



16^E
BIEN
NALE
DE LA
DANSE

LYON
10-30
SEPT
2014
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.COM

PRESS FILE

Both popular and experimental in its appeal, the 16th Lyon Dance Biennale (10-30 September) is playing host to 43 companies from around the world, including 24 from France. They will perform in 44 venues across Lyon, Greater Lyon and the Rhône-Alpes region. Spanning dance, circus and performance, 45 artistic propositions chosen by Dominique Hervieu will offer an expanded vision of the choreographic art by juxtaposing 25 new pieces with cult works. Besides the shows, there will be a busy programme of lectures, audience-with events, a children's battle... and a Rio-flavoured Le Défilé, to serve up a Biennale open to all – youngsters and grown-ups, amateurs and professionals, curious spectators and attentive festival-goers.

MEDIA INFORMATION

Dominique Berolatti

+33(0)6 14 09 19 00
dominiqueberolatti@gmail.com

Jean-Paul Brunet

+33(0)6 09 09 89 16
jpbrunet@labiennaledelyon.com

Laura Lamboglia

+33(0)6 83 27 84 46
llamboglia@labiennaledelyon.com

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Biennale de Lyon Danse

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Who would have thought that the unbridled performers François Chaignaud and Cecilia Bengolea would create a piece of choreography en pointe and with orchestra, for the dancers of the Ballet de l'Opéra de Lyon? Who would have thought that the Spanish-to-the-bone Carmen would regain all of her sensuality in the body of a phenomenal South African dancer, Dada Masilo? Who would have thought that five feminist performances from the '70s, including ones by Yoko Ono and Marina Abramović, would be turned into a magic show? Who would have thought that young choreographer Benjamin Millepied, a fan of contemporary music and hip hop dance who shuttles between screen and stage, would become the director of the Ballet de l'Opéra de Paris?

Welcome to the creative world we're passionate about! We are witnessing a truly joyous period of across-the-board openness, where it seems that the world of art is able to expand ad infinitum through its cross-pollinations and its blending of references and styles... The 2014 Dance Biennale will let us track all these audacious endeavours and understand how the individual's relationship with creation and the world is undergoing radical change.

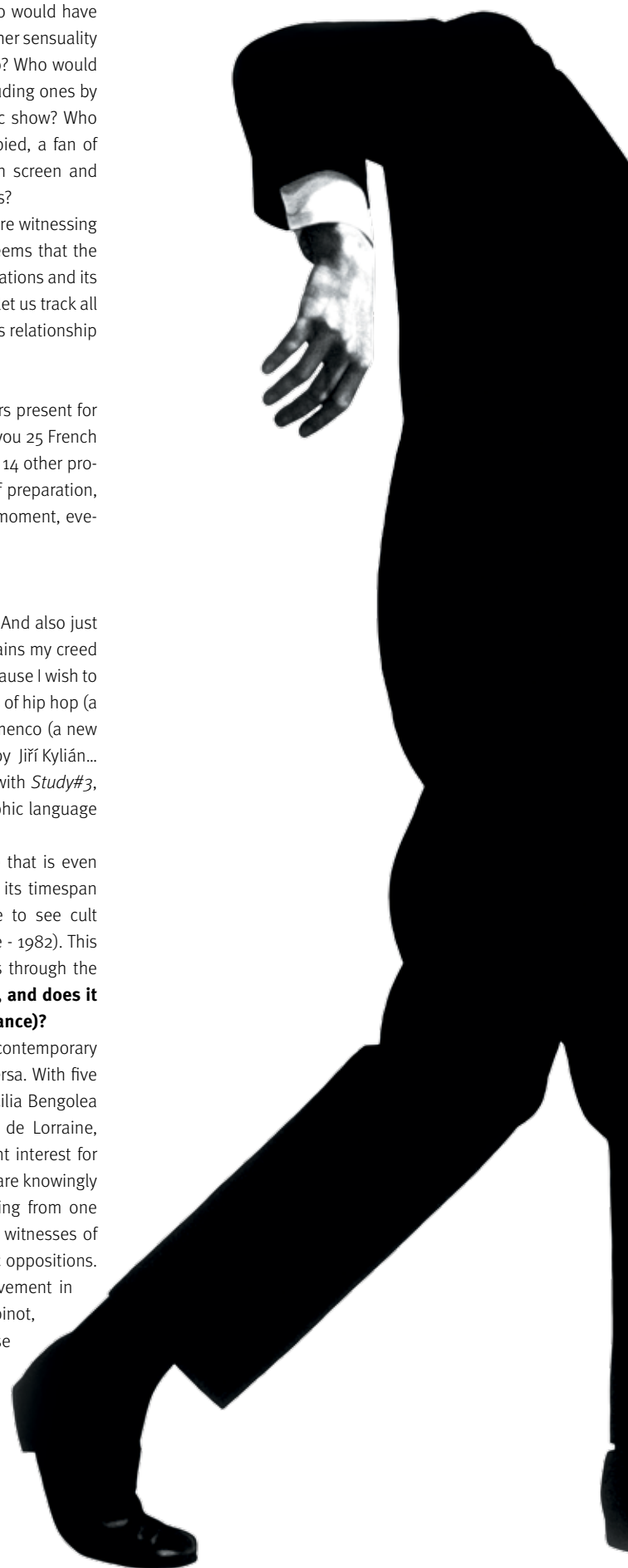
The Biennale's energy and rhythm will be injected by the creators present for three weeks in Lyon, Greater Lyon and the region. They will offer you 25 French new works and premieres, including 15 works made in Lyon; and 14 other productions from Chad, Greece, Los Angeles, Italy... After months of preparation, the shows will come alive before your eyes – and at this great moment, everything makes sense.

For 20 days, there'll be a festival mood!

As in 2012, this new edition will be **popular and experimental**. And also just as inclusive, because developing an "aesthetic of diversity" remains my creed for introducing people to dance and nurturing their love for it, because I wish to build a programme of popular, high-quality works, with the pearls of hip hop (a new piece by Kader Attou), with the up-and-coming figure in flamenco (a new piece by Rocío Molina), with a sophisticated and very rare piece by Jiří Kylián... William Forsythe's company is invited to Lyon for the first time with *Study#3*, a "study" of movement focused on his extraordinary choreographic language and on his dancers' incredible improvisational flair.

With this 16th edition, the Biennale proposes a vision of dance that is even broader – not only in its choice of aesthetics, but this year in its timespan too. It is embracing history, giving the public a fresh chance to see cult 20th-century works (Picabia - 1924, Cunningham - 1975, Jan Fabre - 1982). This link with history will allow us to pose the question (which runs through the whole Biennale): **what influence has performance exercised, and does it continue to exercise, on the "canonical arts" (theatre and dance)?**

My idea is to juxtapose historical and new works in order to put contemporary output to the test of emblematic 20th century works, and vice versa. With five reference works and five creations (François Chaignaud and Cecilia Bengolea for the Ballet de l'Opéra de Lyon, Noé Soulier for the Ballet de Lorraine, Alessandro Sciarroni...) we will reactivate thinking on the current interest for "performative dance" in all its dimensions. Today, many creators are knowingly playing between performative culture and spectacle, and moving from one practice to the other with no qualms at all. We will be the first witnesses of this invigorating creative freedom, a far cry from binary aesthetic oppositions. We will also examine Frigo, Lyon's important performance movement in the '70s, which attracted many choreographers (Régine Chopinot, Dominique Bagouet...) and also Charles Picq, for 30 years the house video artist of the Maison de la Danse, who died in 2012. We are holding a screening with commentary from Frigo's founders, Alain Garlan and Gérard Couty, to discover some exceptional video archives from the '80s.



This year, the Dance Biennale is embracing the circus. We are supporting three world premieres by Compagnie XY, Compagnie Yoann Bourgeois, and Claudio Stellato. The creative vitality of the circus is eye-catchingly clear, and capturing spectators' enthusiasm. Now anything but a minor art, the circus is renewing imaginative realms while crafting novel forms and unclassifiable fictions. It is evident that the Biennale's guest circus creators have a very strong bond with dance. They readily borrow materials and treatments specific to the choreographic art, and yet they have passionate ties with their history, and with the virtuoso artistry that is as essential as ever. This Fernand Léger quotation puts it in a nutshell: "Circus is riskier than dance, but it's part of the same family!" The Dance Biennale's spectators will, I'm sure, be happy to discover these artistic worlds.

And besides the dance shows?

You can dance your way into the Biennale, by exploring numeridanse.tv and its thematic close-ups. You can become a very attentive festival-goer by attending the "rendez-vous" hosted by Laurent Goumarre, with Jan Fabre and Benjamin Millepied. You can discover at Café Danse an artwork/installation concocted by France Distraction, in the form of a philosophical bubble bath for physical experiment... And children cannot miss the Family Weekend! All these "extras", mostly free of charge, will bring to life our three Fabrique ("studio") strands around the themes of new dance work, perspectives, and amateur practice, which were already well attended in 2012. Also to be explored: the Biennale fringe, which is expanding with Le Lavoir Public, Le Croiseur, choreographers' initiatives, and more... The Lyon Dance Biennale is truly vibrant!

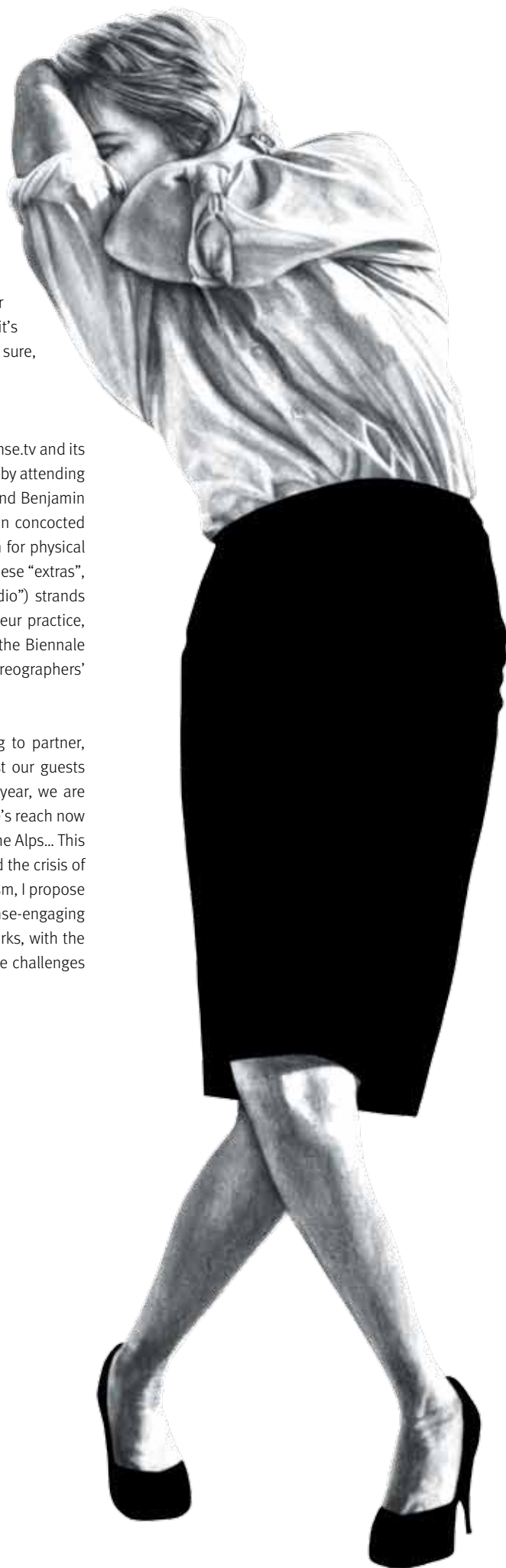
I extend my warm thanks to all the venues that are continuing to partner, often very generously, with the Dance Biennale in order to host our guests and artist residencies, and to synergise our programming. This year, we are joined by a further 10 towns in the region, and the Dance Biennale's reach now stretches from Valence, down the Rhône Valley, to Sallanches in the Alps... This artistic energy may seem out of sync with the "general mood" and the crisis of meaning our society is suffering. But to avoid the ambient declinism, I propose to trust artists and the creative impulse to lead us into novel, sense-engaging worlds and discover new aesthetic models. I hope that these works, with the intelligence and precision of what is in the making, will rise to the challenges of our time.

*Dominique Hervieu,
Artistic director, Dance Biennale*

Artistic director
Dominique Hervieu

—
Head of editorial / dramaturgy
Laurent Goumarre

—
Artistic adviser
Benjamin Perchet



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John

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R. SALA REYNER,
S. TANGUY

Gerro, Minos and Him

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L. TOUZÉ & L. LAËBISSI

LOVE

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NOÉ SOULIER

Mouvement sur mouvement

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FRANCE DISTRACTION

Les Thermes

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YOANN BOURGEOIS

celui qui tombe

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MOURAD MERZOUKI

Récital à 40

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JAN FABRE

C'est du théâtre (...)

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Carmen

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Magical

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Untitled_ (...)

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Planites

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TASSIN LA DEMI-LUNE

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MAGUY MARIN

Création 2014

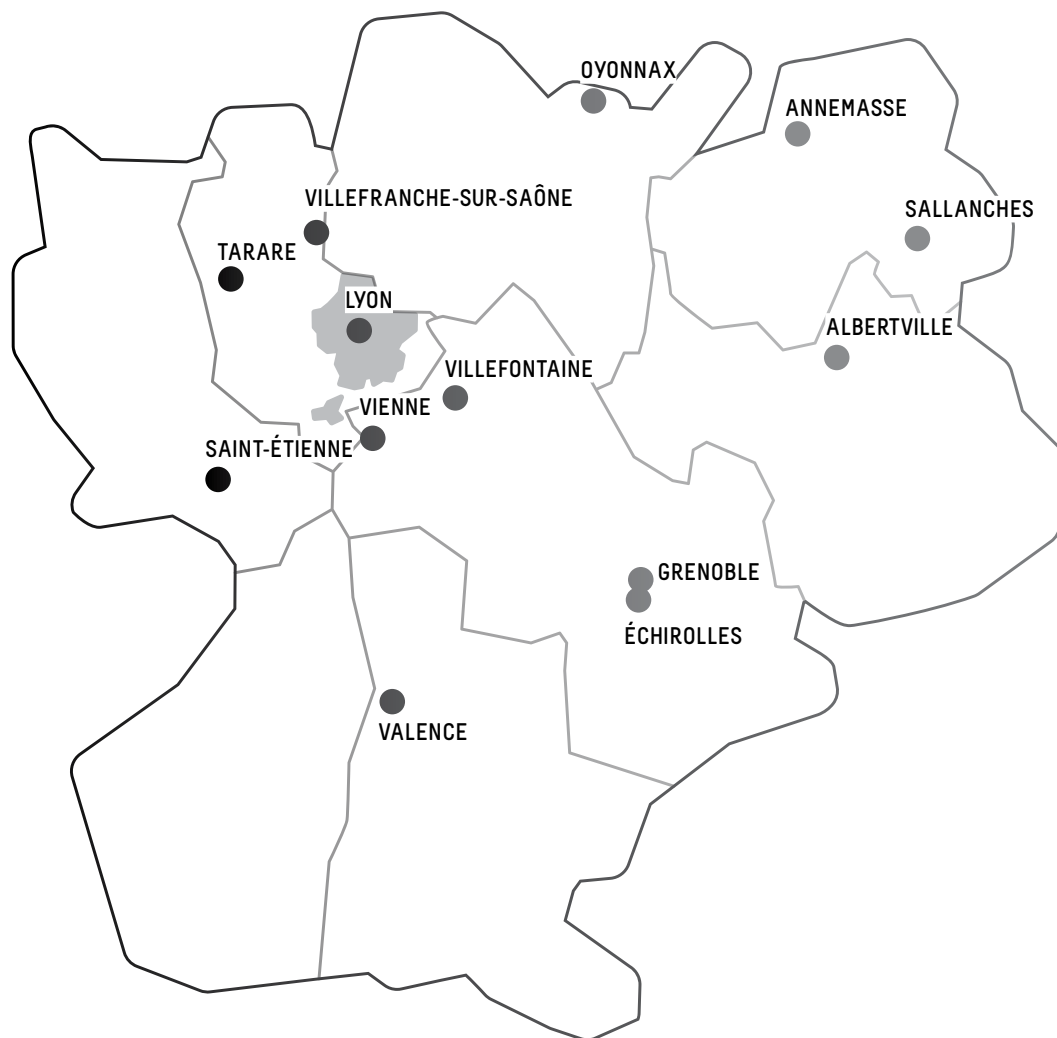
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WILLIAM FORSYTHE

Study# 3

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RHÔNE-ALPES



ALBERTVILLE

ROCÍO MOLINA ET ROSARIO
"LA TREMENDITA"
Afectos

Le Dôme Théâtre
Wed 24 at 20.30pm
see p.52

» Ticket office: 04 79 10 44 80
dometheatre.com
biennaledeladanse.com

ANNEMASSE

AMBRA SENATORE
Création 2014

Château Rouge
Tue 30 at 20.30pm
see p.60

» Ticket office: 04 50 43 24 24
chateau-rouge.net

ÉCHIROLLES

DADA MASILO
Carmen

La Rampe
Tue 30 sept, Wed 1er oct at 8pm
see p.49

» Ticket office: 04 76 40 05 05
larampe-echirolles.fr

GRENOBLE

YOANN BOURGEOIS
celui qui tombe

MC2: Grenoble
Sat 13 at 7.30pm
see p.43

» Ticket office: 04 76 00 79 00
mc2grenoble.fr

OYONNAX

SOWETO'S FINEST
Ishbuja

Centre Culturel Aragon
Tue 30 at 8.30pm
see p.62

» Ticket office: 04 74 81 96 80
oyonnax.fr

TARARE

CLARISSE VEAUX & ABDOU N'GOM - CIE STYLISTIK
Bal hip-hop

Salle Joseph Triomphe
Wed 16 at 7.30pm
see p.83

» Ticket office: 04 74 05 49 32

SAINT-ÉTIENNE

L.A. DANCE PROJECT
B. MILLEPIED, R. ASSAF, H. UMEDA

Opéra Théâtre de Saint-Étienne
Grand Théâtre Massenet
Thu 25 at 8pm
see p.64

» Ticket office: 04 77 47 83 40
operatheatredesaintetienne.fr

THOMAS LEBRUN
CCN DE TOURS
Tel quel !

Opéra Théâtre de Saint-Étienne
Théâtre Copeau
Thu 25, Fri 26 at 10am and 2pm
Sat 27 at 5pm
see p.74

» Ticket office: 04 77 47 83 40
operatheatredesaintetienne.fr

SALLANCHES

COMPAGNIE XY
Il n'est pas encore minuit...

Salle de spectacle Léon Curral
Sat 20 at 8.30pm
see p.22

» Ticket office: 04 50 91 56 46
sallanches.fr

VALENCE

DADA MASILO
Carmen

La Comédie de Valence
Tue 16, Wed 17, Thu 18 at 8pm
see p.49

» Ticket office: 04 75 78 41 70
comediedevalence.com

VIENNE

A. MUDGAL & R. AUZET
Sama

Théâtre de Vienne
Thu 18 at 8.30pm
see p.50

» Ticket office: 04 74 85 00 05
theatredevienne.com

MOURAD MERZOUKI
Récital (extrait)

Jazz à Vienne
dans le cadre de la soirée All Night Jazz
Fri 12 jul at 8pm
see p.94

» Ticket office: jazzavienne.com

VILLEFONTAINE

DADA MASILO
Carmen

Théâtre du Vellein
Sat 27 at 8.30pm - Sun 28 at 6pm
see p.49

» Ticket office: 04 74 80 71 85
capi-agglo.fr/Vivre/Culture/
Theatre-du-Vellein
et biennaledeladanse.com

VILLEFRANCHE-SUR-SAÔNE

ROCÍO MOLINA
Bosque Ardora

Théâtre de Villefranche
Fri 19 at 8.30pm
see p.51

» Ticket office: 04 74 68 02 89
theatredevillefranche.asso.fr
biennaledeladanse.com

DANCE & PERFORMANCE: THE TRAIL

The subverting of entertainment

Performance is at the heart of this Biennale edition. With such a focus, one might say that we are continuing the work done by a generation of choreographers from the '90s onwards. The Bel/Charmatz generation, who looked at what it had not experienced: postmodern dance in America, the great figures of performance dance in the '60s and '70s – Anna Halprin, Simone Forti... In short, a generation of conceptual choreographers who strove to set themselves apart from the authorial dance of the '80s, which they themselves had performed. One might say that this is the present Biennale's purpose – continuing the choreographic freeze of which Boris Charmatz spoke? Well, no. That would be to forget that history stopped in 2003: when the performing-arts community went on strike, lying down outside the Papal Palace in Avignon, conceptual dance had for 10 years regularly been reclining on theatre stages. After that, a recovery was needed. But how? Carrying on with the show as if nothing had happened? And what was to be done with this performance legacy, which dance had rekindled in a moment of crisis? For that is indeed what had happened: summoning performance onto dance stages – when the genre was no longer very active, even in the visual arts – embodied the crisis of a kind of dance that was seeking a clean break from the spectacle of the '80s.

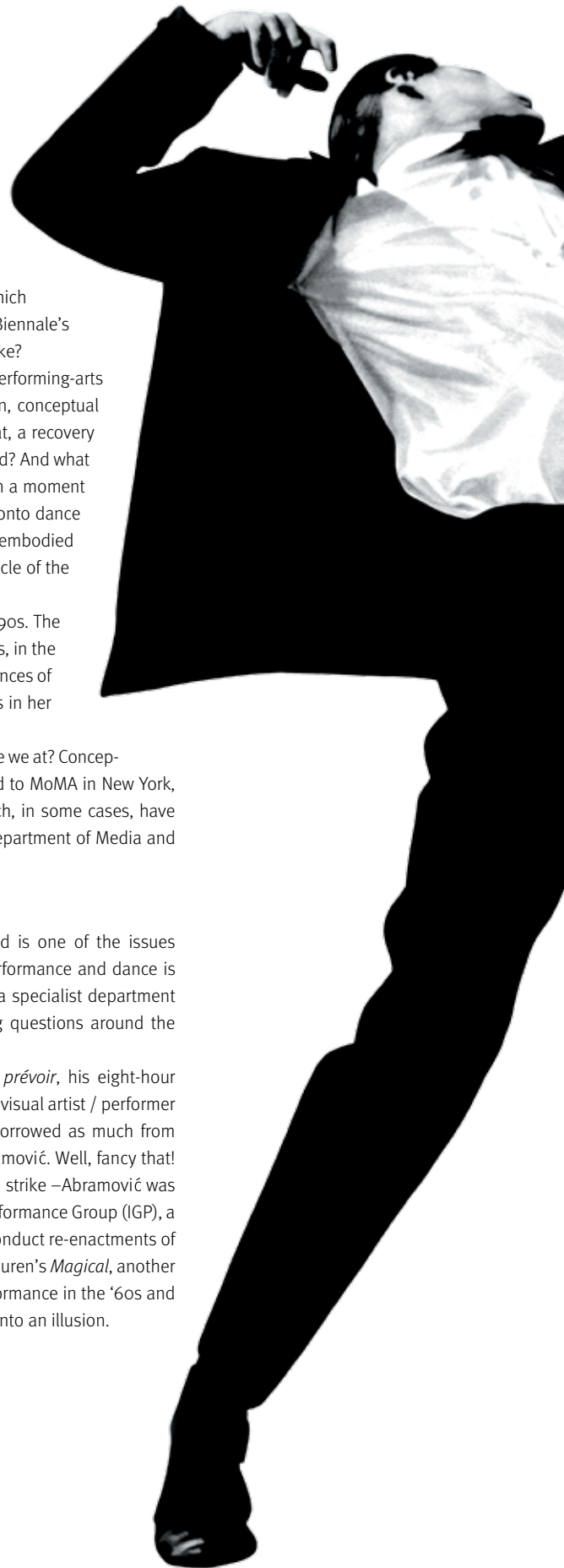
Performance: a symptom and act of crisis... but this did not date from the '90s. The crisis was its basis in history, and not just in the America of the '60s and '70s, in the midst of the Vietnam War; one need only look in Europe, to the grotesque dances of Valeska Gert in Germany as early as 1916, then to her explosive happenings in her pocket cabaret, pulling faces at the Nazi regime...

In 2003, then, everyone lay down. In 2014, more than 10 years later, where are we at? Conceptual choreographers are continuing their work in museums; they are invited to MoMA in New York, the Tate Modern in London, the Pompidou Centre in Paris. Museums which, in some cases, have set up units to "exhibit" this performance-dance – in particular, MoMA's Department of Media and Performance Art comes to mind.

Dance in the age of its re-enactment

The Biennale is no museum, but what has been well understood – and is one of the issues informing this edition – is that this work to "exhibit" the ties between performance and dance is central to the spectacular practice of certain artists. There is no need for a specialist department when choreographers themselves address in their pieces the fascinating questions around the conservation, memory and "heritagisation" of these forms.

When Jan Fabre reprises *C'est du théâtre comme c'était à espérer et à prévoir*, his eight-hour monster from the '80s, he reactivates the seminal moment when the young visual artist / performer that he was moved onto a theatre stage to enact a series of gestures borrowed as much from Pina Bausch's dance theatre as from the borderline actions of Marina Abramović. Well, fancy that! Since 2003 – exactly when France's performing-arts workers were going on strike – Abramović was starting to draw up an "inventory" of performance with her International Performance Group (IGP), a group of 36 performers from 15 countries whose mission was to regularly conduct re-enactments of historic performances. Abramović – there she is again, cropping up in Anne Juren's *Magical*, another repertoire work, as it reprises five gestures from the history of feminist performance in the '60s and '70s; but this repertoire is offbeat, for Anne Juren has turned the spectacle into an illusion.





When dance revises history

Accordingly, it is this notion of repertoire coupled with re-enactment, or remake, that lies at the heart of this Biennale. And not only regarding the ties between performance and dance. The same dynamic is today informing hip hop: Mourad Merzouki is upsizing his *Récital* (1998) to 40 dancers, having this June presented *Répertoire #1*, which celebrated the cult works of hip hop dance. Kader Attou also speaks of repertoire in his creation for the Biennale. Today, something is afoot in all of dance – even William Forsythe, who is inventing a retrospective of 30 years' work in *Study#3* (note the likeness between his title and Merzouki's).

So what is being narrated here? Well, perhaps a form of active resistance to the crisis that all these artists are enduring – whether their world is hip hop, contemporary dance, performance dance... – by means of a performative discourse, i.e. a statement-led system that intends words as action. By making repertory forms of their works, choreographers, circus artists and performers are now proving that not only are they conscious of their history, and have entered it, but that they are its substance; and its authors. And this changes everything, because history can then be revised and no longer left to the specialists: this is the meaning behind the gesture of Anne Juren, who, by turning five emblematic performance statements into a magic show, claims her right to betray their historic cause.

When dance is let loose

For the history of performance is about betrayal, and this was true right from its beginnings, rooted in the avant-gardist movements of the first part of the 20th century: Futurism, Dada, Surrealism. This is no place for a lesson; but let us recall what was at work in this lineage: the absolutely subversive purpose of performance, in series of scandals, provocations, violence – Picabia's *Relâche*, here given a first-ever revival by the Ballet de Lorraine - CCN, is one of its finest episodes. The intention was to step outside a milieu that was oppressive, authoritarian, retrograde, and worse still. Performance was the quick way to turn values upside down, to promote ugliness versus an idea of beauty, to fight applause, to back the popular against academicism. And the ultimate weapon was entertainment. Of course, during the interwar years, no one talked of performance but rather of a "soirée", "cabaret", "circus", "festival" – terms specific to popular culture, to festival gatherings; words brandished against the elitist institutions of the period, against ballet, concerts, salons, exhibitions.

All of this is being staged at the 2014 Biennale, which embraces circus and is permeated by the cabaret spirit of François Chaignaud's befeathered exhibitionism, by the face-pulling in *LOVE* by Loïc Touzé and Latifa Laâbissi, or by the kitsch magic of Anne Juren and of Claudio Stellato's *L'Autre...* as we revisit the historic alliance, already theorised in the '30s, between subversion and entertainment.

Laurent Goumarre

Lyon: performative city

On the cusp of the '80s, at Perrache railway station, where the Lyon Contemporary Art Space (Elac) was then located, amused passers-by could not believe their eyes. German artists Salomé and Castelli were coming down the escalator leading to Place Carnot: one perched on buskins and shaded by a Chinese parasol, the other disguised as a dalmatian on a lead. Already, the issue of gender and sexual identity was being addressed through performance. They were guests of the Lyon Performance Art Symposium, launched by the critic, teacher and free thinker Hubert Besacier and by the visual artist and performer Orlan, who dedicated her body to no-limits investigation.

Around the same time, on Rue Saint-Michel, at Frigo (a former refrigeration chamber for storing cheese) a highly exposed underground space given the debates sparked by its irreverence, was open to all currents of art, as long as they have broken away from the official market. Whereas at Perrache station, galleries such as L'Ollave and the surrounding streets buzzed with the Symposium, at Frigo – though tapping the same energy, as the two venues happily collaborated – another German artist, Dieter Appelt, soaked himself until exhausted in a vat of water, his body white with talc; while naked Min Tanaka exuded butoh silence, his penis smeared in the cellar's soil.

All these far-out exercises – following on from the previous artistic gestures of numerous performers who emerged in the '70s in America and Europe, themselves inspired by Dada or John Cage – have left indelible traces, as much in how they shifted the goalposts of art as by how they advocated an aesthetics of existence. All of them were already “warriors of beauty”, to borrow the expression of Jan Fabre, who, incidentally, attended the Symposium in 1983.

Sex, drugs, rock 'n' roll, punk, women's lib, gay lib: all of this collided in a great pile-up of ideas, desires and political acts.

The frontiers between disciplines had fallen away, too: choreographer Régine Chopinot was “friends” with André Serré (sound designer) and Laurent Fachard (light designer), who themselves were friends with chief executive Alain Garlan, painter Gérard Bourgey and visual artist Gérard Couty (Frigo's founding trio), who were friends with performer and future commando-squad member Mike Hentz, Joël Hubaut, Gina Pane, Charlemagne Palestine, Fabrizio Plessi, Dominique Bagouet, Eugène Durif, Rachid Taha, Robert Achoury, Christian Vanderborgh...

An so it went on, with the creation of networks of free entrepreneurs, who moved into other media such as radio (the celebrated Radio Bellevue broadcast from Frigo's loft), TV, art magazines. Le Symposium lasted from 1979 to 1983; Frigo, for longer. The archives compiled by Gérard Couty, in the Berlin studio he shares with Rotraut Pape, are currently being digitised.

This profusive activity, which saw the body make its mark and shake the conceptual-art tree, refined a way of being and a vein of critical thought that are apparent in many of today's approaches to art. Likewise, all those who experienced and took part in these movements never forsook them, and have sustained their modern moral values. They transferred them elsewhere: Jean-Paul Montanari to Montpellier Danse, Christian Tamet to Châteauevallon, Marie-Claude Jeune and Thierry Raspail to Lyon, Michèle Bargues to Beaubourg, Jean-Paul Delore to Lyon and Africa... to name but a few. “So future”, read one of Frigo's slogans.

Marie-Christine Vernay

DANCE & PERFORMANCE

TO BE EXPERIENCED

Performance

Ambra Senatore **Asta, vente aux enchères**

Ambra Senatore auctions everyday acts. The spectator who makes the winning bid will see their purchase produced at their home by the choreographer. “You are invited to take part in this auction. Each minimum bid will be announced by the auctioneer. Each winning bidder must pay the auctioneer for their purchase and will receive a certificate of ownership in return. This certificate entitles the holder to a single viewing: the place and date must be agreed by buyer and artist.”

In association with Pauline Simon.

Café Danse - CCI, Palais du Commerce
Thu 18, 12.30-2.30pm - Free entry
see p. 61

Living installation

France Distraction **Les Thermes**

A swimming pool filled with 25,000 black balls. On each ball, inscriptions borrowed from the Stoics. All you need to do is dive in, for a perfectly literal immersion in a “big bath of morality”. A philosophical yet highly entertaining experience.

Café Danse - CCI, Palais du Commerce

Wed 10, 17 and 24 and Sat 13 and 27, 1-5pm

Free entry, unlimited experimentation (subject to space)

Sat 20 at 2.30pm, 4pm and 5.30pm

Experiment assisted by by Julien Fournet and Alice Popieul.

Free entry, booking required (at ticket office)
see p. 39

Join in!

The Biennale Freezes **Be the performance!**

Inspired by the pictures in the *Men in the Cities* series by artist Robert Longo used for the Biennale poster, the Freezes are an invitation to experience a giant group performance! Dressed in black and white, come to a public location and freeze for a few moments, striking a pose inspired by these characters. A surprising bit of collective fun!

