Rigaglia, Elie Tass, Russell Tshiebua **Dramaturgie**

Hildegard De Vuyst **Dramaturgie musicale** Jan

Vanderhouwe **Assistance artistique** Quan Bui Ngoc

**Assistance à la mise en scène** Steve De Schepper

**Scénographie** Berlinde De Bruyckere **Création**

**lumières** Carlo

Bourguignon **Création son** Bartold Uyttersprot

**Création costumes** Dorine Demuyne **Régie plateau**

Wim Van de Cappelle **Photographie** Chris Van der

Burght

**Production** les ballets C de la B **Coproduction**

Biennale de la danse de Lyon 2016, Ruhrtriennale

(Allemagne), La Bâtie-Festival de Genève (Suisse),

TorinoDanza (Italie), Opéra de Lille, Kampnagel

Hamburg (Allemagne), MC93 Bobigny, Holland

Festival (Pays-Bas), Ludwigsburger Schlossfestspiele

(Allemagne), NTGent (Belgique), Brisbane Festival

(Australie) **Avec le soutien de** la Ville de Gand,

la Province de la Flandre-Orientale, les Autorités

flamandes



**MAISON DE LA DANSE**

Tue 27, 8.30pm | Wed 28, 7.30pm

[PRICES] C

Available in the Maison de la Danse subscription

**Full price** Top price €32 | 2<sup>nd</sup> price €28

**Reduced price** Top price €28 | 2<sup>nd</sup> price €24

**Half price** Top price €16 | 2<sup>nd</sup> price €14



[ON TOUR]

16-17 Sept, La Bâtie, Festival de Genève (Switzerland)

23-24 Sept, TorinoDanza, Turin (Italy)

30 Sept, La Comédie de Saint-Étienne

4-5 Oct, Festival Actoral, Marseille

8-9 Oct, Aperto Festival, Reggio Emilia (Italy)

12-13 Oct, Espace Malraux, Chambéry

19-22 Oct, deSingel, Antwerpen (Belgium)

4-5 Nov, Festival Temporada Alta, Gérone (Spain)

08-10 Nov, Le Maillon, Strasbourg

16-19 Nov, Opéra de Lille, Lille

24-26 Nov, Kampnagel, Hamburg (Germany)

29-30 Nov, Scène Nationale Bonlieu, Annecy

3 Dec, Teatro Grande, Brescia (Italy)

10 Dec, Maison de la Culture, Arlon (Belgium)

14-15 Dec, Stadsschouwburg, Louvain (Belgium)

20-21 Dec, Scène Nationale du Sud-Aquitain,

Bayonne

[REBOUND]

**The Biennale across the Region**

La Comédie de Saint-Étienne | Espace Malraux,

Chambéry **See p.6**

## BIOGRAPHY

An emblematic figure of contemporary creation in Europe, Alain Platel was trained as a special-needs teacher. An autodidact of live performance, he is now a director and choreographer.

In each of his shows, Platel seeks to show the beauty of humanity in all its diversity, through dance mixed with theatre, music and circus arts. Thanks to his initial training, he is also interested in psychological disorders and human frailty. In *Out of Context - For Pina* (2010) he explored the possibility of finding a different use for movements caused by pain, disease and withdrawal, which led him to create a tortuous and highly skilled choreographic vocabulary, crackling with energy.

His renowned staging techniques highlight the dancers' bodies. *tauberbach* (2014), presents a huge pile of clothing, where a magnified version of humanity, stripped bare, confronts its demons. Music always plays a key role in the creations of Alain Platel. *Pitié!* (2008) was inspired by Bach's *St. Matthew Passion*. *Coup Fatal*, performed at the Maison de la Danse de Lyon in 2014, features explosive dancing with 12 Congolese musicians and dancers and countertenor Serge Kakudji.

In 1984, Alain Platel founded his first troupe, Les Ballets C de la B (for The Contemporary Ballets of Belgium), with his friends and family, operating as a collective and still performing on stages worldwide. For the past few years, Les Ballets C de la B has become a creative platform, where several renowned choreographers work (Kaori Ito, Sidi Larbi Cherkaoui and others), both separately and together.



**PUBLIC PRESS CONFERENCE**

Alain Platel

Mon. 26 11am Théâtre Nouvelle Génération -

Les Ateliers

# JOSETTE BAIZ

COMPAGNIE GRENADE



Josette Baiz © Jorge Perez - lookmeluck.com

## WELCOME

**Compagnie Grenade, founded by Josette Baiz, is back in action, with an exclusively feminine programme. Juvenile and lively, hybrid and profound, *Welcome* is a call to dance!**

Compagnie Grenade has been travelling all over France for 23 years. The guest choreographers from the 2011 show were mainly masculine but this time they are exclusively feminine. Choreographers, French or foreign, renowned or emerging, have staged one of the most distinctive pieces of their work: Blanca Li, Sun-A Lee, Katharina Christl, Eun-Me Ahn, Dominique Hervieu and Germaine Acogny. Their unique and personal visions are performed in highly contrasting worlds, shifting back and forth from one rhythm to another.

In all, seven pieces make up the programme, featuring both recent and older works. It all begins with a fable by Jean de La Fontaine, choreographed in 2003 by Dominique Hervieu, and then Blanca Li offers *Pochette Surprise*, one of the eight skits from the show *Alarmes*, created in 2004. The high priestess of contemporary Afri-

can dance, Germaine Acogny, directs 10 performers in an eminently political and fundamentally poetic piece, *Waxtaan*, based on various traditional dances from western Africa. *Waxtaan*, a show co-written with her son, features an incredibly rich gestural and rhythmic vocabulary, and dares to take a new look at these dances, which are usually perceived as popular folklore. The young choreographer Sun-A Lee composed the quintet *Waves* for five dancers, while Eun-Me Ahn proposes an excerpt from her series *Let Me Change Your Name*, in which the movements consist of a to-and-fro between the dancers, who transcend the conventional meanings of time and space. German choreographer Katharina Christl, a former soloist with the Ballet de Marseille, brings her 10 dancers to a duel in a performance about openness.

*Welcome* proposes an inventory, along the lines of Prévert, making unexpected connections and perfectly illustrating the principles of Compagnie Grenade: mixing cultures and genres to achieve explosive energy! ● G.V-P.

**PIECE FOR 11 DANCERS**  
2014 [RUN TIME] 1HR10

**Chorégraphies** Germaine Acogny et Patrick Acogny, Eun-Me Ahn, Katharina Christl, Dominique Hervieu, Sun-A Lee, Blanca Li

**Transmission des chorégraphies** *Le Corbeau et le Renard* : Bobo Pani ; *Pochette Surprise* : Pascale Peladan ; *Waxtaan* : Germaine Acogny, Patrick Acogny, Bertrand Saki ; *Afro-Dites* : Germaine Acogny, Bertrand Saki ; *Get...done* : Katharina Christl ; *Waves* : Sun-A Lee ; *Plexus 10* : Katharina Christl ; *Let me change your name* : Clint lutes

**Danseurs** distribution en cours **Maitre de ballet** Élodie Ducasse **Scénographie et lumières** Dominique Drillot **Musiques originales** *Le Corbeau et le Renard* : design sonore Catherine Lagarde ; *Waxtaan* : Oumar Fandy Diop et les musiciens de l'École des Sables ; *Afro-Dites* : Fabrice Bouillon Laforest ; *Get...done* : Alva Noto «Time Dot» ; *Waves* : Benga, Skream ; *Plexus 10* : Ennio Morricone «Il était une fois dans l'Ouest» ; Jean-Sébastien Bach «La passion selon Saint Mathieu» ; *Let me change your name* : Young-Gyu Jang ; musiques additionnelles (soli) : Jean-Jacques Palix **Re-création costumes** Philippe Combeau, Christiane Crochat, Sylvie Le Guyader, Julie Yousef **Régie générale et lumières** Erwann Collet **Régie son** Mathieu Maurice **Production** Compagnie Grenade

Avec le soutien de KLAP Maison pour la danse Marseille (résidence de finalisation mai 2014). La Compagnie Grenade est conventionnée par le ministère de la Culture et de la Communication / DRAC Provence-Alpes-Côte d'Azur ; est subventionnée par le Conseil départemental des Bouches-du-Rhône, le Conseil régional Provence-Alpes-Côte d'Azur, la Ville de Marseille et la Ville d'Aix-en-Provence.



**ESPACE CULTUREL ALPHA,**  
**CHARBONNIÈRES-LES-BAINS**  
Tue 27, 8.30pm

[TICKET OFFICE]  
[www.3emeacte.com/charbonniereslesbains/](http://www.3emeacte.com/charbonniereslesbains/)  
+33(0)4 78 87 64 00



[ON TOUR]  
19 Jan, Théâtre Jean Lurçat, Aubusson  
21 Jan, La Coloc' de la Culture, Cournon-d'Auvergne  
3-4 Mar, Théâtre de Grasse  
4 Apr, Château Rouge, Annemasse

[REBOUND]  
**The Biennale across the Region**  
Théâtre du Vellein, Villefontaine **See p.6**

## BIOGRAPHY

Josette Baiz studied dance with Odile Duboc, and then in 1978 she turned to teaching. Performing with Jean-Claude Gallotta at the beginning of the 1980s, she won 1<sup>st</sup> place in the Concours International de Chorégraphie de Bagnolet as well as in the competitions of the Public and of the French Ministry of Culture in 1982.

In 1989, she obtained the support of the Ministry of Culture and Communication for a residency in the northern districts of Marseille. This Decisive experience led the choreographer to question the meaning of her work and change her artistic method. She discovered folk dances, which led her to take a new approach to choreography. Constantly shifting gears, Josette Baiz teaches ballet and modern dance, while the young people of Marseille have introduced her to hip hop, belly dancing and gypsy, Indian and African styles of dance. These dance encounters are energising. In 1992, Groupe Grenade was created with about 30 young dancers. When in 1998, some of these dancers became adults and reached a genuine level of artistic maturity, Josette Baiz Decided to professionalise them, and so she founded Compagnie Grenade. At present, some 60 dancers perform in Groupe Grenade (50 children and teens) and Compagnie Grenade (10 professional adult dancers).

With them, Josette Baiz has invented a hybrid style of dance, driven by boundless energy. She regularly adds to the choreographic repertoire by collaborating with internationally renowned choreographers, thus fostering encounters and exchanges.

OSMOSIS PERFORMING ARTS CO

# EURIPIDES LASKARIDIS



Euripides Laskaridis ©Evi Fylaktou

## RELIC

**An unclassifiable solo using burlesque to ridicule social conventions.**

Greek artist Euripides Laskaridis - short-filmmaker, director and performer - has already built quite a reputation. He has worked with the famous choreographer Dimitris Papaioannou who, among other works, staged the opening ceremony of the Olympic Games in Athens in 2004, and has shown his own work at festivals such as the New York International Fringe Festival and in places like Judson Church Dance Theatre and Dixon's Dance Academy in the United States. He recently won a prize from the Pina Bausch foundation for young choreographers.

In Euripides Laskaridis's solo, *Relic*, he gives new expression to his taste for the ridiculous and for transformation. Dressed like a giant grotesque doll straight from the works of Hans Bellmer, he starts the performance sitting on a chair. With a flick of a high-heeled shoe, he manipulates the sound and light of the show. The tone is set as other ordinary objects - a green plant, a microphone, a rug - heighten the impression of strange familiarity. On a dimly lit stage, the performer goes about daily activities - watering flowers, lazing on a chair - and then launches into a choreographed number. A series of actions performed in a constrained space

representing the neurotic imprisonment of the character.

*Relic* is burlesque theatre where everything is strange and unexpected. The performance is clearly "queer": not only does the character blur the boundaries of masculine and feminine, he becomes totally unrecognizable, like his show, which defies classification. Both familiar and strange, endearing and repulsive, *Relic* thwarts the audience's ability to pass judgement. The mockery is made clear in the way simple actions and accessories are deviated from their normal function, for example, in a long sequence where Euripides Laskaridis plays a gentrified woman in her evening gown, pearls and blond wig, trying to deliver a ludicrous speech at some caricature of a ceremony. She is all dressed up but falls flat on her face. We grasp nothing of the flood of words, other than the absurdity of the situation.

The entire show is built on such a collapsing structure. In this tightly-paced solo, Euripides Laskaridis destroys any remnant of seriousness or social convention. The performer doesn't hide behind any form of artifice and takes evident pleasure in exhibiting his Do-It-Yourself aesthetic. Playing with parody, cabaret, vaudeville and slapstick, *Relic* mocks our desire to exist at any cost. ● M.F.