More details and registration:
biennaledeladanse.com

THINGS TO SEE

The shows on the Dance & Performance trail

ALESSANDRO SCIARRONI

UNTITLED_1 will be there when you die

Théâtre de la Croix-Rousse
Fri 26, 7pm
Sat 27, 8.30pm
See p.57

ANNE JUREN / ANNIE DORSEN

Magical

Théâtre de la Croix-Rousse
Mon 22, 8.30pm
Tue 23, 8.30pm
See p.53

CCN - BALLET DE LORRAINE

Paris - New York - Paris

Maison de la Danse
Tue 16, 8.30pm
Wed 17, 7.30pm
See p.24

FRANÇOIS CHAIGNAUD

Думи мої

Le Toboggan - Décines
Fri 19, at 6.30pm, 8.30pm, 10.45pm
Sat 20, at 6.30pm, 8.30pm, 10.45pm
See p.41

JAN FABRE

C'est du théâtre comme c'était à espérer et à prévoir

Célestins, Théâtre de Lyon
Sun 21, 3pm
See p.46

LOÏC TOUZÉ & LATIFA LAËBISSI

LOVE

ENSATT
Wed 17, 9pm
Thu 18, 9pm
See p.31

NOÉ SOULIER

Mouvement sur mouvement

Amphi de l'Opéra
Fri 19, 6.30pm
Sat 20, 7pm
See p.37

WILLIAM FORSYTHE

Study#3

TNP, Villeurbanne - Grand Théâtre
Sun 28, 6pm
Mon 29, 8.30pm
See p.63

TO BE EXPLORED

Lecture

Performative dances: deframed French choreographies, 1990-2010

In the mid-'90s, the foundations of contemporary dance were questioned by artists who conceived of the choreographic art from a wider perspective. From the first challenges to the dancing body and of choreographic conventions to the relationship(s) with history and with minority discourse(s), this talk will pinpoint influential works but also examine more underground projects and assertive political stances. By Céline Roux, doctor in art history and a freelance researcher specialising in the field of choreography and performative practices. She is the author of *Danse(s) performative(s)* (L'Harmattan, 2007), and collaborates on the artistic projects of contemporary dancer-choreographers.

Café Danse - CCI, Palais du Commerce
Wed 17, 4pm - Free entry

Main event!

Le Rendez-vous: Jan Fabre

Jan Fabre is Laurent Goumarre's special guest for a conversation that's open to the public. In this special session, the artist sheds light on this work through discussing a selection of video excerpts.

Théâtre Les Ateliers
Sat 20, 2pm - Free entry

Video lecture

Performance: a history in commentary and images

This lecture, open to all, offers a journey through the history of performance with video excerpts enriched by commentaries. Speaker: Olivier Chervin, head of education and imagery, audience services department, Maison de la Danse.

Café Danse - CCI, Palais du Commerce
Fri 19, 6pm - Free entry

Film screening

Marina Abramović: The Artist Is Present by Matthew Akers.USA. 1hr46. In English with French subtitles.

Marina Abramović has been redefining art for nearly 40 years. Using body as medium, reaching beyond her own limits – and even risking her life – she creates performances that shock, provoke and stir the emotions. Her retrospective at MoMA New York was the opportunity for Abramović to answer the question she is constantly asked: how is this art?

With French choreographer Anne Juren, who in *Magical* (showing at the Biennale) revisits Abramović's emblematic performance, *Freeing the body*.

Cinéma Le Comœdia
Sun 21, 11.15am - Single price: €4.80

Screening with commentary

Frigo group

Performance art was one of the forms of artistic action produced by the Frigo group in Lyon in the 1980s. The Biennale has invited Gérard Cauty, Alain Garlan and other players in that adventure to comment on a screening of their major performances of the time. This nostalgia-free trip into the past shows to what extent Lyon was a compelling creative hotspot for contemporary art.

Café Danse - CCI, Palais du Commerce
Sat 13 at 2pm - Free entry

Resources

numeridanse.tv

The Jan Fabre video archive has arrived at the Maison de la Danse! Come and discover it at the video library, from 1 September to 22 December 2014.

Maison de la Danse
Mon-Fri, 11.45am to 6.45pm, and on performance evenings.
Free entry
More details: maisondeladanse.com

Education

DVD release

Anna Halprin, Danser la vie

An event around the DVD just released in France by Éditions Contredanse. An invitation to discover the career of this wonderful dancer through a historical presentation, screenings, and an exploration of the body. With Denise Luccioni (French translator of the DVD), Marie Motais (head of Tamalpa France), Florence Corin and Baptiste Andrien (Contredanse).

Théâtre Les Ateliers
Sat 27, 5.30pm - Free entry
contredanse.org

CIRCUS: GUESTING AT THE BIENNALE

From my very first edition, I wanted to open up the Biennale to arts it has affinities with.

The 2012 edition hosted director David Bobée with his *Roméo et Juliette*; Antoine Defoort and Halory Goerger, who come from the visual arts; and the magicians of the 14:20 company. Their shows all met with great success. The Dance Biennale has thus acquired a power of invitation. For this new edition, the event continues to reach out, offering ample room to circus.

Back in 1920, the theatrical avant-garde was already incorporating “small forms from the circus” for their disruptive and revitalising potential. And early on, theatre and circus each made extensive contributions to the other. Didn't Zingaro choose, in the '80s, to describe his work as “equestrian theatre”? Circus has always been a hybrid genre, having much in common with dance. What influences and similarities can we pinpoint?

Dance and circus have thrived thanks to their close ties with the other arts.

They share a taste for interdisciplinarity, and a spirit of openness and freedom. Indeed, one can observe many similarities in how they achieved emancipation, especially with regard to questions of virtuosity, intent, and abstraction. Just after the “new dance” of the '70s and '80s, the “new circus” was born, melding notions of artwork and authorship with the dazzling artistic propositions from the contemporary creative scene. Circus artists craft surprising collages and unclassifiable fictions, and create curious shock effects. These beyond-the-edge, off-limits pieces profoundly renewed the “scenic languages” and instantly caught on with audiences. Undeniably, circus is enjoying a very fruitful period of its history. The Biennale wants to assist this impetus, and is hosting residencies for three of the world's most talented artistic teams to create new works:

- *Il n'est pas encore minuit...* by Compagnie XY, whose collective includes the choreographer Loïc Touzé. The quality of their movement and presence, and their relationship with space and time, are enhanced by the meshing of circus and choreographic practices. Listen to XY's members talk about phrasing for a sequence of acrobatics, or about the culmination of a figure or passage... and one is aware of the great sensitivity of their investigations of the body.

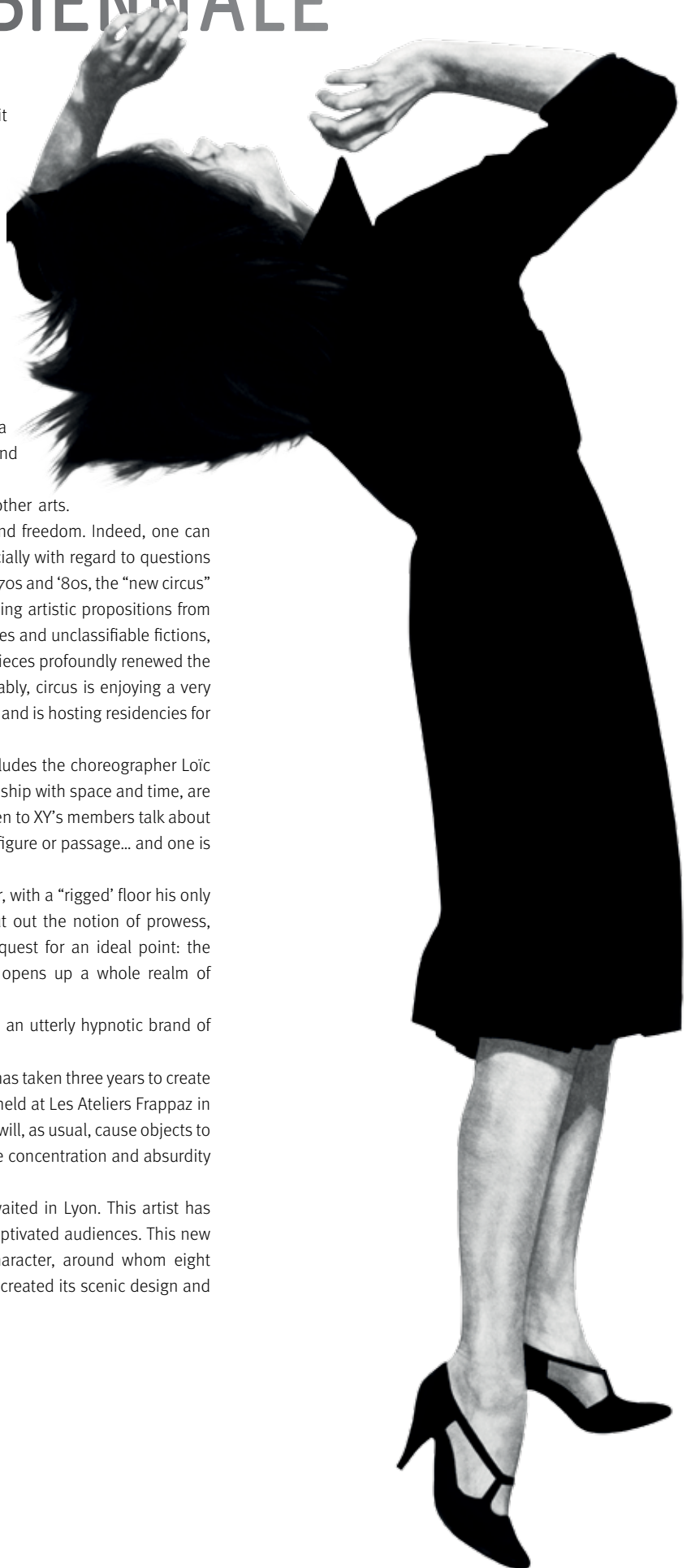
For his latest work, Yoann Bourgeois pares down his world still further, with a “rigged” floor his only scenic element. Bourgeois's aesthetic research has now entirely cut out the notion of prowess, without calling into question that of virtuosity. His passion is the quest for an ideal point: the suspension point which, unencumbered by the notion of weight, opens up a whole realm of possibility.

- Alessandro Sciarroni will transform the traditional juggling act into an utterly hypnotic brand of choreography.

- Claudio Stellato takes us inside his creative process with *laCosa*. He has taken three years to create a new show – a long exploratory process in the form of a residency, held at Les Ateliers Frappaz in Villeurbanne. Spectators will be taken on a trail, during which Stellato will, as usual, cause objects to move around, in a precise but quite surreal way. His blend of extreme concentration and absurdity are sure to generate amazement, laughter and emotions.

- And then there is James Thierrée's *Tabac Rouge*, a show hotly awaited in Lyon. This artist has performed nearly all of his shows at the Maison de la Danse, and captivated audiences. This new opus also borrows liberally from dance. Thierrée is the central character, around whom eight dancers and a contortionist gravitate. He has directed the work, and created its scenic design and choreography.

Dominique Hervieu,
Artistic director, Dance Biennale



CIRCUS

SHOWS TO SEE

The shows on the circus trail

ALESSANDRO SCIARRONI

UNTITLED_I will be there when you die

Théâtre de la Croix-Rousse

Fri 26, 7pm
Sat 27, 8.30pm
see p.57

CLAUDIO STELLATO

L'Autre

Le Polaris - Corbas

Tue 16, 8.30pm
see p.28

Théâtre de L'ATRIUM

Tassin la Demi-Lune
Sat 27, 5.30pm
see p.28

COMPAGNIE XY

Il n'est pas encore minuit...

Célestins, Théâtre de Lyon

12-18 Sept
see p.22

Salle de spectacle Léon Curral -

Sallanches
Sat 20
see p.22

JAMES THIERRÉE

Tabac Rouge

TNP - Villeurbanne

10-22 Sept
see p.19

YOANN BOURGEOIS

celui qui tombe

Opéra de Lyon

Sat 20, 9pm
Sun 21, 4pm
see p.43

MC2: Grenoble

Sat 13
see p.43

TO BE EXPLORED

Video lecture

The movement arts: a history in commentary and pictures

This lecture, open to all, offers a journey through the history of performance with video excerpts enriched by the speaker's commentary.

Speaker: Olivier Chervin, head of education and imagery, audience services department, Maison de la Danse.

Café Danse - CCI, Palais du Commerce

Sat 13, 11am
Free entry

Ressources

Numeridanse.tv

The online dance video library offers a themed selection of videos, for unrestricted viewing online.

TO BE EXPERIENCED

Join in!

The players' workshop

Let yourself be guided by Yoann Bourgeois and one of his team for a game to find the "suspension point". Two chairs are all that's needed for friends to experiment with achieving a state of balance. With you, Bourgeois will create a powerful and poetic image on city-centre Place des Terreaux. A beautiful experience combining circus and performance!

The players' workshop is open to all. Booking required (at ticket office).

Place des Terreaux - Lyon 1^{er}

Wed 24 at 3.30pm, 4.15pm and 5pm
Free of charge, booking required (at ticket office)

Join in!

Open residency

Claudio Stellato invites you into the creative residency for his next show: *laCosa*. It's the change to discover the work of this brilliantly versatile artist, who draws inspiration from various worlds. In this piece, he rethinks the conventions of circus. For inquisitive people who love going behind the scenes.

Les Ateliers Frappaz - Villeurbanne

Tue 30 Sept and Wed 1 Oct, 7pm
Free of charge, booking required (at ticket office)
see p. 29

PRO
GRA
MME

LLOYD NEWSON

DV8 PHYSICAL THEATRE

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BALLET DE L'OPÉRA DE LYON

EMANUEL GAT

FRANÇOIS CHAIGNAUD

& CECILIA BENGOLEA

JIRÍ KYLIÁN

p. 17

JAMES THIERRÉE

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CCN - BALLET DE LORRAINE

FRANCIS PICABIA ET ERIK SATIE

MERCE CUNNINGHAM

NOÉ SOULIER

p. 24

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**ALOUN MARCHAL,
ROGER SALA REYNER
& SIMON TANGUY**

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LOÏC TOUZÉ & LATIFA LAÂBISSI

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NACERA BELAZA

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YUVAL PICK

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NOÉ SOULIER

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**B.ANNALORO, A.DEFOORT,
J.FOURNET, H.GOERGER & S.VIAL**

FRANCE DISTRACTION

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& JAMES CARLÈS**

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AFRICAN DELIGHT

SOWETO'S FINEST & TCHADO'S STARS

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L.A. DANCE PROJECT

ROY ASSAF

BENJAMIN MILLEPIED

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**PIERRE RIGAL, HASSAN RAZAC
& PIERRE CARTONNET**

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FRAGMENTS D'HOMÈRE

DANIEL JEANNETEAU

TÂNIA CARVALHO

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CHILDREN'S SHOWS

ALESSANDRO SCIARRONI

MARIA CLARA VILLA-LOBOS

THOMAS LEBRUN

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LLOYD NEWSON

DV8 PHYSICAL THEATRE



JOHN

Does it hurt? Well, good. Confronting one of Lloyd Newson's shows is like being hammered by reality on stage. It's called verbatim theatre. On the programme: interviews set to body and movement, and maximum discomfort.

In 1988, for Newson's maiden American performance, the *New York Times* headlined: "The Sex Pistols of dance, or just about". The "just about" is likely due to the Australian roots of the choreographer, who has become a central figure in British contemporary dance. Twenty-five years later, nothing seems to derail Lloyd Newson's physical and extremely full-on theatre. The starting-point for his latest piece? Fifty men talk about love, sex and their private struggles. Once again, the piece will likely scour eyes and consciences clean. His raw material is interviews. Eighty-five voices were questioned for *To Be Straight With You* (2007), a sharp-edged show about homophobia in the UK; ditto for *Can We Talk About This?* (2011), a disturbing statement on Western values put to the test by multiculturalism. This, then, is quasi-documentary work. And when you look closer, the interview is where it all began for the young Australian, who took a degree in psychology and social work before the exercise fused with body and dance for good. A few performing experiences and frustrations later, Newson wanted to cut loose from the period's formalistic dogmas. The deed was done in 1986 when he set up his company DV8 – as in "deviate". He would change course and restore meaning to dance. Each of his themes delivered uppercuts: old age, disability, foreigners, homosexuality. Dominators and dominated. And with the issue of masculinity rarely far away. Very quickly, the material of verbatim theatre imposed itself. The power of dance heightened by the power of words, and vice versa – thus immediately placing this exponent of Bausch-esque discomfort astride theatre and dance. On stage: restless movement, archive footage, news videos, personal accounts, and sometimes even diagrams and charts – to be didactic and clear, and thus harder-hitting. Ultimately, there is one constant: the depiction of reality on stage. Politeness will have to wait...

KEY FACTS

Lloyd Newson was born in 1954 in Australia, studied in Melbourne, and settled in London in 1981. The name of his company, DV8, stands for Dance and Video 8 (super 8) and is pronounced "deviate". *My Sex, Our Dance* was the company's maiden piece in 1986. The screen adaptation of *Enter Achilles* won an Emmy Award in 1997. In 2013, UK critics voted Newson one of the 100 most influential people in the arts over the past 100 years.

PIECE FOR 10 DANCERS – 2014 – RUN TIME, 1H25

Conception / Mise en scène : Lloyd Newson

Scénographie / Costumes : Anna Fleischle – Lumières : Richard Godin – Conception sonore : Gareth Fry
Production: DV8 Physical Theatre – Coproduction : National Theatre of Great Britain, Biennale de la danse de Lyon 2014, Théâtre de la Ville et le Festival d'Automne Paris, Dansens Hus Stockholm and Dansens Hus Oslo – Avec le soutien de : Arts Council England

Accueil : Maison de la Danse, Biennale de la danse

PRACTICAL INFO

Maison de la Danse

Wed 10, 7.30pm
Thu 11, 8.30pm
Fri 12, 8.30pm

Prices

Subscription cat. A
Available in the Maison de la Danse subscription
Full price Reduced rate
Top price €29 Top price €26
2nd price €25 2nd price €22

On tour

02-04 jun, Oslo (Norway)
05-09 aug, Vienna (Austria)
...

▲ We advise spectators that, for technical reasons, no latecomers will be admitted to the auditorium.

BALLET DE L'OPÉRA DE LYON

JIŘÍ KYLIÁN



HEART'S LABYRINTH

EMANUEL GAT



CRÉATION 2014

F. CHAIGNAUD & C. BENGOLEA



CRÉATION 2014

Purity of movement, sophistication, musicality: those are the marching orders of Yorgos Loukos, director of the Ballet de l'Opéra de Lyon, in this line-up which draws a connection between Jiří Kylián and Emanuel Gat. And what will François Chaignaud and Cecilia Bengolea make of all this, in their first creation for a ballet company? One thing's for sure: everyone will be in pointe shoes, the men included, in this dance of extremes and extremities.

Questions to Yorgos Loukos, Director of the Opéra de Lyon.

What is your aim in showing Heart's Labyrinth by Jiří Kylián, a piece from 1984?

When I was deciding on the programme, I immediately thought of this little-known piece, a very strange ballet that Kylián himself had removed from his repertoire for years because it was tied to a tragedy in his company, which I won't go into here. For thirty years, I've been thinking that it was time to show this work again, with his consent. And, as always with Kylián, this dance is extraordinarily fluid, with simple yet sophisticated movements with a purity that we rarely see elsewhere.

Performing a Kylián piece makes real sense, especially these days when troupes are handed over to choreographers who use them to show their works but who have no knowledge of the rest of the repertoire. It's strange to see that, in the theatre, directors stage Ibsen and Chekhov, but in dance, repertoire is under-appreciated. I always wonder, what would become of the history of dance if weren't for a company like the Ballet de l'Opéra de Lyon and a few others, though there are not many of us left.

Along with the Kylián piece, you've chosen a work by Emanuel Gat, with about 10 dancers and an orchestra. What link do you see between these choreographic styles?

Putting Emanuel Gat on the programme was a way to emphasize the musicality, the sophistication and purity of the movements. What's interesting with Gat is that he doesn't fit into any clear category. We know postmodern dance and its descendants, those who claim the heritage of Merce Cunningham, Trisha Brown or Lucinda Childs in their abstract choreographic work. Then there are the more literary French postmodernists: Boris Charmatz, Christian Rizzo... who feel compelled to cite Foucault or Derrida. Gat doesn't think along those lines; he offers a simplicity of movement that is far more sophisticated than anything I've seen in new French contemporary dance.

Questions to François Chaignaud and Cecilia Bengolea.

This is the first time you're creating a ballet. Will the dancers wear pointe shoes?

Yes! Pointe shoes are part of classical ballet and they are indispensable for intensifying, exacerbating and transcending the fundamental parameters of dance: balance, gravity, form, speed, immobility...

We will use pointe shoes, following on from work we did for our piece *Dublove*, not as a pastiche of classical dance but, rather, by embracing classical technique and considering the slippers from an entertaining angle, in a concrete way. In fact, it's a tool for elevation that allows us to invent either a stiff, immobile body or a round and graphic one, soft and voluptuous, slow and heavy or fast and blunt... We will go further this time with the use of pointe shoes, for both the girls and the boys.

What is your relationship with ballet?

Cecilia Bengolea: I've always felt a great deal of emotion and admiration for choreographies by Balanchine, Kylián, Cunningham and Forsythe. I am moved by the mastery, the effort, both visible and hidden.

François Chaignaud: I especially love abstract ballets, though the dream of weightlessness and immateriality of romantic ballet is still very powerful. I greatly admire Jiří Kylián: the clarity, the musicality and the humour of his pieces are true models for inventing combinations, rhythms and postures. He's one of my favourite choreographers!

KEY DATES

In 1969, the Ballet de l'Opéra de Lyon became independent.

In 1984, the Ballet became the Lyon Opéra Ballet.

In 1991, Yorgos Loukos became director.

William Forsythe, Jiří Kylián, Jean-Claude Gallotta, Maguy Marin, Trisha Brown, Mats Ek, Angelin Preljocaj, Anne-Teresa de Keersmaeker, Mathilde Monnier, Frédéric Flamand, Rachid Ouramdane, Christian Rizzo... are in the repertoire of the company of 28 dancers.

→ François Chaignaud is also performing his solo *ДУМИ МОЇ* at Le Toboggan, Décines (see p.41)

PRACTICAL INFO

Opéra de Lyon

Wed 10, 8.30pm
Thu 11, 8.30pm
Fri 12, 8.30pm
Sat 13, 8.30pm

Prices

Subscription <u>cat. A</u>	
Full price	Reduced rate
Top price €42	Top price €39
2 nd price €32	2 nd price €29
3 rd price €16	3 rd price €13

JÍŘI KYLIÁN

Musique: Schoenberg, Webern, Dvořák

EMANUEL GAT

Distribution en cours

F. CHAIGNAUD & C. BENGOLEA

Musique: Toru Takemitsu

Coproduction: Opéra de Lyon et Biennale de la danse de Lyon

JAMES THIERRÉE

COMPAGNIE DU HANNETON

TABAC ROUGE

When does the word “choreodrama” apply? When James Thierrée uses dance to probe the human condition. A way of alerting us that the tyrants are tired and that the downtrodden shall rise.

In 2009, James Thierrée performed alone on stage in Raoul, full of an anxiety and solitude that gradually disappeared. This work was already on the verge of dance. In Tabac Rouge, James the acrobat, the mime and the actor changes course once again. As if this show were designed to counter the previous one. Now we have the director and choreographer, with writing that is tailored not for himself but for the dancers and the set. Textless, wordless and maybe even plotless, this dystopian “choreodrama” is a toxic, fantastical vision. Costumes by Victoria Chaplin. All the rest by James Thierrée. At the heart of this world, a haunted, pipe-smoking tyrant, a defeated old man sunken in his decrepit armchair. And at his feet: the people, like woodlice or ants, scuttling around, perched on rollers or climbing in the air. To make the drama rumble, the choreographer has concocted a world steeped in Dantean darkness: a stage that is an extension of the world, full of people and a hodgepodge of objects, mirrored walls, lunatic piping, scaffolding, cables, perches, a catapult, lamp-bodies with lampshade heads, noise, patched-up circuits and well-balanced contortions. It's a dance that doesn't forget its origins. From the imagination of a magician who made his name in 1998 with a turbulent and circus-like *Symphonie du Hanneton* (Symphony for a Beetle). That little beetle, as his family called him, became the name of his performing company. Fifteen years later, the beetle begins to consider his possible retreat from the stage. As if to better face it, no longer blinded by the lights.

PIECE FOR 10 DANCERS – 2013 – RUN TIME, 1H30

Chorédrame de James Thierrée

Interprété par : James Thierrée, Anna Calsina Forrellad, Noémie Ettlin, Namkyung Kim, Matina Kokolaki, Katell Le Brenn, Piergiorgio Milano, Thi Mai Nguyen, Ioulia Plotnikova, Manuel Rodriguez – **Mise en scène, scénographie et chorégraphie :** James Thierrée – **Costumes :** Victoria Thierrée – **Assistante à la mise en scène :** Sidonie Pigeon – **Plateau :** Anthony Nicolas, Fabrice Henches, Gerd Walter – **Son :** Thomas Delot – **Régie lumière :** Bastien Courthieu – **Habilleuse accessoiriste :** Sabine Schlemmer – **Production, diffusion, communication :** Emmanuelle Taccard, Sidonie Pigeon – **Remerciements à :** Matthieu Chédid, Marion Lévy, Kaori Ito, Laura Léonard, Monika Schwarzl, les Ateliers de construction de Vidy Lausanne, Marie Rossetti, Matthieu Bony, Brigitte Brassard, Brad Ackley, Julie Guibert, Nasser Hammadi, Gildas Lointier, Frédéric Longbois, Quentin Manfroy, le Centre National de la Danse (Paris), et l'association BML-AMA

Production déléguée : Compagnie du Hanneton – Junebug – **Coproductions :** Théâtre Vidy Lausanne, Théâtre de la Ville Paris, Le Printemps des Comédiens Montpellier, Théâtre Royal de Namur, La Coursive Scène Nationale de La Rochelle, Sadler's Wells Theatre Londres en collaboration avec Crying Out Loud, Festival Tchekhov Moscou, Le Cado Orléans, Maison de la Culture de Nevers, Théâtre André Malraux Rueil Malmaison, Théâtre Jacques Prévert d'Aulnay sous-bois, Le Carré Saint Médard en Jalles, La Comédie de Clermont Ferrand scène nationale, L'Arc Scène Nationale du Creusot – **Avec le soutien :** du Ministère de la Culture et de la Communication – D.G.C.A et de l'Adami. La compagnie du Hanneton est conventionnée par le Ministère de la Culture D.G.C.A et soutenue par la Fondation BNP Paribas.

Spectacle présenté avec la participation exceptionnelle de la région Rhône-Alpes – **Accueil :** TNP, Biennale de la danse

KEY DATES

James Thierrée was born in 1974 in Lausanne (Switzerland). He started performing as a child with his parents in Cirque Bonjour. At the age of 16, he debuted in the cinema with *Prospero's Books* by Peter Greenaway. In 1998, he founded his own company, the Compagnie du Hanneton. He has created five works. His first piece, *La Symphonie du Hanneton*, won the 2006 Molière prize for a public theatre production. In November 2013, he appeared in the film *Mes séances de lutte* by Jacques Doillon, with himself and Sara Forestier in the leading roles.

PRACTICAL INFO

TNP, Villurbanne - Grand Théâtre

Wed 10, 8.30pm
Thu 11, 8.30pm
Fri 12, 8.30pm
Sat 13, 8.30pm
Mon 15, 8.30pm
Tue 16, 8.30pm

Wed 17, 8.30pm
Thu 18, 8.30pm
Fri 19, 8.30pm
Sat 20, 8.30pm
Mon 22, 8.30pm

Prices

Subscription cat
Available in the Maison de la Danse subscription
Full price: €35 - Reduced rate: €32

On tour

25-26 sept, festival TNT de Terrassa (Spain)

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FOR AGE 10
AND OVER

KADER ATTOU

CCN LA ROCHELLE / CIE ACCRORAP

WORLD PREMIERE OPUS 14

In 1994, Kader Attou staged his first piece at the Lyon Biennale. Twenty years later, he is consolidating his victories. One signature, 16 dancers, a piece crafted like a ballet, and a title – *Opus 14* – that establishes order: hip hop finds its place in the repertory and at the same time in the history of dance.

Last year, in *The Roots*, a hip hop piece for 11 dancers, you temporarily set aside one of your principles, i.e. confronting hip hop with other forms of choreographic creation. You've returned to that principle in *Opus 14*, a new piece for 16 dancers. What does this return signify at this stage in your career?

20 years of dance, 20 years on stage, 30 years of hip-hop. I looked back and I asked myself where it all got started. I saw myself at age ten, in 1984, watching TV and seeing a hip hop show that was introducing the culture in France. I wouldn't be here if it weren't for that.

What was its real impact?

I was first struck by the way of moving, of disjoining the parts of the body and expressing something. It was totally new and yet very familiar to break-necks like myself. And the participants in the show were young people from tough neighbourhoods. It could have been me. But mostly I remember the "dance lesson" at the end of the show, when Sidney and the dancers demonstrated and explained a movement. We tried to get the idea and would all meet up outside after the show to try to do the moves ourselves. It would go on for hours. That's how the first battles got started.

Thirty years later, where does hip hop stand in France?

That's precisely what interests me: what has become of hip hop's codes, its gestures and techniques, how has the dance developed. In the beginning, it was a dance of protest, and a way of channelling energies that risked being scattered, which is still the case. But it's no longer 1984, the dance has grown and matured, it has experienced other things. People predicted it wouldn't last more than a few years but now we see it has taken hold in the national choreographic centres. Another French cultural exception!

***Opus 14* has 16 dancers, all of them from hip hop, which is a particular way of occupying space. Was it important to you to reassert this?**

Paradoxically, it's not about asserting strength. On the contrary, I want to show that this raw, masculine energy, that many consider macho, can be something other than sheer performance. Hip hop can be poetic, slow, fragile and sensual. And I try to do away with the idea of showmanship that is always associated with hip hop. I want to show above all that the dancers are artists. I'm also increasingly interested in working with groups. The underlying idea is that of ballet. With 16 dancers, you have plenty of material to work with, a certain mass. Dance allows you to explore how the individual exists in the mass. I'd say that I'm looking for a dancing humanity.

Twenty years ago, you created *Athina*, your first piece here at the Lyon Dance Biennale. How do you see that piece now?

We were still "kids from the hood," but we wanted to show that our kind of dance wasn't limited to the streets and that it was more than the TV show people were seeing at the time. The story was a bit sentimental but it brought together classic dance and hip hop. Already at age 20, I was telling myself that just because we're not dancing the same thing doesn't mean we can't dance together. I was already looking to build links. The question was: how can each person find his place on the stage? In other words, how can hip hop find its place on the stage?

What also unites classic dance and hip hop is the idea of virtuosity. How do you address that dimension?

What I'm interested in is how that virtuosity is controlled. How emotion is created – or not – by means of virtuosity. It's true that virtuosity makes me think of ballet. You can be a virtuoso alone, but with three, four or more dancers, it becomes a whole different matter. This is what I'm trying to create.

What does the term “ballet” mean to you?

Ballet is about ensemble work. Of course, this refers foremost to classical ballet, but that isn't the heart of the question to me. For me, ballet is mostly the notion of a repertory.

Is there such a thing as a hip hop repertory?

Absolutely. There are a few of us working on this idea: repertory, heritage, leaving a mark, a signature. Everything that contemporary dance has done, we are trying to do with a certain number of CCNs. It's a lot of work, gathering videos, writings and researching the notation. But it's necessary to begin making a place for this dance in the history of all dance.

KEY DATES

Kader Attou was born in 1974 in Saint-Priest.
 1989: birth of his company, Accrorap.
 1994: he presented *Athina* at the Lyon Dance Biennale.
 1999: *Prière pour un fou*, the first piece fully funded by Kader Attou.
 2008: appointed director of the National Choreography Centre in La Rochelle.
 2013: back to his hip hop ancestry with *The Roots*.

PIECE FOR 16 DANCERS – 2014 – RUN TIME, 1H

Direction artistique et chorégraphie : Kader Attou

Musique : Régis Baillet – Scénographie : Olivier Borne – Création lumières : Fabrice Crouzet
 Production : CCN de La Rochelle / Poitou-Charente – Coproduction : Biennale de la danse de Lyon 2014, La Coursive - Scène Nationale de La Rochelle, Les Gémeaux - Scène Nationale de Sceaux, MA Scène Nationale de Montbéliard et CHATEAUVALLON Centre National de Création et de Diffusion Culturelles

Le CCN de La Rochelle et du Poitou-Charentes / Cie Accrorap, Direction Kader Attou est soutenu par le ministère de la Culture et de la Communication - DRAC Poitou-Charentes, le Conseil régional de Poitou-Charentes, la Ville de La Rochelle et par l'Institut français pour certaines de ses tournées à l'étranger.

Accueil : Le Toboggan - Décines, Biennale de la danse

PRACTICAL INFO

Le Toboggan, Décines

Fri 12, 8.30pm
 Sat 13, 6pm
 Mon 15, 8.30pm
 Tue 16, 8.30pm
 Wed 17, 8.30pm

Prices

Subscription cat.B
 Full price: €29
 Reduced rate: €26

On tour in France

11 oct, Le Carré, Sainte-Maxime
 6-9 nov, Les Gémeaux, Sceaux
 16-19 dec, La Coursive, La Rochelle
 21-22 apr, CNCDC de Chateaufallon
 14-17 dec, Montpellier
 ...



COMPAGNIE XY



IL N'EST PAS ENCORE MINUIT...

A high-flying act for 22 acrobats. The new work by XY goes further and higher, overflowing with energy because it's ... *not yet midnight*... The title tells us that the party is in full swing, bodies are rejoicing and there's still time for fun, in a race against the clock.

Questions to Compagnie XY.

A word about the title: *Il n'est pas encore minuit*... what clues does it give us about the piece?

The party has been raging for a while but the intention is to carry on so long as the energy and fun keep flowing. So long as the pleasure of being together has not worn off and bodies are not yet exhausted. But the clock is ticking, time is almost up and it won't be long before everyone heads home, thinking fondly of the party and its sweet excesses. The party is a bit like the story of Compagnie XY that is played out with each piece.

What exactly is the acrobatic vocabulary you employ in this piece?

First of all, the springboard plays an important role: the only mat is the one formed by the carriers. The springboard gives the dancer a little height, with a shorter and sharper rhythm than with people doing the lifting. It allows us to do acrobatic moves differently than just using banquine. We also work with dynamic entries in a column of three or four, and dynamic exits with dives or flips.

What new props do you use for this work?

We kept the bare stage so that the bodies form the decor. We will work with three or four wooden boards of 1.5 metres square used by the carriers to launch the flyers. The boards serve as lifts, esplanades, platforms, pedestals, catapults, landing pads, stages, tap-dance floors, islands, walls and ... wooden boards.

What does having 22 acrobats allow you to do?

To go even further, to do even more perilous stunts, fly higher and longer, falling harmlessly, ricocheting from island to island, letting one's self be contaminated, smothered, crushed, rejected or ejected, all the while protecting each other. The energy of swinging, falling and deviating leads us into more playful dynamics, light and full of flight, with a touch of derision.

What does it mean to push the limits of acrobatics?

Finding new forms or deviating the classic forms. We started from a set of principles:

- Phrases: instead of isolated figures, we work with phrasing, linking, rebounding.
- Deviations: the aim is to interfere with a figure already in motion and change its trajectory.
- Exits: we aim to counter the principle that the figure culminates at the peak; we want the culminating point to be no more than the transition to a "collapse." We want to dig into the ground as deep as the flight was high. This inspires a whole new piece of work on physical qualities: how do you go from a high-flying acrobatic sequence to total release, yielding to the ground or to those above or below you?

When we think about limits, we automatically think of higher and stronger but it's also about exploring the edges of the territory and pushing it in all directions. For example, the way we miss a move or stunt.

What does the choreographer Loïc Touzé focus on in this piece?

Loïc is our twenty-three pair of eyes. He opens up horizons, puts words to our actions, emphasises rhythms, widens our vision of spaces and sharpens our physical qualities. This is the case, for example, with gestures that are different from those required by lifts, like a relaxed state, a slow pace or floor work.

Questions to Loïc Touzé.

What does dance have to say about acrobatics?

My role is to contribute an understanding of movement and meaning. I come in at times to synthesize ideas, work on the rhythm and suggest figures or perspectives on acrobatic figures. This time, for their dance technique, they chose to take classes in the Lindy Hop.

There is a collective dimension to the work that is amazing to watch. It reminds me of the collective work we did in contemporary dance some 20 years ago and that proved very fertile for producing new choreographers. This is a propitious time for the circus arts and acrobatics.

What does the Lindy Hop – a 1920s dance from Harlem – have to do with your vision of acrobatics?

It's a social, festive and casual dance. The changing of partners, going from pairs to solos or groups offers a host of possibilities. There are jumps in the basic steps that fit perfectly with our work. We saw that the Lindy Hop functions especially well with the lifts in pairs. We also try to capture the 'bounce' of that dance form and apply it to our acrobatics, while shaking up the rhythm and working with the momentum.

KEY DATES

The company was set up in 2005 in Lille, France.

In 2009, *Le Grand C*, created under the genial gaze of choreographer Loïc Touzé, marked a turning-point for the company.

In May 2014, *XY* increased its number of performers to 22.

PIECE FOR 22 ACROBATS – 2014 – RUN TIME, 1H

Création collective

Collectif On tour : Abdeliazide Senhadji, Amaia Valle, Andres Somoza, Aïrelle Caen, Alice Noël, Ann-Katrin Jorrot, Antoine Thirion, Aurèle Liotard, Charlie Vergnaud, David Badia Hernandez, David Coll Povedano, Denis Dulon, Evertjan Mercier, Guillaume Sendron, Gwendal Beylier, Jérôme Hugo, Mohamed Bousesta, Romain Guimard, Thomas Samacoits, Thibaut Berthias, Xavier Lavabre, Zinzi Oegema – Collaborations artistiques : Loïc Touzé, Valentin Mussou, David Gubitsch – Collaboration acrobatique : Nordine Allal – Création lumière : Vincent Millet – Création costume : Nadia Léon – Directeurs de production : Peggy Donck et Antoine Billaud

Production : Compagnie XY – Coproductions et accueils en résidence : Biennale de la danse de Lyon 2014, Cirque Théâtre d'Elbeuf (Pôle national des arts du cirque de Haute Normandie), Scène nationale de Melun-Sénart – Accueil en résidence : La Brèche (Pôle national des arts du cirque Basse-Normandie), La Cité du Cirque (Le Mans), Le Prato (Pôle national des arts du cirque-Lille), Maison de la Danse (Lyon), Pôle Cirque Méditerranée (Théâtre Europe La Seyne, CREAC Marseille) – Coproductions : CIRCa (Pôle national des arts du cirque Midi Pyrénées), EPPGHV-Parc de La Villette, L'équinoxe - Scène nationale de Châteauroux, MC2: Grenoble, L'Onde - Théâtre de Vélizy-Villacoublay, Scène nationale d'Orléans, Le Phénix - Scène nationale de Valenciennes, Pôle Cirque Méditerranée (CREAC Marseille, Théâtre Europe La Seyne), EPCC Le Quai - Angers, Théâtre Brétigny- scène conventionnée du Val d'Orge, La Verrerie d'Alès - pôle national cirque Languedoc-Roussillon – Soutiens : *Il n'est pas encore minuit...* est soutenu par le ministère de la Culture au titre de l'aide à la production par la DRAC Nord-Pas-de-Calais et au titre de l'aide à la création arts du cirque par la DGCA; par l'Adami au titre de l'aide au projet.

Spectacle présenté avec la participation exceptionnelle de la région Rhône-Alpes.

Accueil : Célestins, Théâtre de Lyon - Biennale de la danse

PRACTICAL INFO

Célestins, Théâtre de Lyon

Fri 12, 7pm
Sat 13, 3pm
Sun 14, 7pm
Tue 16, 8.30pm
Wed 17, 9pm
Thu 18, 9pm

Prices

Subscription	cat. B
Full price	Reduced rate
Top price €29	Top price €26
2 nd price €25	2 nd price €22
3 rd price €16	3 rd price €13
4 th price €10	4 th price €7

On tour

10-11 jun, Festival Furies, Châlons en Champagne (version circulaire)
14-15 jun, L'Hippodrome, Douai (version circulaire)
19-21 jun, Festival Mirabilia, Fossano (Italie extérieur)
24 jun, Festival Solstice, Châtenay-Malabry (extérieur)
27-29 jun, Festival Le Mans fait son cirque (extérieur)
4-5 jul, Festival Les Tombées de la Nuit, Rennes (extérieur)

+ Shows across the region

à la salle de spectacle Léon Curral de Sallanches, see p.7

23-24 sept, Le Quai, Angers
9-10 oct, L'Espace Malraux, Chambéry
14-18 oct, MC2: Grenoble
21-23 oct, Festival CIRCa, Auch
5-7 nov, Théâtre d'Orléans
18-20 nov, Bonlieu Scène Nationale, Annecy
23-24 nov, Equinoxe, Châteauroux
27-28 nov, L'onde, Vélizy
12-13 dec, Le Grand Sud - Le Prato, Lille
18-20 dec, Le Phénix, Valenciennes
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FOR AGE 8
AND OVER

CCN BALLET DE LORRAINE

PARIS – NEW YORK – PARIS

A cine-dance happening with *Relâche* (1924) by Francis Picabia, René Clair, Erik Satie and Jean Börlin, revived in 2014 by Petter Jacobsson and Thomas Caley. Eighteen explosive minutes with Merce Cunningham's *Sounddance* (1975). And a game of academic deconstruction in *Corps de Ballet* by young Noé Soulier... The dancers of CCN – Ballet de Lorraine embrace the challenge of three strong statements from dance history. On the programme: virtuoso flair, wild imaginings, and surrealism: dance electrified by the energy of performance.

Because there's the nub: this bill retraces a rebellious and joyous lineage of seminal acts, in which choreography is an "organised chaos" that blows apart the grammar of spectacle. On stage, anything is possible: car headlights in *Relâche*, a cinema screen, a cabaret vibe, the lure of music hall, a gold lamé curtain that causes frenetic dancers to appear/vanish. Spanning historic step changes and contemporary quirkiness, the Ballet de Lorraine leaps selectively along the timeline to offer a history of dance twinned with performance. A programme of sound and fury.

KEY DATES

In 1999, the Ballet National de Nancy et de Lorraine became the National Choreography Centre (CCN) – Ballet de Lorraine.

In 2011, Petter Jacobsson became its director.

The company's repertoire includes works by Merce Cunningham, William Forsythe, Mathilde Monnier, Twyla Tharp, La Ribot, Paulo Ribeiro and Martha Graham.

PRACTICAL INFO

Maison de la Danse

Tue 16, 8.30pm
Wed 17, 7.30pm

Prices

Subscription cat. A
Available in the [Maison de la Danse subscription](#)
Full price
Top price €29 – 2nd price €25
Reduced rate
Top price €26 – 2nd price €22

On tour in France

5 oct, Centre Pompidou, Metz (*Sounddance*)
17-19 oct, Opéra national de Lorraine (*Sounddance*)
23, 25, 27 nov, Tournée MD44, Loire Atlantique (*Sounddance*)
24 janv, La Halle aux Grains, Toulouse (*Sounddance, Relâche*)
3 feb, Le Hangar 23, Rouen (*Sounddance*)
17 mar, Opéra Théâtre de Saint-Étienne (*Paris - New York - Paris*)
27 mar, Bar le Duc (*Sounddance*)
20-21 may, Les Gêmeaux de Sceaux (*Corps de Ballet*)
...

FRANCIS PICABIA

ERIK SATIE

RELÂCHE

Questions to Petter Jacobsson, Director, CCN-Ballet de Lorraine.

What does *Relâche*, considered one of the first choreographic happenings, represent to you?

Relâche represents its' time: the 1920's hope for the future; its' space: the reactionary use or disregard of known theatric codes and space; and its' place: as platform for artistic social interrogation. It represents a liberation and opening to new concepts in the performative landscape. It represents the fleeting moment that is so profound and extraordinary with the performative arts.

This 1924 piece combines dance and cinema in a music-hall aesthetic. What is its importance in the history of dance and performance?

No libretto, no story. The conceptual and performative ideas presented in *Relâche* were extremely important as initiators of all that has become possible within the theatre. Before the word was codified, we see moments that would best be described as "performance" rather than ballet.

We see the "fourth wall" or proscenium wall broken i.e the spectator as performer or performer as spectator. We also see the idea of "anti" performance, or more specifically the use of everyday movements and the questioning of the interpretive act. And of course the use of film (multi media) within a live performance, which had been used before in other situations but not in such a prominent manner and within the reference of ballet.

What research did you do in order to restage it, given that it's based on improvisation?

Through our research we have found that the performance had the "air" of being improvised due to certain contexts and actions representing the "everyday". We understand, for example, from certain indications in the discovered handwritten piano score, that some of the most pedestrian actions were exactly timed and choreographed.

The performers played "themselves", or they played the everyday bourgeois man/woman – frivolity, lightheadedness, carefree – désinvolte. You arrive at a feeling on stage that it's created in the moment.

How important is this ballet for you as a Swede, given that it was choreographed by Jean Börlin for the Ballets Suédois?

My interest in this work is not nationalistic, nor is it a choreographic homage to Jean Börlin's achievements but rather an attraction to this, although short, fantastic artistic experiment which was Ballet Suédois and particularly the interest in the "performance aspect" of *Relâche*.

It starts from my over 30year friendship with Bengt Häger (who was very instrumental in the creation of Dansmuseet in Stockholm together with Rolf de Maré), that resulted in many discussions about Ballet Suédois and in return *Relâche*. As far as the research, this relationship has given me a unique access to his private collection through his son Richard Häger.

PIECE FOR 13 DANCERS – 1924 – RUN TIME: 35 MIN

Reprise 2014: Petter Jacobsson et Thomas Caley

Ballet instantanéiste en deux actes

Un Entr'acte cinématographique et la Queue du chien

Conception: Francis Picabia – Musique: Erik Satie – Chorégraphie: Jean Börlin – Film: René Clair

Reprise, 2014 - Entrée au répertoire – Chorégraphie: Petter Jacobsson et Thomas Caley – Recherche historique et dramaturgie : Christophe Wavelet – Scénographie: Annie Tolleter – Lumières: Eric Wurtz – Spécialiste de Picabia: Carole Boulbès – Costumes : Atelier costumes du CCN - Ballet de Lorraine – Avec la participation des élèves de la section broderie du Lycée Lapie de Lunéville

MERCE CUNNINGHAM

SOUNDANCE

Questions to Petter Jacobsson.

Why have you chosen Soundance from the repertoire of Cunningham, who wrote it in '75 after spending nine weeks at the Opéra de Paris creating *Un jour ou deux*? Is it representative of Cunningham's spirit?

Soundance allows the public to share in a side of Merce's work maybe not always associated with him, chaos, raw energy, and exaltation. It allows us the chance to surpass the form and technique behind Cunningham and just immerse ourselves in an intense moment. And in that very "Cunningham", with no fixed points in space, no direct connection to the musical score, and no regard for message, just the intensity of the now.

A gold curtain splits the stage in two. What does this décor tell us?

The décor acts as a sort of base or house masking what could be a whole universe of activity behind it. There is the feeling that the dancers, to enter, are almost ejected from this curtain and in the end to exit, one by one, inhaled back into it. It's reducing of the space condenses The already layered and complicated choreography, as well it gives spectator another visual picture of an organized chaos.

What does this programme – comprising the historic pieces *Relâche* and *Soundance* and Noé Soulier's new work *Corps de Ballet* – have to say about dance and performance?

Abstraction – deconstruction – no story, no libretto.

My interest in this work is not nationalistic, nor is it a choreographic homage to Jean Börlin's achievements but rather an attraction to this, although short, fantastic artistic experiment which was Ballet Suédois and particularly the interest in the "performance aspect" of *Relâche*.

It starts from my over 30 year friendship with Bengt Häger (who was very instrumental in the creation of Dansmuseet in Stockholm together with Rolf de Maré), that resulted in many discussions about Ballet Suédois and in return *Relâche*. As far as the research, this relationship has given me a unique access to his private collection through his son Richard Häger.

PIECE FOR 10 DANCERS – 1975 – RUN TIME: 18 MIN

Chorégraphie: Merce Cunningham

Musique: David Tudor, Untitled – Décor, costumes et lumières: Mark Lancaster – Remonté par: Meg Harper et Thomas Caley

NOÉ SOULIER

CORPS DE BALLET

Arabesque, assemblé, attitude, balancé, pirouette... the steps of classical ballet are like words that can be arranged to make sentences, presuming you know the rules. Noé Soulier shakes up the standard grammar and creates his own system, beyond the classic codes. In this way, the dancers invent their own “corps de ballet.”

Questions to Noé Soulier.

The title has two meanings in French, of course. How do you embrace this ambiguity?

Yes, there is the individual “corps” which is the body, and the collective corps made up of all the individual bodies. In classical dance, geometry plays a critical role in unifying the two. It determines the shapes and steps of the individual bodies, as well as the configurations and movements of the collective corps across the stage.

All of the stretching and strengthening exercises, plus daily practice, allows the dancers to transform their bodies over time. The individual bodies gradually become a homogenous and common body.

So there are three “corps de ballet” in fact: the individual bodies of the ballet dancers, the group which is the dance company, and the ideal body which daily practice aims to achieve. The ideal body creates the link between the singular and the group.

During this dance piece, I take this ideal body and interfere with it more and more.

How do you do that?

In the first sequence, a glossary of all the classical dance steps is presented as is, but by the time we reach the second-to-last sequence, it has nearly disappeared. It is a sequence composed solely of preparation steps. These are connecting steps: the step before the leap, the plié before the pirouette, etc.

I gave the dancers the impossible task of stringing together preparation positions, one after the other, while maintaining the function of preparation. They start to launch into a leap as if they were really going to do it, but must break the movement at the last second.

To deal with this challenge, the dancers developed their own very different strategies. Some stop abruptly, others start into the following movement to offset the momentum from the previous step. I found it interesting to see how these personal strategies emerged at the interstices of a vocabulary that aims, on the contrary, to homogenise the bodies.

What were the first classical dance steps that triggered your imagination?

In the glossary, steps are grouped by name: arabesque, assemblé, attitude, balancé, etc. For an arabesque, the dancer places one leg behind the body, but some are jumps or turns or a static position. For an assemblé, the dancer jumps but the leg might be placed in front, on the side or behind the body. What these moves have in common is therefore different for each step. This creates a very complex unison in which the unifying element is constantly changing.

In the sequence of preparations, we start from the syntax of the classical vocabulary. I don't really know the rules of syntax in the purest tradition of classical ballet but one thing I can say for sure is that phrases composed solely of preparations are wrong. It's a bit as if you strung together transitive verbs without any object in the sentence.

How does your piece fit in with the programme including *Relâche* and *Sounddance*?

I think that when Petter Jacobson suggested I create a piece, he thought I would represent the influence that those two historic works have on choreography today. I decided to challenge what one might expect from the “contemporary”, which can also be played out in relation to the past: taking into account the relationship with our historical heritage, not to create a divide, but rather a deviation.

In *Relâche* and in *Sounddance*, the numerous elements are linked to the movements that preceded them, if only because of a countering effect. I don't think we can create a break with *Relâche* because that piece exemplifies the challenge to established norms. We can continue to play with that break – and it has been done many times since – but I believe that that approach has now run its course. By setting aside that frontal attack, we create a more complex situation and it opens up new possibilities.

PIECE FOR 17 DANCERS – 2014 – RUN TIME: 30 MIN APPROX.

Chorégraphie, scénographie: Noé Soulier

Création costumes: Noé Soulier et Martine Augsburgier – Création lumières: Noé Soulier et Olivier Bauer – Conception musicale: Noé Soulier et Aurélien Azan-Zielinski – Arrangements musicaux: Jacques Gandard – Musique: Extraits arrangés du 4^e mouvement de la *Symphonie n°4 en Ut mineur D.417* de Schubert, extraits arrangés de *Rigoletto* de Verdi (dernier duo du 3^e acte, Gilda / Rigoletto) - Remerciements: Chiara Vallé-Vallomini et Mark Wallinger

→ Noé Soulier is also performing his solo *Mouvement sur mouvement* at the Amphitheatre of the Opéra de Lyon (see p.37)

CLAUDIO STELLATO L'AUTRE

A man and some objects. What happens between them? Here, Stellato draws on his experiences in circus, street theatre and contemporary dance – and adds a sprinkling of very personal magic that tips the show into the realm of illusion. *L'Autre* is a whimsical curiosity made of dance and “furniture” circus, along the lines of Erik Satie’s furniture dance.

What gave you the idea for this piece?

It all began with research on the body in 2008. At first, I wasn't thinking of creating a dance piece; I was just looking for *L'Autre*, a character who thinks and moves in a singular manner. I wanted to find a workshop that would allow us all to find that Other. And I knew it would mean working with objects. That research went on for about a year and a half.

What was the first object you chose?

The red carpet. I wanted to see a carpet unroll all by itself. Without any visible manipulation. That was the image I had in mind.

And that's when the idea came to you to use magic?

No, that idea came earlier. For a while now, I've been thinking that it would be nice for a kitsch technique like magic to become a contemporary-theatre tool. I thought magic would become interesting if it served a story. But it wasn't easy because I couldn't find a magician for the theatre. They were too expensive or not interested. So Martin Firket and I solved it ourselves with a simple rule: never more than 10 euros. Anything we used should cost no more than that, which led to some very personal resolutions that don't fit the rules of the world of magic.

You have an atypical background: you started in jazz and street theatre, then you trained for the circus, then back to the theatre and, finally contemporary dance. What circus arts did you study?

At first I was juggling with rings; I was manipulating objects. But I soon switched to balancing on objects: on ladders, on slack wire, which was my speciality. You have to keep your balance on an un-stretched rope.

What does that “speciality” say about you?

It's true that there is always a psychological explanation for an artist's choice of discipline in the circus. It's possible that my choice of the slack wire reflects the fact that I'm not an aerial kind of guy; I'm not an acrobat, I can't do trapeze; my feet have to be in contact with something.

***L'Autre* is a silent piece. That's strange for someone like you, coming from jazz.**

I wanted silence because I felt that every time you add music to something, it automatically influences your perception of what you are watching. If you look at a tree while listening to heavy metal or Beethoven, well, it's not the same tree. By doing *L'Autre* without music, it makes the piece even more mysterious because there isn't any sound to cover the “tricks” of magic. So the spectator is alone with the show, he alone gives meaning to what he sees.

The objects and the furniture in the piece: it was you and Martin Firket who made them. Where did they come from?

Each one has a history. For example, the big piece of furniture was something I found in Belgium at the Salvation Army. It's a huge armoire and I got it for just one euro. I brought it back to the dance studio and I started working on it. I began to realise its potential and I rebuilt it for the dance piece.

As for the smaller piece of furniture, it has its own story. I was doing an artistic residency somewhere and I did an hour of improvisation every day. Then, one day, I came upon a closed space; no way to get inside. So I went back to my bedroom and threw myself into an hour of improvisation. I started banging around and I wound up in the lower part of the armoire. That's what I rebuilt for L'Autre.

In L'Autre and already in laCosa – a piece of research you did during your residency in Lyon, which you are also showing at the Biennale – you rebuild objects.

Yes, I have a carnal relationship with objects; I like DIY and the connection you can have with objects. During my residency, I worked with natural, raw materials, like logs, firewood, branches and axes. I started with the idea of an elegant man who behaved like a lumberjack.

And what did you learn from your experience in street theatre?

I learned to perfect the art of improvisation. You have to learn to work with incidents, drunks, a bird flying through – anything to make people laugh. Everything has to be useful. Especially since I depended on the generosity of passersby; I hadn't been invited to perform at street theatre festivals. I had to draw my circle, do a show and try to make a little money.

The other thing is interacting with the audience. Then, when you go from the street to the theatre, you're more relaxed. Anything can happen, but you know it'll be alright because you've learned to transform any incident into an incredible scene.

KEY DATES

Claudio Stellato was born in 1977 in Milan (Italy).
At age 17, he began studying jazz music.
In 2005, he launched his career as an artist.

PIECE FOR ONE DANCER – 2011 – RUN TIME, 50 MIN

Direction artistique: Claudio Stellato

Concept, Chorégraphie et mise en scène: Claudio Stellato – Collaboration artistique: Martin Firket – Assistante: Chiara Ribera d'Alcalá – Interprétation, scénographie, costumes, technique son et lumières: Martin Firket et Claudio Stellato

Production : Fangule – Coproduction : L'L – Lieu de recherche et d'accompagnement pour la jeune création (Bruxelles), Les Brigittines – Centre d'Art contemporain du Mouvement et de la Voix de la Ville de Bruxelles, TAKT – Dommelhof, Noorderzon Performing Art Festival / Grand Theatre Groningen, De Pianofabriek kunstnerwerkplaats, l'échangeur – CDC Picardie, manège. mons / CECN, TechnocITé – Avec le soutien de : Ministère de la Culture de la Communauté française Wallonie-Bruxelles - Service de la Danse, Société des Auteurs et Compositeurs Dramatiques (SACD), CDC Les Hivernales, Théâtre des Doms

Accueil: Théâtre de l'ATRIUM – Tassin la Demi-Lune, le Polaris - Corbas, Biennale de la danse

PRACTICAL INFO

Le Polaris, Corbas

Tue 16, 8.30pm

Théâtre de L'ATRIUM, Tassin la Demi-Lune

Fri 26 - school, 2.30pm
Sat 27, 5.30pm

Prices

Subscription cat. C
Full price: €16
Reduced rate: €13
School: €6

On tour in France

30-31 janv, L'Agora, Evry
...

FOR AGE 9
AND OVER

ALSO CHECK OUT

LACOSA FABRIQUE DES EUVRES

Open residency

Les Ateliers Frappaz, Villeurbanne
Tue 30 at 7pm - Wed 1st at 7pm

Free entry, booking required (at ticket office)

Direction artistique : Claudio Stellato

Interprète : Claudio Stellato – Collaboration : Julien Blight, Mathieu Delangle, Martin Firket – Avec le soutien de : Claudio Stellato est artiste associé aux Halles de Schaerbeek à Bruxelles – Soutiens à la Recherche : Manège de Reims - Scène Nationale, Latitudo 50 - Pôle arts du cirque et de la rue (Marchin), Circuscetrum (Gand), Espace Périphérique (Paris), Le Cuvier - CDC Aquitaine (Bordeaux), L'Échangeur - CDC Picardie, La Brèche, Pôle National des Arts du Cirque de Basse-Normandie - Cherbourg-Octeville, L'Atelier des Marches (Bordeaux), Festival Excentrique - Culture-0-Centre (Orléans), Menu Spaustuve (Lituanie), Les Brigittines – Centre d'Art contemporain du Mouvement de la Ville de Bruxelles, Pépinières européennes pour jeunes artistes (Paris), Biennale de la danse de Lyon 2014, Le Mans fait son cirque, Via Grande Studios, Italie.

Accueil: Ateliers Frappaz, Biennale de la danse

ALOUN MARCHAL ROGER SALA REYNER & SIMON TANGUY

CIE PROPAGANDE C

GERRO, MINOS AND HIM

Toss three lads into an empty space, allow the aptly-named principle of anarchy-democracy to do its thing... And enjoy the burlesque confusion that ensues.

Thirty years old and happily hyperactive. The minds and legs of choreographer Simon Tanguy are full of dance permeated by the methods of Steve Paxton and Deborah Hay, and also by judo, physical theatre, circus, philosophy, improvisation, four years at the School for New Dance Development in Amsterdam, and a clown's burlesque energy. On the stage of *Gerro, Minos and Him*, Aloun Marchal, Roger Sala Reyner and Simon Tanguy, all bare legged, channel all of that – and a little bit more. Which is handy: “à trois”, the possibilities are even more outlandish. Their bodies can do just about anything: to begin with, shifting between states without warning, from one imaginary space to another, then returning suddenly to the stage, stark naked. Together, or not, but each in his own space, each in the middle, each in his own system, like the distant cousins of a Cunningham mainlining on burlesque. “This constant changing of fictional spaces is the heart of the piece. It leaves the audience confused, trying to understand where the dancer is, how he got there, and what makes him move.” The rules of the game? None apply, yet they all do. Just as long as there's burlesque, flippancy, tension, frontality and – why not – danger. “The way we work is based partly on disputes during decision-making, which are inherent to any collaboration, and partly on the dynamic created by saying ‘yes’ to every suggestion made in the studio. It's what we call ‘anarchy-democracy’.” On stage the trio veers between shouting, wrestling, kabuki love scenes, tribal chants, and even dance. A state of extremes. “It's because each person is fighting for their own interests that the collaboration has such density, and an authentic rapport can emerge.” Even if the dice are loaded, for hidden within the trio is the choreographer – a fact which, with a deft touch and small acts of cruelty, he enjoys pointing out.

KEY DATES

Simon Tanguy

He was born in 1984 in Saint-Brieuc.

In 2002, he joined a fledgling circus company.

In 2005, he graduated in philosophy in Rennes.

In 2007, he studied at the School for New Dance Development in Amsterdam and began collaborating with Roger Sala Reyner.

In 2011, he created his solo *Japan*.

Aloun Marchal

He was born in 1983 in Paris.

Aged six, he began to dance.

In 2006, he studied dance in Amsterdam (SNDO).

In 2008 he received a Danceweb bursary.

In 2010, he won an award in the “Danse Élargie” competition at the Théâtre de la Ville, Paris.

Roger Sala Reyner

He was born in 1981 in Mataro, Spain.

In 2006, he studied in Amsterdam (SNDO).

In 2012, *Gerro, Minos and Him* was his first group piece created outside the School for New Dance Development.

TRIO – 2012 – RUN TIME, 50 MIN

Chorégraphie et danse: Aloun Marchal, Roger Sala Reyner, Simon Tanguy

Création lumière: Pablo Fontdevila – Regard extérieur: Katerina Bakatsaki, Benoît Lachambre, Igor Dobricic

Producteurs: Compagnie Propagande C (Saint-Brieuc), Het Veern Theater (Amsterdam) - Coproduction : Musée de la danse / CC-NRB, Zeitraumexit-Mannheim – Avec le soutien de : l'Institut français d'Amsterdam, Institut Néerlandais de Paris, Dansbyran Gothenburg, Konstnärnsnämnden / Swedish Arts Grants Committee

PRACTICAL INFO

ENSATT Théâtre Terzoeff

Wed 17, 7pm

Thu 18, 7pm

Prices

Subscription cat. C

Full price: €16

Reduced rate: €13

On tour in France

15-16 nov, Festival

Next, CDC Roubaix

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LOÏC TOUZÉ LATIFA LAÂBISSI ORO LOVE

***LOVE*, a piece in capital letters. Or how, in 2003, Loïc Touzé took stock of ten years of work in conceptual and performance dance, and shifted it to cabaret to get closer to “the worst in contemporary dance.”**

Questions to Loïc Touzé.

***LOVE* is a piece from 2003, at a turning point in dance and, more broadly, in the performing arts (strikes by temporary show-business workers). With hindsight, why is this piece a kind of manifesto?**

The piece was created for the Mettre en Scène Festival which devoted that year’s show theme to the cause of temporary event workers. Half of the time it took to create the piece was spent on activism alongside the entire team (meetings, demonstrations). It was the energy of a militant revolt that fed the energy of *LOVE*.

If it’s a manifesto, it would be because the work benefits from ten years of a conceptual and performance landscape. It’s a piece that emerges, derives, feeds and clothes itself from the dual performance and conceptual world.

***LOVE* returns to the theatre, after a series of performances in alternative settings such as vacant lots and art centres. What were the limitations to that exercise?**

Believing at the time that changing the position of the spectators – moving them around, putting them in beds, hovering over the choreographic work, making them a full participant in the performance – would change their point of view and perception. The limitations we discovered were that the spectators always reposition themselves in a cultural relationship, facing the observed object. It’s not by changing the vantage point of the spectators that you change their view. You would have to do things in such a way that the work contains a missing place, that of the spectator, so that it can be revealed. *LOVE* went back to the stage because I was thinking at the time that we mustn’t abandon the theatre.

There is some fine work with facial expressions, which is a break from the neutrality of contemporary dance: what avenues did you explore?

We took inspiration from a corpus of striking images: Valeska Gert and Kazuo Ohno. And then some whimsical borrowings from mime – the poor cousin of contemporary dance – especially Decroux. We wanted to get closer to the worst of contemporary dance, the worst of mime and pantomime. The reason was quite simple: I think that part of my work touches on cabaret or comes from a taste for cabaret. Because what interests me in cabaret is the proximity of the show space: a limited space in which we see the faces and hands as the first signs of the imaginary construction of the artist. And this construction is shared with the audience.

We watched a lot of silent movies: *Ivan the Terrible* by Eisenstein, Keaton, Chaplin, Tati... a large body of burlesque cinema inspired our work. We did tap-dancing, we watched American music-hall comedies, Savion Glover and Faces by Cassavetes. Then drawings by Carlo Blasi that reproduce diagrams of skeletons in positions of intentionality. For example: a skeleton acting amazed or despondent.

Nudity was a common state in conceptual dance. What is the purpose of nudity in *LOVE*?

We first saw nudity as a useful experience in the process of creating the animal sequence. To understand it, we had to be naked. The skin becomes a sensor for detecting information. The entire perceptive state is modified by not having fabric on the body. This is in contrast with the time when nudity was represented by nudity. This is a nudity that never shows a body naked or exhibited as naked. It's a nudity that transforms, for example, the illuminated space of the scene.

When did the title come to you?

The initial title was *Classique*. The idea was to create a classic. But during the first improvisations that I filmed, Yves-Noël Genod wrote *LOVE* with white chalk on the studio wall. We never erased it.

KEY DATES

Loïc Touzé

Loïc Touzé was born in 1964 to Fintainebleau (France).

At the age of 10, he entered the ballet school of the Paris Opera.

He studied the American postmodernists: Trisha Brown, David Gordon...

In 1999, he moved to Rennes.

In 2000, *Morceau*, a piece for 4 players, experimented with dimensions of performance.

In 2003, he created *LOVE*.

17 October 2012: publication of *Danse/Cinéma* (co-produced with CND/Capricci) to which he contributed.

In 2014, he worked for the second time with the acrobats of Compagnie XY.

Latifa Laâbissi

She was born in 1964 in Grenoble.

In 1998, she co-created two pieces with Yves-Noël Genod.

In 2001 she created *Phasmes*.

In 2006, she began collaborating with visual artist Nadia Laura.

In 2008, she created the nonprofit Figure Project.

In 2009, she was invited to the Musée de la Danse / CCN.

PIECE FOR 6 DANCERS – 2003 – RUN TIME, 1H05

Conception: Loïc Touzé & Latifa Laâbissi en collaboration avec Jocelyn Cottencin

Danseurs: Loup Abramovici, Alina Bilokon, Rémy Héritier, Yves-Noël Genod, Carole Perdereau, Lina Schlageter – **Dispositif scénique:** Jocelyn Cottencin – **Création lumières:** Yannick Fouassier – **Régie:** Max Potiron

Production: association ORO – 391. **Production déléguée ORO – Coproduction :** Théâtre national de Bretagne / Rennes; CND Angers – direction Emmanuelle Huynh – **Avec le soutien de:** Adami, Musiques et danses en Bretagne

ORO est soutenu par l'État - Préfet de la région Pays de la Loire - direction régionale des affaires culturelles, la Région Pays de la Loire, la Ville de Nantes, le Département Loire Atlantique et reçoit l'aide de l'Institut Français pour ses projets à l'étranger.