SOLO  
2015 [RUN TIME] 45MIN

**Chorégraphie, mise en scène, scénographie et interprétation** Euripides Laskaridis  
**Conseil artistique** Tatiana Bre **Conseil à la dramaturgie** Alexandros Mistriotis **Création costumes** Angelos Mendis **Création sonore** Kostas Michopoulos **Régie lumières** Miltos Athanasiou  
**Conseil musical** Kornelios Selamsis **Conseil lumières** Eliza Alexandropoulou **Assistante du directeur** Ioanna Plessa **Éléments de décor spécifiques** Marios Sergios Eliakis, Ioanna Plessa **Accessoiristes** James Konstantinidis, Natasa Kouvari **Assistante costumes** Melina Terzakis **Musiques et son** *Roumba Relic* de Kornelios Selamsis, *Dá-me um Beijo* de Elis Regina, *Kapia Mana Anastenazi* de Vaggelis Perpiniadis, Extraits du film *12 Angry Men* (1957) **Photos** Miltos Athanasiou  
**Production** Osmosis Performing Arts Co  
**Coproduction** Athens & Epidaurous Festival (Grèce)



MAISON DE LA DANSE, STUDIO  
Tue 27, 7pm | Wed 28, 9.30pm

[PRICE]  
Single price €14



[ON TOUR]  
12 June, TERCERA SETMANA Festival, Valence (Spain)  
29-30 Aug, Théâtre Spektakel, Zurich (Switzerland)  
1 Sept, Flota, Ljubljana (Slovenia)

## BIOGRAPHY

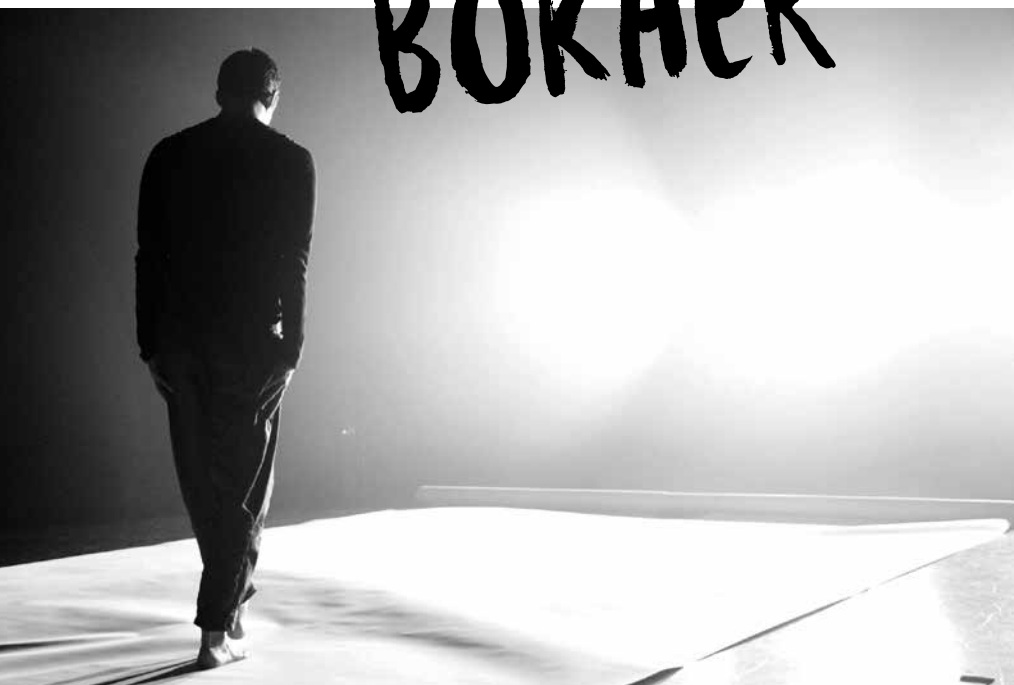
Euripides Laskaridis is a Greek stage director, filmmaker and performer. After graduating from the Karolos Koun - Art Theatre drama school in Athens, he moved to New York in 2000 to study stage direction. His first short film, *Downlove*, won the Jumping Frames Award in Hong Kong in 2007.

In 2009 he founded the Osmosis Theatre Company, with which he stages his pieces in Greece, notably at the Athens & Epidaurus Festival. The Greek crisis led his company and output to evolve, and prompted him to develop ties internationally. His work has been performed at the Aerowaves Platform, New York City Fringe, Judson Church, Dixon Place, and the 11th Biennale of European & Mediterranean Artists.

Laskaridis explores the imaginary and the absurd. In his artistic investigations, bodily transformation, difference and ridicule are inexhaustible creative drivers. Each production is an occasion for spectators to experiment with their acceptance of the unknown and the incongruous.



# JONAH BOKAER



Jonah Bokaer, RECESS © Robert Benschop

## RULES OF THE GAME

NEW WORK 2016 FRENCH PREMIERE

Three pieces by the American choreographer Jonah Bokaer, former dancer with the Merce Cunningham Dance Company, created in collaboration with the plastic artist Daniel Arsham and the musician Pharrell Williams!

*Rules Of The Game* is a collaboration between yourself, Daniel Arsham and Pharrell Williams, who has composed an original score for the Dallas Symphony Orchestra...

The genesis of this project dates back to 2013, but more substantively to June 2014, when Daniel Arsham and myself worked together on an exhibition at the Galerie Perrotin in Paris. The exhibition was an installation by Daniel entitled *The Future Is Always Now*, in which I performed a piece of dance in one of Daniel's artworks, *The Stage*. This exhibition was staged jointly with *GIRLS*, a group show of all the gallery's artists commissioned by Pharrell Williams. We met in Los Angeles during the 2015 Grammy Awards, and Decided to work together on a stage project that was unique in form. This is an extremely stimulating and exciting project

for all three of us. It's the first time that Pharrell has been approached for a dance project. This original score (arranged by David Campbell) is a first for him, for us all, and for the audience too. And it's the first time a symphony orchestra has been asked to perform a melodic pop line. At the moment I'm often saying, "We are making music history".

**Where are you up to with creating *Rules Of The Game*?**

My choreographic explorations are based on Pirandello's stageplay *Rules Of The Game*. I've got my dancers working on game-related themes but also combat and confrontation. I've written duets but also group dances and solos. Each act is associated with a piece written by Pharrell Williams. We're right in the middle of our explorations, and I think it's a show that will mature when we go touring.

**You're presenting *Why Patterns* (2011), *RECESS* (2011) and *Rules Of The Game* (2016) on the same bill...**

*Why Patterns* and *RECESS* are often performed together, duets reflecting each other. But this is the first time that we've added them to a show of this scale. The reason we've Decided to present them either side of *Rules Of The Game* is that they are the two most iconic pieces of my

work with Daniel. The signature we have developed over ten years together has evolved constantly, and I think that *Rules Of The Game* is the culmination of these years of exploration.

**You've followed a double career path - as a dancer and choreographer of course, but also as a multimedia artist...**

To me, choreography is primarily a visual art. Movement and rhythm are two elements that you find in visual art but also in architecture. My approach to dance is strongly influenced by new technology, certainly. But these three pieces should be considered as an approach to space, and to the ratio between time and space.

**You've set up several organisations in New York that support cross-disciplinary and experimental projects: *Chez Bushwick* and the CPR - Center for Performance Research, which you co-founded with John Jasperse... What role do these activities play in your work?**

Funding models in the United States are fairly different from those you see in Europe, and in France especially. In the United States, no artist has the extraordinary luxury of receiving subsidies or of the *intermittent* [self-employed arts worker] regime. I'm primarily a choreographer, but I also run a business, which is our livelihood in America, and it's in our profession - dance. In my new generation in New York, it's kind of my role to be able to do both, and I have complementary abilities to implement my projects, which I've been doing for 14 years. It's very rewarding to do these two jobs in parallel, even though it can sometimes be a bit tiring - I think it's important to keep one foot in the economic reality of culture in America. Like in music, you sometimes need blanks or silences. The times when I'm not creating turn out to be very prolific later on. I created two art centres because I wanted to do a good turn for the dance community in New York. Thanks to these places, we can now offer young artists research spaces - and also the chance to be seen by an audience. A wonderful international team (from Greece, France, Korea, and the United States) assists me on all these projects here in Brooklyn. I'm very proud to have created these venues, and to have generated this economy locally. ● M.F.

**Chorégraphie**

Jonah Bokaer

[RECESS] **DUET****2010** [RUN TIME] 20MIN**Danseurs** J. Bokaer,J. McGinn **Musique**S. Gasparatos /  
enregistrements**Scénographie**D. Arsham (représenté  
par la Galerie Perrotin)**Création****costumes** R. Chai**Création lumières**

A. Copp

## [WHY PATTERNS]

**PIECE FOR 4 DANCERS****NEW WORK 2011**

[RUN TIME] 30MIN

**Danseurs** L. Gutierrez,

J. McGinn, S. Pataki,

S. Procopio **Musique**M. Feldman *Why**Patterns* (1978),

avec musique

additionnelle de ARP /

A. Georgopoulos

*CatchWave* (2011)

enregistrements

**Scéno-graphie**

Snarkitecture, D.

Arsham, A. Mustonen

**Création costumes**R. Chai **Création****lumières** A. Copp

## [RULES OF THE GAME]

**PIECE FOR 8 DANCERS****NEW WORK 2016**

[RUN TIME] 30MIN

**Danseurs** A. Drake,

L. Gutierrez, J. Koroni,

C. N. Lyons, J. McGinn,

S. Pataki, S. Procopio,

B. Rollo **Musique** Pharrell

Williams - partition

originale, enregistrement

de l'Orchestre

Symphonique de

Dallas, arrangements

et direction de David

Campbell **Scénographie**

D. Arsham (représenté

par la Galerie

Perrotin) **Création****costumes** C. Stamp**Création lumières**

A. Copp

**Production** Jonah

Bokaer Choreography

**Coproduction** Dallas

Symphony Orchestra

(USA), SOLUNA

International Music

and Arts Festival

(création de *Rules Of*  
*The Game* à Dallas,

Texas avec l'Orchestre

Symphonique de Dallas,

USA), BAM Next

Wave Festival (USA),

et Krannert Center

University of Illinois

Champagne-Urbana

(USA) **Jonah Bokaer****Choreography****est soutenue par** Ford

Foundation (USA),

Andrew W. Mellon

Foundation (USA),

Jerome Robbins

Foundation (USA),

National Endowment

for the Arts (USA), New

York State Council on

the Arts (USA), New

York City Department

of Cultural Affairs (USA),

Fox Samuels Foundation

(USA), Harkness Dance

Foundation (USA), Mertz

Gilmore Foundation

(USA), et le Conseil

d'Administration de Chez

Bushwick

Jonah Bokaer est

lauréat du John

Simon Guggenheim

Mémorial Fellowship

(Chorégraphie, USA) ;

lauréat du USArtists Prix

de la Ford Foundation

(Danse, USA) ; lauréat

de la Civitella Ranieri

Foundation (Arts

Plastiques, Italy) ; pour

la saison 2016.

**TNP, VILLEURBANNE -  
GRAND THÉÂTRE**

Wed 28, 8.30pm |

Thu 29, 8.30pm | Fri 30,

8.30pm

## [PRICES] C

Available in the

Maison de la Danse

subscription

**Full price** €32**Reduced price** €28**Half price** €16

## [ON TOUR]

14-17 Sept, Brisbane

Festival (Australia)

10-13 Nov, BAM -

Brooklyn Academy of

Music (United States)

**SEE DANCERS STUDIO**

See p.9

**BIOGRAPHY**

A choreographer and maker of films, installations and dance performances, Jonah Bokaer is a protean artist. He studied dance in the United States at Cornell University, then graduated from the University of North Carolina School of the Arts. Aged 18, he became the youngest-ever dancer recruited by Merce Cunningham's company. In parallel to his dancing career, he studied multimedia and the visual arts. These cross-disciplinary courses enabled him to develop a singular approach to choreography, in which the body is in constant dialogue with new technology. Continuing the modern dance tradition kindled by Merce Cunningham, he often collaborates with visual artists. Jonah Bokaer writes pieces with a strong visual-art component, in which virtuoso bodies speak a gestural language of great precision. His creations feature at various dance festivals: the Attakalari Performance Biennale in India, the Rotterdamse Schouwburg in the Netherlands, and the Jacob's Pillow Dance Festival in the United States. In France, he has appeared at Les Subsistances in Lyon, and in 2012 he took part in the Sujets à Vif programme at the Avignon Festival.

A superb performer, Jonah Bokaer also collaborates with many artists such as John Jasperse (2004-2005), David Gordon (2005-2006), Deborah Hay (2005) and Tino Sehgal (2008). Since 2007, he has also worked frequently as a choreographer for Robert Wilson.

**PUBLIC PRESS CONFERENCE**

Jonah Bokaer

Tue. 27 11am Théâtre Nouvelle Génération -  
Les Ateliers

# AKRAM KHAN



Akram Khan © Richard Houghton

WITH FAMILY  
AGE 1\*

## CHOTTO DESH

NEW WORK FRENCH PREMIERE

**Akram Khan creates a masterful show for young audiences, in a blend of story-telling, dance and video.**

Born in 1974 in England, Akram Khan quickly established himself as a major choreographer on the international scene. He draws on his Bangladeshi origins to create original works, mixing the traditional Indian dance, Kathak, with his own contemporary style. In the 2000s, he produced such acclaimed works as *Kaash* and *Ma* which paved the way for his international career. He also collaborated with other famed artists, including the choreographer Sidi Larbi Cherkaoui for the duet *Zero Degrees*, the star dancer Sylvie Guillem for *Sacred Monsters* in 2006, and the actress Juliette Binoche for a much-noted duet in 2008.

His owes his spectacular rise to an exceptional choreographic and rhythmic know-how, combined with an amazing talent for story-telling. Making abundant use of myths and philosophical tales, Akram Khan's work always has a spiritual dimension that seeks universality. This can be seen in *Chotto Desh*, meaning "little homeland" in Bengali. In its original solo

version, in 2011, *DESH* met with immediate success around the world. Building on that, he created a version for children aged 7+ and their families, with the help of the theatre director Sue Buckmaster. *Chotto Desh* is a danced story which follows an adult delving back into his childhood memories. It explores the experiences of a child raised in the two radically different societies of Bangladesh and Britain.

Beyond the coming-of-age story, it is an immersive show mixing different registers of dance, words, mime and video. It deftly plays with computer-generated images as the dancer climbs to the treetops, plays with an elephant and butterflies, or sets sail on a magical ship. Akram Khan has an unmatched talent for creating before our very eyes a world full of marvels, tempting us to follow him on a fantastical journey.

A true choreographic gem, *Chotto Desh* will delight audiences of all ages with its demanding form of dance, sense of rhythm and flights of fantasy. It is also a remarkable philosophical tale, addressing with subtlety and humour difficult subjects such as life in a multicultural society and the choices forced on us as we grow up. *Chotto Desh* is a true rite of passage. ● M.F.