PRACTICAL INFO

ENSATT Théâtre Terzieff

Wed 17, 9pm

Thu 18, 9pm

Prices

Subscription cat. B

Full price: €20

Reduced rate: €17

On tour

10-11 sept, Les Escalés improbables, Montreal
4 oct, Festival MESS, Sarajevo (Bosnia-Herzegovina)

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NACERA BELAZA

LA TRAVERSÉE



And why not let the air currents carry us? Movement, rather than producing choreography, can be an act of freedom. And once representation has been stripped away, movement can finally create the connection between a state of dance and a state of spirituality.

What avenues did you explore for this piece?

What has always been important to me, beyond choreographed movement itself, is its intrinsic power to liberate human beings, to take us beyond our supposed limits. Movement can indeed be the vector for reaching into the depths of our being, so long as we raise it above human vicissitudes. Movement has an undeniable power to open horizons, unite and liberate the person who experiences it and the one who shares it. The underlying force of an artistic approach is perhaps nothing more than the intimate quest for greater freedom.

What kind of preparation did you give your dancers?

In my work, everything is based on the unfolding of a dancer's inner self because that is the source from which a piece can spring forth. That is why there is no staging in my pieces; to me, a perfect stage is an empty stage because choreography is about the human being in dialogue with the emptiness around him, an emptiness that mercilessly exposes our reticence, our fears. Infinite emptiness is the scale against which we must measure ourselves in order to grasp our full dimension. So the dancer must be in continual dialogue with himself in order to overcome his remaining reticence. As if dancing were a way to overcome the fear of the vast emptiness in ourselves.

With *Cri*, in 2007, you said you had finally understood what your "gesture" is. Where does this gesture come from?

As an artist, we discover little by little what haunts us. It takes years of fumbling in the dark before we can clearly see the path which we had intuitively taken. Like many others, I first turned my attention to space, the bodies and movement, but, very early on, I had the feeling that working that way was preventing me from seeing a much deeper reality.

Cri signified a categorical refusal of any diversion from what drives our being. In that sense, the piece represents a new departure for my work.

It doesn't mean that I don't pay attention to space or movement, but they no longer have a direct impact on what we experience; the movement comes from the depths, it is not a reality unto itself. Since *Cri*, I feel like a sculptor who is shaping, grinding and polishing the same material, convinced that transcendence can only be found in the finest detail.

What brought you to dance?

The absolute and vital necessity to find greater freedom. This desire has always been a proportional reaction to the confinement in which I found myself, a combination of opposites has defined and refined my principal working tool, which is constraint: all of my pieces ask the same question, "How can we be free while strictly conforming to a predetermined framework?"

At what point did you feel that this was possible, that you had reached your goal?

Obviously, nothing is definitively won, but let's say that some reactions and correspondences enable us to assess and verify the "plausibility" of our vision. For example, a long time ago, a woman who had seen my work said, "we watch more than the dancers' bodies; they are like intermediaries between us and another dimension." So I knew deep down that it was possible to establish a different type of relationship, a dialogue with the audience, to escape the logic of representation which, to me, reveals a deep contradiction, between the complex nature of the expression put forth and the primary mode of apprehension, during a performance, which is the act of watching and mentally processing what we see.

When you speak of constraint as a source of freedom, it brings to mind your faith. What does your dance take from your faith, and vice-versa?

It is always difficult to define a life experience by an element as personal as faith. What I can say, though, is that it's obvious that a strong awareness of a form of transcendence leads you to consider in a different way not only the body but all reality. You perceive it and measure it continually, in dialogue with an invisible infinity. So no reality is "finite;" it reaches and resounds beyond our usual sphere of perception. And I think it is that conviction which can be felt in my Art, but I could just as well say that Art transposes to action or incarnates this spiritual understanding.

KEY DATES

Nacera Belaza immigrated to France as a child in 1973.

Teaching is, to her, a space for research.

Since 2001, she has participated in a Franco-Algerian cooperation project.

Cri, a duet danced with her sister, won the 2008 new choreographer prize.

She has been a choreographer for 20 years. This creation for the Biennale is her 12th piece.

PIECE FOR 4 DANCERS – 2014 – RUN TIME, 1H**Direction artistique: Nacera Belaza**

Création lumières: Nacera Belaza

Coproduction : Biennale de la danse de Lyon 2014, Arcadi : aide à la production et à la diffusion, L'échangeur - CDC Picardie - **Accueils Studio** : Centre Chorégraphique National d'Orléans - Josef Nadj, Centre Chorégraphique National de Nantes - Claude Brumachon / Benjamin Lamarque, Centre Chorégraphique National de Franche-Comté - Joanne Leighton, Centre Chorégraphique National de Nancy - Ballet de Lorraine - Petter Jacobsson - **Résidences** : Théâtre de l'Olivier - Istres, Institut français du Maroc, Atelier de Paris - Carolyn Carlson, Moussem, Théâtre Monty (Belgique), Theater Freiburg (Allemagne) avec le soutien du Bureau du Théâtre et de la Danse - Institut Français d'Allemagne - **Avec le soutien de** : la DRAC Ile-de-France / Ministère de la Culture et de la Communication, la Région Ile-de-France, l'Institut français, l'ONDA, Spedidam

Accueil: TNP, Biennale de la danse

PRACTICAL INFO**TNP, Villedurbanne
Petit Théâtre**

Wed 17, 7pm

Thu 18, 7pm

Fri 19, 7pm

Prices

Subscription cat. B

Full price: €20

Reduced rate: €17

On tour

27-28 sept, Aoyama Theater,
Tokyo (Japan)

18-22 oct, Internationale
Tanzreihe, Bern (Switzerland)

6 dec, Festival Traverses, Scène
nationale d'Orléans

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YUVAL PICK

CCN RILLIEUX-LA-PAPE

PLY

A new creation for the director of the CCN in Rillieux-la-Pape. On the programme: a physical confrontation of bodies and sound. An “artisan-body” against “low-fi” sound, an organic choreography by Yuval Pick against an electroacoustic score by the American composer, Ashley Fure.

This new piece combines two forms, yours and that of Ashley Fure, the American composer. What confrontation were you seeking?

Ashley Fure and I were trying to create an architecture of sound and movement. It's really a piece by – and for – four hands. And that became the subject of the work. The sound of course plays a key role in the project but we absolutely wanted to avoid a technological approach. On the contrary, the shifting of the sounds is led by the dancers. Visually and manually, by using, for example, small mobile loudspeakers positioned on the stage as part of a spatial and temporal architecture. The relationship between movement and sound takes shape in a very concrete manner. We play with the alternating force of each: The presence of the bodies and that of the loudspeakers. It's a power struggle between forces in constant friction.

What made you decide to work with Ashley Fure?

She is fascinated by the physicality of sound and works on patterns and trajectories using powerful tones that directly touch the nervous system. I love that. Her electroacoustic work treats music like layers to be superimposed and transformed. So her research seemed very close to mine. As if the highly organic quality of her textures inspired me in my work on live performance.

You build intimate ties between the choreographer's role and that of the dancers. What avenues did you explore with them in this work?

Nothing metaphorical, in any case! I wanted to set in motion a kind of flow of movement, an uninterrupted choreographic material, with varying intensities, rhythms and directions. I worked with the dancers on a precise vocabulary of movements, not so much as a demonstration but as an act of production. It is more action than demonstration. I want the dancers to create something that goes beyond the sum of their individual persons. To achieve that, we studied in great detail the trajectories of movement in the body. I asked them to visualise these trajectories as connected to the mechanics of breathing. The movement is generated by the trunk, the torso and hips, then moves to the limbs and beyond. And vice versa. In the end, the question is not about what the dancers are doing but how they do it. These are the artisan-bodies.

Two years ago in Lyon, you took on the challenge of a large group of dancers. You said at the time that you were an ensemble choreographer. What does the group allow you to do in this piece?

Two years ago, my view of the group was above all a social view. I was interested in how the individual operates within the group. This time, my focus is very different: how a group can solicit the individual and carry him beyond himself. I want to show and make audiences feel something that touches on the living. By living I mean putting materials, movements and sounds in a given space, brought to life by the presence of bodies in real time.

You trained in dance in Tel Aviv. What made you switch to choreography?

My encounter with dance began with traditional Israeli dances, which are based mainly on pleasure and sharing. I have to admit that I had a hard time with the strict technical requirements. I think that I held onto the sharing aspect even during my years of training at the Bat-Dor Dance School. So it took me a long time to build my own vocabulary and physical landscape. I had to hone the technical aspects, the notions of body weight, working on the peripheral things and musicality, and undoing my initial training.

M.F.

KEY DATES

Born in 1970 in Petah Tikva (Israel).
 In 1991, he joined the Batsheva Dance Company.
 In 1996, he won the Grand Prize at the Paris international dance competition.
 In 1999, he joined the Ballet de l'Opéra National in Lyon.
 In 2002, he founded his own company, The Guests, in Lyon.
 In 2004, he created *Le Sacre* for the Ballet de Lorraine.
 In 2011, he became director of the national choreography centre (CCN) in Rillieux-la-Pape.

PIECE FOR 5 DANCERS – 2014 – RUN TIME, 1H APPROX.

Chorégraphe: Yuval Pick – Musique: Ashley Fure

Danseurs: Madoka Kobayashi, Anna Massoni, Alexis Justin, Antoine Roux-Briffaud et Lazare Huet – Assistante: Sharon Eskenazi – Création costumes: Magali Rizzo avec Pierre-Yves Loup-Forest – Création lumières: Nicolas Boudier – Réalisation musicale: Manuel Poletti – Régie son: Raphaël Guénot

Coproduction : IRCAM - Centre Pompidou / Paris, Le Rive Gauche / Saint-Étienne-du-Rouvray, TEAT Champ Fleuri | TEAT Plein Air, Théâtres départementaux de La Réunion – Résidence : MAC de Créteil

Le Centre Chorégraphique National de Rillieux-la-Pape / Direction Yuval Pick est subventionné par le Ministère de la Culture et de la Communication – DRAC Rhône-Alpes, la Région Rhône-Alpes, la Ville de Rillieux-la-Pape et le Département du Rhône.

Accueil: CCN de Rillieux-la-Pape, Biennale de la danse

PRACTICAL INFO

CCN**Rillieux-la-Pape**

Thu 18, 8.30pm
 Fri 19, 8.30pm
 Sat 20, 3pm

Prices

Subscription cat. C
 Full price: €20
 Reduced rate: €17

On tour in France

15-17 oct, CND Pantin
 18-19 nov, Festival Total Danse, Reunion Island
 17 mar, Rive Gauche de Saint-Étienne du Rouvray
 ...

NOÉ SOULIER

MOUVEMENT SUR MOUVEMENT

How do you create a dance and talk about it? That is the challenge of *Mouvement sur mouvement*, in which Noé Soulier reflects on William Forsythe's improvisation techniques. In particular, he focuses on the gestures used by Forsythe to explain a dance. By dancing these movements that speak about movements, Noé Soulier continues his earlier work on the positions of classical ballet: a delightful inventory of rhetorical gestures.

What does the title of the piece tell us about your work?

I watched William Forsythe's *Improvisation Technologies* closely and repeatedly. It is a series of short videos where Forsythe gives ideas on how to improvise and observe movements. He provides brief examples of improvisation and uses a lot of demonstrative gestures that steer our attention and serve as commentary on other movements.

I didn't notice these gestures at first. Because they were part of his verbal description, they were invisible in the beginning, a bit like the gestures we make spontaneously during a conversation. But I became very interested in them because they speak of other movements. They are reflexive. Through movement, they say something about a movement. That's where the title of the piece comes from.

What was the first gesture you "modified"?

In fact, I didn't modify any gestures; I made every effort to reproduce as precisely as possible all of Forsythe's movements. But I removed the verbal explanations. That completely transforms the status of the movements and the way we watch them. They are no longer just gestures that clarify an idea; they become choreographic material, a dance in and of itself. It's not the gestures I modified but the context in which we observe them.

What does Forsythe represent for you as a dancer-choreographer?

In terms of the work purely on movement, what seems crucial to me is the idea of setting oneself localized geometric constraints, rather than globalized ones. In other vocabularies of movement that I have worked on, the definition of movements encompasses the whole body. For example, with Merce Cunningham, the entire body is determined geometrically. In *Improvisation Technologies*, the geometric boundaries are most often localized. He assigns a vector to a part of the body and the rest of it must adapt to that constraint, but the adaptation is not geometrically predefined. The result is that the various iterations of a same movement might be very different and, above all, it creates another type of relationship with the body.

We go from a homogenous body that self-manipulates in space to a heterogeneous body that manipulates part of itself, as you might manipulate a separate object. You focus your attention on one part of the body and you trust your physical mastery to produce the desired effect, rather than trying to direct the whole body all of the time.

What is your subject and what story does the piece tell?

I think the piece touches on several questions: when does a gesture become choreographic? How can a study of movement be developed with movement? Then there is the question of polyphony: how does verbal discourse transplant itself onto gestures and vice-versa?

The text helps us think about the different ways of defining a movement (with geometric or mechanical parameters, with a practical purpose, etc.) and about the relationships they create with the body.

I also work on how you transform your body in the short and long term, on what that means from a personal and emotional perspective. Finally, I worked on strategies that are developed to give visibility to the way in which the movement is defined: the difference between making a gesture and showing it. This brought me back to my initial study of *Improvisation Technologies* but from a new angle: when does the movement show itself?

What are you trying to say about dance in this process?

I use a very broad definition of dance. Simone Forti wrote a dance report in which she described the way an onion, as it germinates, shifts its centre of gravity until it falls from the spout of the bottle where it had been placed. In this case, dance is in the eye of the beholder.

And so the discourse I develop in *Mouvement sur mouvement* is as much a dance as the movements I perform because the discourse offers ways of understanding and watching a movement that can affect our experience. I believe that this broad conception of dance has great possibilities, but I don't defend the idea as an absolute truth.

KEY DATES

Noé Soulier was born in Paris in 1987.

In 2009, he premiered his solo *The Kingdom of Shades*.

In 2010, he graduated from P.A.R.T.S in Brussels, took a degree in philosophy from the University of Nanterre (Paris X) and won first prize in the Danse Elargie competition.

In 2014, he choreographed *Corps de Ballet* for the Ballet de Lorraine.

→ Noé Soulier is also performing *Corps de Ballet* with CCN-Ballet de Lorraine at the Maison de la Danse (see p.27)

SOLO – 2013 – RUN TIME, 50 MIN

IN FRENCH WITH ENGLISH SURTITLES

Chorégraphe et danseur: Noé Soulier

Coproduction : Festival d'automne à Paris, La Ménagerie de verre (Paris), Kaaïtheater (Bruxelles), Bruges Concertgebouw – Production: WP Zimmer – Avec le soutien de : Centre National de la Danse (Paris) et des moulins de Paillard – Remerciements à la Forsythe Company

Accueil: Opéra de Lyon, Biennale de la danse

PRACTICAL INFO**Amphi de l'Opéra**

Fri 19, 6.30pm
Sat 20, 7pm

Prices

Subscription cat.C
Full price: €16
Reduced rate: €13

On tour

7-8 oct, Actoral, Marseille
9 nov, RomaEuropa, Rome (Italy)
...

B. ANNALORO, A. DEFOORT, J. FOURNET, H. GOERGER, S. VIAL

FRANCE DISTRACTION LES THERMES

LIVING INSTALLATION AT CAFÉ DANSE

Two years ago, *Germinal* classified the world into two categories: things that go “pock pock” and things that don’t go “pock pock.” With *Les Thermes*, Halory Goerger, Antoine Defoort and their five associates from France Distraction, literally plunge spectators into a pool of Stoic aphorisms. Is it about morality? Or discourse and method.

It’s all in the method. In this case, a pool filled with 25,000 soft black plastic balls. And on each ball, a sentence taken from the Stoics: “The time approaches when you shall forget all things”, “Cease to be moved, like puppets, by appetites and passions”, “Adapt thy self to those things which are destined for you by providence” ... So dive in – or go paddling, it all depends – for a literal immersion in the “great pool of morality.” And, to make things even better, the pool can be used for other activities, such as a reading, a debate or even a conference. *Les Thermes*, by Defoort and Goerger is one episode of France Distraction, a series of living and collective installations to be experienced and performed without remorse. *Les Thermes* is conceived as a weird spa that is philosophically regressive but exceedingly good fun. Which is precisely the forté of these “overgrown ludopaths” who parade their innocence and irresistible taste for idiocy, between the stage and plastic arts, between Lille and Brussels. Already in 2007 they were piecing together a rough but well-documented game-stage: *Le jeu de l’oie du spectacle vivant* (Snakes and Ladders for Show Producers). Or how, with a roll of the dice, one scrambles from artistic residencies to subsidy-hunting. All the while with a jovial sense of failure. It is a “prep course for people who want to experience the vicissitudes and prevarications that mark the history of a creative work,” warn Antoine Defoort and Halory Goerger. A bit of wacky anthropology and a lot of hilarious lucidity. Things got more sophisticated in 2012 when the duo brought to Lyon a more head-on form of theatre with *Germinal*. And what a success! They go back to the roots of the question of language and, at the same time, the question of live performance. A self-generating show that tries to re-set everything to zero. No more, no less. It’s like a modern or even futuristic version of Flaubert’s Bouvard et Pécuchet that sets out to create the world from nothing and, in so doing, create theatre from a bare stage. That experience also ended with a big collective bath. It’s all a matter of method.

KEY DATES

In 2009, France Distraction produced their first artistic collaboration with Antoine Defoort et Halory Goerger.
In 2012, they premiered *Germinal* at the Lyon dance Biennale.

CREATED IN 2012

Conception: Belinda Annaloro, Antoine Defoort, Julien Fournet, Halory Goerger, Sébastien Vial (France Distraction)

Régie: Emilie Godreuil – Administration: Sarah Calvez – Diffusion / Coordination: Mathilde Maillard – Chargé de production : Julien Fournet

Production : L’Amicale de production - Coproduction : Le Centquatre, Paris (France) ; Le Vivat, scène conventionnée danse théâtre, Armentières (France) ; Beursschouwburg (Bruxelles), Buda Kunstencentrum, Courtrai (Belgique) ; Réseau APAP ; Le Musée de la Danse / Centre Chorégraphique National de Rennes et de Bretagne, Rennes (France) ; TNB - Théâtre National de Bretagne, Rennes (France) ; L’Entorse (Lille) – Partenaire : La Malterie (Lille) – Remerciements : La Malterie, Andrés Costa, Amélie Boissel, Maryline Grimmer

Antoine Defoort, Halory Goerger, Julien Fournet et l’Amicale de production sont artistes associés au Centquatre (Paris), au Beursschouwburg (Bruxelles) et au Phénix (Valenciennes).

Antoine Defoort et Halory Goerger sont membres du réseau APAP.

Antoine Defoort est associé au Vivat d’Armentières, scène conventionnée danse et théâtre

L’Amicale de production bénéficie du soutien du Conseil régional Nord Pas de Calais, de la Ville de Lille et d’une convention avec le ministère de la Culture et de la Communication (DRAC Nord Pas de Calais) ainsi que du programme européen apap/ Performing Europe (DGEAC- Programme Culture)

PRACTICAL INFO

Café Danse CCI, Palais du Commerce

Wed 10, 17 and 24 and Sat 13 and 27 at 1 to 5pm
Free entry, unlimited experimentation
(subject to space)

Sat 20 at 2.30pm, 4pm and 5.30pm
Experiment assisted by by Julien Fournet and
Alice Popieul. Free entry, booking required (at
ticket office)

Thu 18 and Fri 19
Assisted experimentation, for schools only

MAUD LE PLADEC

LEDA

DEMOCRACY

If the music is imposing, if it literally lays down the law, then what choice does dance have? Follow the rhythm or attempt insurrection? In *DEMOCRACY*, Maud Le Pladec puts the body at the heart of the political debate for a dance “in the public interest.”

With four drummers and five dancers, Maud Le Pladec continues her work on the confrontation of music and dance. A hard-hitting confrontation that lives up to the two musical pieces: *Dark Full Ride*, by the American, Julia Wolfe, a pulsating composition that she compares to “a shout, an invitation to experience the unstable nature of the collective, social or political body and the contradictory forces that drive it.” The next score is by the Italian, Francesco Filidei, with the idea of bringing together two aesthetics: American post-minimalism and the European contemporary music scene. That covers the form of the work.

But *DEMOCRACY* goes beyond form because the stakes are in fact political. The title is not without implications, in direct reference to the ideas of philosopher Miguel Abensour in *Pour une philosophie politique critique* (2009). Maud Le Pladec seizes this opportunity to spotlight “the difference between the legal-political system and what we commonly call democracy, as opposed to Demos, which is a process of individualisation, an experience of the subjective. That’s what interests me. I wanted to question the balance of power between music and the group, or community. By asking what it means to be together, I wanted to ask how we revolt against authority. At what point does it become illegal? What does it mean to go against the public interest?”

So what is the connection between these questions of a political nature and the confrontation between dance and music? The choreographer sees a direct relationship: “The music is very strong, even stronger than the bodies. It’s imposing; it is the seat of power and lays down the law. How do we react? Is energy synonymous with freedom?”

On stage, five dancers and four percussionists will ask the question: who leads the dance?

KEY DATES

Maud Le Pladec was born in 1976 in Saint-Brieuc (France).

1999: first contact with contemporary dance, joined the group *ex.e.r.c.e* at the national choreography centre (CCN) in Montpellier, directed by Mathilde Monnier.

2001: created a dance collective, Leclubdes5. In parallel, Maud Le Pladec built her dancing career with Loïc Touzé (*LOVE*), Mathilde Monnier (*Vallée*, 2008), Boris Charmatz (*Enfant*)...

2004: higher education in choreographic culture with dance critic Laurence Louppe. Degree in choreographic culture, thesis on the analysis of choreographic works from the perspective of the dancer.

2010: prize for promising new choreographer awarded by the Critics Association for her piece *Professor*.

Since 2012: start of a long-term project working with music by David Lang and Julia Wolfe, of which *DEMOCRACY* is the second piece, after *Ominous Funk* & *Dystopia* created in 2012 at Subsistances performing arts centre in Lyon.

In parallel, Maud Le Pladec is continuing her performing career with Boris Charmatz (*Levée des conflits*, *Enfant*, *Manger* - 2014 creation...) and Mette Ingvartsen (The Artificial Nature Project).

PIECE FOR 5 DANCERS AND 4 MUSICIANS – 2013 – RUN TIME, 50 MIN

Chorégraphe: Maud Le Pladec

Danseurs : Nicolas Diquet ou Julien Gallée Ferré, Maria Ferreira Silva, Corinne Garcia, Mélanie Giffard, Simon Tanguy – Musique : Ensemble TaCTuS (YingYu Chang, Paul Changarnier, Quentin Dubois, Pierre Olympieff) – Création lumières : Sylvie Mélis – Création costumes : Alexandra Bertaut – Assistant musical : Gaël Desbois – Documentation : Youness Anzane – Régie générale : Fabrice Le Fur – Assistant création lumières et régie lumières : Nicolas Marc – Régie son : Vincent Le Meur – Création des décors : Vincent Gadras

Production : Leda – Coproduction : Théâtre National de Bretagne / Mettre en Scène 2013 - Rennes, Les Subsistances - Lyon, Maison de la Danse / Biennale de la danse de Lyon 2014 dans le cadre de modul-dance / programme Culture de l’Union Européenne, Théâtre Paul Eluard-tpe Scène conventionnée de Bezons dans le cadre de la permanence artistique de la Région Île-de-France, Tanzquartier Wien, CCN de Caen Basse-Normandie (Accueil Studio, Ministère de la Culture et de la Communication), CCN de Franche-Comté à Belfort (Accueil Studio, Ministère de la Culture et de la Communication - DRAC Franche-Comté), CDC Paris Réseau (Atelier de Paris - Carolyn Carlson, L’Étoile du nord, micadanses - ADDP, studio Le Regard du Cygne - AMD XXe) – Avec le soutien de : Ministère de la Culture et de la Communication / DRAC Bretagne, Région Bretagne, Ville de Rennes, Spedidam, Adami. Avec l’aide à la production et à la diffusion d’Arcadi.

Maud Le Pladec a été lauréate du programme « Hors les Murs » de l’Institut français en 2013 pour une recherche autour du collectif de musique contemporaine Bang on a can.

Accueil: Le Toboggan / Décines, Biennale de la danse

PRACTICAL INFO

Le Toboggan, Décines

Fri 19, 9.30pm
Sat 20, 9.30pm

Prices

Subscription [cat. B](#)
Subscription [Maison de la Danse](#)
Full price: €20
Reduced rate: €17

On tour

7 jun, Festival June Events, l’Atelier de Paris
Sept-oct, Hellerau, Dresden (Germany)
Oct-nov, Damfzentrale, Bern (Switzerland)
Nov, Festival Euroscene, Leipzig (Germany)
12 - 13 dec, Bontieu, Scène Nationale
Feb, Les Hivernales
2 apr, Onyx, Nantes
9 apr, Le Hangar 23, Rouen
...

FRANÇOIS CHAIGNAUD

ДУМИ МОЇ*

In his extravagant costumes, feathered headdress and sequins, François Chaignaud is a music-hall show in his own right. Or perhaps his solo is some sort of strange ceremony. Chaignaud is the golden idol in a lush, exotic ritual somewhere between dance and song.

First, what is the meaning of that mysterious title: Dumy Moyi?

The title is written in the Ukrainian alphabet: ДУМИ МОЇ, which most French spectators can't decipher. I love the beauty of the lettering, the confusing provenance. It means "my thoughts," with a play on words in Ukrainian that indicates the thoughts could be melodic, musical or singing.

What is the "Theyyam" that serves as a reference for this piece?

It is a sacred art of Malabar. During ceremonies that can last nearly 24 hours, the performers are transformed into gods, by means of dance, song and costumes. Unlike "Katakali," which represents Hindu cosmology, Theyyam is about absorbing or incarnating: the dancers don't represent the gods, they become the gods!

What was it that struck you the most about this sacred art?

I was amazed by the costumes. They are made entirely of natural materials and are disposable. They have incredible proportions – several metres high, wide, very cumbersome – with a surprising level of sophistication. The force of these men-turned-gods is enhanced by the costumes. And the most surprising thing is how they perform so close to the worshipers and the audience, and the virtuosity of the dances in spite of the voluminous costumes.

What did you find that connected with your vision of performance and dance?

I was baffled by this religious art that isn't meant for a stage. Then there is the power of the function of dance in this context. The duration, the stupendous virtuosity and physical endurance. It was not so much a connection with my vision as it was a questioning of my vision. What is dance for? What does it resemble? And how do we show it?

What vocal repertory did you choose for this solo? What do the words of the songs tell us?

The challenge with this piece is to sing and dance at the same time during the entire show. This comes from the Theyyam performers who often sing while dancing.

It also comes from cabaret and music hall shows, which have a complex history, with dances said to come from elsewhere, from the early twentieth century. The cabaret halls played a seminal role in the emergence of modern dance, solo dance, far removed from classical ballet references.

With Jérôme Marin, I chose a series of songs in several languages which tell stories of confessions, avowals, spells. I am fascinated by the linguistic and geographic lability made possible by song.

Why do you need to be so close to the audience?

So that, for once, when you go to see a dance performance, you can see up close the incredible work and sophistication of the costumes. The idea is also to intensify the moment, the force of this body transformed and enhanced by the movement, the song and the costume. So that the perception of the wind, the fragrances and the details become part of the experience.

*pronounced "Dumy Moyi"

What effect does performing several times in a row the same day have on you?

It's very important! First of all, it's an effort and a pleasure. It's a difficult piece to do and performing it four times in one day helps me to do it, like an athlete wholly concentrated on his event. It's by performing that I best practice my art. It also transforms the experience of the audience who can come back several times. And so dance is no longer such a furtive and evanescent art. I want dance to be insistent, to show more determination! I also have the hope that repetition will make possible a form of identification. Dancers are often abstract figures that no one knows. I think that repetition, which resembles the cinema, might be a way of intensifying the relationship of the audience with the dance and the dancers.

In what way do you believe this piece is an “antidote” to Western theatre?

I conceived of it as an antidote, i.e. a way of escaping the constraints of the theatre, of the black room, the seating, the appointed time of the show, the size of the audience ... But I have worked to understand this fascination for the “non-Western.” This fascination has a history which, in the past and still today, may transform itself into a predatory act. It's a piece I performed here in France; it's neither a replica nor a parody of an exotic ritual. It's a piece which holds a place in the history of Western dance which is itself ambiguous, complex and occasionally ignored. Above all, it's a childhood dream! Spending entire days dancing and singing in superb costumes, surrounded by a small group of spectators!

KEY DATES

François Chaignaud was born in 1983 in Rennes (France).
 In 1990, he began studying at the national conservatory of the Rennes region.
 François Chaignaud met his dance partner, Cecilia Bengolea, in 2004 during a protest in the red district of Paris against the anti-solicitation law, in the midst of a group of prostitutes.
Pâquerette was the first piece created by Chaignaud and Bengolea in 2005.
 In 2006, he published a book on the ambiguous history of feminism.
 They created *Altered natives say yes to another excess - TWERK* for the Lyon Dance Biennale in 2012.
 In *Dub Love* (2013), he made use of pointe technique.

----> François Chaignaud and Cecilia Bengolea are premiering their new piece for the Ballet de l'Opéra de Lyon at the Lyon Opera House (see p.17)

SOLO – 2013 – RUN TIME, 35 MIN

Chorégraphe: François Chaignaud

Compagnie: Vlojobjob Pru – Conception, interprétation: François Chaignaud – Musique: Textes et chansons interprétés par François Chaignaud – Conseil musical: Jérôme Marin – Création costumes: Romain Brau – Création lumières: Philippe Gladieux

Coproduction : Festival Montpellier Danse 2013, Festival d'Automne à Paris, Centre de Développement Chorégraphique Toulouse / Midi-Pyrénées, Gessnerallee Zürich, deSingel Internationale Kunstcampus (Anvers), Ménagerie de Verre (dans le cadre du Studiolab, laboratoire de recherche).

La compagnie est subventionnée par la DRAC Poitou-Charentes et reçoit l'aide de l'Institut Français pour ses projets à l'étranger.

Accueil: Le Toboggan, Décines

PRACTICAL INFO

Le Toboggan, Décines

Fri 19, 6.30pm, 8.30pm and 10.45pm
 Sat 20, 6.30pm, 8.30pm and 10.45pm

Prices

Subscription cat.C
 Tarif unique: €10

On tour

12 dec, L'Arsenal, Metz
 1st feb, Le Vivat, Armentières
 21-22 mar, Théâtre d'Arles
 3-9 nov, Romaeuropa, Rome (Italy)
 ...

YOANN BOURGEOIS



CELUI QUI TOMBE

He made his acrobats fly and fall to Bach's *Art of Fugue*. Now, Yoann Bourgeois is asking them to stay standing, or at least to keep their balance when, at any moment, the floor could give way beneath their feet. A radical intention in a circus of existential import.

What was the creative spark for this new piece?

With this project, I want to achieve an unusual theatricality by making a radical statement: any given situation arises from a power struggle. The scenography I designed consists of a floor, a simple plank activated by various mechanisms (balance, centrifugal force, sway...). Six individuals (a sort of minimum representation of humanity) are on the floor and try to stay standing. They react to physical constraints and never initiate the movement. It is the struggle between this mass and one constraint or another that gives rise to a situation. The multitude of physical principles engenders a multitude of situations. The situations I conjure have a rather particular character, which I'll call polysemic. I want to position my theatre on that sharp crest where things appear.

Your vision of circus makes use of the notion of "non-action" rather than manipulation. What does that distinction allow you to do?

My intention is to radically refine my gesture by calling upon a well-honed principle of the circus arts: the actor is a vector for forces that pass through him. He is crossed and moved by flows that he translates as best he can. While this is a gesture taken from the circus, it is also a particular way of representing mankind: if we think that man is not at the centre of the universe, there's no reason for him to be centre-stage. In my ideal ring (regardless of whether this circus actually exists), man coexists on a horizontal plane alongside animals, machines, etc... without dominating them. By repositioning things this way, I find humanity all the more disturbing.

Why, from very early on, have you sought to "deconstruct" the circus?

I want to see what this material I love so dearly is made of so that I can discover its intrinsic powers. My feeling is that it's about the propensity of the circus for new forms of theatricality, and that it is indeed a source. So my working process resembles something of a subtraction: I want to eliminate from my research all extraneous elements. I simplify my forms to better highlight the forces at play. It's also a way for me to make my contribution to building the history of the circus.

Shouldn't building that history also include compiling a repertory, as in dance, the theatre and, today, performance art?

I keep an eye on the state of the circus arts to try to identify what might be the current challenges. The circus is indeed in a very peculiar situation: its history is highly orchestrated from "the outside." Paradoxically, and in spite of the benefits of wide recognition, the circus receives proportionally very little support. The risk is that of standardisation. That is why I also work in schools to shape the way the circus arts are taught, so that a repertory can be built. To do that, we have to learn about writing and invent methods of writing that suit this practice.

How do you work?

We created our company to maintain a continual work process. We started four years ago. I have a small team working with me, with a view to the long term. We favour an experimental and empirical process. We invent our methods as we go forward, with no pre-existing base. We like to start with sketches. The ones that function independently become complete acts. After four years of work, I am beginning to see the emergence of a constellation of small shapes gravitating around a central notion: the suspension point. Recently, I decided to give a name to this ongoing research and I called it "attempts to reach a suspension point." I'm very attached to a creative dimension that is experienced in the broadest sense because, above all, it's about extraordinary adventures in life. Each artistic project determines its own modus operandi, its own form of existence.