**SOLO**

**2015** [RUN TIME] 50MIN

**Chorégraphie** Akram Khan

**Danseurs** D. Alamanos ou N. Ricchini **Composition musicale** J. Pook **Création lumières** G. Hoare **Récit imaginé par** A. Khan, K. Nair **Écrit par** A. Khan, S. Buckmaster, K. Nair **Assistant à la chorégraphie** J. Agudo **Design visuel** T. Yip **Animation** Y. Culture **Création costumes** K. Nakano **Régie son et vidéo** A. Stein **Régie son** S. Parr **Conseillère costumes** M. Trottmann **Producteur technique** S. Loonen (Arp Theatre) **Régisseur général** E. Yetton **Répétitrice** A. Butler **Régisseur plateau** D. Sudron **Séquence de la tête peinte conçue par** A. Khan, D. Jalet **Paroles de *Bleeding Soles* écrites par** L. Gazi **Chanteurs** S. Alam, M. Pappenheim, J. Pook (voix / alto / piano), J. Schonfield, T. Tzarovska **Production** Akram Khan Company **Coproduction** Biennale de la danse de Lyon 2016, MOKO Dance (Royaume-Uni), Sadler's Wells London (Royaume-Uni), DanceEast (Royaume-Uni), Théâtre de la Ville Paris, Mercat de les Flors Barcelona (Espagne) et Stratford Circus Arts Centre (Royaume-Uni) **Avec le soutien de** Arts Council England. La compagnie remercie l'équipe artistique de la production originale de *DESH* d' Akram Khan Company.



**ESPACE ALBERT CAMUS, BRON**

Tue 27, 2.30pm [school] | Tue 27, 8.30pm

**MAISON DE LA DANSE**

Fri 30, 7.30pm

[PRICES]

**Adult** €17 | **Child** €11 | **School** €6 [ages 7]



[REBOUND]

**The Biennale across the Region**

LUX, Valence | La Comédie de Clermont-Ferrand | Théâtre de Villefranche **See p.6**

**BIOGRAPHY**

Akram Khan is a UK-born dancer of Bangladeshi descent. After training with Sri Pratap Pawar in kathak (the traditional dance of northern India), he was handed his first role aged 13 in *Mahābhārata*, a piece by Peter Brook that made a big impression. From the 1990s onwards, he mixed contemporary dance with this traditional art in *Polaroid Feet* (2001), *Ronin* (2003) and *Third Catalogue* (2005). During the same period he studied at P.A.R.T.S., the Brussels school run by Anne Teresa De Keersmaeker.

Akram Khan quickly became a prominent figure on the global choreography scene, notably when he wrote the duet *zero degrees* (2005) with Sidi Larbi Cherkaoui. He also danced with Sylvie Guillem in *Sacred Monsters* and Juliette Binoche in the duet *IN-I*; and wrote *Bahok* (2008) for the National Ballet of China.

Taking a break from the stage, and erasing frontiers between dance genres, Akram Khan created most of the choreography for Kylie Minogue's 2006 tour. In 2009 he conceived the kathak solo *Gnosis* for Svapnagata, a festival of Indian dance and music of which he is artistic director; the solo received the South Bank Sky Arts Dance Award in 2011. In 2012 he created the choreography section of the London Olympics' opening ceremony.

A great performer, he directed himself in the autobiographical solo *Desh* (2011), meaning "earth", in which he goes back to his roots. *Torokaka* (2014), created with Israel Galván, was the meeting of two dancers at the acme of their art, a joust between Indian and Spanish cultures. Khan recently staged *Until the Lions*, inspired by a passage in Karthika Nair's book which revisits key episodes of sacred Indian epic *Mahābhārata*.

# CATHERINE GAUDET



Catherine Gaudet / Mathieu Doyon

## AU SEIN DES PLUS RAIDES VERTUS

### FRENCH PREMIERE

**A body torn between impulse and social conventions. Neuroses as a backdrop for choreographic creation.**

After a first appearance at Maison de la Danse in 2013 with her duet *Je suis un autre*, Catherine Gaudet is back in Lyon with a new show entitled *Au sein des plus raides vertus*, created in 2014. On the Montreal artistic scene, Catherine Gaudet stands alongside choreographers such as Frédérick Gravel and Dave St-Pierre who have shaken up the boundaries of choreography. In just a few years, a generation of Montreal artists has taken to the world stage, bringing their brand of unbridled creations, incorporating material from the theatre and performance art.

This energy can be found in the works of Catherine Gaudet but, unlike some of

her contemporaries, it takes a Decidedly masterful turn. Her pieces explore the meanders of the human psyche and the repercussions caused by tensions between instinct and social conventions. The power of these works stems from her ability to weave a dramaturgy from the sole movement of the body, as if it were not the dancers controlling the dance but the other way around.

In *Au sein des plus raides vertus*, we find impulsive movements serving as the framework for the choreography, composing with rhythm and space. Scratching, crawling, sniffing each other or petting like a dog: this is the grammar of gestures that Catherine Gaudet has chosen for the show. "I'm interested in what lurks below the surface of conventions," she explains. "There is a dislocation between what we are and what we would like to be, the cracks that reveal the beast. I turn my magnifying glass on non-verbal language," says the

choreographer who chose four members from her "gang" for this work: Francis Ducharme, Dany Desjardins, Caroline Gravel and Annik Hamel.

"We arrive at a state where we lose faith, in the broad sense of the term. What we see in *Les plus raides vertus* resembles evil. The beast is cut loose, but it is not unequivocal and not without beauty. It comes in many shades: fear, need for solace, self-esteem, extreme egotism. Though we may wish for moral uplift, we are dragged down to earth and into the abyss." Catherine Gaudet researched religious sources before creating this piece, which is especially noticeable in the soundtrack of the show which revisits and distorts prayers such as *Hail Mary*. This is how the choreographer gives shape to the struggle of impulse versus the still very-present constraints of Judaeo-Christian mores. ● M.F.

**PIECE FOR 4 DANCERS**

2014 [RUN TIME] 1HR10

**Chorégraphie** Catherine Gaudet**Danseurs** Dary Desjardins,

Francis Ducharme, Caroline

Gravel, Annik Hamel

**Musique** Jacques Poulin-Denis**Scénographie** Max-Otto Fauteux**Aide à la dramaturgie et aux****répétitions** Sophie Michaud**Création lumières** Alexandre

Pilon-Guay

**Production** LORGANISME**Coproduction** Festival

TransAmériques (Canada),

le Phénix Scène nationale

Valenciennes, Théâtre La

Chapelle (Canada) **Résidences de****création** Centre Segal des Arts

de la scène - Série Danse Danse

(Canada), Circuit-Est Centre

Chorégraphique (Canada),

Théâtre La Chapelle (Canada),

O Vertigo (Canada), Département

de danse de L'UQAM (Canada)

et Usine C (Canada) **Avec le****soutien de** Conseil des Arts et

des Lettres du Québec (Canada),

Conseil des Arts du Canada et

Conseil des Arts de Montréal

(Canada)

**TNP, VILLEURBANNE -****PETIT THÉÂTRE**

Wed 28, 7pm | Thu 29, 7pm

[PRICES] D

Available in the Maison de la

Danse subscription

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

[ON TOUR]

August, Festival Les Brigittines,

Brussels (Belgium)

**BIOGRAPHY**

A Canadian-born choreographer and researcher, Catherine Gaudet, earned a master's degree in contemporary dance at the University of Quebec at Montreal (UQAM) and began her artistic career as a performer for choreographers Jean-Sébastien Lourdaï, Marie Béland and Anne Thériault.

Her own choreographic output began in 2004 with *Bibi and Juju*. She was selected with *L'invasion du vide* (2009) as one of the five best choreographic shows of the year by weekly magazine *VOIR*. She is the recipient of numerous awards such as the 2010 Prix David-Kilburn bestowed by the UQAM Foundation, and second prize at the Aarhus International Choreography Competition in Denmark. Although her pieces tour the world, Gaudet remains closely involved in the Montreal arts scene. In 2012 she wrote *Je suis un autre*, staged at the Maison de la Danse in Lyon among other venues. This piece explores the journey of thought, and reflects the torments of the human condition - subjects that feature near-constantly in her output. Catherine Gaudet's approach is a quest for the truth of the body: she seeks to highlight the traces of the unconscious, and invites audiences to see the beauty of flaws in a constrained body. Her work gives rise to a singular and expressive physicality which operates in strange, even surreal atmospheres. Her choreographic signature is precise lines alternated with brusque movements. These artistic ambitions are reflected in her piece for young people, *Alex Lalune* (2007), which sheds light on the problems of communicating in the world of childhood.

**PUBLIC PRESS CONFERENCE**

Catherine Gaudet

Tue. 27 11am Théâtre Nouvelle Génération -

Les Ateliers



LYON ●

**EXHIBIT**

**JAN FABRE - STIGMATA - ACTIONS  
& PERFORMANCES 1976-2016**

30 SEPT 2016 - 15 JAN 2017

LYON MUSEUM OF CONTEMPORARY ART  
MORE INFO ON [MAC-LYON.COM](http://MAC-LYON.COM)

# JAN FABRE

Portrait de Jan Fabre, photo Lieven Herremans © Angelos byba

**THU 29 SEPT**  
OPENING OF  
THE EXHIBITION

## PERFORMANCE

**NEW WORK 2016**

**An attempt at not beating the world hour record set by Eddy Merckx in Mexico City in 1972 (or how to stay a dwarf in a land of giants).**

In this new performance, Jan Fabre pays tribute to Belgian cyclist Eddy Merckx. The artist gets in the starting block, with a grip on the handlebars and toe-clips in place, as he makes a run at not beating the hour record set by Merckx in Mexico City in 1972. Saluting the talent of the man nicknamed The Cannibal because of his insatiable appetite for victories, Jan Fabre allows himself to be caught and devoured by the beauty of failure. Such is the

programme for Thursday, 29 September at Lyon's cycling track in Tête d'Or Park. The performance will be filmed and made into a video installation as part of the Flemish artist's most recent creation for an exhibit. In 2004, the Lyon Museum of Contemporary Art showed all of Jan Fabre's films and has some 17 of his single and multi-screen works in its collection. In 2016, the museum's exhibit *JAN FABRE - STIGMATA - Actions & Performances 1976-2016*, showing from 30 September 2016 to 15 January 2017, will take visitors on a journey through 40 years of the artist's creations (drawings, photos, costumes, models, films...), from his earliest performances and actions to today. ●

SOLO  
NEW WORK 2016

Performeur Jan Fabre



VÉLODROME GEORGES  
PRÉVERAL - PARC DE LA  
TÊTE D'OR, LYON 6

Thu 29, Schedule  
available from 1 July on  
[biennaledeladanse.com](http://biennaledeladanse.com)

[PRICES]  
Free

**mac** LYON

# BATTLE OF STYLES

POCKEMON CREW  
THE FORSYTHE COMPANY  
BALLET PRELJOCAJ  
THE SAXONZ

## FLOOR ON FIRE

FRENCH PREMIERE

**Watch out! Event ahead! Some of the world's best neoclassic, contemporary and hip hop dancers will gather for an extraordinary battle, to the delight of audiences.**

*Floor on Fire - Battle of Styles* is a unique and exciting experience. The battle concept is at the heart of break dance and hip hop culture. It is a competition where dancers challenge each other, in a non-violent spirit of rivalry. Individually or in groups, the dancers demonstrate their talent in front of an audience and a panel of judges. These events have earned growing national and international acclaim, with thousands of spectators at the annual Battle of the Year (BOTY).

In *Floor on Fire*, created by the HELLERAU European Centre for the Arts in Dresden, the battle brings together a great variety of dance styles - breakdance, contemporary and neoclassic dance - in mixed contests in front of an audience and a jury of top figures in the dance world. It is not a matter of Deciding if one dance style is more interesting than another, but rather to choose the group that will win the audience's favour with its mix of audacity, humour, spontaneity and creativity.

At each presentation, *Battle of Styles - Floor on Fire*, gives rise to incredible improvisations and unexpected collaborations among different styles of dance. The only rule imposed on the dancers is to not touch each other. And, as in hip hop battles, it is important to respect one's opponents. Aggression is not tolerated.

*Battle of Styles - Floor on Fire* is a unique

opportunity for audiences to discover a great variety of styles in a fun atmosphere. Different types of audiences come together and get to know each other during the event, in a clear demonstration that dance can unite people of very different backgrounds around a moment of artistic sharing, far removed from the usual aesthetic rifts.

For the event in Lyon, *Battle of Styles - Floor on Fire* will bring in four of the best dance companies in their own category and each "crew" will have four dancers. The Saxonz company co-founded *Floor on Fire - Battle of Styles* and has won the BOTY twice, making them the best-known German hip hop group. They are noted for their creativity and their ability to invent new moves in their response to the dancers of other styles.

Ballet Preljocaj, created by Angelin Preljocaj, has 27 permanent dancers in contemporary and neoclassic styles. Angelin Preljocaj has created some 40 works, seven of which are in the repertory of Opéra National de Paris.

Established in 2005 by William Forsythe after he left Frankfurt Ballet, the Forsythe Company has welcomed some of the world's greatest contemporary dancers. Four of his former dancers have put together a crew for *Battle of Styles - Floor on Fire*.

Hailing from Lyon, the Pockemon Crew are among the most successful of all hip hop companies, with three world championships, two French championships and numerous other titles. *Floor on Fire - Battle of Styles* is lining up to be one of the biggest events ever and unlike any other. ● M.F.



Battle of Styles ©Christoph Seidler

**BATTLE FOR 16 DANCERS**  
2015 [RUN TIME] 2HR

**Avec** 4 danseurs des Pockemon Crew, 4 danseurs du Ballet Preljocaj, 4 danseurs des Saxonz et 4 anciens danseurs de la Forsythe Company **Musique** DJ KidCut **Scénographie** Tobias Blasberg **Création lumières** Falk Dittrich **Avec le soutien du** Goethe-Institut

**Production** HELLERAU - Europäisches Zentrum des Künste Dresden  
**Coproduction** The Saxonz **Avec le soutien de** Kulturstiftung des Freistaates Sachsen

● ● ●

**PALAIS DES SPORTS DE LYON**

Fri 30, 8.30pm

[PRICE]

Single price €20



# MARION LÉVY



Marion Lévy © Joachim Olaya

WITH FAMILY  
●  
AGE 5\*

## ET JULIETTE

**The story of a contemporary Juliet, revisited by five artists. The unknown Juliet; the Juliet as she was before she met Romeo, the one we imagine and who comes to life before our eyes, embodied by the marvellous Marion Lévy.**

Juliet, without her Romeo. A contemporary Juliet who speaks to us of her private, secret life, from birth to adolescence. Wearing jeans and reading magazines, she talks and dances. A visual poem for young children that will also delight adults, *Et Juliette* brings artists together in collaboration. Five artists working on the same project: Olivier Modol, lighting designer, Piers Faccini, composer and musician, Joachim Olaya, videographer, Mariette Navarro, author, and Marion Lévy, choreographer, to give body and voice to this 21st-century Juliet.

A community of artists, imagining what Juliet might have been like before Shakespeare depicted her in his most famous tragedy. A 15-year-old Juliet, a high school student with green eyes, wearing a short dress and eating pizza. A 21st-century Juliet who questions and challenges ideas about lineage, heritage, courage and freedom. With just a screen as scenery, the light and shadows run like threads through a vision of the intimate connection between the heroine and her loved ones.

*Et Juliette* explores a famous but ultimately unfamiliar character. With a rustic dress, a few dance steps and a youthful voice, Juliet, true to life, appears and disappears with the ebb and flow of her moods and desires. This Juliet goes from being gleeful to serious, mischievous to methodical. An innocent, pure and fragile Juliet, but one who is capable of transgression, and of leading her own revolution. We see the heroine in her private moments, in her bedroom, overwhelmed by her passion, her choices and her desire to escape. From her birth to her adolescence. From changes in her body to the discovery of new feelings, from questioning love to experiencing the excitement and freedom to love, she goes through various states, and we witness dancing that starts out restrained and becomes joyous and amorous. The audience sees the character as if they were in her mind, swinging back and forth between her real life and her fantasy life. The fantasy life is everything that is happening on the screen.

*Et Juliette* is part of a project called *Les puissantes*, featuring four female characters from Shakespearean theatre: Juliet, Lady Macbeth, Rosalind (*As You Like It*) and Helena (*A Midsummer Night's Dream*). It is also a tribute to Lévy's grandmother and to the Shakespearean quality of her life and courage. A true delight! ● G.V-P.

## BIOGRAPHY

Trained at the national contemporary dance centre (CNDC) in Angers from 1987 to 1989, Marion Lévy's first choreographic partnerships were with Claude Brumachon, Michèle Anne De Mey and Philippe Découflé. A major figure in contemporary dance played a key role in her artistic journey: Anne Teresa De Keersmaker. From 1989 to 1996, she danced for Compagnie Rosas, before creating her own troupe, Didascalie, in 1997. From this experience, Marion Lévy learned pragmatism, going on to become a choreographer herself. She explores movement without boundaries, in choreography, theatre, videos, and more. Over the past Decade, she has intertwined these disciplines. With the musicians Arthur H and then Michaël Lévinas, she first created *Bakerfix* (2000), a tribute to Josephine Baker, and then *Duophonie*. For Fabrice Melquiot, she became *Miss Electricity*, on the cutting edge of technology (2009). The image was not unrelated to her piece *Dans le ventre du loup* (2012), in which she explored the world of childhood, with a vision that was anything but naive of the fairy tale *The Three Little Pigs*. She continued on her quest for imaginary worlds, begun in 2005 with *En somme*, a show about sleep in every shape and form. *Les Puissantes* (2015) addresses the fates of female characters such as Lady Macbeth (*Macbeth*), Juliet (*Romeo and Juliet*), Rosalind (*As You Like It*) and Helena (*A Midsummer Night's Dream*). Additionally, she has collaborated with directors and film makers such as Christian Schiaretti, Victor Gauthier-Martin, Jean-Paul Salomé and Yolande Zauberman. Marion Lévy creates lively choreography, inviting the audience into her dreamlike world.

### SOLO

2015 [RUN TIME] 45MIN APPROX.

**Chorégraphie** Marion Lévy

**Collaboration artistique et création vidéo** Joachim

Olaya **Lumières et régie** Olivier Modol **Création**

**musicale** Piers Faccini **Textes originaux** Mariette

Navarro **Costume** Hanna Sjödin **Collaboration**

**musicale** Léo Nivot

**Production** Didascalie - accompagnement La

Magnanerie **Création** à Homécourt dans le cadre

de la Biennale de danse en Lorraine **Coproduction**

Centre culturel Pablo Picasso Homécourt, Les

Scènes du Jura Scène nationale, Théâtre Paris-

Villette, La Ménagerie de verre (Paris) dans le cadre

des studios Lab et le Théâtre de Villeneuve-lès-

Maguelone **Remerciements** particuliers à Martine

Combréas et son équipe

Marion Lévy est artiste associée aux Scènes du Jura

Scène nationale et au Théâtre Scène nationale de

Narbonne.



### THÉÂTRE DE VÉNISSIEUX

Sat 1<sup>st</sup> Oct, 3pm

[PRICES]

**Adult** €10 | **Child** €6



[ON TOUR]

2-3 Nov, Les Scènes du Jura, Scène nationale de Lons-Le-Saunier

9-10 Nov, Les Scènes du Jura, Scène nationale de Dole

1-4 Dec, Bonlieu, Scène nationale d'Annecy

7-16 Dec, Le Théâtre, Scène nationale de Narbonne

18-21 Jan, Le Trident, Scène nationale de

Cherbourg-Octeville

8-9 Feb, Le Cuvier, CDC d'Aquitaine

21-22 Feb, Théâtre de Villiers-le-Bel

15-18 Mar, Théâtre d'Angoulême, Scène nationale

3-4 May, Le DÔME, Albertville

18-19 Oct, La Rampe, Échirolles



## SHOWS

The Biennale offers shows and sensory experiences to share as a family. Youth under age 26 pay half price, except for single-price shows.

### GRUPE ACROBATIQUE DE TANGER

*HALKA* | See p.22  
[AGES 9 AND UP]

### YAN DUYVENDAK

*SOUND OF MUSIC* | See p.24  
[AGES 12 AND UP]

### THIERRY MALANDAIN

*LA BELLE ET LA BÊTE* | See p.30  
[AGES 12 AND UP]

### PATRICE THIBAUD

*FRANITO* | See p.32  
[AGES 7 AND UP]

### COLLECTIF PETIT TRAVERS

*DANS LES PLIS DU PAYSAGE* | See p.34  
[AGES 9 AND UP]

### VINCENT DUPONT

*STÉRÉOSCOPIA* | See p.38  
[AGES 9 AND UP]

### DENIS PLESSARD

*A.H.C - ALBERTINE, HECTOR ET CHARLES* | See p.54  
[AGES 10 AND UP]

### AKRAM KHAN

*CHOTTO DESH* | See p.78  
[AGES 7 AND UP]

### MARION LÉVY

*ET JULIETTE* | See p.84  
[AGES 5 AND UP]

### BATTLE OF STYLES

*FLOOR ON FIRE* | See p.83  
[AGES 7 AND UP]



## MOMENTS TO SHARE

For ticket-holders the day of show, pre- and post-show sessions

### SUNDAY 18 SEPT

[AGE 7 AND UP]

#### 2.30PM | MIME TIME!

Based on Étienne Decroux's miming technique, the instructor will present the fundamentals of mime: a way of thinking with the body rather than the head! Open to all, this session is a fun way to practice an art where every gesture tells a story!

[RUN TIME] 1hr [PLACE] Le Radiant - Bellevue, Caluire-et- Cuire [FREE] with registration at the ticket office for 1 child and 1 adult. Presented by Eric Zobel, actor and director, in partnership with Arts en Scène, Lyon.

#### 4PM | FAMILY SHOW!

*Franito* by Patrice Thibaud

[RUN TIME] 1HR10 See p.32

#### 5.30PM | A SNACK WITH FRANITO!

After the show, kids and adults can meet the artists and share a laugh over an afternoon snack and drink.

[PLACE] Le Radiant - Bellevue, Caluire-et-Cuire [FREE] with registration at the ticket office

### SAT 24 SEPT

[AGE 10 AND UP]

#### 1.30PM | SENSORY EXPERIENCE

Before the show, an art and movement workshop for the entire family! The gesture becomes form, the emotion becomes image, and the drawing becomes depth. A performance of movements followed by a plastic arts workshop.

[RUN TIME] 1HR

[PLACE] Théâtre Nouvelle Génération - TNG [FREE] with registration at the ticket office for 1 child and 1 adult. Presented by Stéphanie Royer, plastic arts instructor.

#### 3PM | FAMILY SHOW!

*Stéréoscopia* by Vincent Dupont

[RUN TIME] 40MIN See p.36

### TUE 27 SEPT

[AGE 9 AND UP]

#### 6.30PM | SPECTATOR WARM-UP

Children and adults get into the mood of the show by practicing some moves. When they take their seats, they'll have a special appreciation for the dancers and choreography.

[RUN TIME] 1hr [PLACE] Espace Culturel Albert Camus, Bron

[FREE] with registration at the ticket office for 1 child and 1 adult. Presented by Anne Décoret-Ahiha, dance anthropologist.

#### 8.30PM | FAMILY SHOW!

*Chotto Desh* by Akram Khan

[RUN TIME] 50MIN See p.58



## PRIMARY AND LOWER SECONDARY

School price €6 per pupil

Each package includes learning sessions and documentary resources to assist teachers in their projects. Body workshops, sessions with choreographers and dancers, and visual-art workshops will help pupils and teachers engage in exciting projects around the spectator experience. The packages are devised in concert with teachers when they book their show tickets.

### VINCENT DUPONT *STÉRÉOSCOPIA*

[AGES 9 - 11]

Théâtre Nouvelle Génération – TNG

Thu 22 Sept, 10am and 2.30pm

**See p.36**

Workshop for teachers with the artists, Wed 14 Sept  
| Registration required

### AKRAM KHAN *CHOTTO DESH*

[AGES 7 - 10]

Espace Albert Camus, Bron

Tue 27 Sept, 2.30pm

**See p.58**

Workshop for teachers with the artists, Wed 21 Sept  
| Registration required



## UPPER SECONDARY AND APPRENTICES

Half price for under-26s

As part of a school programme, upper secondary pupils and apprentices can attend evening performances. A selection of shows is posted on [biennaledeladanse.com](http://biennaledeladanse.com), in the "Schools" section.

Thanks to support from the Rhône-Alpes Regional Council, pupils can pay for their show tickets with their M'ra culture card.

# THE "SACRÉE JOURNÉE"

SAT 17 SEPT

Come with the family to enjoy this "Sacree Journée" celebrating the union of music and dance!

Created by Vaslav Nijinski at the Champs-Élysées Theatre in 1913, to music by Igor Stravinsky, *The Rite of Spring* (*Le Sacre du Printemps*) is still considered one of the finest meetings of music and dance. To pay tribute to this masterpiece, we invite you to the Musée des Confluences to see videos of interpretations of *The Rite of Spring* by some of the great choreographers of the 20<sup>th</sup> century. The visit continues around the museum with several pop-up performances by dancers-in-training and a professional musician. Then go listen to Stravinsky's *Rite of Spring* played by the Lyon National Orchestra (ONL), conducted by Leonard Slatkin. After the concert, the circus artist Yoann Bourgeois will give an impromptu poetic rendition. Come and join us! ●

## PRO

## GRAM

### STARTING AT 10AM

[MUSÉE DES CONFLUENCES]

#### Open visit of the exhibit *Corps rebelles*

The exhibit charts 100 years of the history of contemporary dance. Several videos show different versions of *The Rite of Spring* which have marked the world of dance.

[FREE] on the European Heritage Days weekend

### 2.30 - 4.30PM

[MUSÉE DES CONFLUENCES]

#### Pop-up performances

Four duets of four minutes each, where a dancer-in-training and an ONL musician will offer a dialogue between dance and music in unusual spaces around the museum.

[FREE] on the European Heritage Days weekend

### 2.30 - 4.30PM

[AUDITORIUM OF THE LYON NATIONAL ORCHESTRA]

#### Video excerpts

Produced by Maison de la Danse on the theme of *The Rite of Spring* and presented during the Happy Days event at the Auditorium of the Lyon National Orchestra.

[FREE] on the European Heritage Days weekend

### 4 - 5PM

[AUDITORIUM OF THE LYON NATIONAL ORCHESTRA]

#### *The Rite of Spring* workshop

Dominique Genevois, former dancer for Maurice Béjart, will hold a workshop open to all about this very special ballet.

[FREE] booking at the ticket office 04 27 46 65 65

### 6PM

[AUDITORIUM OF THE LYON NATIONAL ORCHESTRA]

#### Concert: *The Rite of Spring*

Conducted by musical director Leonard Slatkin.

[TICKETS] +33(0)4 78 95 95 95 | auditorium-lyon.com

### 7.15PM

[AUDITORIUM PLAZA]

#### Performance by Yoann Bourgeois

With the musicians of the ONL youth orchestra.

[FREE]

# AMATEUR STUDIO

The Amateur Studio spotlights various artistic experiments between amateurs and professionals. It is a laboratory of amateur practice to let you "live" the Biennale and even to dance it!