KEY DATES

Yoann Bourgeois was born in 1982 in Grenoble and raised in Cramans (Jura region of France). After seeing *Umwelt* by Maguy Marin, in 2005, he went to work with her and was deeply influenced by the experience.

His preferred medium is play, in the mechanical sense of the word: spacing.

He created the Atelier du Joueur, inspired by his work with Alexandre del Perrugia, artist and instructor, who gathers around him artistes from different backgrounds, with the sole desire of "playing together."

The duet *Cavale* (2010) was created in a mountain setting, near Grenoble.

In 2011, he worked with Chinese actors from the Dalian Art College (China) for his piece *Wu-Wei*.

Since 2012, he has been associate artist at the MC2 culture centre (Grenoble).

PIECE FOR 6 DANCERS – 2014 – RUN TIME, 1H15 APPROX.**Conception, mise en scène et scénographie: Yoann Bourgeois, assisté de Marie Fonte**

Avec: Julien Cramillet, Marie Fonte, Mathieu Bleton, Dimitri Jourde, Elise Legros et Vania Vaneau – **Réalisation - Scénographie:** Nicholas von der Borch, Nicolas Picot et Pierre Robelin – **Lumière:** Adèle Grépinet – **Son:** Antoine Garry – **Direction technique:** Pierre Robelin – **Régie générale:** David Hanse – **Direction de production:** Maud Rattaggi

Yoann Bourgeois est artiste associé à la MC2:Grenoble

Production: Cie Yoann Bourgeois – **Coproductions:** MC2:Grenoble, Biennale de la danse de Lyon 2014, Théâtre de la Ville - Paris, Maison de la Culture de Bourges, L'hippodrome - Scène Nationale de Douai, Le Manège de Reims - Scène Nationale, Le Parvis - Scène Nationale de Tarbes Pyrénées, Centre culturel Agora, Pôle national des arts du cirque de Boulazac, Théâtre du Vellein, La brèche - Pôle national des arts du cirque de Basse-Normandie / Cherbourg-Octeville – **Résidence de création:** MC2:Grenoble et la Brèche - Pôle national des arts du cirque de Basse-Normandie / Cherbourg-Octeville – **Maîtrise d'œuvre et construction:** Ateliers de la Maison de la Culture de Bourges, Cenic Constructions, C3 Sud Est – **Aide à la création:** DGCA, DRAC Rhône-Alpes, Région Rhône-Alpes, Conseil Général de l'Isère

La Compagnie Yoann Bourgeois est conventionnée par la ville de Grenoble et bénéficie du soutien de la Fondation BNP Paribas pour le développement de ses projets.

Spectacle présenté avec la participation exceptionnelle de la région Rhône-Alpes – **Accueil:** Opéra de Lyon, Biennale de la danse

Ce spectacle est présenté en avant-première à la MC2:Grenoble, le samedi 13 septembre

PRACTICAL INFO**Opéra de Lyon**

Sat 20, 9pm

Sun 21, 4pm

Prices

Subscription cat. B

Full price

Top price €30

2nd price €22

3rd price €10

Reduced rate

Top price €27

2nd price €19

3rd price €7

On tour in France

13 sept, avant-première MC2: Grenoble

25 or 26 sept, Mâcon

1-4 oct, Manège de Reims

9-10 oct, Les Salins, Martigues

14-15 oct, Théâtre du Vellein

18 or 19 nov, Le Moulin du Roc, Niort

21 or 22 nov, festival Automne en Normandie,

Théâtre de Vernon

4-5 ou 5-6 dec, Hippodrome de Douai,

festival Multipistes

17-19 dec, Maison de la Culture, Bourges

13-17 janv, MC2: Grenoble

26-27 mar, L'Avant-Seine, Colombes

8-9 apr, Comédie de Valence

3-9 jun, Théâtre de la Ville, Paris

...

MOURAD MERZOUKI

CENTRE CHORÉGRAPHIK PÔLE PIK

RÉCITAL À 40

***Récital à 40* is the amplification of *Récital*, a seminal piece of creative hip hop creative from the end of the 1990s. With this work, Mourad Merzouki makes a statement about dance repertory and marks his own place in that history.**

In 1998, Merzouki created *Récital* for six dancers: a piece that was immediately recognised as a turning point in the evolution of hip hop dance. It grabbed attention first of all for the musical quality of the choreography and the superb fluidity of the movements, which had never really been seen in this style of dance. And then there was the dramaturgy, which transported hip hop into the world of the classical music concert, with a sextet of dancers and string musicians. Merzouki's *Récital* was a true "auteur" piece that gave delightful proof of hip hop's ability to occupy a theatre stage without forsaking any of the energy and virtuosity for which it is appreciated. *Récital* has since become a classic of the genre, contributing to the international recognition of the choreographer and of French dance.

Now, Merzouki is amplifying his ballet and bringing together "on the same stage, the dancers of the original 1998 piece, the first generation who brought hip hop to the stage in the 1980s, and dancers from the Battle branch of hip hop. Four generations who have developed hip hop from the early days until now." *Récital à 40* is thus a manifesto for the place this dance holds in history. By increasing the number of dancers, the piece takes on a new dimension, with a stage to match. It is an artistic gesture coupled with political significance: hip hop now occupies the field; achieving such recognition took more than 15 years.

But *Récital à 40* also expresses something that the title already hinted at back in 1998: the creation of a hip hop repertoire, in the same way we speak of repertory in classical ballet. The stage becomes the place for cross-generational transmission; Mourad Merzouki's amplified adaptation points to a new chapter in hip hop dance, which claims its right to the repertoire and demonstrates that it has indeed earned its spot in dance history.

KEY DATES

Mourad Merzouki was born in 1973 in Lyon (France).
 In 1980, he started classes in martial arts and circus arts.
 In 1996, he created the Käfig company.
 In 1998, he created *Récital*.
 In 2006, he received the SACD prize for new choreographic talent.
 In 2009, the Centre Chorégraphik Pôle Pik opened in Bron.
 In 2009, He became director of the national choreographic centre of Créteil and Val de Marne.
 In 2012, he was given the honorary title of Chevalier dans l'Ordre National de la Légion d'Honneur.

PIECE FOR 40 DANCERS – 2012 – RUN TIME, 50 MIN

Chorégraphe: Mourad Merzouki

Assistant chorégraphique: Kader Belmoktar – Danseurs: (distribution susceptible de modifications) Yann Abidi, Rémi Autechaud, Kareem Beddaoudia, Kader Belmoktar, Mohamed Benghali, Guillaume Chan Ton, Aurélien Chareyron, Habiba Chergui, Mélissa Cirillo, Sabri Colin, Anaïs Couquet, Sandra De Jesus, Aurélien Desobry, Karim Felouki, Christophe Gellon, Raouf Ghouila, Jean-Sébastien Godefroy-Martin, Rachid Hamchaoui, Zoro Henchiri, Sayaka Hori, Omar Kechiouche, Sofiane Kinzi, Mehdi Meziane, Jaouad M'Harrak, Mourad Merzouki, Soraya Mohamed, Abdou N'Gom, Cécilia N'Guyen, Mamy Rafidy, Fanny Riou, David Rodrigues, Mohamed Rouabah, Chaouki Saïd, Hafid Sour, Steven Valade, Clarisse Veaux N'Gom, Teddy Verardo, Moncef Zebiri, Sarah Zimmermann, Giulia Zingariello – Musique: Franck Il Louise – Création costumes: Nadine Chabannier – Création lumières: Yoann Tivoli – Régie lumières: Cécile Robin ou Lise Poyol – Régie son: Cyril Virevaire – Régie plateau: Quentin Belverge

Récital à 40 s'inscrit dans le cadre du projet de transmission KAMPUS, initié en 2012 par le Centre Chorégraphik Pôle Pik.

Production : Centre Chorégraphik Pôle Pik – Coproduction : Biennale de la danse de Lyon 2012 – Le Centre Chorégraphik Pôle Pik est subventionné par la Direction Régionale des Affaires Culturelles de Rhône-Alpes – Ministère de la Culture et de la Communication, la Région Rhône-Alpes, la Ville de Bron et l'ACSE (Agence Nationale pour la Cohésion Sociale et l'Égalité des chances). Il reçoit le soutien de la Caisse des Dépôts et Consignations.

PRACTICAL INFO

Amphithéâtre Cité Internationale

Sat 20, 7pm
 Sun 21, 3 and 7pm

+ Shows across the region

At festival Jazz à Vienne
 see p.7

Prices

Subscription	cat. A	Reduced rate
Full price	€29	€26
2 nd price	€25	€22
3 rd price	€16	€13

On tour in France

26 feb, Théâtre des Salins, Martigues
 ...

FOR AGE 8
AND OVER

JAN FABRE

TROUBLEYN



C'EST DU THÉÂTRE COMME C'ÉTAIT À ESPÉRER ET À PRÉVOIR

The first question has to be about the duration of the show, which makes it quite an event. What was the meaning of such a long performance at that time?

Herentals, 14 July 1982 – The actors and dancers are tired. Their bodies need food. The rehearsal days are long.

Herentals, 17 July 1982 – The basic principle of theatre is repetition. Every day: try, repeat, reiterate. The driving force behind *C'est du théâtre comme c'était à espérer et à prévoir* is repetition.

Herentals, 19 July 1982 – There is an abundance of inspiration and material. The performance will last 24 hours. One day and one night. Be it eating, defecating, drinking, urinating or bleeding, I will use all of these actions performed by the actors and dancers, and I will stage them. The performance will contain all of the themes of classical Greek drama.

Herentals, 23 July 1982 – Repetition is a frightfully diverse material. Repetition is visually structured; it is time made visible.

Herentals, 2 August 1982 – My work method consists mainly of studying the various forms of repetition and their meaning.

1/ the repetition of unconscious to conscious action: for example, breathing/hyperventilating, walking/treadmill movement, trying to fly/falling to the ground.

2/ the cycles of repetition: staging an action that repeats indefinitely, and that I can move to the front or the back of stage during the performance, for example, getting dressed and undressed, and adding acted emotions.

3/ mimetic repetition: trying to copy and reiterate a staged action, without even the slightest physical or mental change. The accumulation and the culmination of mimesis coincide with its disappearance.

4/ interchangeable repetition: the same movement, text or action is interpreted by different actors or dancers.

5/ immobile repetition: not moving, staying still (not doing anything?). The most difficult movement and action there is. And which should give off more energy.

6/ the impossibility of repetition: due to the primal force of change (by repetition).

Antwerp, 5 October 1982 – It's driving me crazy. It's not working. Every day, I continue repeating the title, the year and my name to these animals. Sometimes I feel like I'm more of a parrot than the two parrots who are supposed to play the final scene. After six weeks, they still can't say: "*C'est du théâtre comme c'était à espérer et à prévoir*. 1982. Jan Fabre." One says: "C'est du théâtre... c'est du théâtre." The other one says: "1982, oui... oui... oui, oui 1982."

How was the piece received in the 1980s?

Antwerp, 17 October 1982 – I just arrived home. It is 7 o'clock in the morning. The premiere of *C'est du théâtre comme c'était à espérer et à prévoir* has just finished. I think I've managed a "horizon crossing" of eight hours. The dynamics and intensity of the performance seemed to exert an irresistible force over the audience. I walked in and out of the room because I was supposed to be working the box office. And, four hours into the show, I was still selling tickets, at half price. At the end of the performance, we split the proceeds amongst us. Everyone got 437 Belgian francs. I survived a particularly whacky evening. Then I hitch-hiked home to Antwerp, still a little drunk, with some of the actors. I should be happy with what Breton wrote in *Nadja*. Life takes your breath away. But I, thank heavens, have a right to more than that. My life gives me breath. (Again, I suffer from insomnia.)

Antwerp, 19 October 1982 – There were nine spectators in the room; including Els Deceukelier's sister and her boyfriend. They kissed noisily for six out of the eight hours of the show. A constant exchange of juvenile saliva that aggravated me no end and which even disturbed the performance during the silent moments. Quietly forcing the two of them into silence (with a pistol fitted with a silencer) would not have seemed dictatorial in any way. The bodies of the actors and dancers vibrated. Their bodies were like sounding-boards. Their bodies spoke before their voices moved into the space. I'm proud of my troupe. They received very long applause from the nine spectators. You would have thought there were 100 people in the room.

Antwerp, 21 October 1982 – Break out the champagne! Hugo de Greef, the head of the Kaaitheaterfestival, will make an exception for my piece. He has decided to put *C'est du théâtre comme c'était à espérer et à prévoir* on the festival programme. Even though it's not a premiere, because, normally, he only shows premieres. I'm proud and ridiculous in equal measure.

Liège, December 1982 – We have been invited to the International Festival of Theatre. Today, we rehearsed, trying and failing all day long. The hall is a large chapel. It's beautiful but not very practical. The views are lousy, the acoustics are poor. It's 4 o'clock in the morning. I'm writing in the hallway of the youth hostel. The situation is crazy and scandalous. The organisers are taking advantage of us. There are 15 of us and we are performing for eight hours in a theatre, for only 10,000 Belgian francs. Our lodgings and breakfast aren't covered. We're sleeping in bunk beds, without sheets and with scratchy grey blankets. Welcome to reality.

Liège, December 1982 – We were given a standing ovation that lasted 12 minutes (I timed it). Richard Schechner, the creator of environmental theatre, founder of the legendary Performance Garage in New York, and also one of the best theorists of theatre in the northern hemisphere, was sitting in the second row. He jumped to his feet at the end and the whole audience followed suit. Personally, I wasn't that happy with the performance. But who am I to judge? I cancelled the debriefing with the actors and dancers so that they could go right out and celebrate their success.

Antwerp, 6 February 1983 – The *Gazet van Antwerpen* wrote quite a piece about me and *C'est du théâtre*. Thanks a lot! The headline: "Useless and vulgar show at the UIA theatre." The article concludes with: "And all of that, in the name of 'art.' Humiliating and vulgar – that's the only way to describe it. We cannot accept that the quest for 'new values' automatically requires the organised destruction of all semblance of moral civilisation developed by our ancestors. We cannot understand how a small group of people, apparently absorbed by this pure nihilism, continued to watch the show, when there was nothing left but boredom, insanity and disgust ..." I'd like to have the article enlarged into a poster. What a great bit of propaganda it would make for my next theatre performance!

Amsterdam, 23 March 1983 – Ritsaert ten Cate, The Big Boss of avant-garde theatre in Europe, wrote everywhere that *C'est du théâtre comme c'était à espérer et à prévoir* is like a shock wave and historically as important as *Deafman Glance* (1971) by Bob Wilson. It's always the best who write this type of comment. I bet my life that, in 20 years, if a list were made of historic dates in Flanders theatre, my show would not be on that list. The list would include a couple dozen Flemish successes, of mediocre quality, that no one outside the country has ever heard of.

London, 19 May 1983 – We're thrilled like a bunch of kids by the positive review in *Time Out*. The titles in the article about our show were "Poetry in motion" and "Inventive visual theatre." (I feel totally powerless and at the mercy of the malicious providence of success).

Lyon, June 1983 – I spent the entire day in the grips of a dangerous monster named Insanity. It was raining inside the theatre. I was about to give up but my Associates in Crime wanted the show to go on, no matter what. We mopped up the floor for hours. The rest of the day, we spent covering up the dance floor with transparent plastic. We had barely finished when the first spectators arrived. What happened next was exceptional, a real revelation for this troupe. From start to finish, the actors and dancers were sustained by their stubbornness and tenacity. The performance became a frantic and forced penitence, a spiritual exercise. For the eight hours of the show, we had some comical and some dangerous episodes. It began to rain again. Not a sudden storm but a continual downpour, for hours. The plastic roofing started to buckle and the rain flowed in. The actors and dancers sometimes positioned themselves under one of the "showers," just enough to wash off or cool down before resuming their dance. They made the rain a part of the performance. It was great improvisation. A real performance! And there were moments of truth of another kind. I could see the eyes of the actors light up and their hair stand on end, like in a cartoon. And since there were puddles at the feet of the light posts, the actors would get electric shocks every time they touched one. But their stubbornness paid off and everyone was glowing with joy at the end of the show. Physical hardship is inextricably tied to a state of ecstasy.

What are you trying to assert on stage, you who come from the visual arts and performance?

Antwerp, 29 June 1982 – Why would I want to direct a state theatre in Flanders? What idiot politician would come up with such an idea? Ok, fine, I accept. On the condition that you close the theatre for 15 years and fire everyone so that I can start working from scratch. I need to train the staff to the "Fabrian" methods, with a totally different mentality towards renewing the dramatic arts. And on the square in front of the theatre, I want to erect a statue in honour of the greatest theorist of theatre in this century, the hero of Vence (southern France), the genius of utopia: Edward Gordon Craig.

Antwerp, 25 August 1982 – What is this strange instrument that gives us the impression we can be drilled? But which is also the guardian of our own vigilance, which allows us to escape political, philosophical and social indoctrination? Is it our body?

Antwerp, 5 April 1983 – Performance must be a noble sacrifice. (Disembowel myself and donate my guts).

Brussels, 15 April 1983 – Theatre must move radically beyond language and the condition of our tongue. Otherwise, theatre betrays instinct, intuition and the intelligence of the body. We must speak the language of theatre through all the holes of our body.

At the time, why was it necessary to make the move to a theatre stage?

Herantals, 27 July 1982 – Mieke, the turtle, was the star of the day. I watched my 1978 super 8 films in black and white, with my actors and dancers. Mieke was a living oracle stone. When I returned home, she would scoot around the table as fast as she could until I picked her up for a “turtle talk”. After that, she would go away and I wouldn’t see her for hours, until it was feeding time. The Greek heroine and the tomato. We watched one of Mieke’s best films several times. The actors and dancers were doubled over with laughter. I used to give Mieke large fresh tomatoes. Every time she tried to bite one, the tomato would roll away because the skin was too firm or smooth for her to get her teeth into it. But Mieke never gave up. I noticed how she would push the tomato into a corner. Once it was blocked there, she could bang it with her head, retracted a bit in her shell, until the skin split. Then the feast of the Greek heroine could really begin. She would eat half of it in a single sitting.

KEY DATES

Jan Fabre was born in 1958 in Antwerp (Belgium).

At age 20, he began drawing using his own blood.

According to him, there are no taboos in a show.

In 1978, he created *Money Performances* in which he burns money given by the audience, to make works from the ashes.

In 1986, he created the Troubleyn dance company, which means “remain loyal” in old Flemish.

In 2004, his solo piece *Quando l'uomo principale è una donna* created for Lisbeth Gruwez – naked and soaked in olive oil – achieved cult status.

In 2005, he was associate artist at the Festival of Avignon.

In 2013, the French filmmaker, Pierre Coulibeuf, made *Doctor Fabre Will Cure You*, a fictional portrait of Jan Fabre, based on his diary and performances.

PIECE FOR 9 PERFORMERS – 1982 – RUN TIME, 8H

Conception : Jan Fabre

Musique : Guy Drieghe – Costumes : Pol Engels – Assistance à la mise en scène : Miet Martens, Renée Copraij – Interprètes : Maria Dafneros, Piet Defranco, Mélissa Guérin, Carlijn Koppelmans, Lisa May, Giulia Peretti, Gilles Polet, Pietro Quadrino, Kasper Vandenberghe – Exécution costumes : Katarzyna Mielczarek – Technique : Thomas Vermaercke – Charge de production : Helmut Van den Meersschaut

Production création 2012: Troubleyn/Jan Fabre – Coproduction : deSingel (Anvers, Belgique), Romaeuropa Festival (Rome, Italie), Impulztanz - International Dance Festival Wien (World premiere 2012)

Accueil: Célestins, Théâtre de Lyon, Biennale de la danse

Antwerp, 23 September, 1982 – I just wrapped up three days of filming. The work was intense but precise because, when you have no money, you draw everything up on paper and place things in the room before you put film in the camera. Now all we have to do is wait for the chemical process and magic of light to work their wonders. To see the truth as an illusion.

Antwerp, 24 September 1982 – I filmed myself doing all sorts of things (super 8). During the performance, these short films will be projected continuously onto the bodies of the actors and dancers. If I can’t put their skin on like a costume, then I’m the one who’ll be tattooed via light onto them.

Antwerp, 13 October 1982 – Knowledge can be terror. The terror of performance, the terror of art and the terror of the history of the performance and of art have taken control of theatrical performance. It’s theatre... But not actors or dancers! (Without power, there is no resistance). A complete break from old tradition and the rise of a new tradition is only possible if we regain the transparency of a child. I’ll soon be 100!

How do you explain that, in the past 20 years, some types of dance have turned to performance arts?

New York, 20 February 1982 – Per-for-mer: means a person who per-forates himself and who per-forates his body and environment (it’s about probing, despoiling and hon-ouring).

New York, 23 February 1982 – Strategic advice always comes too late. Because those who give the advice are mistaken about the history of art. I don’t want to be blinded by their concept of time. My instinct is my strategy.

New York, 24 February 1982 – I promised myself to live up to the stringent demands of my own imagination! The problem is: I’m a lousy liar.

Extract *Journal de Nuit* (1978-1984)

PRACTICAL INFO

Célestins, Théâtre de Lyon

Sun 21, 3pm

Prices

Subscription [cat.A](#)

Available in the [Maison de la Danse subscription](#)

Full price	Reduced rate
Top price €29	Top price €26
2 nd price €25	2 ^d price €22
3 rd price €16	3 ^d price €13
4 th price €10	4 ^h price €7

DADA MASILO



CARMEN

Working on *Carmen* means working with the history of its interpretations. And, for Dada Masilo, it is also the best way to tell a story of sex, death and domination, and to prove the narrative power of dance.

Ophelia, Juliette, Odile/Odette, Carmen: the extraordinarily playful and phenomenal South African choreographer has developed a habit of serving up forceful heroines. For the record, two years ago at the Lyon Biennale, Dada Masilo, a ballerina on a rampage, set fire to *Swan Lake*. She was out to take revenge on a repertory that had rejected her. With tutus for all, toe shoes and bare feet, arabesques and Zulu energy, her *Swan Lake* indulged in any and every transgression, even a Prince Siegfried flirting with an obviously male black swan. But her joyful iconoclasm doesn't ignore social issues: sexism, AIDS, racism and homosexuality, reinterpreted in dance, show us that the world's wrongs remain to be righted. Reinvigorated this way, the classics can hold onto their pirouettes but the turbulent and fast-paced moves of Dada Masilo also have their place. Her *Carmen* follows the same pattern. To bolster her hot-blooded but vulnerable heroine, the choreographer turned to flamenco, without forgetting the awe she felt at Mats Ek's *Carmen* (1998) and the sharpened rhythms of Rodion Shchedrin's 1967 adaptation of Bizet for strings and percussion. "*Carmen* is everything your mother tells you not to do," says Dada Masilo, with glee. "From a choreographic perspective, I wanted to throw myself into a self-made hell." So forget about shyness and good manners. This *Carmen*, eroticised to the extreme, speaks of power, sex, rape and manipulation, delightedly embracing the narrative power of dance. A narration Dada Masilo chose for herself, she who had been trained at the Dance Factory of Johannesburg, and then left Anne Teresa de Keersmaecker's P.A.R.T.S. to get away from abstraction. "In the end," she explains, "I wanted to create an interpretation that would allow me and the dancers to do what we love most – dance."

ALSO CHECK OUT

SWAN LAKE À 40

For the Défilé climax, Dada Masilo stages an extract of *Swan Lake* with 40 dancers!

Sun 14 Sept, from 5pm on Place Bellecour
see p.81

KEY DATES

Dada Masilo was born in Johannesburg (South Africa). Her grandmother played a decisive role in her life, signing her up for dance classes at a very young age. At age 11, she fell in love with *Swan Lake*, the first ballet she had ever seen. In 2012 in Avignon, with Gregory Maqoma, she presented *In creation* for the "Sujets à vif" programme. She presented *Swan Lake* for the first time in Europe at the Lyon Biennale, September 2012.

PIECE FOR 14 DANCERS – RECREATION 2014 – RUN TIME, 1H10 APPROX. —

Chorégraphe: Dada Masilo

Compagnie: The Dance Factory – Musique: Georges Bizet, Rodion Chitshedrin, Arvo Pärt – Création lumière: Suzette Le Sueur

Production : The Dance Factory / Suzette Le Sueur, Interarts Lausanne / Chantal et Jean-Luc Larguier – Coproduction : Biennale de la danse de Lyon 2014, Les Théâtres de la Ville de Luxembourg, l'Espace des Arts / Châlons-sur-Saône, Théâtre en Dracénie / Draguignan, La Rampe – Scène conventionnée danse et musique/Échirolles

Accueil: Maison de la Danse, Biennale de la danse

PRACTICAL INFO

Maison de la Danse

Sat 20, 8.30pm
Sun 21, 3 and 7.30pm
Mon 22, 7.30pm
Tue 23, 8.30pm
Wed 24, 7.30pm
Thu 25, 8.30pm

Théâtre du Vellein, Villefontaine

Sat 27, 8.30pm*
Sun 28, 6pm*
*Top price only

Prices

Subscription [cat. A](#)
Available in the [Maison de la Danse subscription](#)
Full price
Top price €29
2nd price €25
Reduced rate
Top price €26
2nd price €22

+ Shows across the region

At the Comédie de Valence, at Théâtre du Vellein à Villefontaine and La Rampe, Échirolles see p. 7

On tour

2-3 oct, Draguignan
7-8 oct, Angoulême
10-12 oct, Bordeaux
14-15 oct, Chalon-sur-Saône
17-18 oct, Villefranche-sur-Saône
22-23 oct, Luxembourg
29 oct-2 nov, Festival Romaeuropa, Rome (Italy)
...

ARUSHI MUDGAL & ROLAND AUZET

CIE ACT OPUS



SAMA

Roland Auzet and Arushi Mudgal give a lesson in enhanced performance, where we learn that “odissi”, an ancient Indian dance, can gain from the addition of Western style percussion, and vice versa.

He's a director, percussionist, composer and also holds his own on the poetic front. Not so much a jack-of-trades as a “stage writer”, Roland Auzet has a taste for enhanced artistic gestures. Enhanced by a brilliant background in music: studies at the conservatory then at the Ircam, and lessons with the master Iannis Xenakis. Enhanced further by an extended experience with circus artists at the Fratellini Academy, specialising in cloud swing. A taste for aerial work? Auzet created quite a commotion in the musical circus world in the early 2000s, with his genius for experimentation in object theatre, in the use of space and decrepit instruments producing distant sounds. But that's not all. We've seen him play arpeggio on a musical egg with the juggler Jérôme Thomas, do a staging of Christophe Tarkos's poetry and texts by Gherasim Lica, perform with François Raffinot, give birth to a virtual creature to slip into the costume of the blue-eyed hero of *The Tin Drum* by Günter Grass. But always thinking in terms of music. From floor to ceiling. Basically: assembling advanced musical technologies with the circus arts and multimedia. In sum: inventing “a new performance-writing,” making “worlds and bodies vibrate more intensely.” Not so much a change in bearings as a preference for general mobilisation. With Auzet, nothing prevents a tambourine being used with electro music, or computer feats being coupled with tight-rope walking and diabolo juggling. And so nothing prevents *Sama*: a rhythmic conversation between European percussions and the great Arushi Mudgal, an “odissi” dancer. “Odissi”? An ancient Indian dance which evokes the world of plants and femininity. A sinuous dance, close to the ground, made of round movements and swirling bust, head and hips. Heel-stomping vs. percussions, trying to find what can unite them. One form of virtuosity enriched by the other, and vice-versa. An enhanced performance? “We can try,” they say. There you have it.

KEY DATES

Arushi Mudgal

She was born in 1986 in India.

Aged five, she learned the “odissi”.

In 2008, Pina Bausch invited her to Dusseldorf.

Roland Auzet

Born in 1964 in Cavailon (France).

In 1991, he won the prize of the Marcel Bleustein-Blanchet Foundation.

In 2000, he founded the Act Opus Company.

In 2007, he was given the honorary title of Chevalier des Arts et des Lettres.

In June 2011, he became director of Théâtre de la Renaissance in Oullins.

In March 2014, he created a chamber opera, *Steve Five*.

PIECE FOR 2 PERFORMERS – 2014 – RUN TIME, 1H APPROX.

Projet et mise en scène: Roland Auzet Chorégraphie: Arushi Mudgal

Création des instruments : Robert Hébrard – Création lumière: Christophe Pitoiset – Création son: Max Bruckert – Régie plateau: Éric Grenot – Réalisation des costumes: Vêrane Mounier avec Arushi Mudgal et Roland Auzet – Direction de production: Chantal Larguier – Assistante: Sarah Bonjean – Administrateur: Jean Mathiot – Directeur technique: Philippe Lambert – Régie lumière: Guislaine Rigollet – Régie son: Max Bruckert – Diffusion: Scènes de la Terre, Martine Dionisio

Producteurs: Cie Act Opus - Roland Auzet, Interarts Lausanne – Coproducteurs: Steps - Festival de danse du Pour Cent culturel Migros, Théâtre de la Renaissance - Scène conventionnée pour le théâtre et la musique (Oullins / Grand Lyon), Musée du Quai Branly – Avec le soutien de: Biennale de la danse de Lyon 2014, Théâtre de Vienne, Hexagone de Meylan, Théâtre de Privas, Rive-Gauche - Scène conventionnée pour la danse de Saint Etienne du Rouvray

Accueil: Théâtre de la Renaissance / Oullins, Biennale de la danse

PRACTICAL INFO

Théâtre de la Renaissance, Oullins

Sun 21, 3pm
Mon 22, 8.30pm
Tue 23, 8.30pm

Prices

Subscription cat.B
Full price: €20
Reduced rate: €17

On tour in France

14 oct, Saint-Étienne du Rouvray
4 nov, Hexagone, Meylan
Oct 2015, Musée du Quai Branly, Paris
...

+ Shows across the region

At Théâtre de Vienne, see p. 7

ROCÍO MOLINA

BOSQUE ARDORA



On the radical side of new flamenco, Rocío Molina has created *Bosque Ardora* for six musicians and three dancers. No matter the music, the surface, the gestures or the place, so long as there is giving. And the constant theme of flamenco as a dance of reactions.

What does the title – *Bosque Ardora* – say about the new piece and about flamenco?

“Take action,” that’s what the title means. That’s what I express in dance and movement, through flamenco. A reaction to a music, a setting, a smile, whatever. That is what gives impetus to my body. The idea of movement takes off from there: the most visceral moment of reaction possible.

What indications did you give the dancers?

There are three dancers and six musicians. It’s a very musical piece, working with a sound space that is both the introduction and the guiding line. I asked the dancers to forget who they are. I want them to move in total freedom, without preconceived ideas. What interests me is updating the exact junction of human and animal. I am always looking for that person, in me and in others.

How do you define these exploratory wanderings you call “impulsos,” that you do in public places and often record on film?

When I do these performances, I only think about what I want to dance, and not how. Let’s say it’s like a gift. Last year I was touring in the United States and I had a day off in New York. I went to Central Park with my dance shoes and I started dancing with all the musicians I came across in the park. For hours. It was the best day of rest I ever had. That’s why I dance, to connect with my childish side. It’s a form of naiveté that I hope to preserve at all costs.

Among your forays into the public space, last May in Barcelona, you danced in the street in tribute to Carmen Amaya. What does she represent for you?

She is the image of the strong woman in flamenco, the only one to create a hypnotic effect on everyone who saw her. My new piece is the result of experiences I had with the “impulses” I performed throughout that year, but delving a bit deeper into the character of Carmen Amaya opened up new concepts for me, such as mandate, power, danger, seduction, attraction, play and war.

When did you start playing with the traditional framework of flamenco?

I have always kept an eye on tradition. I still believe that this tradition is the genuine source of avant-garde. But a time came when my body needed more. I realised that I had mastered the technique but that behind it all, there was a vast world. That’s when I began creating new languages, first one, then a second... After that, the body keeps asking for more.

What were the first lines you crossed?

The first line is mental and you have to free yourself of what supposedly constitutes flamenco. Then comes the body. I allowed it to move any way it wanted, though it wasn’t always pretty or right. Then it was time to cross the musical line. I can dance to anything and on anything. Then, finally, I stopped paying attention to the orthodox arbiters of my art.

Transgression in your work can also be seen in the lines of the costumes, or rather the way the body is revealed. Why did you take that route?

Perhaps it reflects the need to show what exists beyond just the movement. It's like removing layers of clothing, getting down to the skin and then removing that, too, to get to my soul without fear of revealing my weaknesses.

As the daughter of a classical ballet dancer, what made you choose flamenco?

I suppose it was because of the tradition of my region and my village. In Andalusia, it was normal at the time to send children to dance school. I love ballet and its discipline, but flamenco elicited much stronger emotions, it stirred something inside me and begged for more. Like an addiction.

KEY DATES

Rocio Molina was born in 1984 in Malaga, Spain.
 She started dancing at the age of 3.
 In 2002, she graduated from the Royal Conservatory of Dance, Madrid.
 In 2005, premiered her first show, *Entre paredes*.
 In 2008, she danced with Merche Esmeralda and Belén Maya in *Mujeres*, created by Mario Maya.
 In 2010, she won Spain's National Dance Prize in Spain.