## CHILDREN'S BATTLE

Sat 24 Sept, 2.30pm

Live on [rhone-alpes.france3.fr](http://rhone-alpes.france3.fr)

Watch this unique show live on the website of France 3 Rhône-Alpes, with under-15's competing in a display of talent and love of dance! For this third edition, the Dance Biennale has invited the members of the hip-hop dance company Dyptik to cast an appreciative eye on this event for youngsters. The jury assigned the tough task of selecting the winners will include: Ryad Fghani (artistic director of Pockemon Crew), Samy (founder of Very Bad Team), Dominique Hervieu (artistic director of the Lyon Dance Biennale). After the Battle, the winners will perform at the Part-Dieu shopping centre so everyone can enjoy this 100% hip-hop show!

Crews of three to eight children will compete in two age groups: under 12 and under 15. Organised in partnership with France 3 TV, the Lyon Opera House, Centre Commercial La Part-Dieu and Dyptik.

## WANT TO PARTICIPATE?

**Put together** a crew of three to eight kids and one adult supervisor.

**To register**, send an email to [battle@labiennaledelyon.com](mailto:battle@labiennaledelyon.com) for one of the age groups (under 12 or under 15).

**Send** a 2'30" video of your hip-hop choreography for the jury to select finalists.

In partnership with



## FREE DANCE CLASSES FOR ALL!

14-28 Sept, 6pm

Centre Commercial La Part-Dieu shopping centre

Novices or experienced enthusiasts, passers-by, shoppers, parents, children... it's time to dance! Come learn about different artistic practices and join in the fun of dancing! ●

## PROGRAMME

### WED 14 SEPT

Classical dance, "Mégabarre" with Malandain Ballet Biarritz

### SAT 17 SEPT

Rumba with Ludmila Merceron and Jorge Vaillant

### WED 21 SEPT

Dancehall with CompagnieNSA

### SAT 24 SEPT

Hip-hop show with the winners of the Children's Battle

### WED 28 SEPT

Hip-hop with Abdou N'gom / Cie Stylistik

Centre Commercial La Part-Dieu, 17 rue du Docteur Bouchut Lyon 3 | Ground floor by the fountain [FREE] and open to all

In partnership with



### **["CIEL" PHOTO COMPETITION]**

REACH FOR THE SKY

9 JUNE-9 SEPT 2016

Dance is often associated with a space for freedom. The Lyon Dance Biennale invites you to play with that space and reach for the sky, like the people in the photos of Ryan McGinley. Take flight, dance, soar, hop and jump... A lift, an upward energy, a piece of sky - and voilà! ●

#### HOW TO PARTICIPATE

- 1 - Create your scene alone or in a group with the sky in the background (a low-angle shot may be necessary!). Perform your move and take one or more pictures.
- 2 - Upload your images to the Biennale website: [biennaledeladanse.com](http://biennaledeladanse.com), in the "Participate" section.
- 3 - Vote for your favourite photo and get your friends to vote, too!
- 4 - The photo with the most votes will win the people's choice prize.
- 5 - A jury of professional photographers, choreographers and journalists will select the 10 best images, which will be awarded a prize.

You can also share your images on Instagram with the hashtag #ciel! and the tag @biennaledeladanse

In partnership with

un événement  
**Télérama**

### **[JOIN THE RUMBA TARANTELLA!]**

After the Défilé parade, join us on Place Bellecour to dance some simple steps with 15,000 people! Dominique Hervieu and the Défilé choreographers have created a "Rumba Tarantella" to get everyone in a festive mood for some great fun! ●

Sun 18 Sept after the Défilé, Place Bellecour, Lyon

[FREE] Open to all

Learn the steps | [biennaledeladanse.com](http://biennaledeladanse.com)

### **[THE RUMBA TRAIL]**

LISTEN, WATCH AND DANCE

Rumba dance workshop at Nuits de Fourvière, Odéon Theatre

Sun 3 July, 11am

Théâtre Gallo-Romain / Odéon [FREE]

Concert, *Rumba Night* at Nuits de Fourvière, Grand Théâtre

Sun 3 July, 9pm

Théâtre Gallo-Romain / Grand Théâtre See p.20

Dance-conference on Congolese rumba by choreographer Fred Bendongué at Musée des Confluences.

Thu 15 Sept, 8.30pm

Musée des Confluences / Grand auditorium [FREE]

Introduction to rumba at Part-Dieu shopping centre, ground floor near the fountain

Sat 17 Sept, 5pm

Centre commercial La Part-Dieu / Place de l'eau

[FREE]

### **[CHOREOGRAPHED BALL]**

CIE PROPOS DENIS PLASSARD

Join the dance and have fun with friends or family! Jazz, percussions, live DJ... Choreographer Denis Plassard invites you to join in some off-beat choreographies and share a unique experience for ages 10 to 90! ●

Fri 16 Sept, 8.30pm

Le Sémaphore, Irigny [Ticket price] 5€

[BOOKINGS] +33(0)4 72 30 47 90 |

[contact.ccc@irigny.fr](mailto:contact.ccc@irigny.fr)

# STUDIO OF PERSPECTIVES

With Studio of Perspectives, we aim to bring spectators unique experiences directly related to the Biennale's programming and artists. Screenings, talks with artists, conferences, workshops... are all opportunities for spectators to deepen their knowledge and experiment with the movement arts in an enriching and enjoyable way.

## DANCERS STUDIO

On [biennaledeladanse.com](http://biennaledeladanse.com), starts Mon 26 Sept

*Dancers Studio* gives the mic to great dancers, along the lines of the American TV show *Inside the Actors Studio*, where a host interviews cinema greats about their career. Presented by Brigitte Lefèvre and Laurent Goumarre, *Dancers Studio* will welcome four great figures of dance: Cristiana Morganti, Louise Lecavalier, Jonah Bokaer and Olivia Grandville. ●

## CONNECTED DANCE, TRANSMEDIA DANCE

Sat 24 Sept, all day at the UGC Ciné Cité Confluence

The term "transmedia" is used these days to describe new forms of audiovisual narration embracing different formats (smartphones, urban environment, performance halls...). These forms challenge our linear approach to content and involve more interaction with the viewer/spectator. In combination with recent technological developments, they offer new ways of accessing content in the performing arts. A day of discussion and interactive experiences will explore the hybridisations of digital and dance. The following week, the programme will continue at Gaité Lyrique (Paris) during the I love Transmedia event. ●

UGC Ciné Cité Confluence, Confluence shopping centre, 112 cours Charlemagne Lyon 2 [FREE]

With the support



In collaboration with



# SHAR- ING

## [OPEN RESIDENCIES]

Artists open the doors to their rehearsal spaces and invite the public to discover a stage in the preparations of a work in progress.

With Collectif Petit Travers and Groupe Acrobatique de Tanger. ●

[FREE] booking required at ticket office

## [MEET THE ARTISTS]

Right after the performance, the artistic team settles on the edge of the stage with the audience for a Q&A session. ●

See show pages for dates.

## [BACKSTAGE AT BALLET DE L'OPÉRA DE LYON]

Just before presenting two new works, Ballet de l'Opéra will hold a workshop and a rehearsal open to the public. This will also be a rare opportunity to visit the Opera House and the rehearsal studios. A great way to see what goes on behind the scenes! ●

Sat 10 Sept, 12-5pm

Lyon Opera House [FREE] open to all

## [CHOREOGRAPHERS HAVE THEIR SAY]

At these open events before the premieres, the artists unveil their creative approach and the distinctive features of the piece they're staging at the Biennale, and field questions from journalists and the public. ●

Théâtre Nouvelle Génération - Les Ateliers

[FREE]



# EXPERI- MENTING

## [MOVEMENT WORKSHOPS]

A way to get out of your seat and into the movement! To get a different take on the show and a better understanding of the aesthetic challenges, come practice with the choreographer and dancers. With Jonah Bokaer, Thierry Malandain and Olivier Dubois. ●

For dates, see p.76, 30 et 56

[FREE] for those with a ticket to the show | Booking at ticket office

## [SPECTATOR WARM-UP]

### FOR ALESSANDRO SCIARRONI'S NEW PIECE

Spectators can take part in a warm-up just before the show to get them in the right frame of mind for the performance. Through listening and movement, participants refine their perceptions and perform physical experiments based on important ideas from the piece they are about to see. The spectators then enter the auditorium more attuned to what they are about to see. Devised and led by Anne Décorret-Ahiha, dance anthropologist. ●

Sat 17 Sept, 6.30pm and Sun 18 Sept, 5pm

Lyon Opera House [FREE] for those with a ticket to the show | Booking at ticket office

## [WORKSHOP "SENTIR LA FIBRE"]

With Sharon Eskenazi, working from Yuval Pick's *Are friends electric?* The workshop is based on the simple pleasure of dance and discovery, offering an uncommon approach to the piece, through movement. ●

Tue 6 and 13 Sept, 7-8.30pm

CCNR, Rillieux-la-Pape [PRICE] €5

[BOOKING] +33(0)4 72 01 12 30 | info@ccnr.fr

## [WORKSHOP ON RITE OF SPRING]

After a tour of the exhibit *Corps rebelles*, take some time to enjoy a workshop on Maurice Béjart's *Rite of Spring*. Dominique Genevois, dance professor at the CNSMD and former dancer of the piece, proposes some simple movements requiring no physical prowess, just to feel the earthly force of the music that gives rhythm to life, symbolised in this piece by Béjart. Open to all. ●

Thu 19 Sept, 7-9pm

Musée des Confluences

[PRICE] Museum admission | museedesconfluences.fr

Booking on +33(0)4 27 46 65 65

# EXTEN- DING

## [SCREENINGS - TALKS]

### 24 HOUR PARTY PEOPLE BY MICHAEL WINTERBOTTOM, 2002

Great Britain. 1HR52. English with French subtitles

Manchester, 4 June 1976: Anthony Wilson, a Granada TV presenter, attended a concert by the Sex Pistols. Deeply inspired by this new music, he and some friends started an independent record company, Factory Records, and quickly signed Ian Curtis of Joy Division (later to become New Order) and James and the Happy Mondays. This film about the rock scene in Manchester at the end of the 1970s was a source for Christian Rizzo's latest creation *le syndrome ian*. ●

Mon 19 Sept, 8pm, presented by Christian Rizzo

See p.40 Comoedia Cinema [PRICE] €5 with a ticket to Christian Rizzo's show | €8.80 / €6.80 presales at the cinema box office.

### HAIR BY MILOS FORMAN, 1979

United States. 2HR. English with French subtitles

Claude Bukowski, an Oklahoma farmer, Decides to visit New York before being sent to Vietnam. In Central Park, he befriends a group of hippies. The encounter completely changes his life. *Hair*, the musical by Milos Forman, looks at society issues such as the hippy movement and the war in Vietnam. Don't miss your chance to see this cult film (again)! ●

Wed 14 Sept, 7pm, Presented by Yan Duyvendak,

director of Sound of Music See p.26 Comoedia Cinema [PRICE] €5 with a ticket to Yan Duyvendak's show | €8.80 / €6.80 presales at the cinema box office.

### RELÈVE, HISTOIRE D'UNE CRÉATION BY THIERRY DEMAIZIERE AND ALBAN TEURLAI, 2016

Sneak preview before 7 Sept release. France. 2HR.

Benjamin Millepied, French dancer and choreographer, was appointed Director of Dance at the Paris Opera Ballet in November 2014. His youth and modern outlook, his culture and fame, were meant to breathe new life into this prestigious institution. Through his creative choices and work methods with the young dancers of the corps de ballet, Benjamin Millepied revolutionised the codes of classical dance. *Relève, Histoire d'une creation* shows the creative process of his piece *Clear, Loud, Bright, Forward*, an epic piece bursting with energy. ●

Mon 5 Sept, 8pm, Presented by the filmmakers

Thierry Demaiziere and Alban Teurlai, and Benjamin Millepied (to be confirmed) Comoedia cinema.

[PRICE] €5 with a ticket to the Dance Biennale | €8.80 / €6.80 presales at the cinema box office

## [DANCE AT GADAGNE MUSEUMS]

In connection with the show *A.H.C. - Albertine, Hector et Charles* by Denis Plassard. During the European Heritage Days weekend, meet Albertine, Hector and Charles (the three puppets of the show) on the afternoon of Saturday 17 September in the courtyard of Gadagne Museums and join in some impromptu dances. The three dancer/puppet masters give life to the puppets in boisterous solos amid the crowd, accompanied by the rhythmic trances of the show's vocalists. ●

Sat 17 Sept, afternoon

Musées Gadagne [FREE] info on

+33(0)4 37 23 60 46 | gadagne.musees.lyon.fr

## [CHOREOGRAPHIC AUDIO TOUR]

### DANCE AT THE MUSEUM

The Dance Biennale and Maison de la Danse are joining with the Museum of Fine Arts to present a choreographic guided tour by Denis Plassard. Based on the idea of the show *Suivez les instructions*, the voice of Denis Plassard will guide visitors through the exhibit rooms of the museum on a dancing tour. Commentary on the paintings is replaced by a series of fun and simple instructions. Equipped with audio sets, adventurous visitors go through the tour at their own pace. The aim is to get visitors to dance without realising it, and at the same time give them a new perspective on some of the art works. ●

Sat 24 Sept, 11am.

Musée des Beaux-Arts [FREE] booking at the ticket office | Launch of the audio tour [FREE], booking starts 22 Aug Call +33(0)4 27 46 65 66.

The audio tour will then be available during regular opening hours [PRICE] with museum admission +€1

# UNDERS- TANDING

## [VIDEO-CONFERENCES]

An event with images and commentary on the world of dance in Belgium. By Olivier Chervin, head of conferences and training at Maison de la Danse. ●

Wed 28 Sept, 6pm

Maison de la Danse, Jacques Demy room

## [NUMERIDANSE.TV]

Check out the international online library of dance videos: Lyon Biennale archive videos, thematic studies on the arts of movement, pantomime, dance and the plastic arts, dance and music, and activist artists. ●

## ALL ABOUT THE SHOW PRESENTATION OF A NEW WORK IN PROGRESS

A project by Antoine Defoort, Mathilde Maillard and Sébastien Vial

If we take 10 wild geese and we put them in a big room where they have never been, and if this big room doesn't accommodate their little habits or look anything like their natural habitat, here without sky, wind, lake or meadow: we would no doubt be amazed by their innate sense of organisation. Now, if we take a different room, called a theatre, and a few human beings who Decide to create a series of coherent and meaningful events for 150 of their counterparts, asking themselves the essential question of the ergonomics of art: then it would come as no surprise that they take an interest in the wild geese.

The artists want to imagine the theatre as a laboratory consisting of a large space and simple actions to be performed. In their presentation of their work in progress, they will take stock of the process they are trying to perfect. They'll tell us about the aims, the atmosphere, the spectator, and their chance discoveries. In short, they'll tell us all about the show. ●

Wed 21 Sept, 5pm

Théâtre Nouvelle Génération - Les Ateliers

[FREE] booking at the ticket office

## RESIDENCY QUDUS ONIKEKU

During this artistic residency, the public will be able to see the artist at work and gain a better understanding of Qudus Onikeku's creative process. His research is based on testimonials gathered during workshops with amateurs. The choreographer will convey this to the audience and analyse excerpts from *We almost forgot*. As always, this artist, who trained at the National Centre for Circus Arts (CNAC), blends his Yoruba culture with European culture, circus with dance, music with storytelling – and all of it with great intelligence and sensitivity. Not to be missed. ●

Tue 20 - Sun 25 Sept, 2-6pm

Musée des Confluences, room 13

[PRICE] Museum admission | museedesconfluences.fr

See p.12

# EVENTS FOR PROFESSIONALS

## [PREAC DANCE AND MOVEMENT ARTS TRAINING COURSE]

Intended for teachers, resource persons, artists involved in artistic and cultural education projects, institutional cultural partners, associations and conservatories. The resource centre for artistic and cultural education (PREAC) in dance and movement arts is holding its 3<sup>rd</sup> National Seminar in connection with the Dance Biennale. A three-day course alternating workshops, conferences, exhibits, debates, performances. ●

Tue 27, Wed 28 and Thu 29 Sept

CCNR, Rillieux-la-Pape | Information and registration via PREAC coordinator Anouk Medard: anouk.medard@ac-lyon.fr | +33(0)4 72 78 18 18

## [STUDY DAY / LYON 2 UNIVERSITY] DANCE JUST FOR PLEASURE? THE PLEASURE OF (WATCHING) DANCE: DISCOURSE AND DEVICES

For the fourth year, in conjunction with the programming of the Dance Biennale, researchers and artists are invited to a study day on their favourite topic: dance. This year, the theme is the pleasure of (watching) dance. In *The Birth of Tragedy* (1872), Nietzsche asserts that the history of art is the result of a struggle between two urges, which he calls Apollonian and Dionysian. Works of art procure three types of pleasure: the comforting pleasure of beautiful form, ordered and clear in its contours and logic, associated with Apollo; the ecstatic jubilation of being part of a whole and enjoying the abundance of nature, associated with drunken Dionysus; and the very rare rapture of the mysterious combination of wisdom and bewitchment. We could imagine a lecture on the history of dance from the angle of this antagonism. High-brow dance, the fine dance of royal ballet, appears to be the result of Apollonian domination, or the pleasure of control and order, which shuns the exuberance of low-brow, popular dances. In contrast, free dance and modern dance demand the liberation of bodily urges and refuse to subject them to political, social and rational necessities. The question then is, where does the Apollonian/Dionysian conflict play out in contemporary dance? What type of pleasure do we mean by the pleasure of dance? Based on an analysis

of practices, the literature and images, we will study the nature of the pleasure elicited by dance. We will also consider the differences and similarities of the pleasure felt by dancers and that of dance spectators. The aim is to shed light on the relations, contagions, asymmetries and even antagonisms between these experiences. We will also look at the history of awareness of the pleasure of dance and the reasons for its prohibition and control, or acceptance and prescription. Several methodological approaches are proposed: analysis of movement, and philosophical, historical, anthropological approaches. Presentations may address the notion of pleasure from different perspectives, such as: an analysis of dance pieces, artistic processes questioning pleasure, and the expectations of dance spectators in terms of pleasure. Other possibilities include studies of dance practices which give primacy to the pleasure of the dancer as a criterion for success. Questions of cultural policies will also be raised (e.g. the use of terms evoking viewer pleasure in the promotion, circulation, and critique of a show). ●

Fri 30 Sept, 9.30am - 5.30pm

Théâtre Nouvelle Génération - Les Ateliers

[FREE]

Programme directed by Paule Giolfredi and Claudia Palazzolo, with the support of the research team Passages XX-XXI, the Culture Department of Lyon 2 University, and the Lyon Dance Biennale.

## [CND INFORMATION DESK]

The professional resources department of France's National Centre for Dance (CND) will be running a four-day information session during Focus Dance for all choreography stakeholders, on subjects ranging from employment, training and retraining, to law. You can also book an appointment. ●

Wed 21 - Sat 24 Sept, 10.30am-12.30pm and 2.30-5.30pm

Café Danse, 3 rue Grôlée, Lyon 2 | Info and registration: ressources@cnd.fr | 01 41 83 98 39

## [MASTER CLASS AT THE CND] WORKSHOPS AT THE LYON CND

For professionals in the field of choreography, these sessions of practice and sharing are devised to echo the pieces programmed at the Dance Biennale, and are led by various choreographers, dancers and artists invited to Lyon on this occasion. ●

14 - 30 Sept 2016

CND Lyon | Info and registration: cndlyon@cnd.fr | +33(0)4 72 56 10 70 | cnd.fr

## [WORK IN PROGRESS / HIP-HOP DANCE]

IN PARTNERSHIP WITH THE SACD IADU (Initiatives d'Artistes en Danses Urbaines), a programme to support young hip hop dance creators, is teaming with the Dance Biennale to present the work of the artists it works with all year round. These "works in progress" are always a chance to discover budding choreographers whose ideas reflect new approaches to the genre. ●

[This year's programme]

*Solo*, Marion Motin | *Icones*, Sandrine Lescourant | *Ici et là*, Milène Duhaméau  
Each choreographer will present a 15-minute excerpt.

Wed 21 Sept, 2.30 - 4.30pm

Maison de la Danse, studio [FREE]

[BOOKING] pros@labiennaledelyon.com | 04 27 46 65 67

IADU was co-founded by the Fondation de France charity and Parc de la Villette, and is supported by France's national agency for territorial equality, via Acisé funding. iadu.fr

## [NATIONAL CONFERENCE]

CONFERENCE ORGANISED WITH  
THE NEWSPAPER LIBÉRATION

Ensemble! What new bonds can be forged  
between artists and the general public, so  
that culture can "make" society? ●

Mon 19 Sept, all day.

Université Catholique de Lyon, 10 Place des archives,  
Lyon 2 [FREE] subject to availability See p.16

## [DANCE BIENNALE AT THE CCNR]

PIERRE PONTVIANNE, *MOTIFS*

In a virtuoso blend of power and sensi-  
tivity, the duet *Motifs* danced by Marthe  
Krummenacher and Pierre Pontvianne  
exposes two bodies, bound at the hands,  
to the point of the impossible. ●

Sat 24 and Sun 25 Sept

CCNR - Rillieux-la-Pape, 30 ter avenue Général  
Leclerc

[BOOKING] +33(0)4 72 01 12 30 | ccnr.fr |  
compagnieparc.com

## YUVAL PICK, *PLY NEW EDIT*

*Ply* was born in 2014 of the meeting of  
Yuval Pick and Ashley Fure. In 2016, Yuval  
Pick Decided to revisit the piece by chan-  
ging its dynamics, with a new cast and a  
stronger relationship between the music  
and dance. The result is a work of rare  
artistic and human depth. ●

Sat 24 Sept, noon

CCNR, Rillieux-la-Pape [BOOKING] +33(0)4 72 01 12 30  
| info@ccnr.fr

# F(DANSE)CUS

Focus Dance is an event designed for  
French and foreign professionals to offer  
them a snapshot of choreography in  
France today. Launched in 2008, Focus  
Dance has gained in stature, attracting  
more than 600 professionals in 2014 from  
over 40 countries around the world.  
Focus Dance aims to expand its role as an  
international platform for the circulation  
of dance works. Organised by the Lyon  
Dance Biennale, Onda (French office for  
contemporary performing arts circulation)  
and the Institut Français, the fifth edition of  
Focus Dance offers professionals a four-  
day programme with 9 shows, conferences,  
talks with artists and a museum exhibit on  
dance. ●

## [THE FOCUS DANCE SHOWS]

**Collectif Petit Travers**, *Dans les plis du  
paysage*

**Vincent Dupont**, *Stéréoscopia*

**Bouchra Ouizguen**, *Corbeaux*

**Olivia Grandville**, *Combat de Carnaval et  
Carême*

**Christian Rizzo**, *le syndrome ian*

**Rachid Ouramdane**, *TORDRE*

**Olivier Dubois**, *AUGURI*

**Daniel Linehan**, *dbddb*

**Cecilia Bengolea & François Chaignaud**,  
*NEW WORK 2016*

## [FOCUS DANCE EVENTS]

Presentations of projects, talks, ONDA  
events, opening of residencies, internatio-  
nal exhibit on contemporary dance..

For complete info, see the Focus Dance programme,  
available at the professionals office and on  
biennaledeladanse.com

Focus Dance is organised by the Lyon Dance  
Biennale, Institut Français and Onda (French office  
for artistic circulation)



INSTITUT  
FRANÇAIS



# BIENNALE FRINGE

## [LAB'ART FORT DU BRUISSIN] ENTR'EN DANSE

As part of the artistic residency "Lab'Art au Fort du Bruissin" in Francheville, Compagnie Ando and its choreographer Davy Brun are organising a choreographic trail at the Fort, in collaboration with the Lyon CNSMD (Conservatoire National Supérieur de Musique et de Danse), Odile Decq's Institute for Innovation and Creative Strategies in Architecture at Confluence and photographer Michel Cavalca. ●

Sun 25 Sept at 3pm. New work by Davy Brun for the student dancers of the Lyon CNSMD | 3.30pm  
Project by Odile Decq's architecture students | 4pm  
Photo exhibit by Michel Cavalca  
Fort du Bruissin, 5 ter Rue des Jonquilles, Francheville

## [CHOREOGRAPHIC BRUNCH]

Enjoy brunch with Toï Toï presenting three choreograToï projects exploring the unique relationship between the sensory body and the social body: Chorescence – *SONS RÉSIDUELS* (dance & song "reprisals")

Cie Kat'chaça – *La cabine à danser* (dance & digital arts)

Cie Rose Piment – *Homo Urbanus* (dance in the public space) ●

Sun 25 Sept from 11am (brunch) to 3.30pm  
Toï Toï Le Zinc, 17-19 rue Marcel Dutartre, Villeurbanne | [www.toitoilezinc.fr](http://www.toitoilezinc.fr)

## [FRANCO-GERMAN TRAINING COURSE]

### DANCE AT THE MUSEUM

Plateforme, a group of young French and German creators, is organising a training course from 11 to 18 September in Lyon for young performing artists living in France or Germany. They will spend a week exploring the Biennale and the interface between dance and museums. ●

Sun 11 – Sun 18 Sept  
[INFO] +33(0)4 78 62 89 42 | [info@plateforme-plattform.org](mailto:info@plateforme-plattform.org) | [plateforme-plattform.org](http://plateforme-plattform.org)

## [CHOREOGRAPHIC CROSSINGS AT THE CROISEUR]

Things cross and criss-cross at the venue Le Croiseur, from 16 September to 1 October during choreographic weekends including tango, rock, electro, contemporary, urban, ballroom, cartes blanches, off-site shows, concerts, performances, exhibits, etc. By order of appearance: Najib Guerfi, La Piraterie, Tango de Soie, Union Tanguera & Jean-Baptiste Geoffroy, Stylistik, Florie Mongrédien, Sayaka Hori, CNSMD, Aurélien Le Glaunec, Harris Gkekas, Alterfrekences, Guy-ô-shine, Brahme, Raymond IV, Groovedge Records, Endlos... Alone, in pairs, gangs or groups, come celebrate everyone's uniqueness. ●

Fri 16, Sat 17, Fri 23, Sat 24, Sun 25, Fri 30 Sept and Sat 1 Oct

Le Croiseur, 4 rue Croix-Barret Lyon 7  
[BOOKINGS] +33(0)4 72 71 42 26 | [contact@lecroiseur.fr](mailto:contact@lecroiseur.fr) | [lecroiseur.fr](http://lecroiseur.fr) | [lecroiseur.fr](http://lecroiseur.fr)

## [FUN INSTALLATION BY DANIEL LARRIEU]

### FLOW 612, ICE DREAM AND OTHERS INSTALLATIONS

A fun and interactive installation, Danse des Couleurs was created for children by the choreographer Daniel Larrieu. A musical, choreographic and kinetic experience, Flow 612, Ice Dream and other installations are set in an imaginary jungle of flowers and leaves. Devised with the help of the children, who give their views on the "danceable" properties of spaces, rhythms, and the pleasure of movement, the installation invites the young participants to observe the changing colours of the light on a vast printed screen. By dancing, they create sounds, and these elements are picked up by 48 sensors in the floor. Designed for children ages six to 12, this unusual multimedia project can be enjoyed by all. ●

Sat 10 – Tue 27 Sept [OPENING] Fri 9 Sept, 6pm  
Tue – Fri, 2-7pm, Sat, 4-8pm

LUX Scène nationale de Valence, 36 bd du général de Gaulle, Valence [BOOKINGS] +33(0)4 75 82 44 15

## [PERFORMANCES AT THE CALUIRE WATER TREATMENT PLANT]

A series of short impromptu choreographic performances, to be enjoyed over the weekend.