PIECE FOR 3 DANCERS AND 6 MUSICIANS – 2014 – RUN TIME, 1H15

Direction artistique et dramaturgie: Rocio Molina avec Mateo Feijoo

Direction musicale: Rosario « La Tremendita » – Poèmes: Maité Dono – Danseurs: Rocio Molina, Eduardo Guerrero, David Coria – Musiciens: Eduardo Trassiera (guitare), Jose Angel Carmona (chant), Jose Manuel Ramos « Oruco » (palmas-compas), Pablo Martin Jones (percussions), José Vicente Ortega « Cuco » (trombone), Agustin Orozco (trombone) – Musique: Eduardo Trassiera (composition de guitare originale et arrangements pour trombones) – Collaboration: David Dorantes (composition de la pièce *Mandato pour trombones*) – Scénographie: Mateo Feijoo – Création costumes: Josuep Ahumada – Création lumières: Carlos Marquerie

Coproduction : Biennale de la danse de Lyon 2014, Festival de Marseille_danse et arts multiples, Théâtre National de Chaillot, Théâtre de l'Olivier / Scènes et Cinés Ouest Provence, Festival International Madrid en Danza, Bienal de Flamenco de Sevilla, Théâtre de Nîmes – scène conventionnée pour la danse contemporaine, Ballet National de Marseille, Théâtre de Villefranche Spectacle présenté avec la participation exceptionnelle de la région Rhône-Alpes.

Accueil: Théâtre de Villefranche sur Saône, Radiant - Bellevue, Lyon / Caluire, Biennale de la danse

ALSO CHECK OUT

**ROCÍO MOLINA ET ROSARIO
 « LA TREMENDITA »
 AFECTOS**

Piece for 3 performers – Run time, 75min

Le Dôme Théâtre, Albertville
 Wed 24, 8.30pm

Ticket office: +33(0)4 79 10 44 80
 dometheatre.com / biennaledeladanse.com
 see p. 7

Idée Originale: Rocio Molina et Rosario " La Tremendita " – Musique Originale: Rosario " La Tremendita " et Pablo Martin – Chorégraphie et direction artistique: Rocio Molina – Direction musicale: Rosario " La Tremendita " – Dramaturge, scénographe et conception lumière: Carlos Marquerie – Costumes: Mai Canto – Conception sonore: Javier Alvarez et Pablo Martin – Accessoires: Iñaki Eslo Torralba – Photographie: Tamara Pinco – Production exécutive: Gloria Medina et Clara Castro – Diffusion: AGENCE MISTER DANTE: Didier Michel et Jean-Marie Chabot
 Spectacle présenté avec la participation exceptionnelle de la région Rhône-Alpes.

PRACTICAL INFO

Théâtre de Villefranche

Fri 19, 8.30pm

Radiant - Bellevue, Lyon / Caluire

Sun 21, 6pm
 Mon 22, 8.30pm

Prices

Subscription cat.B
 Full price: €29
 Reduced rate: €26

On tour

12 jul, Festival de Marseille
 prélude à la création
 29 sept, Biennale de Sevilla (Spain)
 7-8 oct, Odyssud, Blagnac
 11 oct, Palais de la Croisette, Cannes
 16-18 oct, Barbican Center,
 Londres (UK)

6-7 nov, Festival Internacional Madrid (Spain)
 29 nov, Théâtre de l'Olivier, Istres
 2-3 dec, Théâtre du Vellein, Villefontaine
 24-25 janv, Théâtre de Nîmes
 24 feb, Le Carreau, Forbach
 14-15 mar, Théâtre National de Chaillot, Paris
 ...

ANNE JUREN ANNIE DORSEN MAGICAL

When a French choreographer/performer, Anne Juren, and a New York director, Annie Dorsen, choose to “replay”, using magic, five iconic gestures from the history of ‘60s-‘70s performance, their purpose is not nostalgia or the creation of a repertoire. On the contrary, *Magical* is a piece that substantially tweaks the feminist discourse of these statements. Is the female body an illusion?

You chose to go back over 5 women performances, what are the formal and the links between these performances?

The pieces are quite diverse, actually. The dates of initial presentation range from 1965 (*Meat Joy*) to 1975 (*Interior Scroll*). So in this sense the whole piece is bracketed by the work of Carolee Schneemann.

Within the differences, though, there are certain commonalities - all of the pieces, in their various ways, propose a specific kind of knowing, what we might call "women's ways of knowing" - a form of knowledge production predicated on embodiment. We begin the piece with a short text, also by Schneemann, in which she recounts the development of *Interior Scroll*, and says that she realized it had to be a performance, that she had to perform it, when she understood that the only way to truly know something is to embody it.

This mode of learning stands opposed to dominant models of education - that you learn by reading, by watching, by standing apart. In these pieces, the DOING leads to understanding, and the body itself becomes a source of information, a place for experimentation, a kind of research laboratory.

To go back over the performance does it mean considering it as a repertoire as it usually exists in dance or theater?

No. These pieces were never intended to be repeated. Our contemporary fascination with re-enactment is something we think it's fair to say these artists could never have imagined or predicted. It's something we have been discussing a lot, this sort of addiction to the past. I think we have to start weaning ourselves off it. We try to use history to figure out the present, to empower ourselves towards the future. But it's dangerously easy to get entranced by all those images and stories. In the US at the moment we seem to have two main modes: nostalgia and fear of impending doom. And those two modes are actually one mode: retreat.

How magic allows you to review and to move the issue of the performances?

The clearest marker of the magic show of course is the space, the context and design of the presentation. The artists we work on all originally presented their pieces either in gallery situations, or on video. They would never have chosen such a frontal, theatrical framing. Once you see the curtain, with its stage hardware, the silver stage floor, the theatrical lighting - you are really IN theater. It's a place of illusion, of entertainment, of representation.

Their pieces are about transparency, anti-virtuosity, anti-illusion, authenticity. In our generation, we tend to see all those things as nothing more than other stylistic choices. In other words, the "representation" of authenticity, the style that communicates transparency. But our generation doesn't really believe in authenticity, nor in transparency. And especially never in art.

What do you think about the feminist actions from the 60's-70's? The feminism today has changed – What is your point of view about the changing and what comparison or confrontation can you do?

One thing we were very interested in was: what does our generation have to say to this previous generation of female artists. I think at a certain point, and this might just be speculation, but up to fairly recently people had the idea that there might be a solution to these gender problems. That female artists could get out of these spectatorship loops, problems of the gaze, and all that, that there was a way out, but I don't think our generation believes there is a way out. The best one can do is try to pull apart the constituent elements that make up the construction and find a little space in between, finding possibilities for new ways of thinking and being.

We wonder what the power of feminism is in 2012. I mean, putting the art to one side for a moment, we wonder what this means now. It's a very strange thing and we're sure some feminist scholars could disagree super strongly, but we have the feeling there is a certain baseline of feminism, understood as obvious, self-evident, that is no longer called feminism. Certain things that were properly called feminist by previous generations are now so accepted and obvious that they don't go by this name. So then you wonder: What's left that can be called feminist?

KEY DATES

Anne Juren was born in 1978 in Grenoble.

Annie Dorsen was born in 1973, and lives in New York.

In 2010, they began collaborating.

6 standout women's performances, from the period 1965-1975 were the starting-point for *Magical*.

SOLO – 2010 – RUN TIME, 50MIN

Réalisation: Annie Dorsen et Anne Juren

Chorégraphie, magie et performance: Anne Juren – Répétiteur magie: Steve Cuiffo – Conception musicale: Christophe Demarthe – Régie plateau: Roland Rauschmeier – Assistant régie plateau: Sebastian Bauer – Conception lumière: Bruno Pocheron avec Ruth Waldeyer – Directeur technique (Lyon): Bruno Pocheron – Costume: Miriam Draxl – Assistant de production: Ruth Ranacher – Manager artistique: Silke Bake

Production : Wiener Tanz- und Kunstbewegung – Coproduction : ImPulsTanz - Vienna International Dance Festival – Soutien : Le département Culture de la ville de Vienne et le ministère fédéral autrichien de l'Éducation, Arts et Culture

Accueil: Théâtre de la Croix-Rousse, Biennale de la danse

PRACTICAL INFO

Théâtre de la Croix-Rousse

Mon 22, 8.30pm

Tue 23, 8.30pm

Prices

Subscription [cat.B](#)

Full price: €20

Reduced rate: €17

MAGUY MARIN

CRÉATION 2014

This is Maguy Marin's 49th piece. At the heart of her piece for six dancers is the question of rhythm. How form emerges from rhythm, how to build an oeuvre that constantly transforms itself and, more generally, how individual rhythms articulate with those of others to create harmony.

You say this new piece was inspired by the definition that Emile Benveniste gave of rhythm in *La Notion de rythme dans son expression linguistique* in 1966. How does this concept find form on the stage?

Benveniste wrote: "Rhythm is form when it is taken on by what is moving, mobile, fluid; it is improvised, momentary, modifiable." And that is what has driven me from the very start. Rhythm is a constantly changing form. It is one of the foundations of my stage work, in the succession of my different pieces. Always start from what has been done, while never remaking.

How would you describe the stages of preparing this new creation?

There is never a triggering element, as such. Life itself raises questions. Everything happens much earlier, picking up from material in my earlier works. It's as if I had a big jumble of things to choose from and I postpone as long as possible the moment for establishing order. Then I proceed as if in a workshop, with a certain number of accessories, objects and costumes. I need them within reach but without necessarily using them since I always start from the bodies. Then I move on to dumb little exercises with the dancers, vocal, physical and rhythmic exercises to give some shape and preparation. It's like little games, as well as books to read and images to see, to enable a state of inventiveness.

KEY DATES

Maguy Marin was born in Toulouse in 1951.
In 1977, she won First Place at the Nyon competition with *Évocation*.
In 1981, she created *May B*.
In 1985, she created *Cendrillon* for the Ballet de l'Opéra of Lyon.
In 1987, she met composer Denis Mariotte who became her artistic associate.
In 2006, she created *Ha! Ha!* for the opening of the new National Choreography Centre in Rillieux-la-Pape.
In 2011, she moved her company to Toulouse.

PIECE FOR 6 PERFORMERS – 2014

Conception : Maguy Marin

Avec: Ulises Alvarez, Kaïs Chouibi, Laura Frigato, Daphné Koutsafti, Mayalen Otondo / Cathy Polo, Ennio Sammarco

Coproduction : Théâtre de la ville / Festival d'automne à Paris, Monaco Dance Forum - Les ballets de Monte-Carlo, Opéra de Lille, La Filature, Scène nationale de Mulhouse, Théâtre Garonne de Toulouse, Centre Chorégraphique National Roubaix Nord-Pas de Calais, Charleroi Danses - Le Centre chorégraphique de la Fédération Wallonie-Bruxelles, Compagnie Maguy Marin

La Compagnie Maguy Marin est subventionnée par le Ministère de la Culture et de la Communication, la Ville de Toulouse, la Région Midi-Pyrénées et reçoit l'aide de l'Institut français pour ses projets à l'étranger.

Accueil: TNP, Biennale de la danse

Have you changed rhythm and therefore the way you create since you left the National Choreography Centre (CCN) in Rillieux-la-Pape?

The change in working conditions changes the work. Going back to being an independent company has allowed me to do something that is lighter, more mobile. I have regained a form of plasticity. Leaving the CCN after 12 years was also a way of changing modalities, to avoid getting too settled. Here again, it's a question of rhythm! No pre-determined cadence so that we can have the freedom to raise some questions again.

Ultimately, rhythm is also – or foremost – a question of politics?

The only question that truly has meaning is: how can we produce musicality between us? To see how singular individual rhythms can be articulated with other people's rhythms to create something that opens onto the possibility of sharing.

Was it choreography that triggered this political dimension?

Every day you can be on the receiving end of things, or try your hand at reinventing them by examining them, and make yourself responsible for them. Art is always political. Choosing to work with such or such a person, for both the choreographer and the performer, is a political decision. Our profession commits us to think about how we fit into the world around us, in the way that it influences us, so that we can influence it in turn.

Does this political necessity stem from your own history and family background?

One's family environment forms the basis for self-construction. Growing up in Toulouse, in a Spanish immigrant community, probably made we aware of the reality of exile, of the mechanisms that destroy bonds; of History.

PRACTICAL INFO

TNP, Villurbanne Petit Théâtre

Wed 24, 8.30pm
Thu 25, 8.30pm
Fri 26, 9pm
Sat 27, 8.30pm

Prices

Subscription [cat.B](#)
Full price: €29
Reduced rate: €26

On tour

17 sept, Théâtre Garonne, Toulouse
30 sept, Torinodanza, Teatro Carignano, Turin (Italy)
25 oct, Festival Crossroads, Warsaw (Poland)
30 oct-15 nov, Festival d'Automne, Théâtre de la ville, Paris

...

ROBYN ORLIN & JAMES CARLÈS COUPÉ-DÉCALÉ

It was born in the African clubs of the diaspora. Bling, buffoonery, strutting and vengeance: that's what the "coupé-décalé" style is about. A lesson in grandeur and a politico-aesthetic perspective by Robyn Orlin and James Carlès on this phenomenal community practice.

How do contemporary choreographers adopt and adapt popular practices? A conversation between Robyn Orlin and James Carlès led to the *Coupé-décalé* project. Act 1, *I am not a sub-culture, rather a gallery of self-portraits with a history walking in circles*: a solo made-to-measure for James Carlès by the South-African choreographer, Robyn Orlin. Between light farce and a flash portrait of the Franco-Cameroonian dancer, teacher, choreographer and active collector and defender of "Black dances." Act 2, *On va gêter le coin!*: now it's Carlès's turn to place five perfectly dressed dancers for a round of "coupé-décalé". The dance and music created in France in African clubs in the early 2000s begins by mocking the disjointed dance movements of the Attié, an ethnic Ivorian group. It then lays the foundations for a culture that is as satirical as it is vital. "Coupé," meaning to cheat; "décalé," meaning to flee. Pioneers? Newcomers, precarious workers, students, undocumented immigrants... find in it a language of protest, a type of revenge. Dress code? Sophisticated silhouettes of dandies and show-offs, where the brand label and bling weigh heavily. Movements? Every week, new "coupé-décalé" DJs, groups, "concepts" (not dance) and, inevitably, new kings are born. But at the heart of it all is a mix of Congolese rumba, hip-hop and Caribbean dances, foot-stamping, hip rolling and miming with a political and/or sexual connotation. All of it with a pronounced taste for the grandiose and the vulgar, spending energy and literally spending: the "Boucancier" (dancer) sometimes hands out wads of money to the audience. In ten years, the movement has returned to its country of origin, filled stadiums, enthralled black youth, found its gods and even spawned variants in other parts of the world. Is it more rooted in identity than hip-hop? It's no doubt more political. "Coupé-décalé can be considered a Black identity movement of a new kind," explains James Carlès. "A focus for recognition amongst our community, but not the isolated type of community I experienced in my youth, where we would get together to dance 'national' dances, those of our home community. In "coupé-décalé", the construction of an identity and feeling of belonging is based on codes taken from daily life – gestures, stories in the news, clothing – and on a hedonist model of celebration." In short, the dance floor as a staging ground for differentiation.

KEY DATES

Robyn Orlin

Born in 1955 in Johannesburg (South Africa).

At the end of the 1980s, she went to London to study contemporary dance.

In 1980, she gave her first show in South Africa.

In 1998, she won international recognition for *Daddy, I've Seen This Piece Six Times Before...*

In May 2007, she created *L'Allegro, il Penseroso ed il Moderato* for Ballet de l'Opéra of Paris.

James Carlès

Born in France in 1968, of Cameroonian origin.

In 1992, he created his first choreographic piece, *Megi*.

In 1998, he launched his International Dance Centre and created his own company.

In 2006, Carolyn Carlson created a solo for him, *Concerto 5.31*.

SOLO AND PIECE FOR 5 DANCERS – 2014 – RUN TIME, 1H30

ACTE 1: *I am not a sub-culture, rather a gallery of self-portraits with a history walking in circles* (35 min)

Chorégraphe: Robyn Orlin

Interprétation: James Carlès – Conseil vidéo: Pierre Sasso –

Conseil costumes: Birgit Nepll –

Musique: Marin Marais, Alaitz Eta Maider, Ray Lema, Senene

Mingui – Lumière et régie: Arnaud Schulz

Coproduction: APCA – Cie James Carlès; CDC Toulouse/Midi-Pyrénées; Centre national de la danse; CNDC Angers; L'Astrada Marciaç dans le cadre du dispositif Résidence-association en Midi-Pyrénées – Production déléguée: CDC Toulouse/Midi-Pyrénées

APCA – Cie James Carlès est soutenue par la DRAC Midi-Pyrénées, la Ville de Toulouse, le Conseil régional Midi-Pyrénées et le Conseil général de la Haute-Garonne.

Accueil: Centre Culturel Charlie Chaplin / Vaulx-en-Velin, Biennale de la Danse

ACTE 2: *On va gêter le coin!* (40 min)

Chorégraphe: James Carlès

Interprétation: Gahé Bama, Clément Assemian, Stéphane

Mbella, Franck Serikpa, Brissy Akezizi – Vidéo: Charles

Rostan – Musique: DJ Arafat, Charles Rostand & James

Carlès, Abou Nidal 2 Genève, DJ Leo – Lumière et régie:

Arnaud Schulz

PRACTICAL INFO

**Centre culturel
Charlie Chaplin,
Vaulx-en-Velin**

Wed 24, 8.30pm

On tour

16 oct, l'Échangeur, CDC Picardie

7-8 nov, Festival Total danse, TEAT, Reunion Island

27 janv, Manège Mons (Belgium)

30-31 janv, Festival de Liège (Belgium)

3-4 feb, Théâtre national Bruxelles (Belgium)

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Prices

Subscription cat. C

Full price: €16

Reduced rate: €13

ALESSANDRO SCIARRONI



UNTITLED_I WILL BE THERE WHEN YOU DIE

Popular, folk and collective practices are the field in which Alessandro Sciarroni conducts his performative work. After Bavarian dances explored to the point of exhaustion in *FOLK-S*, he has now given a radical twist to the most classical kind of juggling: four jugglers hold a ceremony about gravity, *UNTITLED_I will be there when you die*.

How does juggling relate to the title?

Circus isn't something you choose, it chooses you – and that's especially true of juggling, which is imprinted in the DNA of the people who practise it. If you decide to make a living from it, then you look life straight in the eye and accept it for what it is. It means identifying with a label that makes you different from other people. It means fighting against imponderables, against gravity, in the knowledge that you can't beat it. It's something that stays with jugglers as long as they live. The title refers to all of this.

What juggling objects have you chosen for this exercise?

Clubs. To my mind, they're the object that represents the classical juggler.

Having worked on folk dances, what has now attracted you to the world of circus? What are the circus stereotypes that you had to fight against?

When I was a child, I quickly felt a kind of indifference to traditional circus. I remember being unable to feel involved in a show where no tightrope walker plunged into the void from a height of 10 metres, or where a knife didn't land right in the heart of the charming lady dancer. Working with the jugglers in *UNTITLED* has, in a sense, allowed me to overcome this drawback and acquire the tools to enjoy this kind of show. Juggling means executing: concentration, strength, consistency and fighting the force of gravity. All of this stirs my emotions, but in Italy, the collective imagination is still strongly attached to the traditional circus. Even now, people know little about the new contemporary circus.

How is this piece related to *FOLK-S*? How did you choose the juggling discipline?

What triggers exploration is an unexpected intuition: I might find myself in a place, attending an event, which sometimes gives me a sense of time slowing down: I find myself exactly in that place, at that precise moment. It happened for *FOLK-S*, when I saw a picture of a dancer in Tyrolean / Bavarian dress for the first time. And it happened last year when I went to a magic and juggling show and saw two jugglers tossing skittles into the air: at that precise moment, I said to myself that I had to explore this practice. In a sense it's absolutely subjective, but it's also universal. The more you manage to put your finger on something specific, and the more you photograph it in detail, the more successful you'll be in talking about something that concerns us all. In fact, after *FOLK-S* and this piece about juggling, I'm going to continue exploring collective practices in sport. This will be the third part of the "will you still love me tomorrow?" trilogy.

More broadly, as someone who works in performance, which figures in this field have made an impression on you?

Picking up your pictures and notebooks is like going back to see someone whom you once knew very well but no longer frequent. Diane Arbus was an extraordinary artist, not merely a reporter. And her work has stayed with me, as if imprinted on my memory. I sometimes feel like I'm following in her footsteps, but in my own language – the language of performance, dance and theatre.

The other day, I reread an application she submitted for a grant from the Guggenheim Foundation in New York, in which she stated: "I want to photograph the considerable ceremonies of our present because we tend while living here and now to perceive only what is random and barren and formless about it. While we regret that the present is not like the past and despair of it ever becoming the future, its innumerable inscrutable habits lie in wait for their meaning." Diane Arbus is an artist whose poetry has definitely influenced me equally in style and substance.

The other reference is, and will always remain, the work I did with Lenz Rifrazioni's company. I learned everything there. Everything.

At the Biennale, you're also presenting *JOSEPH_KIDS*, a children's adaptation of your first solo, *JOSEPH*, which dates from 2011.

Joseph_Kids portrays a man on his own, facing a laptop computer. As in the version for adult audiences, the performer is looking for his picture, which in turn is projected and deformed via a webcam and simple video effects. To begin with it's a serious search, but it soon takes an ironic and surprising turn when the man enters into a virtual duel fit for a western. In fact, the purpose of this piece is to show children that you can play with technology to create things without becoming alienated.

KEY DATES

Alessandro Sciarroni was born in 1976 in San Benedetto del Tronto, Italy.

In 2007, he put his name to his first piece as an auteur: *Your Girl*.

He received the best newcomer award from Italian magazine *Danza&Danza*.

In 2013, he was selected as the first Italian artist supported by Modul-Dance, a cooperation project between 19 European dance centres.

→ Alessandro Sciarroni is also performing his children's show, *Joseph_Kids* at the Théâtre Nouvelle Génération (see p.72)

PIECE FOR 4 DANCERS – 2013 – RUN TIME, 50 MIN

Conception: Alessandro Sciarroni

Interprètes: Lorenzo Crivellari, Edoardo Demontis, Victor Garmendia Torija, Pietro Selva Bonino – Musique originale - Son: Pablo Esbert Lilienfeld – Lumières: Rocco Giansante – Directeur technique: Cosimo Maggini – Consultant dramaturgie: Antonio Rinaldi Peggy Ollislaegers – Observation des processus: Matteo Ramponi – Chef de projet et promotion: Lisa Gilardino – Directrice de production: Marta Morico – Organisation: Chiara Fava – Diffusion: Benedetta Morico – Chargée de presse: Beatrice Giongo

Production: MARCHETEATRO_Teatro Stabile Pubblico, Corpocelleste_C.C.00# – Coproduction: Comune di Bassano del Grappa, Centro per la Scena Contemporanea, Maison de la Danse / Biennale de la danse de Lyon 2014 dans le cadre de modul-dance: programme Culture de l'Union européenne, AMAT, Mercat de les Flors, Graner (Barcelona), Dance Ireland (Dublin) – Avec le soutien de: Centrale Fies, Santarcangelo dei Teatri · 12 · 13 · 14 Festival Internazionale del Teatro in Piazza

Accueil: Théâtre de la Croix-Rousse, Biennale de la danse

PRACTICAL INFO

Théâtre de la Croix-Rousse

Fri 26, 7pm
Sat 27, 8.30pm

Prices

Subscription [cat.C](#)
Available in the [Maison de la Danse subscription](#)
Full price: €20
Reduced rate: €17

On tour in France

Festival d'Automne:
13-14 nov, CND Pantin
18-22 nov, Le Monfort, Paris
26-30 nov, Le 104, Paris
Festival Dansem:
2-3 dec, Pavillon Noir, Aix-en-Provence
...

RODRIGUE OUSMANE

NAG DORO

LEDA

Hip hop, enriched by traditional and contemporary dance, here serves an environmental message in the form of a love song to the unspoilt African wilderness. Or how to dance against “leda”, the plastic bags that are literally suffocating the continent.

Banal and toxic. That is the “leda” at the heart of Rodrigue Ousmane’s piece. “They’re everywhere,” says the Chadian choreographer. In the streets, in the gutters, stuck in trees, suffocating everything, in the ocean and rivers, blocking the penetration of light.” “Leda” is the name given to the plastic bags that have littered the African continent since the 1980s. Focusing on this fairly recent phenomenon and their damage to nature, Rodrigue Ousmane created his first piece in 2010, featuring dizzying assemblages of the bags as trees, fabrics and rugs, combining hip hop moves with invocations of traditional dance and contemporary gestures. He enlists chants, apostrophes and dances to howl about a Chad unable to manage its natural resources and perhaps to envision a different Chad. He developed a taste for openness and blending different sources very early. As a child in N'Djamena, son of a musician and a dancer of the Chad National Ballet, he abandoned his studies in mathematics and threw himself into the world of dance. The name of his company says it all: Nagdoro, meaning “We can” in Chadian Arabic. And it set the stage for what was to come in the next 20 years. The original idea? A hip hop base enriched with national traditions coming from more than 130 ethnic groups. His encounter with Farid Berki and the Melting Spot company at the first hip hop festival in N'Djamena set things into motion. All the while teaching others about hip hop, he was himself learning about contemporary dance. Ousmane danced for Berki in *Deng Deng* (2008) and then created his own piece, *Leda*, cheered by Serge Aimé Koulibaly, Farid Berki and Kader Attou. This was followed by *Cri Cra*, “cra” meaning “just one” in the Mbaye dialect. Here, he explores the repercussions of the Arab Spring and how to dance the synchronisation of a mass cry for freedom. “Nagdoro” once again.

KEY DATES

Rodrigue Ousmane was born in 1985 in N'Djamena, Chad.
In 2005, he met Farid Berki at the first hip hop festival in his home city.
In 2008, he danced for Farid Berki in *Deng Deng*.
In 2010, he created *Leda*.
In 2012, he won first prize for choreography at Stuttgart for *Leda*.

SOLO – 2010 – RUN TIME, 50 MIN

Chorégraphe et interprète: Rodrigue Ousmane

Musique: Malhik Berki et un montage de musique traditionnelle africaine (Dhafer Youssef) – Scénographie et costumes: Rodrigue Ousmane – Création lumières: Patrick Barbanneau et Stéphane L'Hereynat

Coproduction : Cie Meltingspot / Centre Chorégraphique National de la Rochelle / Poitou Charente - Kader Attou / Cie Accorrap – Avec le soutien de : La Compagnie hada mood love et l'Institut Français du Tchad

1^{er} prix de chorégraphie au 16th International Solo-Danse-Theatre Festival de Stuttgart le 18 mars 2012

Accueil: Espace Albert Camus, Bron - Biennale de la danse

PRACTICAL INFO

Espace Albert Camus, Bron

Fri 26 - school , 2.30pm
Fri 26, 8.30pm
Sat 27, 6pm

Prices

Subscription cat.C
Full price: €16
Reduced rate: €13
School : €6

FOR AGE 12
AND OVER

+ Featured in the Family Weekend

see p. 75

AMBRA SENATORE



CRÉATION 2014

And what if choreography was about making rules, exceptions included, and sowing clues? And what if dancers were above all a social group? The answer is given by Ambra Senatore and her little theatre of life, testing the possibilities of filmic effects. And what if the audience got involved?

What avenues did you explore for this piece?

When I was creating *Passo*, in 2009-2010, I developed methods of composition with my company. These methods were created at the time to work on the presence and unity of the group, but I found another use for the methodology which stirred my desire to go deeper, and with a larger group. We could say that this work is based on rules, a bit like in a game. That first desire led to others which emerged while creating the next pieces, in particular the desire to construct a unified dramaturgy which is made of accumulations and evolving clues that reveal their meaning as the piece unfolds. This construction by means of clues wasn't inspired by the cinema, but I do see now that it resembles cinematographic modes of editing and treating time and action.

How did these rules and actions take shape on the stage?

We are currently in full creative swing. I can't answer that question yet because that's precisely what we're looking for. I know that the piece will be centred on the group and relationships: the idea is to build a partition which transposes – in terms of use of space and time – the dynamics of a social group. Onto that dance framework, I will add scenes and actions borrowed from daily life, as if you were watching under a microscope the little things that bring us all together. But I'll do this by shifting the perspectives and observing in a different way the things that lend themselves to humour, or even to the surreal.

Your choreographic style includes a very theatrical dimension. What have been your references, in either dance or theatre?

I often use the image of a sponge which soaks up everything that comes its way: any life experience, be it direct or indirect, becomes part of one's heritage. I'm not sure I'm fully conscious of what has influenced my work. There were many important encounters; I certainly couldn't list them all here. But there are two names I should mention: Roberto Castello and Raffaella Giordano who trained me, taught me to be on a stage and to follow a theatrical drift. I think Pina Bausch had a decisive influence on her followers. One way or another, I think we are all influenced by her work, whether we choose to follow or reject her path. The first performance I remember is in fact *Ifigenia in Tauride*.

Postmodern dance, or "non dance", along with the Dadaists and Kantor, are a reference, among many others. I don't really see a difference or boundaries between dance and theatre; I generally tend to speak of the performing arts. My figures of reference have all asserted and shown in their work that there is no such boundary.

In 2004, you wrote a thesis on Italian contemporary dance, you taught at the University of Milan and danced for various companies before becoming a choreographer. What was your training?

When I was six years old, I went to private school, which is pretty common in Italy. I had dance class every afternoon: modern, classical and jazz dance. What I enjoyed was the work on interpreting and acting. Everything changed when I discovered contemporary dance at university, especially during my Erasmus year in France, at the end of the 1990s. I began seeing as many shows as I could. Seeing more, more and more performances... I think that seeing so many shows was a large part of my training. I worked for two years with a hip hop company which was touring with a nightclub singer, and I learned a lot from that, too. It helped me to "shift" my habits as a dancer. In fact, I think I was hired because I didn't know anything about hip hop and because I was a misfit, in my movements and in my appearance.

Was dance important in your family culture?

There was no real dance culture in Italy. And there still isn't. But my parents went to plays and concerts. For them, intellectual aspects are always connected to the concrete aspects of life, to practical activities. Both of them, each in their own way, are very creative. My father is a doctor at a public hospital (by choice) and he loves nature and people, in general; my mother is a neuro-psychiatrist and is very sensitive to people's state of mind, and she observes a great deal from their body language. I think that, above all, they taught me that relationships are central to our existence. For me, they are also central to creativity.

KEY DATES

Ambra Senatore was born on 11 May 1976 in Turin (Italy).
 In 1997, she spent a year in France, through the Erasmus student exchange programme.
 She began working as a freelance writer in 2004.
 In 2007, she published *La Danza d'autore. Vent'anni di danza contemporanea in Italia* (published by UTET).
 In 2009, she won the Premio Equilibrio Roma prize.
 In 2010, she won second place in the (Re)connaissance competition.

PIECE FOR 9 DANCERS – 2014 – RUN TIME, 1H15

Chorégraphe : Ambra Senatore

Assistant : Tommaso Monza – **Sur scène :** Ambra Senatore, Caterina Basso, Claudia Catarzi, Elisa Ferrari, Simona Rossi, Matteo Caccarelli, Pieradolfo Ciulli, François Brice, Romain Bertet – **Lumières :** Fausto Bonvini – **Musique :** Igor Scavolino – **Organisation :** Marta Belforte – **Comptabilité :** Céline Clerc – **Producteur :** Jacques Maugein – **Remerciement à** Andrea Roncaglione et Mikel Aristegui

Production : Compagnie EDA – **Coproduction :** Biennale de la danse de Lyon 2014, Théâtre de la Ville – Paris, Scène Nationale de Besançon, MC2 Grenoble, Festival Torinodanza, ALDES, L'Arc Scène Nationale du Creusot, Centre Culturel André Malraux Scène Nationale de Vendoeuvre-Lès-Nancy, Théâtre Louis Aragon – Tremblay-en-France, Château Rouge - Annemasse, Le Phare CCN du Havre, Ballet de l'Opéra National du Rhin - CCN de Mulhouse, La Comédie de Valence – CDN Drôme-Ardèche, DSN Dieppe Scène Nationale – **Avec le soutien :** du Ministère de la culture et de la communication - DRAC Franche-Comté - Aide au projet 2014, de la Région Franche-Comté, du Conseil Général du Doubs, de La Saline Royale d'Arc et Senans
 Spectacle présenté avec la participation exceptionnelle de la région Rhône-Alpes

Accueil: Le Toboggan - Décines, Biennale de la danse

ALSO CHECK OUT

ASTA, AN AUCTION

Ambra Senatore stages an auction of everyday acts, with the auctioneer setting the minimum bid price. Each winning bidder will see their purchase performed at their home by the choreographer.

In collaboration with Pauline Simon.

Café Danse - CCI, Palais du Commerce
 Thu 18, 12.30-2.30pm - Free entry

PRACTICAL INFO

Le Toboggan, Décines

Sat 27, 8.30pm
 Sun 28, 4pm

Prices

Subscription cat.B
 Full price: €20
 Reduced rate: €17

+ Shows across the region

At Château Rouge, Annemasse, see p. 7

AFRICAN DELIGHT

SOWETO'S FINEST

TCHADO'S STARS



In Ndjamen, Tapa; in Soweto, Ishbuja. Two urban dances, two high-octane dance languages with which blazing youth makes a highly assertive statement about history and the globalised now. Providing the bodies are allowed to tell the story.

“We dance to say thank you” – that’s the watchword of Soweto’s Finest, a crew led by 26-year-old choreographer Thomas Gumede. He’s brought with him four lads, three of Zulu origin, and dance carved in the township that marked South African history. Their DNA? Street dance spiced with hip hop and traditional elements. And a distinguishing feature? They aim to renew the Pantsula culture and its über-theatrical social-protest dance, born in the townships and entwined with the history of apartheid. This post-apartheid generation has moved on with *Ishbuja*: spectacular gestural language and maxi-expressive bodies, from toe-tips to horrendous gurns. *Ishbuja*, as in “bourgeois” for its class and elegance, but injected with all the brutality, energy and self-mockery of five kids driven by their history, from Zulus to Mandela.

From street dance to the fresh challenge of the stage – that’s also the trajectory of the Tchado’s Stars, very recently discovered at the Souar Souar festival in N’jamena, Chad. Four electric youngsters – two from Chad, two from Cameroon – and the urge to dance. Their motto: everything goes – mix, rap, trad, hop hop of course, crump, *coupé-décalé*... And let the *Tapa* – literally “blend” – bubble up to scorch globalisation and joyously sustain the African identity. N’jamena / Johannesburg, Tchado’s Stars / Soweto’s Finest, *Tapa / Ishbuja* – in Lyon the two crews will perform separately then team up on stage. Bonded, undeniably, by a certain idea of the committed, assertive body.

TCHADO'S STARS, TAPA

PIECE FOR 4 DANCERS – 2014 – RUN TIME, 25 MIN ———

Chorégraphie: Aleva Ndavogo

Danseurs: Aleva Ndavogo, Essimbi Tsimi, Tchakounte Kamya, Dakanga Hervé

SOWETO'S FINEST, ISHBUJA

PIECE FOR 5 DANCERS – 2014 – RUN TIME, 25 MIN ———

Chorégraphie: Thomas Bongani Gumede

Danseurs: Thomas Bongani Gumede, Neo Chokoe, Masondo Nqobile Prince, Njabulo Mahlaba, Kagiso Mashiane

Coproduction : Biennale de la danse de Lyon 2014 – Interarts Lausanne – Avec le soutien de : la Maison des arts et de la culture de Créteil et de l’Institut français du Tchad

Une première version de la première partie *Ishbuja* a été créée dans le cadre du festival Suresnes Cité Danse 2014.

PRACTICAL INFO

Bourse du Travail

Sat 27, 7pm
Sun 28, 3 and 7pm

Price

Subscription cat.C
Single Price: €16

On tour in France

24 sept, Arcachon
3-4 oct, Créteil
14 oct, Maubeuge
...

ALSO CHECK OUT

At the Bourse du Travail venue, Soweto’s Finest and Tchado’s Stars share the bill with a high-octane show. In the following days, the two crews will head off to perform at Greater Lyon and regional venues, sharing their lust for life and dance. They’ll raise the roof!

Irigny, Tue 30 sept

The four-strong Tchado’s Stars crew presents *Tapa* and invites Lyon company Stylistik, led by Abdou N’gom and Clarisse Veaux, to present the male duet *Same Same*.

St-Genis-Laval, Mon 29 et Oyonnax, Tue 30

Soweto’s Finest present the “long version” of *Ishbuja*, which premiered a few months back at the Suresnes Cités Danse festival.

Le Sémaphore, Irigny

Tue 30, 8.30pm

Prices

Subscription cat.C
Full price: €16
Reduced rate: €13

Around the show in Irigny

» **Aperitif-lecture** with P. Giraud and T. Ahmed of the Institut Français in Chad
Tue 30, 7pm

» **Hip hop Ball** after the performance with the Stylistik company: all welcome.

» **Exhibition:** artistic direction by H. Bertin and M. Truffly from 5 Sept to 4 Oct

La Mouche, Théâtre Saint-Genis-Laval

Mon 29, 8.30pm

Prices

Subscription cat.C
Full price: €16
Reduced rate: €13

+ Shows across the region

At Centre culturel Aragon,
Oyonnax, see p. 7

Accueil: La Mouche, Théâtre de Saint Genis Laval, Le Sémaphore - Irigny, Biennale de la danse

WILLIAM FORSYTHE

THE FORSYTHE COMPANY



STUDY # 3

William Forsythe has reworked the history of his dance in *Study # 3*. But he taps 30 years of his own repertoire to make a study of it, as the title indicates. A research laboratory.

Puccini's opera *Madame Butterfly* was poorly received at its La Scala premiere, and deemed a mere replica of his previous work. After slight tweaking, it was acclaimed at its second premiere at the Teatro Grande in Brescia. In creating *Study # 3* in the same theatre, Forsythe questions both the relevance of place and the chance parallels between Puccini's opera and his own works. Drawing on a 30-year repertoire of vocal elements and movements to present them afresh, Forsythe has created a new, radically different kinetic opera: the fruit of contexts both strange and familiar.

KEY DATES

William Forsythe was born in 1949 in New York.

He created his first duet, *Urlicht*, 1976.

In 1984, he was appointed artistic director of the Frankfurt Ballet.

In 1994, he devised a computer application enabling dancers to sense and perceive space: an analytical tool for the eye of dance.

In 2004, he set up his own outfit: The Forsythe Company.

PIECE FOR 16 DANCERS – 2012 – RUN TIME, 1H

Chorégraphe: William Forsythe

Musique: Thom Willems – **Danseurs:** Yoko Ando, Dana Caspersen, Katja Cheraneva, Frances Chiverini, Roderick George, Brigel Gjoka, Amancio Gonzalez, Josh Johnson, David Kern, Natalia Rodina, Jone San Martin, Yasutake Shimaji, Spenser Theberge (invité), Ildikó Tóth, Riley Watts, Ander Zabala (distribution en cours)

En coopération avec le Teatro Grande, Brescia

The Forsythe Company reçoit le soutien de la Ville de Dresden et de l'état de Saxe ainsi que de la Ville de Frankfurt-sur-le-Main et de l'état de Hesse. The Forsythe Company est une compagnie en résidence à Hellerau – Centre européen des arts de Dresdes et au Bockenheimer Depot de Franckfort-sur-le-Main.

Remerciements particuliers à l'ALTANA Kulturstiftung pour son soutien à The Forsythe Company.

Accueil: TNP, Biennale de la danse

PRACTICAL INFO

TNP,
Villurbanne
Grand Théâtre

Sun 28, 6pm
Mon 29, 8.30pm

Prices
Subscription cat. A
Full price : €42
Reduced rate : €39

On tour
17-18 oct, Essen
(Germany)
5,6,9-12 dec, Théâtre
national de Chaillot,
Paris
...

BENJAMIN MILLEPIED

L.A. DANCE PROJECT

HIROAKI UMEDA



ROY ASSAF



BENJAMIN MILLEPIED

Benjamin Millepied is giving Lyon the first taste of his last creation before he takes up his new post as director of dance at the Opéra de Paris. For his L.A. Dance Project, conceived as an artists' collective, he has also invited other choreographers to share the bill with him: Roy Assaf and Hiroaki Umeda.

On its first visit to Lyon in September 2013, the L.A. Dance Project unveiled all the artistic intelligence of its standout soloists, in a programme comprising two world premieres of works by Emanuel Gat and Justin Peck, and a piece by Millepied himself. Though now appointed director of dance at the Opéra de Paris, Benjamin Millepied aspires to retain close ties with this fertile trans-Atlantic experience. The company is set up as an international creative hotbed for choreography, with a repertoire enriched by works created specially for it by other promising artists in which it places its trust. At the Biennale, this high-flying company is back with a night that will boldly blend the impetuous dance of Israeli Roy Assaf, the digital visual and audio environment of Japanese Hiroaki Umeda, and, of course, the elegance and finesse of Benjamin Millepied – who, for his piece, has worked with Andy Akiho, a young composer and musician who is as comfortable on percussion (he's a steel-pan ace) as with classical melodies.

KEY DATES

Roy Assaf

He was born in 1982 in Israel.

In 2005, he created his first piece.

In 2006, he was artistic assistant to Emanuel Gat.

In 2010, he was associate artist with Dutch company NND.

In 2012, he presented the trio *The Hill*.

Hiroaki Umeda

He was born in 1977 in Tokyo, Japan.

In 2000, he set up his company S20.

In 2007, he presented his solo *Accumulated* in Paris.

In 2014, he created a piece for Benjamin Millepied's L.A. Dance Project.

Benjamin Millepied

He was born in 1976 in Bordeaux.

Passages was his first piece of choreography, for the students of the CNSMD school in Lyon.

At the Maison de la Danse, he created *On the other side*, performed by the New York City Ballet's principals and soloists in October 2004.

In 2006, Mikhail Baryshnikov performed Millepied's solo *Years later*.

In 2010, director Darren Aronofsky appointed him to choreograph the Oscar-winning film *Black Swan*.

William Forsythe, Merce Cunningham, Emanuel Gat, Justin Peck, Hiroaki Umeda, Danielle Agami... are in the repertoire of L.A. Dance Project, founded in 2012 in Los Angeles.

In October 2014, he became director of the Ballet de l'Opéra National de Paris.

CREATED IN 2014 – RUN TIME, 2H APPROX.

L.A. DANCE PROJECT

Directeur fondateur : Benjamin Millepied

Collectif de créateurs: Charles Fabius, Nicholas Britell, Matthieu Humery, Nico Muhly

Peripheral Stream - Création 2014 - Chorégraphie et concept visuel : Hiroaki Umeda

Création 2014 / World premiere - Chorégraphie : Roy Assaf

Création 2014 / World premiere - Chorégraphie : Benjamin Millepied - Musique originale : Andy Akiho

Benjamin Millepied est artiste associé auprès de la Maison de la Danse et de la Biennale de la danse de Lyon

Partenaires du L.A. Dance Project Théâtre du Châtelet - Paris, Glorja Kaufman Presents at The Music Center - Los Angeles, Sadler's Wells - Londres, Maison de la Danse / Biennale de la danse de Lyon 2014 - Coproduction: L.A. Dance Project, Biennale de la danse de Lyon 2014, Opéra Théâtre de Saint-Étienne.

Accueil: Maison de la Danse, Biennale de la danse

PRACTICAL INFO

Maison de la Danse

Mon 29, 7.30pm

Tue 30, 8.30pm

Wed 1st oct, 7.30pm

Thu 2, 8.30pm

Fri 3, 8.30pm

Sat 4, 8.30pm

Prices

Subscription cat. A

Available in the Maison de la Danse subscription

Full price

Reduced rate

Top price €42

Top price €39

2nd price €38

2nd price €35

+ Shows across the region

At Opéra Théâtre de Saint-Étienne, see p. 7

PATRICIA APERGI

AERITES DANCE COMPANY



PLANITES

**Planites, or how to dance migratory movements and all that ensues.
Beginning with integration and – why not? – modern language.**

“Opa!” – Greek for “hurray!” – shouted Patricia Apergi at the top of her voice in 2009, as if to find a sense of national pride in a country on its knees. The Greek choreographer, nurtured on the theatre, picks up where she left off. After the inside, the outside. This time, she embodies the *Planites*. Those who, like planets, are forever moving, strolling, migrating, trotting. Those who haul their luggage around and put it down here and there. Then what? Integrated or disintegrated luggage? Keep it? Throw it away? To give their account, the Aerites Dance Company soaked up flamenco in Barcelona, Celtic steps in Dublin, and African and Arab dances in France. But the aim was not to imitate folklore or technical prowess. “What interests me,” says Patricia Apergi, “is not so much what migrants bring with them as what the host society does with it. The way mixtures can produce a new language. How flamenco, with its gypsy roots, became a national product of Spain.”

Whereas in 2009, the dancers of *Opa!* were seeking their origins, those in *Planites* are wondering why and when they were adopted. The result: five dancers, five guys on fire, steeped in elsewhere for a journey going back and forth between traditional styles and a unique gestural language – all of it immersed in the chaos of urban life, wired to everyday life. Five bodies of the time, necessarily political.

KEY DATES

Patricia Apergi was born on 28 January 1979 in Athens, Greece.
In 2006, she created Aerites Dance Company with Dimitri Chalazonitis.

PIECE FOR 5 DANCERS – 2014 – RUN TIME, 1H

Chorégraphe: Patricia Apergi

Danseurs: Nondas Damopoulos, Ilias Chatzigeorgiou, Dimokritos Sifakis, Konstantinos Rizos-Lamaris, Konstantinos Papanikolaou – **Musique:** Vassilis Mantzoukis – **Scénographie:** Andreas-Ragnar Kasapis – **Costumes:** Ilias Chatzigeorgiou, Patricia Apergi – **Lumière:** Nikos Vlasopoulos – **Assistant du chorégraphe:** Dimitra Mitropoulou, Chara Kotsali – **Consultant dramaturge:** Roberto Fratini – **Assistant technique:** Andrian Fluture – **Contributeurs artistiques:** Maro Marmarinou, Ioanna Paraskevopoulou, Margarita Trika, Martha Passakopoulou, Androniki Marathaki, Nadi Gogoulou.

Coproduction et accueils en résidence: Maison de la Danse / Biennale de la danse de Lyon 2014, Mercat de les Flors / Graner - Barcelone, Tanzhaus NRW - Düsseldorf, Dance Ireland - Dublin, Duncan Dance Research Center - Athènes, Hellerau Europäisches Zentrum der Künste - Dresde (dans le cadre de modul-dance / programme Culture de l'Union Européenne) et CCN Rillieux-la-Pape / direction Yuval Pick

Accueil: Théâtre de la Croix-Rousse, Biennale de la danse

PRACTICAL INFO

Théâtre de la Croix-Rousse

Tue 30, 8.30pm
Wed 1st oct, 8.30pm

Prices

Subscription [cat. C](#)
Available in the [Maison de la Danse subscription](#)
Full price: €20
Reduced rate: €17

On tour

25-26 sept, Dresden (Germany)
8-9 nov, Leipzig (Germany)
20-21 nov, CND, Paris

...

P.RIGAL, H.RAZAK, P.CARTONNET

CIE ONSTAP CIE DERNIÈRE MINUTE BATAILLE

This strange *Bataille*, with the attacks plotted by Pierre Rigal, blends circus movements with corporal percussion.

For the 2013 edition, the Avignon Festival and SACD invited Hassan Razak, specialist in corporal percussion and director of Onstap Company, to take part in the Sujet à Vif programme. Hassan brought in Pierre Rigal, director of dernière minute company. The two choreographers widened the circle to include Pierre Cartonnet, acrobat and actor, to develop *Bataille*, a 30-minute piece. Hassan Razak and Pierre Rigal decided to continue the artistic adventure beyond the festival. They created a long version of 60 minutes, in December 2013 at the hippodrome of Douai, for the Multipistes festival. The long version will be presented during the Lyon Dance Biennale at the Vénissieux Theatre.

Though they had never met before working together, Hassan Razak and Pierre Rigal, coming from very different backgrounds, joined their talents and mixed up the genres to create an offbeat piece at the interface of dance, theatre, circus, musical creation and performance art. Guided by Pierre Rigal, Hassan Razak and Pierre Cartonnet size each other up, provoke, punch and dodge each other, in gestures stylised to the point of absurdity, playing on the comical effects to better embrace the forces of life and violence. Georges Bataille, whose name inspired the title, can be felt in the shadows. He wrote, "I lost my faith in a burst of laughter" and "Everything was false, even my suffering. I started crying again and again: my sobbing made no sense." This continual state of ambivalence is where the piece finds its shaky balance, between hope and disillusion.

KEY DATES

Pierre Rigal

Born in 1973 in Moissac (France).

In 2003, he created his company and his first solo, *Erection*.

In 2007, he worked for the second time with Aurélien Bory on *Les Sept planches de la ruse*.

In 2009, he presented *Asphalte*, a hip hop stageplay.

In 2011, he was given the honorary title of Chevalier de l'Ordre des Arts et des Lettres.

Pierre Cartonnet

Born in 1981 in Orléans (France).

In 1999, he started training in the circus arts.

In 2005, he joined Aurélien Bory and the 111 Company.

In 2009, he began working regularly with David Bobée.

Hassan Razak

Born in 1983 in Khemisset (Morocco).

In 1988, he saw his first theatre play.

In 2001, he started acting for the cinema.

In 2004, he studied dancing in Montpellier.

In 2007, his "percussive duo," *Parce qu'on va pas lâcher*, was a great success.

In 2013, he created *My God* for the Hivernales festival in Avignon

DUO – 2013 – RUN TIME, 50 MIN

Sur proposition de: Hassan Razak

Conception: Pierre Rigal

Écriture de plateau: Pierre Cartonnet, Hassan Razak, Pierre Rigal

Interprètes: Hassan Razak et Pierre Cartonnet – Musique: Julien Lepreux – Lumières: Thomas Falinower – Assistante artistique, costumes: Mélanie Chartreux – Conseiller à la dramaturgie: Taicyr Fadel

Production : compagnie Onstap, compagnie dernière minute – Coproduction : SACD, Festival d'Avignon, ARCADI Île-de-France, Parc de la Villette (WIP) –

Avec le soutien : de la DRAC Provence-Alpes Côte d'Azur, de la Région Provence-Alpes Côte d'Azur, de la Région Midi Pyrénées, la Scène nationale de Cavaillon, le Centre Chorégraphique National de Roubaix Nord-Pas de Calais / Carolyn Carlson et le CENTQUATRE - Paris. – Résidence de création : Ferme du Buisson - scène nationale de Marne-la-Vallée, La Brèche / Pôle National des Arts du Cirque / Cherbourg-Octeville et Tandem, scène nationale Arras-Douai

La compagnie ONSTAP reçoit le soutien de la DRAC Provence-Alpes Côte d'Azur, du Conseil Régional Provence-Alpes-Côte d'Azur, du Conseil Général du Vaucluse et de la ville d'Avignon.

La compagnie dernière minute est subventionnée au titre de l'aide au conventionnement par Le Ministère de la Culture et de la Communication / Préfecture de la région Midi-Pyrénées, la Région Midi-Pyrénées et la Ville de Toulouse - La compagnie dernière minute reçoit le soutien de la Fondation BNP Paribas pour l'ensemble de ses projets.

Accueil: Théâtre de Vénissieux

PRACTICAL INFO

Théâtre de Vénissieux

Tue 30, 8.30pm

Prices

Subscription cat.B

Full price: €20

Reduced rate: €17

On tour in France

20-21 oct, Festival CIRCA, Auch

30 janv, Maison du Théâtre et de la Danse, Epinay-sur-Seine

6 feb, Festival L'Escale, Espace Germain, Fosses

17-18 mar, Festival SPRING, Le Trident, Cherbourg

...

FRAG- MENTS OF HO- MER

Les Substances, a creative research lab in Lyon, is initiating an original collaborative project with the Dance Biennale and proposing a rereading of *The Iliad* and *The Odyssey*, two universal epics. We asked choreographers and writers to focus on a detail, an image, a small slice of narrative... and from it craft a contemporary work.

With these current artists, we will hear once again *The Iliad* and *The Odyssey*. The heroism, chaos and adversity will be vividly brought back to life, echoing the testing times that we all sometimes experience.

Les Substances.

ALSO CHECK OUT

A JOURNEY THROUGH CHAOS

AN ARTISTIC AND PARTICIPATORY ITINERARY / OUTREACH PROGRAMME

With writers Eva Almassy, Frédéric Ciriez, Claude Arnaud, stage director Hélène Mathon, and a preview of a new piece by Alexandre Roccoli.

Les Substances, sat 20
see p. 94

DANIEL JEANNETEAU

WORLD PREMIERE

FAITS (FRAGMENTS DE L'"ILIAD")

What was the origin of this project?

It's a commissioned work. The project started with a proposal by Les Substances creative research lab. It was very precise and very indefinite: do something with *The Iliad* and *The Odyssey* by Homer. I had never approached a project in this way and it has given me totally unexpected freedom.

First of all, the freedom to draw the substance of an action, of a dream, from this immense and multi-faceted work. And the freedom to not adopt a pre-conceived shape based on a supposed affiliation with one register of expression or another. They didn't ask me to do a theatre play, they didn't say anything about dance; they opened up a space – in me, for starters – where figures, time and emotions could emerge and perhaps come together in an unhurried manner.

It so happens that I have always loved *The Iliad*. When I think about that story, the first thing that comes to mind, and which blew my mind when I first read it and still stirs me today, was the encounter between Priam and Achilles, in the last book. These are the two antagonists, the two opponents, the two arch enemies. It takes place at night, concealed from the sleeping Greek camp, concealed from the world, in silence and calm, in complete betrayal of the violent commands and the ingrained resentment; it is a pure anomaly, a pure gesture of freedom as well. They meet under extremely strange and exceptional circumstances.

Priam is about to lose the war; he will soon have lost everything; he leaves his palace alone at night, after 11 days of fasting and sleeplessness, since the death of Hector; with a mule he heads out from the walls of Troy and into the Greek encampment, and slips with mysterious ease into the heart of the enemy ranks. A startled Achilles turns to find Priam on his knees, begging, pleading. From that point begins some of the most surprising pages in the history of world literature.

The performance will be given during the Dance Biennale. What is the connection between *The Iliad* and dance?

I don't know how *The Iliad* concerns dance directly but I think that it is above all a story of bodies. Before that night scene I just mentioned, *The Iliad* is about bodies out in the glaring sun, in action, fighting, chasing each other, desiring each other. It is about relations, distances and lines. The war has been going on for so long that it has become abstract. It is a series of mechanical movements,

a living machine in which the pierced, cut and dismembered body appears in all its great and trivial materiality.

I tried to extract from the epic poem all of the passages which describe the action of weapons on bodies, eliminating the adjectives and stripping away the attributes that decorate the story. What's left is a string of incomplete fragments, with purely objective violence that is so raw it is nearly unbearable. The result is harsh and terrifying but somehow preserves its poetic nature.

That is what I want people to experience: a purified material, like an illumination. Laurent Poitrenaux, with his surgical precision, will transpose this to the body of Thibault Lac. Then, in a perfect counterpoint to the rest of the story, the brief nocturnal instant when the old king and the young warrior meet will consist of a succession of silent actions, an ode to insignificance. It is at this juncture, in this complex exchange of gestures and words, that something perhaps resembling dance will appear.

There is also a scenographic action on the body, which is very particular. What's the idea behind this?

The main question about staging *The Iliad* concerns the landscape and, more specifically, staging the in-between or non-place nature of the area. Everything happens in the space which separates the besieged city of Troy and the Greek army's camp near the river. There is a plain where the battles take place and the river flows. It is also a stretch of land littered with bodies, asleep, in conflict, dead, or loving.

The scenography of the space will encompass the audience because there will be no seating, and people will be able to move about freely in the space of the hangar where we will have scattered large quantities of gravel and some concrete blocks. These inorganic materials will evoke destruction, vestiges, disappearance.

With no predefined direction and no identifiable centre, the performance can come from anywhere. But the main idea is to make the audience feel, in the middle of this unmarked plain, all of the magnetic tension of an uninhabitable space haunted by violence. And through some kind of reversal of proportions, I want to highlight the importance of the miracle that occurred that night between Achilles and Priam.

KEY DATES

Daniel Jeanneteau was born in 1963 in the Moselle region of eastern France. In 1989, he met stage director Claude Régy, with whom he collaborated for several years. In 1996, choreographer Catherine Diverres tasked him with creating the scenic design of *Fruits*. He first directed in 2001: *Iphigénie en Aulide*, a play by Racine. He was awarded the French Critics' Grand Prize in 2000 and 2004. Since 2008, he has been artistic director of the Studio-Théâtre de Vitry in Vitry-sur-Seine. He likes the films of Andrei Tarkovsky and Buster Keaton.

PIECE FOR 1 DANCER AND 2 ACTORS – 2014 – RUN TIME, 1H APPROX.

Conception, mise en scène, scénographie: Daniel Jeanneteau

Création: Daniel Jeanneteau. Danseur: Thibault Lac. Comédiens: Gilbert Caillat, Laurent Poitrenaux. Danseur: Thibault Lac – Lumière: Anne Vaglio. Son: Isabelle Surel. Assistant: Damien Schahmaneche.

Production: Les Substances - Lyon, La Biennale de la danse – En collaboration avec: Studio - Théâtre de Vitry
Daniel Jeanneteau sera en résidence de création aux Substances à Lyon, du lun 7 au ven 11 juil et du lun 25 au ven 29 août.

PRACTICAL INFO

Les Substances

Mon 8, 8pm
Mar 9, 8pm
Mer 10, 8pm
Jeu 11, 8pm

Price

Subscription cat. C
Single Price: €16

TÂNIA CARVALHO

BOMBA SUICIDA



WEAVING CHAOS

Or how the promise of Ithaca and Ulysses' ever-renewed obstinacy can tell us something about the search for movement and the dancer's quest. Providing it is made into a language of its own.

What was the starting point of your new creation?

Reading *Odissey* from Homero!

***The recoil of Words* one of your latests work investigates mime and expressionism cinema. What field have you now explored for this new work?**

For *Weaving chaos* I used classical dancers as inspiration (concerning movement) for as Ulisses is trying to reach his home and gets more and more tired as we read the book and at the same time the desire of arriving gets stronger I compare it with a dancer that repeats movements several times to get perfection, the dancer gets old and tired and keeps trying. The movements get technically weak, but, in my point of view, the expression of the movement gets more intense. Of course this is not the only inspiration, I also got inspiration a lot on the sea movements, the tempests, the characters and situations from the book.

Do you agree with qualifying your work as an expressionism writing?

I do. I rather do my work as a distortion on reality, provoking with it emotional experiences and moods, instead of giving a clear and defined idea of it. But I would not close my work into that only.

What is the rank of the music in your plays?

I usually have composers to do the music for my piece, so, I would say contemporary music mainly electronic. But, it depends a lot on the work. I already used classical piano music, and for example to *Recoil of Words* the music was contemporary music for bagpipe and audio playback.

You've learned dance in the 90's in Lisboa. How would you describe the portuguese contemporary stage at this period?

Very experimental. Each person trying to find an artistic personality (both choreographers and dancers) and at the same time a big will of intellectualization of dance. I think it was a time when the interpreter got more creative than before. I had the feeling that choreographers would choose an interpreter more because of the ideas they could bring into the studio then because they would be capable of interpret the choreographers movements.

You perform since a long time. When and how did you turned on a choreographer?

It was my will of choreographing that allow me to be one. I never saw myself as a dancer, only.

In 1997, you joined the Bomba Suicida collective. What did it want to defend at that time?

I'm the only one that stayed since the beginning till now, but the name was given by Filipe Viegas, and he used it to say that artists from Bomba should be terrorists and invade places with art, but, if it would explode it would explode with candies! Bomba Suicida appeared because we needed support for the works we wanted to do, mainly in production matters, so we got together to help each other on that. We were working in Bomba mainly for free, for instance if one of us was doing a piece, other could be interpreter and other would be the producer, and them we would change « jobs » depending on what was needed. Few years after we rented a space and we asked for structure support. When Bomba became as it is now (with me, Luis Guerra and Marlene Monteiro Freitas) we decided to leave the space and decided to be a production house for the three of us.

Could you talk about your very first piece you made there?

Well the first piece I did with support and with longer duration was called *Initially predicted* and what I did was as if the piece was starting over and over again, a piece made of sketches. I wanted audience to change the mood constantly and not follow a logic line thru the piece.

What about the dance and the choreographers you were looking at as a young dancer?

I didn't have many choices. I saw what was coming in Lisbon. I remember, while a student, I used to like a lot Mathilde Monnier because the dancers were so precise. I like a lot *Las distinguidas* from La Ribot. But I don't think I get specific references from any of those. But my stronger references comes from paintings (I did first year of fine arts school), Brueghel, Bosch, Cranach, El Bosco, James McNeill Whistler... Also movies like from Murnau and Fritz Lang that I think have a lot of « dance » in it.

KEY DATES

Tânia Carvalho was born in 1976 in Portugal.
She is a member of the Bomba Suicida collective (est. 1997), which has brought a new generation of Portuguese artists to public attention.
She likes the idea that movement is a language in itself.
In 2010 he created *Falling Eyes* at the Dance Biennale.

PIECE FOR 12 DANCERS – 2014 – RUN TIME, 1H

Chorégraphe: Tânia Carvalho

Danseurs: Anton Skrzypiciel, Allan Falieri, André Santos, Bruno Senune, Catarina Felix, Cláudio Vieira, Gonçalo Ferreira de Almeida, Leonor Hipólito, Luiz Antunes, Luis Guerra, Maria João Rodrigues et Petra Van Gompel – **Assistant mise en scène:** Pietro Romani – **Texte:** Bruno Duarte – **Musique:** Ulrich Estreich – **Scénographie:** Jorge Santos – **Costumes:** Alexander Protic – **Lumières:** Zeca Iglésias – **Image promotionnelle:** Jorge Santos – **Production, diffusion:** Sofia Matos

Production: Bomba Suicida – **Coproduction:** Les Subsistances (Lyon), Les Spectacles Vivants - Centre Pompidou Théâtre de la Ville (Paris), Maria Matos Teatro Municipal (Lisbonne), Centro Cultural Vila Flor (Guimarães), Teatro Virgínia (Torres Novas), Teatro Viriato (Viseu) – **Avec le soutien de:** Rede Cinco Sentidos - Maria Matos Teatro Municipal, Centro Cultural Vila Flor, Teatro Virgínia, Teatro Viriato, Centro de Artes de Ovar e Teatro Académico Gil Vicente, Alkantara (Portugal)
Bomba Suicida est une structure soutenue par le Gouvernement du Portugal - Secrétaire d'état pour la Culture et Direction générale des arts (Portugal).

Tânia Carvalho sera en résidence de création aux Subsistances à Lyon, du lun 1 au mer 17 sept.

PRACTICAL INFO

Les Subsistances

Fri 19, 8.30pm
Sat 20, 7pm
Sun 21, 7pm
Mon 22, 8.30pm

Price

Subscription [cat. C](#)
Single Price: €16

On tour

24-26 sept, Centre Pompidou, Paris
12 feb, Guimaraes (Portugal)
13 feb, Viseu (Portugal)
14 feb, Torres Novas (Portugal)
16 feb, Coimbra (Portugal)
20-21 feb, Lisbonne (Portugal)

...

€10
PER ADULTE
PER ENFANT
€6

THE MALICE ("MISCHIEF") SELECTION

• **MARIA CLARA
VILLA-LOBOS**
For age 5 and over
See p.73

• **THOMAS
LEBRUN**
For age 7 and over
See p.74

• **ALESSANDRO
SCIARRONI**
JOSEPH_KIDS
For age 8 and over
See p.72

CUT PRICE
FOR CHILDREN
unless one price only

ALSO GOOD TO SEE EN FAMILLE

Throughout the Biennale, for groups and families:

• **AFRICAN DELIGHT**
For age 10 and over
See p.62

• **KADER ATTOU**
For age 10 and over
See p.20

• **MOURAD
MERZOUKI**
For age 8 and over
See p.45

• **JAMES THIERRÉE**
For age 10 and over
See p.19

• **COMPAGNIE XY**
For age 8 and over
See p.22

• **RODRIGUE
OUSMANE**
For age 12 and over
See p.59

• **CLAUDIO
STELLATO**
For age 9 and over
See p.28

SCHOOL
PRICE
€6/CHILD

SCHOOL CHILDREN

INFANT, PRIMARY, LOWER SECONDARY

Shows and learning packages

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

• **MARIA CLARA
VILLA-LOBOS**
For age 5 and over
See p.73
Wed 17 and 24: Awareness-raising **workshop** with Maria Clara Villa-Lobos, for teachers. **After the performances:** a Q&A session on stage with the company (one class/workshop).

• **THOMAS LEBRUN**
For age 7 and over, CE1 > 6^e
See p.74
Wed 24: Awareness-raising **workshop** with a dancer from the company, for teachers. In class: **movement workshops** for pupils.

• **ALESSANDRO SCIARRONI**
For age 8 and over
See p.72
In class: **Awareness-raising workshops** around the show for pupils, before and after the performance.

• **RODRIGUE OUSMANE**
For age 12 and over
See p.59
Wed 17: **Awareness-raising workshop** around Afro hip hop language and the show with Rodrigue Ousmane, for teachers. In class: **movement workshops** for pupils.

• **CLAUDIO STELLATO**
For age 9 and over
See p.28

→ Shows, workshops,
education projects
biennaledeladanse.com
(Schools section)

→ Details & bookings
public@labiennaledelyon.com
04 27 46 65 66

HALF PRICE
FOR UNDER-26s
unless one price only

UPPER SECONDARY PUPILS AND APPRENTICES

As part of the schools programme, upper secondary pupils and apprentices can attend the evening performances. A selection of shows is posted on our website: 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.

ALESSANDRO SCIARRONI

JOSEPH_KIDS

Just who is this Joseph, alone on stage with a laptop computer? Even he doesn't know, and the whole piece will seek to crack the enigma: who's the man with the biblical name, fighting his image? With the look of a high-tech western, this solo is for young audiences born in the digital age.

It all starts seriously enough: the man and his image, which invades the entire stage. But very soon, it all kicks off: his image starts being duplicated and distorted via the webcam; his face even becomes extra-terrestrial, not to mention the unexpected coup de théâtre at the end. We witness a kind of duel between the dancer on stage and his screen image – an image that sometimes takes control to create weird and burlesque situations. Young spectators totally 'get' the idea that these tech tools, which they know well – their computer's webcam and special effects –, are a creative source that they can use to invent other lives and bodies... and embark on a search for self.

KEY DATES

Alessandro Sciarroni was born in 1976 in San Benedetto del Tronto, Italy.
In 2007, he put his name to his first piece as an auteur: *Your Girl*.
He received the best newcomer award from Italian magazine *Danza&Danza*.
In 2013, he was selected as the first Italian artist supported by Modul-Dance, a cooperation project between 19 European dance centres.