Invited by Dominique Hervieu to create a project during the European Heritage Days weekend, Anne Martin and her students at the Lyon CNSMD will give dance performances in the magnificent but little-known historic building of the Caluire "Usine des Eaux" water treatment plant. One performance will take place in the underground basin, with a woman singing in a row boat as it glides between the 30 monumental pillars. The other one will take place in the engine room where a dozen dancers will be accompanied by percussionists using the machines as their instruments. ●

Sat 17 Sept, 12-6pm and Sun 18 Sept, 10am-6pm

Usine des Eaux de Caluire, 2 avenue de Poumeyrol, Caluire-et-Cuire [FREE]

## [PERFORMANCE]

La BF15 is presenting a group show called The Matinée, a performance consisting of "representations" of intangible art works interpreted by Galerie, in residency at La BF15. Galerie's mission is to promote the development of an intangible materiality: works that cannot be reduced to objects or to the documentation of an action. Galerie represents artistic practices which may take the form of a dance, a conflict, a therapy or a joke. ●

Thu 22 Sept, 6-8pm

La BF15, 11 quai de la Pêcherie, Lyon 1 [FREE] [INFO] +33(0)4 78 28 66 63 | [labf15.org](http://labf15.org)

# INTER CITY ECHOES

As part of a movement for greater connections between the urban hubs of the Lyon region, cultural institutions and events are also building ties: the biennales of Design, Contemporary Art, Dance and Circus, and the Vienne Jazz Festival, to name just a few. The events listed below are part of this sharing initiative, offering residents original and enriching cultural opportunities.

## [SAINT-ÉTIENNE MÉTROPOLE]

DesArts//DesCinés

For the second time, DesArts//DesCinés is organising a Dance & Cinema event in connection with the Dance Biennale, comprising film screenings, workshops and performances. For a different take on Thierry Malandain and Alain Platel, as well as emerging artists Jean-Camille Goimard and Jelena Kostić, in dance / image creative residency. ●

Sun 25 Sept - Sat 1 Oct

Saint-Étienne and region [INFO] [desartsdescines.org](http://desartsdescines.org) | +33(0)4 27 81 83 08 | [stela.lepass@gmail.com](mailto:stela.lepass@gmail.com)

## [VILLEFRANCHE BEAUJOLAIS AREA]

COMPAGNIE VIREVOLT (CIRCUS AND DANCE)  
Rehearsal for the Défilé / groups from Vaulx-en-Velin, Sainte Foy-lès-Lyon and Villefranche-sur-Saône. On 2 July, starting at 4pm in Villefranche-sur-Saône, join in a parade entitled "Ensemble pour s'élever" gathering 450 amateur participants. ●

Sat 2 July, starting at 4pm

Villefranche-sur-Saône [INFO] [mediactif-biennale.fr](http://mediactif-biennale.fr)

"Intrusion / Balade" project by Compagnie Virevolt: evening of 9 July, Place des Arts in Villefranche-sur-Saône. Compagnie Virevolt returns to Villefranche for a second residency, 4 - 9 July. The artists take inspiration from the local setting to create an in-situ show called *Balade*. ●

Sat 9 July

Place des Arts, Villefranche-sur-Saône  
[INFO] [virevolt.com](http://virevolt.com)

## [CAPI | TEMPSDANSE ]

CAPI is hosting shows in connection with the Dance Biennale. There will also be a screening of the film *Les Rêves dansants* and a conference by Florence Poudru, dance historian. ●

Thu 29 Sept - Tue 4 Oct

Théâtre du Vellein, Villefontaine [INFO] +33(0)4 74 80 71 85 | [theatre.capi-agglo.fr](http://theatre.capi-agglo.fr)

## [VIENNE AREA]

### DO THE GUINCHE!

The Music and Dance Conservatory of Vienne, the Vienne MJC (youth and culture centre), the Vallée de Gère Social Centre and Jazz à Vienne Festival invite everyone to come guincher (dance) on Sunday 3 July in the streets of Vienne as part of the parade in preparation for the Lyon Dance Biennale. This festive stroll, entitled Ensemble pour aller Guincher, combines all styles of dance, from baroque to hip hop to contemporary dance! More than 200 dancers and 100 musicians have been working on the project for a year, for one purpose: to create together a parade that brings us together.

Sun 3 July at 5pm

Streets of Vienne [INFO] [mjc-vienne.org](http://mjc-vienne.org) | [mjc-vienne@wanadoo.fr](mailto:mjc-vienne@wanadoo.fr) | +33(0)4 74 53 21 96



LIST OF ALL BIENNALE SHOWS  
AROUND THE LYON REGION ON P.6  
OR [BIENNALEDELADANSE.COM](http://BIENNALEDELADANSE.COM)



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# CAFÉ DANSE

## POP-UP CAFÉ AND RESTAURANT

A MEETING SPOT ALL  
DURING THE BIENNALE

### NEW PLACE

Café Danse is taking up new quarters at 3 rue Grôlée, near Cordeliers metro station. The team of Café Cousu welcomes everyone for a break all during the Biennale, with a variety of fare throughout the day to suit your urges. On the menu: cooking that's crafted from fresh market produce, with a different menu daily and kids' menus as well. And don't miss the brunch on Saturdays! Come discover this new gathering place in the heart of town.

Mon - Sat, 10am-7pm

Thu 22 Sept - Sat 24 Sept, after-show opening until  
2am (with food service)

3 rue Grôlée, Lyon 2

[RESERVATIONS RECOMMENDED] 06 13 66 43 58 |  
cafebiennale@gmail.com

Partners of the Café Danse installation

fermob

FIRCE  
CAPITAL



# PRACTICAL INFORMATION

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# CHOOSE & BOOK

**TICKETS ON SALE**  
**FROM THUR 9 JUNE, 12 NOON**  
TOURIST OFFICE,  
PLACE BELLECOUR, LYON 2  
BIENNALEDELADANSE.COM  
+33(0)4 27 46 65 65



## ONLINE

Explore the Biennale programme through pictures, artist interviews and show descriptions at [www.biennaledeladanse.com](http://www.biennaledeladanse.com).

From 9 June at 12 noon, and non-stop until 30 September, buy tickets and Biennale Passes!



## AT THE TOURIST OFFICE **NEW**

Place Bellecour, Lyon 2

This year, the Tourist Office is housing the Biennale ticket sales desk for the first time. Our ticketing team will advise and guide you, and there's a tactile screen for you to browse the programme in pictures.

**From 9 June, Tue > Sat, 12 noon to 6pm**

**From 29 August, Mon > Sat, 11am to 6pm**

**Closed from 24 July to 22 August (inclusive)**



## BY PHONE **+33(0)4 27 46 65 65**

Get advice from our team during the opening hours of the ticket sales desk at the Tourist Office.



## BY POST

Fill in a booking form and send to this address (by 10 September):

Biennale de la danse / Service billetterie / BP 1137 - 69203 Lyon cedex 01



## FROM OUR PARTNERS

Tickets available here: Fnac, Carrefour, Géant, U, Intermarché, [www.fnac.com](http://www.fnac.com), [francebillet.com](http://francebillet.com), [carrefour.fr](http://carrefour.fr)



## LAST MINUTE

At performance venues 45 min before the show starts, subject to availability.



## WE'LL POP ROUND!

Gather a group of friends, family or colleagues (at least 10), and the Biennale team will come to your home to present the programme and help you choose - a convivial and arty session!

**[Be warned!]** During the festival, sales of same-day tickets stop at 2pm at the Tourist Office, online and by phone.

**[Latecomers]** Once the performance starts, access to numbered seats is no longer guaranteed. Out of respect for the artist and audience, latecomers will be placed in seats at the rear or asked to wait for the interval. They may be refused admission if restrictive scenic installations are in use.

# PRICES & PASS

## ADVANTAGES OF THE BIENNALE PASS! **NEW**

Get special rates when you book three or more shows

### 25% DISCOUNT

on all shows (except single-price shows / see list below)

### YOUTH PASS (UNDER 26)

All shows €12 (except single-price shows)

### PREFERRED SEATING

### REDUCED RATES

on Maison de la Danse 2016/17 season shows, on presentation of Biennale Pass

### REDUCED RATES

€6 instead of €9 for admission to the Musée des Confluences, on presentation of Biennale Pass

### SPECIAL OFFERS

Advantages during the Biennale

## PRICES

### REDUCED PRICE

Job seekers, Maison de la Danse subscribers, groups of 10, holders of Lyon City Card and musée des Confluences Pass

### HALF PRICE

For under-26s and RSA support recipients (except single-price shows)

### GROUP RATES

To obtain a group rate (schools, training centres, leisure centres, social centres, specialised institutes, works councils and associations), contact the Groups desk: [public@labiennalede lyon.com](mailto:public@labiennalede lyon.com) or call +33(0)4 27 46 65 66

### PROFESSIONAL RATES

(For performing arts professionals only) To obtain the pro rate, register on [biennalede la danse.com](http://biennalede la danse.com) and book your seats online.

To facilitate your stay in Lyon and get information about events for professionals, contact the Professionals desk: [pros@labiennalede lyon.com](mailto:pros@labiennalede lyon.com) or call +33(0)4 27 46 65 67

## PRICE LIST

CATEGORIES	SECTION	FULL PRICE	REDUCED PRICE*	HALF PRICE	PASS PRICE	PASS PRICE FOR UNDER 26
A	Top price	€44	€40	€22	€33	€12
	2 <sup>nd</sup> price	€40	€36	€20		
	3 <sup>rd</sup> price	€26	€22	€13		
B	Top price	€40	€36	€20	€30	€12
	2 <sup>nd</sup> price	€36	€33	€18		
C	Top price	€32	€28	€16	€24	€12
	2 <sup>nd</sup> price	€28	€24	€14		
	3 <sup>rd</sup> price	€22	€18	€11		
	4 <sup>th</sup> price	€15	€11	€7.50		
D		€25	€22	€12.50	€19	€12
E		€20	€17	€10	€15	€12

### SINGLE-PRICE SHOWS

Battle of Styles [€20] Euripides Laskaridis and David Wahl [€14]  
Akram Khan and Vincent Dupont [ADULT €17] [CHILD €11]  
Marion Lévy [ADULT €10] [CHILD €6]

# KEY FIGURES

## BUDGET

	PRODUCTIONS	AMATEUR PROJECTS	2016 TOTAL
SUBSIDIES	3 498 000 €	889 000 €	4 387 000 €
Greater Lyon	1 995 000 €	586 000 €	2 581 000 €
Central government	609 000 €	216 000 €	825 000 €
Regional council	834 000 €	87 000 €	921 000 €
Other public supports	60 000 €		60 000 €
TICKET REVENUES AND SUPPORT FROM CULTURAL PARTNERS	1 020 000 €		1 020 000 €
PRIVATE-SECTOR PARTNERSHIPS	1 200 000 €	80 000 €	1 280 000 €
<b>TOTAL</b>			<b>6 687 000 €</b>

## 17TH EDITION

### 17 FESTIVAL DAYS

### 23 FRENCH NEW WORKS AND PREMIÈRES

### 12 BIENNALE CO-PRODUCTIONS

### 165 INDOOR PERFORMANCES

### 43 GUEST COMPANIES

18 foreign companies, 25 French companies

### 12 COUNTRIES REPRESENTED

Belgium, Canada, France, Germany, Greece, Israel, Italy, Japan, Spain, Switzerland, UK, USA

### 37 PRODUCTIONS

### 2 PERFORMANCES IN PUBLIC SPACE

### 21 COMPANIES AT THE BIENNALE FOR THE FIRST TIME

### 62 PERFORMANCE VENUES

20 in Lyon, 20 in Lyon metro area, 21 elsewhere in the region, 1 abroad (San Sebastián)

### 37 TOWNS ACROSS THE REGION

including 16 first-time hosts of the Biennale

## LE DÉFILÉ

### 11TH EDITION

### 5,000 PARTICIPANTS

### 12 GROUPS FROM THE REGION

### 1 GUEST COMPANY LEADING THE PARADE

### 1 EUROPEAN GROUP

### AND 250 REGIONAL ARTISTS

# BIOGRAPHY

DOMINIQUE HERVIEU  
CHIEF EXECUTIVE, MAISON DE LA DANSE  
ARTISTIC DIRECTOR, DANCE BIENNALE

Born in 1962 in Coutances, Normandy, Dominique Hervieu has had a voracious appetite for all forms of movement since she was six years old. After her first love, gymnastics, she elected dance as the new object of her passion: classical dance, at first, which she practised for a dozen years, mainly with Michèle Latini; and then contemporary dance, with Peter Goss, Alwin Nicolais and Hervé Diasnas.

In 1981 she met José Montalvo, and with him developed an original gestural language – fluid, rapid and precise – that would impart a singular style to their pieces. In 1988, their close artistic bond yielded *Compagnie Montalvo-Hervieu*, which performed at the leading venues in France and worldwide. Ten years and five creations later, the pair were appointed to head the National Choreography Centre (CCN) of Créteil and Val-de-Marne. From 2000 onwards, Dominique Hervieu co-wrote all the choreographies of *Compagnie Montalvo-Hervieu*, one of the most popular and highly considered contemporary companies in France and beyond.

In 2000, they created *Variation au Paradis* for the opening ceremony of the International Film Festival in Cannes. That year, Dominique Hervieu became artistic adviser to the Théâtre National de Chaillot, and was appointed director of the venue's youth programme. She developed an original set of arts-education actions, drawing on connections between dance works and artistic practices on the one hand, and on those between the arts on the other hand, in partnership with the Musée du Louvre and other Paris institutions; in 2004, she devised a choreographic trail at the Louvre which attracted 5,000 spectators.

In 2001, she created *Mosaïque... Danse(s) d'une ville*, a show for 180 amateur dancers aged 15 to 85: a multicultural dancing portrait of the town of Créteil, which immersed its citizens in the creative process. In 2002-2003, she devised two pieces of her own: *Intervallo Brio* at the *Mettre en Scène* festival, for two virtuoso dancers, a grandfather and two little girls; and a choreographed version of La Fontaine's fable *Le Corbeau et le renard*. In 2006, alongside José Montalvo, she co-created *La Bossa Fatata de Rameau*. Again with Montalvo, she also choreographed and directed two operas: *Les Paladins*, under the musical direction of William Christie of Les Arts Florissants at the Théâtre du Châtelet in Paris (2004); and George Gershwin's *Porgy and Bess* at the Opéra National de Lyon (2008).

In 2006, Dominique Hervieu created *L'art de la rencontre - Cartes postales chorégraphiques* for Les Francoffonies! festival in conjunction with four choreographers from the Francophone world. This collaboration gave rise to 12 filmed duets, and provided the material for a documentary for Franco-German TV channel Arte. In June 2008, Hervieu was appointed director of the Théâtre National de Chaillot. In 2010, she and Montalvo created their most recent piece, *Orphée*. In July that year she initiated *Imaginez Maintenant*, a national event to promote young artists, in conjunction with France's High Commissioner for Youth and the Council for Artistic Creation. In July 2011, she succeeded Guy Darnet as chief executive of the Maison de la Danse in Lyon and as artistic director of the Lyon Dance Biennale.

Honours  
Chevalier des Arts et des Lettres (2001)  
Officier des Arts et Lettres (2009)  
Chevalier de la Légion d'Honneur (2011)

## [CHOREOGRAPHIES]

*Mosaïque danse(s) d'une ville* (2001) *Babelle heureuse* (2002)  
*Intervallo brio* (2002)  
*Le Corbeau et le renard* (2003)  
*Les Paladins* (2004 - opera)  
*On danfe* (2005)  
*La Bossa Fatata de Rameau* (2006)  
*Porgy and Bess* (2008 - opera)  
*Good Morning Mister Gershwin* (2008)  
*Lalala Gershwin* (2010)  
*Orphée* (2010)  
*La danse* (2011) (for the family concert with the Orchestre National de Lyon)

## [BIBLIOGRAPHY]

*Montalvo-Hervieu* by Rosita Boisseau, Editions Textuel.  
*10 Ateliers sous la direction de Dominique Hervieu, chorégraphe* (in the "Les Ateliers de Théâtre" series).

## [FILMS AND DOCUMENTARIES]

*Tour de Babel* – directed by Etienne Aussel  
Filmed performance of *Les Paladins* directed by François Roussillon (best opera recording award - Golden Prague - 2005)  
*Babelle heureuse*, directed by Olivier Caiozzi, France 3.  
*Orphée*, directed by Olivier Caiozzi, France Ô.  
*Tomorose*, directed by Olivier Megaton, Arte.  
*Paradis*, directed by Marie-Hélène Rebois, Arte.  
Documentaries directed by Dominique Hervieu :  
Choreographic postcards for Les Francoffonies!  
Broadcast by TV 5 Monde. - *La danse, l'art de la rencontre*. Broadcast by Arte.  
*Babel 8.3 : la construction*, directed by Stéphane Lebard, LGM télévision / France 3 RA

## [PERFORMER AND ASSISTANT CHOREOGRAPHER]

*Variation* (1986)  
*Pariation* (1986)  
*Podebal* (1992)  
*Double trouble* (1993)  
*Hollaka Hollala* (1994)  
*Philaou Thibaou* (1995)  
*La Gloire de Jerome A* (1995)  
*Paradis* (1997)

## [AWARDS AND OTHER DISTINCTIONS]

Concours de Nyon (1986), Danse à Paris (1986),  
Concours Chorégraphique de Cagliari (1988)  
Female performance award at the Concours International de Danse de Paris, with *La demoiselle de Saint-Lo* (1988)  
Trophée "Créateurs sans frontières", bestowed by the French Ministry of European and Foreign Affairs.  
Laurence Olivier Award for *Le Jardin io io ito* (2001)  
Prix Chorégraphie de la SACD for all of Montalvo and Hervieu's œuvre (2006)  
Grand Prix, Golden Prague; and First Prize, Baghdad International Film Festival (2007)

# PARTNERS

## THE BIENNALE IS FUNDED BY

La Métropole de Lyon

La Ville de Lyon

La Région Auvergne-Rhône-Alpes

Le ministère de la Culture et de la Communication  
(DRAC Auvergne-Rhône-Alpes)

## WITH SUPPORT FROM

La Ville de Villeurbanne

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L'Office National de Diffusion Artistique

## WITH THE SUPPORT OF THE CITIES

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Sainte-Foy-lès-Lyon, Saint-Priest, Sathonay Village,

Vaulx-en-Velin, Vénissieux

## WITH THE SUPPORT OF THE URBAN COMMUNITIES

Saint-Étienne Métropole, CAPI, ViennAgglo,

Communauté de communes de l'Est Lyonnais,

Communauté d'agglomération Villefranche-

Beaujolais-Saône, Communauté d'agglomération

de l'Ouest Rhodanien

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Grand Casino de Lyon Le Pharaon

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it Partner

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Sier

Ainsi que Paul et Geneviève Brichet

Et Serge Darrieumerlou

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Le ministère de la Culture et de la Communication

(DRAC Auvergne-Rhône-Alpes)

La Région Auvergne-Rhône-Alpes

## FOUNDING PARTNER OF LE DÉFILÉ

La Caisse des Dépôts

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Rubans, Soieries Cheval, Tex'Perfect, Vieille Usine

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## THE INTERNATIONAL SECTION OF LE DÉFILÉ (TURIN,

BARCELONA) IS FUNDED BY

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L'Institut Culturel Italien de Lyon

## AND IS SUPPORTED BY

Les Nuits de Fourvière

Le musée des Confluences

Le Conservatoire à Rayonnement Régional de Lyon

# TEAM

## 17<sup>TH</sup> LYON DANCE BIENNALE

### ARTISTIC DIRECTOR | DOMINIQUE HERVIEU

The Lyon Dance Biennale is staged by La Biennale  
de Lyon, a non-profit body

### CHAIRMAN | BERNARD FAIVRE D'ARCIER

### VICE-CHAIRMAN | FRANÇOIS BORDRY

### TREASURER | MICHÈLE DACLIN

### CHIEF EXECUTIVE, LA BIENNALE DE LYON |

SYLVIE BURGAT



### DIRECTION GÉNÉRALE

**Toscane Angelier** | Assistante de direction

& Responsable protocole

### DIRECTION ARTISTIQUE

**Maxime Fleuriot** | Conseiller artistique

### PRODUCTION

**Karine Desrues Liano Izzaguirre** | Directrice de  
production

**Anne-Mathilde Di Tomaso** | Directrice du  
développement de la diffusion des productions  
en région

**Lucille Fradin** | Attachée de production

Assistées de **Juliette Grauer**

### DÉFILÉ DE LA BIENNALE DE LA DANSE

**Stéphanie Claudin** et **Xavier Phélut** | Chefs de projet

**Yamina Aït-Yahia** | Chargée du partenariat textile

### SERVICE DES PUBLICS ET RELATIONS AVEC LES PROFESSIONNELS

**Élisabeth Tugaut** | Directrice

**Nathalie Prangères** et **Marie Mulot** | Chargées de

relation avec les publics, assistées de **Kim-Lan Durieu**

**Thibaud Schwann** | Chargé des relations avec les

professionnels, assisté de **Mélissa Boudilmi**

**Prune Grillon** | Responsable de la billetterie et

de l'accueil

**Nora Mouzaoui** | Chargée de billetterie

### TECHNIQUE

**Dominique Hurtebize** | Directeur

**Bertrand Buisson** | Régisseur général

Assistés de **Alexandra Chopin**, **Julien Jay**, **Alexis**

**Bergeron**, **Frédéric Borrotzu**

**Thierry Fortune**, **Marion Baraize** | Régisseurs

généraux Défilé

**Nadège Lieggi** et **Mickaël Jayet** | Régisseurs Défilé

### COMMUNICATION

**Barbara Loison** | Directrice

**Jack Vos** | Responsable de communication

**Ingrid Levin** | Chargée de communication

**Réjane Letouche** | Assistante de communication

Assistés de **Cindy Gaubert**

**Marie Gatti** | Graphiste, assistée de **Josepha Juvin**

**Dominique Berolatti** | Attachée de presse (Paris)

**Jean-Paul Brunet** et **Laura Lamboglia** | Attachés

de presse (Lyon)

Assistés de **Adèle Augé**

### PARTENARIATS ET RELATIONS ENTREPRISES

**Cécile Claude** | Responsable mécénat et relations  
entreprises

**Justine Belot** | Responsable Club / partenariats

en nature / événementiels entreprises

Assistées de **Léonor Troulard**

### DÉVELOPPEMENT

**Isabelle Huguet** | Directrice

### ADMINISTRATION

**Nathalie Wagner** | Administratrice

**Anne Villa** | Administratrice de production

**Solange Barbry** | Chef comptable

**Marie-France Deruaz** | Responsable de paye

**Cathy Mornet-Crozet** | Secrétaire comptable

### INFORMATIQUE

**Norbert Paglia** | Informaticien

### SECRETARIAT | ACCUEIL ET STANDARD

**Amina Murer**

... AVEC LE RENFORT DE 150 AUTRES COÉQUIPIERS

# PARTNER VENUES

AMPHITHÉÂTRE CITÉ  
INTERNATIONALE

AMPHITHÉÂTRE DES TROIS GAULES

ANCIENNE USINE DES EAUX,  
CALUIRE-ET-CUIRE

AUDITORIUM - ORCHESTRE  
NATIONAL DE LYON

CAFÉ DANSE

CCNR, RILLIEUX-LA-PAPE

CÉLESTINS, THÉÂTRE DE LYON

CENTRE COMMERCIAL LA PART-DIEU

CENTRE CULTUREL CHARLIE  
CHAPLIN, VAULX-EN-VELIN

CHÂTEAU ROUGE, ANNEMASSE

CINÉMA LE COMOEDIA

CN D - LYON

CNSMD, LYON

ESPACE ALBERT CAMUS, BRON

ESPACE CULTUREL ALPHA,  
CHARBONNIÈRES-LES-BAINS

ESPACE MALRAUX, CHAMBÉRY

FORT DU BRUISSIN

LA BF15

LA COLOC' DE LA CULTURE,  
COURNON-D'Auvergne

LA COMÉDIE DE CLERMONT-  
FERRAND

LA COMÉDIE DE SAINT-ÉTIENNE

LA COMÉDIE DE VALENCE

LA MOUCHE, THÉÂTRE DE  
SAINT-GENIS-LAVAL

LA RAMPE, ÉCHIROLLES

L'ATRIUM, ESPACE CULTUREL  
DE TASSIN-LA-DEMI-LUNE

LE CROISEUR

LE DÔME THÉÂTRE, ALBERTVILLE

L'ÉPICERIE MODERNE, FEYZIN

LE POLARIS, CORBAS

LE SÉMAPHORE, IRIGNY

LE TOBOGGAN, DÉCINES

LES SUBSTANCES

LIBRAIRIE MUSICALAME

LUX, VALENCE

MAISON DE LA DANSE

MAISON DES ARTS DU LÉMAN,  
THONON-LES-BAINS

MAISON DU PEUPLE, PIERRE-BÉNITE

MAC<sup>LYON</sup>

MC2: GRENOBLE

MUSÉE D'ART MODERNE ET  
CONTEMPORAIN DE SAINT-ÉTIENNE  
MÉTROPOLE

MUSÉE DES BEAUX-ARTS

MUSÉE DES CONFLUENCES

MUSÉE GADAGNE

OPÉRA DE LYON

OPÉRA DE SAINT-ÉTIENNE -  
GRAND THÉÂTRE MASSENET

PALAIS DES SPORTS

PLACE BELLECOUR

RADIANT - BELLEVUE,  
CALUIRE-ET-CUIRE

SALLE DE SPECTACLE  
LÉON CURRAL, SALLANCHES

THÉÂTRE D'AURILLAC

THÉÂTRE DE BOURG-EN-BRESSE

THÉÂTRE DE LA CROIX-ROUSSE

THÉÂTRE DE GIVORS

THÉÂTRE DU PARC,  
ANDRÉZIEUX-BOUTHÉON

THÉÂTRE DE LA RENAISSANCE,  
OULLINS

THÉÂTRE DE VÉNISSIEUX

THÉÂTRE DU VELLEIN,  
VILLEFONTAINE

THÉÂTRE GALLO-ROMAIN

THÉÂTRE JEAN MARAIS,  
SAINT-FONS

THÉÂTRE JEAN-VILAR,  
BOURGOIN-JALLIEU

THÉÂTRE NOUVELLE GÉNÉRATION  
- LES ATELIERS

THÉÂTRE NOUVELLE GÉNÉRATION  
- TNG

THÉÂTRE THÉO-ARGENCE,  
SAINT-PRIEST

TNP, VILLEURBANNE

THÉÂTRE DE VILLEFRANCHE

TOÏ TOÏ LE ZINC

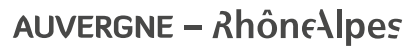
UNIVERSITÉ CATHOLIQUE DE LYON

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# PARTNERS

## PUBLIC PARTNERS



## MAIN PARTNER



## OFFICIAL PARTNERS



## ASSOCIATED PARTNERS



## FOUNDING PARTNER OF LE DÉFILÉ



## OFFICIAL PARTNERS OF LE DÉFILÉ



## COMMUNICATION PARTNERS