→ Alessandro Sciarroni is also performing
UNTITLED_I will be there when you die at the
Théâtre de la Croix-Rousse (see p. 57)

SOLO – 2013 – RUN TIME, 30MIN

Chorégraphe: Alessandro Sciarroni

Avec: Michele Di Stefano ou Alessandro Sciarroni (en alternance), Marco D'Agostin – Conseil à la dramaturgie : Antonio Rinaldi – Promotion : Lisa Gilardino – Communication : Beatrice Giongo

Production : Corpoceleste_C.C.00# – Coproduction : Armunia/ Festival Inequilibrio – Avec le soutien de : MARCHETEATRO_Teatro Stabile Pubblico – Collaboration : Teatro Pubblico Pugliese / La Scena dei Ragazzi

Accueil: TNFG - Théâtre Nouvelle Génération, Biennale de la danse

PRACTICAL INFO

FOR AGE 8
AND OVER

TNG - Théâtre Nouvelle Génération

Sun 28 - malice!, 4pm
Mon 29 - school, 2.30pm

Prices

school: €6
malice !
Children €6 / adult €10

+ Featured in the Family Weekend

see p. 75

On tour in France

Festival d'Automne:
2-4 oct, Mac Créteil
8-9 dec, Théâtre Louis Aragon,
Tremblay
Festival Dansem:
3-5 dec, Théâtre Massalia, Marseille
...

MARIA CLARA VILLA-LOBOS

XL PRODUCTION

TÊTES À TÊTES

Birth, leaving the womb, growing, and experiencing the world – that is the choreographed adventure of *Têtes à Têtes*. The whimsical story of a character with a large round head but no face, projected into a dizzying world of cartoon colours. In short: an energy-packed show for fast-sprouting youngsters.

Maria Clara Villa Lobos drew attention in the early 2000s with *XL Because size does matter*, a totally wild piece that joyfully took aim at all the quirks and signature effects of the big names in contemporary dance, from Pina Bauch to Jérôme Bel and Anne Teresa De Keersmaeker. Doing a comic dance piece in the heyday of conceptual dance did not go unnoticed. Today we find the same playful energy in *Têtes à Têtes* for young audiences. Maria Clara Villa Lobos tells the tale of a character with a large round head but who was born without a face. We see him learning to walk – no easy task when your body is dominated by a super-sized head – then meeting his alter ego and going off together to discover the world. What is this world? A cartoon world. The choreographer explodes the white stage, from the floor to the background screen, images and interactive drawings which follow the clownish hero with the globe-head, transforming him into a burlesque skeleton plunging headlong into a hyper-coloured space.

Though the piece is extraordinarily visual, she never forgets what she owes to dance: “because the dancer has such a large, round head, he has to find a way to express emotions and sensations, not with his face, but with his entire body. This creates a stylised movement specific to the character.”

Watching this dance – that is basically showing us how to keep our balance when we have a fat head – it would seem safe to say that Maria Clara Villa Lobos is still amused by the over-sized egos of the small world of dance.

KEY DATES

Maria Clara Villa-Lobos was born in 1972 in Brasilia (Brazil).
In 1989 she witnessed the fall of the Berlin Wall.
In 1995 she studied at P.A.R.T.S, a school founded by Anne Teresa De Keersmaeker, in Brussels.
In 1996 she created her first choreographic pieces.
She started her dance company in 2000 in Brussels.
In 2011 she led a Bal Moderne to Stromae's song *Alors on danse*.
Her most recent creation, *Mas-Sacre*, set to the music of *The Rite of Spring*, will be presented in Avignon this summer at Les Hivernales, a centre for choreographic development.

DUET – 2011 – RUN TIME, 45MIN

Conception et chorégraphie: Maria Clara Villa-Lobos

Dansé par et créé avec: Barthélémy Valmont Manias et Maria Clara Villa-Lobos – Création et régie lumières: Hajer Iblisdir – Création sonore: Gaëtan Bulourde – Musiques supplémentaires: Pascal Ayerbe, Raymond Scott, MUM – Régie vidéo: Pierre Delcourt – Dessins et animations: Jérémie Dupuydt – Création des costumes: Catriona Petty – Scénographie et accessoires: Aurélie Deloche, Anne Ruellan – Regard extérieur et accompagnement artistique: Félicette Chazerand

Production: XL Production/ Villa-Lobos asbl et Compagnie Félicette Chazerand, avec l'aide du Service de la danse du Ministère de la Fédération Wallonie-Bruxelles – Coproduction: le Théâtre de Liège

Avec le soutien de: Théâtre des Doms, Wallonie - Bruxelles Théâtre / Danse
Accueil: Espace Albert Camus - Bron, Théâtre de Vénissieux, Biennale de la danse

PRACTICAL INFO

Théâtre de Vénissieux

Thu 25 - school, 2.30pm
Sat 27 - malice!, 3pm

+ Featured in the Family Weekend

see p. 75

Espace Albert Camus, Bron

Tue 30 - school, 10am and 2.30pm
Wed 1st oct - malice!, 3pm

On tour

19-21 oct, Genk (Belgium)
26 oct, Eeklo (Belgium)
28 oct, Oudenaarde (Belgium)
2 nov, Beerse (Belgium)

...

FOR AGE 5
AND OVER

Prices

school: €6
malice!
Children €6 / adult €10

THOMAS LEBRUN

CCN DE TOURS

TEL QUEL!

**Put four bodies on a stage and wait. Wait for the singularities – or lack thereof – to emerge.
Important: count on dance, theatre, instinct, play and Thomas Lebrun to accept both.**

Four dancers: two girls, one small and energetic, one average; two boys, one very, very tall, one very, very handsome. And four trajectories of dancers from different backgrounds. Four bodies "tels quels" (as is) which, put together, start by defining their differences. That is the working hypothesis of Thomas Lebrun's piece for young audiences. Once they are brought together, what happens? Dance happens. And the group happens. In other words: they discover each other, grow, make room for each other or take it away, flee, refuse, aid and, perhaps, accept each other. Anything is possible, including, above all, play. This is the second time, after *Histoire de pluies et de beaux temps*, a choreographic tale created in 2003 in the early days of his company Illico, that Thomas Lebrun has done a piece for children. But this time, he takes the stance of a bemused and pedagogical entomologist as he develops his ode to tolerance, to self-acceptance. And while he's at it, he shows the force of conviction of dance. Because this foursome has a twofold message: show contemporary dance to young audiences and have faith in its "distinct ability to captivate young spectators and stimulate their imagination, without letting the meaning or a childish narration take control." The writing is raw, to convey a clear message: "Look at people as they are, show yourself as you are." And as for norms, Thomas Lebrun knows what he's talking about, he who wrote *Itinéraire d'un danseur grassouillet* (Story of a pudgy dancer) in 2009. He who came to dance late, through the back door; he who lent his not-exactly-standard shape to Bernard Glander and Daniel Larrieu at the end of the 1990s. And made of this body a virtue with burlesque possibilities, before choreography allowed him to move past that and into more serious and graphic ventures. All of that can be found in this piece. Thomas Lebrun, as is.

KEY DATES

Thomas Lebrun was born on 1 April 1974 in Wattrelos (France).
In 2000, he created his company, Illico.
In 2003, he created his first show for young audiences, *Histoire de pluies et de beaux temps* in Armentières.
In 2009, for *Substances* in Lyon, he created *Itinéraire d'un danseur grassouillet*, une conférence dansée sur le danseur à surcharge pondérale. (Story of a pudgy dancer, a dancing conference about an overweight dancer).
In 2012, he became director of the national choreographic centre of Tours.
March 2012: he created *La jeune fille et la mort* at Chaillot National Theatre (Paris).
October 2014: re-creation of *Lied Ballet* at Maison de la Danse.

PIECE FOR 4 DANCERS – 2013 – RUN TIME, 55 MIN

Chorégraphie: Thomas Lebrun

Interprétation: Julie Bougard, Veronique Teindas, Yohann Tété, Matthieu Patarozzi – **Création lumière:** Jean-Marc Serre – **Création son:** Maxime Fabre – **Régie lumière:** Xavier Carré – **Régie son:** Vivien Lambs – **Musiques:** Washington Marching Band, Aimé Barelli, Lilo And Peter Cookson, Franck Pourcel, Cole Porter, Samuel Baber – **Costumes:** Thomas Lebrun

Production: Centre Chorégraphique National de Tours

Le Centre Chorégraphique National de Tours est subventionné par le Ministère de la Culture et de la Communication – DGCA – DRAC Centre, la Ville de Tours, le Conseil Régional du Centre, le Conseil Général d'Indre-et-Loire. L'Institut Français contribue régulièrement aux tournées internationales du Centre chorégraphique national de Tours.

Spectacle présenté avec la participation exceptionnelle de la région Rhône-Alpes.

Accueil: Théâtre de la Renaissance / Oullins, Biennale de la danse

PRACTICAL INFO

FOR AGE 7
AND OVER

Théâtre de la Renaissance, Oullins

Tue 30 - school , 10am
Wed 1st oct - malice!, 3pm

Prices

school: €6
malice !
Children €6/ adult €10

+ Shows across the region

At Opéra Théâtre de Saint-Étienne, see p.7

On tour in France

15-17 oct, Théâtre des Bergeries, Noisy-le-Sec
4 nov, MA scène nationale, Montbéliard
12-14 nov, L'Avant-Scène, Cognac
27-29 nov, Centres culturels municipaux, Limoges
12 dec, La Pléiade, La Riche
16-19 dec, CNN de Tours
6 janv, Théâtre de Laval
11-13 janv, Théâtre 71, scène nationale de Malakoff
15-16 janv, Dôme Théâtre, Albertville
25-26 janv, La Halle aux Grains, scène nationale de Blois
...

FAMILY WEEKEND

So that people of all ages can discover the pleasure of dance, the Biennale is offering shows and sensory experiences that children and adults alike can share with the artists!

SATURDAY 27

SATURDAY AFRO HIP-HOP WITH RODRIGUE OUSMANE!

For all the family, age 10 and over

3.30pm

Afro hip-hop dance workshop with Rodrigue Ousmane

Chadian dancer and choreographer Rodrigue Ousmane is running a workshop for all abilities in order to get to know his gestural language and learn more on the message of his show, which is about the environment and protecting nature.

6pm

Family show!

Leda, Rodrigue Ousmane (50 mins)

Espace Albert Camus, Bron

Price: €24 (for 1 adult + 1 child)

Booking required: go to the ticket office

see p. 59

ALL ON STAGE

WITH MARIA CLARA VILLA-LOBOS!

For all the family, age 5 and over

3pm

Family show!

Têtes à Têtes, Maria Clara Villa-Lobos (45 mins)

4pm

Stage tour!

After the show, young spectators are invited to go on stage with the dancers to discover the sets and fabulous costumes close up!

Teatime snack served after the tour.

Théâtre de Vénissieux

Price: €16 (for 1 adult + 1 child)

see p. 73

SUNDAY 28

PICTURES DANCE AND SILHOUETTES GO WILD

For all the family, age 8 and over

2pm

Performance, drawing and photo workshop

Adults and kids set their silhouette in motion, distort and draw round it – and have fun portraying another – dancing! – image of themselves.

Teatime snack served after the workshop.

4pm

Family show!

Joseph_Kids, Alessandro Sciarroni (30 mins)

TNG - Théâtre Nouvelle Génération

Price: €16 (for 1 adult + 1 child)

see p. 72

AND ALSO... ON SAT 27...

Les Thermes

Living installation
Café Danse
see p. 39

Hip hop show and dance classes for all

Place des Terreaux
see p. 82

Children's freeze

see p. 82

AMATEUR STUDIO

**This “Amateur Studio” is the Dance Biennale’s lab for amateur practice.
It highlights several artistic experiments between amateurs and professionals
– encounters to let you “live” the Biennale and even to dance it!**

- 78 Le Défilé
- 82 Children’s battle
- 82 The Biennale Freezes
- 82 Dance classes for all!
- 83 Hip hop ball
- 83 Selfie time!
- 83 “Write a love letter to dance”
- 83 The players’ workshop by Yoann Bourgeois
- 83 The Biennale on Instagram

HAPPY BIRTHDAY MISTER DÉFILÉ!

Here is the programme for the Dance Biennale's 10th Défilé. It's time to celebrate! Festivities are a collective human activity and one of the most positive experiences in our lives.

This 10th edition is the occasion to look back fondly on the inspiration for the very first Le Défilé: the Rio Carnival – with its samba and floats! But it's a nostalgia-free flashback, because the event is now more vibrant than ever!

How could we not have a birthday party! Le Défilé is part of Lyon life. It's part of the life of 4,500 amateurs from across the city, Greater Lyon and the whole region who have committed to this massive adventure – indeed some of them were already on Rue de la République back in September 1996, and haven't missed a single Le Défilé. I bet they'll be there with us to blow out our 10 candles!

How could we not pay tribute to Le Défilé's inventor, and the Dance Biennale director's for 14 editions – Guy Darmet, a lover of dance as festive, shared pleasure. There will be waves of sparkling music to give everyone the urge to dance – as 500 musicians from dozens of music schools across the Rhône-Alpes region will gel into the terrific SambaSax group. Many participants will dance and sing. And from end to end of Le Défilé, from City Hall to Place Bellecour, the chorus will be "Happy birthday, Mister Défilé!"

Rio

We'll have a prestigious guest: the carnivalesco Fabio Ricardo, who has designed a special 10th birthday Rio-style float for the Biennale. Artist Fabio is a rising star among the carnival's creative supremos. His allegorical float – conceived in Rio, built in Lyon – will kick off Le Défilé with SambaSax's 500 musicians.

Turin

Other guests will join the party: 400 amateur dancers will travel from Turin to dance with their Lyon counterparts. And a few weeks before that, 400 amateur dancers from Lyon will go to Turin to experience their very first Le Défilé. So: a way "exporting" our beautiful celebration, under the leadership of Lyon choreographer Denis Plassard and the famed puppeteer Emilie Valentin. Le Défilé group from Annemasse, near the Alps, will also perform in Geneva, while the Jazz à Vienne festival will stage a curtain-raiser with a foretaste of Le Défilé... Ten editions – and it's already time to sow seeds further afield.

Johannesburg

For this Le Défilé day, now a beloved city-wide ritual, I introduced a new feature for the public in 2012: a choreographic creation with 40 dancers, specially devised for the occasion. A wildly extravagant show, like the whole crazy day. Mourad Merzouki rose to the challenge with 40 hip hop dancers from three generations, who performed Récital. It was a wonderful moment of dance, shared with a huge audience, and an eye-opener for those who had never seen a dance show. This year, I have asked Dada Masilo – the fabulous South African dancer, and a thrillingly iconoclastic choreographer – to create for us a variation on her hugely famous Swan Lake, with 40 Lyon dancers, mostly from the CNSMD school in Lyon. I'm sure that she, too, will rise to the challenge, with a profusion of tutus, Tchaikovsky, arabesques and swaying hips!

Le Défilé is no longer a regional affair. It has become an export. International artists are joining us, and TV channels cover it live for tens of thousands of viewers. And this anniversary will be particularly joyous because, after 10 editions, the sheer pleasure of coming together is still as intense as ever. For those in the street, time has flown by – the sign that the love is strong. So: thank you Mister Défilé, and many happy returns! **Of course, we will all dance the Tarantella Samba in Place Bellecour with Le Défilé's 13 choreographers – and maybe we'll sing Happy Birthday too...**

Dominique Hervieu,

Artistic director, Dance Biennale

TEN CANDLES FOR LE DÉFILÉ!

INTERVIEW WITH GUY DARMET

Founder of the Maison de la Danse, the Dance Biennale and Le Défilé

How was Le Défilé hatched?

Guy Darmet It was inspired by Brazil, of course, and especially by visits to the samba schools. These rehearsal places are also for social classes to meet and mix. I loved the atmosphere, with everyone coming together for a shared purpose. I compared that to our European context, where in cities people hardly know their neighbours, and I was keen to recreate the Brazilian experience here. The idea came to me of working with different neighbourhoods and especially the youth, social and cultural centres – and then to bring all these people to Rue de la République in the heart of the city. But there had been a kind of precedent. In 1988, for example, the year the Biennale showcased French dance, we held a pégoulade in the city streets, with shepherds, sheep and Provençal dances. In 1992 and 1994, in the Old Town, we also took dance outdoors. I remember seeing a Frevo dancer shivering in the cold outside Saint George's Church, and a fantastic capoeira performance in Place du Change, in 1994. It also helped that the theme of the 1996 Biennale was Brazil – with guest companies including the ballets of Bahia, the Maracatu dancers from Pernambuco, and the Imperatriz samba school, whose 120 performers spearheaded Le Défilé.

Your fondest memories?

G.D. Probably my favourite memory of my entire career was when I arrived at the Opera House for the start of the very first Le Défilé and I saw Rue de la République thronged with spectators. And then at the end, when someone asked: "When's the next one?" The emotion has clouded my memory.

Looking back, how do you view the adventure?

G.D. I'm delighted by the event's incredible humanity. Le Défilé is a human adventure that encompasses marriages, children, and people's loneliness being swept away. One image etched on my mind is that of an old Algerian gentleman who came to the rehearsals, practically bent double with age, but who, come Le Défilé day, marched proud and erect. I also think Le Défilé was a stroke of good fortune for the Biennale, because it imparted to it a character different from the other festivals – it created desire, by fostering the idea that dance is not reserved for an elite class, behind closed doors. My greatest satisfaction is to have helped break down those barriers.

DENIS PLASSARD

Choreographer, Cie Propos

"I remember the first Le Défilé – when we arrived at the top of the street and saw all the crowds, we all went "Wow!". It was stunning. I also recall an old lady who was completely dumbstruck, and who came up to me at the end and said, "But what are we going to do now?" It gives a tempo to the participants' lives, they meet new people, they get emotional and feel incredible enthusiasm – and afterwards, there's a big void. But I'm always moved when you get ready on the starting-line, it's unique, it's definitely not a feeling you get every day of the week... It's an incredible human adventure, and I love working with amateurs. This year, there's a project with 400 Turinese and 400 Lyonnais, and a different form, with puppets created by Émilie Valantin. They'll be dancing puppets, operated by the participants."

KADER ATTOU

Choreographer, Director of CCN
La Rochelle / Cie Accrorap

"The 1996 Défilé was extraordinary, and I've kept fabulous memories of it. A carnival is always an amazing experience for people from inside the dance community and everyone else – there's a communion. It generates good vibes and lets people bond around a common enterprise. The incredible thing about Lyon is that, on Le Défilé day, the whole city's focused on it. The event is part of the furniture now, it's embedded in the city. Despite aching all over and having dreadfully stiff legs, as I'd danced and jumped about so much throughout the Le Défilé, my memories are of smiles, glances, instants of delight. People were happy – and we were happy to be giving people pleasure while enjoying ourselves at the same time."

GROUPS IN LE DÉFILÉ

OPENING THE WAY

A Rio-designed float to lead the 10th Le Défilé!

In homage to the samba schools – the Lyon Le Défilé's roots and inspiration – Dominique Hervieu has asked Fabio Ricardo, the *carnavalesco* of Rio's most prestigious schools (Rocinha, São Clemente, Grande Rio), to design an allegorical Lyon-Rio float for the 10th birthday edition. Hailed as the "*Carnavalesco do futuro*" by the Carioca press, Fabio earned a perfect score of 10 for his floats and costumes at the 2014 Rio Carnival. He represents the event's rising generation of scenographers and directors. The float will be accompanied by SambaSax's 500 musicians.

BOURG-EN-BRESSE
& AGGLO. & CAP 3B

DELPHINE CARON
CIE POINT ZÉRO

Théâtre de Bourg-en-Bresse et ADDIM
de l'Ain

Ka Râ Van

BRON

MOURAD MERZOUKI
PÔLE PIK

Ville de Bron - Direction de la Culture

Les Lumières 2 la ville

DRÔME-ARDÈCHE

BRIGITTE BURDIN
& **GILLES RHODE**

CIE TRANSE EXPRESS

Les MJC en Drôme Ardèche - Union
Bi-Départementale, Conseils généraux
d'Ardèche et de Drôme, Ligue de
l'enseignement FOL 26

Le Non-Anniversaire

FEYZIN

AURÉLIEN KAIRO
& **KARLA POLLUX**

CIE DE FAKTO

Ville de Feyzin - Pôle culture

Best'offons

GRAND GENÈVE

BOUBA LANDRILLE TCHOUDA

CIE MALKA

Château Rouge

A Opera do Povo

LYON

DENIS PLASSARD

CIE PROPOS

(AVEC LA CIE EMILIE VALANTIN)

MJC Laënnec-Mermoz, Centre social
Laënnec, MJC St Rambert, Centre
socioculturel du Point du Jour

Les Honorables Délégations
(**Attention Vla l'gratin!**)

RILLIEUX-LA-PAPE, FONTAINES-
SUR-SAÔNE, SATHONAY
VILLAGE, MIRIBEL, GRAND
PARC MIRIBEL JONAGE

MERLIN NYAKAM

CIE LA CALEBASSE

MJC Ô Totem

Charivari : vers une nouvelle ère...

SAINT-ÉTIENNE,
SAINT-CHAMOND, FIRMINY & AGGLO

SOUHAIL MARCHICHE

CIE DYPTIK

Ligue de l'enseignement de la Loire

Va, Vis et Danse

SAINT-PRIEST, CORBAS, DÉCINES

**AURÉLIE & MARTIN CUVELIER-
LA SALA**

CIE VIREVOLT

MJC Jean Cocteau

J'ai 10 ans

TARARE & AGGLO.

FRED BENDONGUÉ

CIE FRED BENDONGUÉ

Ville de Tarare - Pôle Éducation

Jeunesse

Surprise

VAULX-EN-VELIN,

SAINTE FOY-LÈS-LYON, VIENNE,

VILLEFRANCHE-SUR-SAÔNE

WINSHIP BOYD

CIE ITCHY FEET

Médiactif

Freedoun

VÉNISSIEUX

FARID AZZOUT

CIE LES 10 CORPES

Traction Avant Cie

Happy Hop!

LES « POINTILLÉS »

VILLEURBANNE

CARLA FRISON

CIE AQUI ET LA

MJC

Faites Fête

→ Live coverage on
rhone-alpes.france3.fr

FINAL

SAMBASAX

Some 500 musicians – 300 saxophonists and 200 percussionists – are converging for a slightly crazy musical venture: opening and closing Le Défilé with Rio's spirit and fervour! And they'll treat the crowds to a repertoire that hails from a large swathe of Brazil (Rio, Bahia, Nordeste...) including a samba to the famous tune of "Happy birthday to you", to celebrate the 10th Le Défilé. It is truly an anthem for the 2014 Biennale!

To join SambaSax, and for all practical info about the group: sambasax.conservatoire-lyon.fr

Piloté par le CRR de Lyon

En partenariat avec l'Association Super Sax, de nombreuses écoles de musique et associations de la région

Coordination: Guy Bertrand (CRR de Lyon), André Luiz de Souza, Marie-Claude Bois (l'Arbre à Musique) - **Composition, arrangements :** Célio Mattos de Oliveira, André Luiz de Souza, Guy Bertrand avec la collaboration de Ernesto Burgos Osorio - **Direction Saxophones:** Eduardo Fernandez, Lyon Super Sax, Magic Sax Quartet Juan Chacon Gonzalez de Santiago de Cuba - **Direction Percussions:** Edmundo Carneiro, Zaza Desiderio, Luciano Souza, Jean-Marie Elvira, Samuel Taussat

DANSE THE TARENTELLA SAMBA

Place Bellecour

Sun 14, for the Défilé finale

Dancing in unison with 10,000 people on Place Bellecour is... an unforgettable experience! So why not join us to share a simple, fun piece of choreography invented by Dominique Hervieu and Le Défilé's choreographers.

They will all gather on stage to pass on the Tarentella Samba, accompanied live by the 500 musicians of SambaSax!

Open to all.

→ Learn the choreography
biennaledeladanse.com

DADA MASILO - SWAN LAKE FOR 40

20 min excerpt, for 40 dancers

The revelation of the 2012 Biennale, the young South African choreographer Dada Masilo will create a brilliant and euphoric fusion of African dance and classical dance with 40 dancers on stage! All the grammar and taboos of romantic ballet will be blown to bits by this iconoclastic take on *Swan Lake*, in which tutus, swaying hips and arabesques blend brazenly with Tchaikovsky's score. On 14 September, Dada Masilo will offer the public a re-creation of, "amplified" by a one-off cast combining 10 South African dancers from her company and 30 young Lyonnais, most of them students at the CNSMD school in Lyon. An explosive climax!

LYON AND TURIN: LE DÉFILÉ PARTNERS

One of the collaborations between the Dance Biennale and the Torino-danza festival in Turin will see an exchange around Le Défilé involving 800 participants, 400 from either side of the Alps, under the artistic direction of Lyon choreographer Denis Plassard - Cie Propos. The 400 Lyonnais will travel to Turin on 5-6 July to rehearse with the Turinese and take part in the Torinodanza parade; then the 400 Turinese will join us in Lyon on 13-14 September for Le Défilé. Some 30 young people Turin will come on a "recce" from 9-14 September as part of the EU's Youth in Action Programme. This exchange is being supported by the Rhône-Alpes Regional Council, the European Union, the City of Lyon, the Institut Français, and Greater Lyon.

www.defile2014lyon-turin.eu



CHILDREN'S BATTLE

L'Amphi de l'Opéra

Sat 27, 2pm

A hip hop battle for children only – with special guests the Red Bull BC One All Stars!

This is a choreographic contest for teams in two age categories: 7-9 and 10-13 year old. For this second edition, the Dance Biennale is inviting Riyad Fghani, artistic director of Pockemon Crew, to cast an appreciative eye on proceedings, which lets youngsters give full rein to their talent! This year, we are also pleased to welcome the Red Bull BC One All Stars, world champions in the individual / one-on-one category! The standout dancers, from all over the world, will provide the Battle's judging panel alongside Dominique Hervieu, Dance Biennale artistic director and choreographer; Yorgos Loukos, director of the Ballet de l'Opéra de Lyon; and Riyad Fghani.

And after the Battle, join the Red Bull BC One All Stars and Pockemon Crew on Place des Terreaux for unique show that's open to all – followed by a hip hop dance class!

With the kind assistance of L'Amphi de l'Opéra de Lyon.

In partnership with



DANCE CLASSES FOR ALL!

Place des Terreaux, 6pm to 7.15pm

Thu 11, 18 and 25 / Fri 12, 19 and 26 / Sat 13, 20 and 27

Whether you're novices or more experienced enthusiasts, passers-by or neighbourhood residents, parents or kids – come along and join the dance! The classes on central Place des Terreaux are back this year with a fresh energy, ranging from the roots of African dance, to the latest hip-hop trends, to the Caribbean and West Indies!

Your teachers for these colourful, energetic classes:

Mylana NSA – Jamaican dancehall

Merlin Nyakam – Cameroon partner dances and coupé-décalé

Abdou N'gom and Clarisse Veaux, Cie Stylistik – Hip hop

Rodrigue Ousmane - Afro hip hop

Serge Bissadissi – Congolese dances

Soweto's Finest – South African hip hop

M'La Poétique Bèlè – Martinique bèlè

B-Boy Waz, Pockemon Crew - Top rock

Rachel Diarra-Chenet – West African dances

BIG EVENT!

On Sat 27, to round off the dance-class programme, there will be a hip hop show starring the Red Bull BC One All Stars and Pockemon Crew, followed by a class led by B-Boy Waz.

Come and check out the world champions – a set of virtuoso dancers and undisputed battle stars – for a pulsating session of pure hip hop!

In partnership with AfroMundo

THE BIENNALE FREEZES

Be the performance!

Inspired by the pictures in the *Men in the Cities* series by artist Robert Longo, used for the Biennale poster, the Freezes are an invitation to experience a giant group performance! Dressed in black and white, come to a public location and freeze for a few moments, striking a pose inspired by these characters. The intention? A surprising bit of collective fun! The Freezes will be filmed and posted on the Biennale website and social networks. A gigantic group performance to enjoy with friends or family... So don't be shy – be the performance!

How it works

The Freezes will be held throughout the Biennale in Lyon, Villeurbanne and elsewhere... And a Kids' Freeze will be staged on Saturday 27! Visit biennaleledeladanse.com to register and receive details of times and exact locations for the Freeze(s) you want to be part of. Each participant will be sent a link to download photos and videos of the Freeze(s) they help create.

In partnership with



Child Freeze

in partnership with



RED BULL BC ONE ALL STARS AT THE BIENNALE

The Red Bull BC One All Stars is a team of hip hop dancers from all over the world. Besides their sheer excellence, it's a desire to convey their passion that unites Roxrite, Cico, Pelezinho, Lilou, Hong 10, Taisuke, Ronnie, Neguin, Wing and Lil' G. These ambassadors of hip hop culture have chosen sharing and challenges as the ideas promoted in the workshops and masterclasses they lead every year across the planet.

The Red Bull BC One All Stars are featuring a numerous events at the Biennale to spread their modern aesthetics across the city. At the Children's Battle, where they will help judge the contest: at the show in Place des Terreaux; and at the lecture "From street to stage: the image of hip hop dance"... the terrific diversity of urban cultures will be out on the ground, in a spirit of sharing and transmitting. This presence – a symbol of exchange and openness, bodies in motion on the concrete – brings a visceral verve to the Biennale, creating territories unknown to dance cultures, which are sources of new thinking and modern aesthetics and engagements.

→ Live coverage from the Amphi de l'Opéra de Lyon on rhone-alpes.france3.fr

→ Prix France 3: vote for your favourite group on rhone-alpes.france3.fr from 15 July to 26 Sept (midnight)

HIP HOP BALL BY COMPAGNIE STYLISTIK

Salle Joseph Triomphe, Tarare
Tue 16, 7:30pm

The two dancers and choreographers of Lyon company Stylistik, Clarisse Veaux and Abdou N'gom, are setting the tempo and organising a high-voltage hip hop ball.

Plenty of atmosphere guaranteed!

For the launch of the cultural season in the town of Tarare.

04 74 05 49 32

Open to all

Direction artistique et chorégraphie : Clarisse Veaux et Abdou N'gom

Interprétation : Sithy Sithadé Ros et Abdou N'gom – Regard complice : Francis De Coninck – Création musicale : Pascal Krieg-Rabeski – Création lumière : Justine Nahon – Création costumes : Nadine Chabanier – Chapelière : Laure Vial-Lenfant – Coproductions : CDC Les Hivernales, Pôle Culturel de Sorgues – Soutiens : DRAC Rhône-Alpes, Ville de Lyon, Institut Français de Vientiane (Laos), Institut Français de Paris – Prêt de studios : Maison de la Danse de Lyon, Centre Chorégraphique Pôle Pik, CCN Rillieux-la-Pape/direction Yuval Pick, Le Croiseur Scène 7, Cadanse, Cie Propos – Remerciements : Thi-Von Muong-Hane, Olé Khamchanla, Ounla Pha Oudom, Les Lao Bang Fai, Guna Subramaniam – La Compagnie Stylistik est subventionnée par la région Rhône-Alpes, la Ville de Lyon et soutenue par la Caisse des Dépôts et Allianz (partenaire Avignon Off 2013)

THE PLAYERS' WORKSHOP BY YOANN BOURGEOIS

Place des Terreaux
Wed 24, 3:30pm, 4:15pm, 5pm

Let yourself be guided by Yoann Bourgeois and one of his team for a game to find the "suspension point". Two chairs are all that's needed for friends to experiment with achieving a state of balance. With you, Bourgeois will create a powerful and poetic image on central Place des Terreaux. A beautiful experience combining circus and performance!

Open to all. Booking required (at ticket office).

THE BIENNALE ON INSTAGRAM

Le Défilé, Tarentella Samba, dance classes on Place des Terreaux, Freezes, workshops... Capture snapshots of the festival and share them on Instagram!

#biennaledeladanse

"WRITE A LOVE LETTER TO DANCE"

Write a short love letter to dance (800-1,000 characters in length) to share a piece of news, an opinion, or the mood you're in. Tell us why you love dancing – whether it's in a nightclub, in the street, in a studio or under the shower! The most compelling letters will be published in Lyon daily *Le Progrès* when the Biennale opens, and their writers will receive an invitation to a Biennale show. Sharpen your quills!

How it works

- 1 Pick your finest fountain pen to write your love letter.
- 2 Send your letter (800-1,000 characters long) by 15 July to: lprbiennale@leprogres.fr
- 3 A judging panel of *Le Progrès* journalists and choreographic artists will select the best letters.
- 4 The selected letters will be published in *Le Progrès* and on the Biennale website, and their authors will receive a ticket for a show.

In partnership with

LE PROGRÈS

"SELFIE YOU!"

Aim a phone at your face in video mode, and you can do whatever you want – dance, talk, jive around, sing, whisper or shout! The only rules? It has to be you... with dance as your subject. Show us or tell us about a memory of a show you've seen, an experience, or a move that's all your own – in a nutshell, whatever dance inspires in you. All in 2 minutes max. The danciest, most hilarious, moving, astonishing, acrobatic, weird or inventive selfies will be picked by our panel of judges and featured on the Téléràma and Dance Biennale websites. Smartphone at the ready!

How it works

- 1 Stage yourself and shoot a selfie video.
- 2 Post your video on the Biennale website from 5 June to 10 Sept: biennaledeladanse.com.
- 3 A judging panel of choreographers, *Téléràma* journalists and Dominique Hervieu, the Dance Biennale's artistic director, will give awards to the makers of the best videos.
- 4 Vote! Web users can also vote from 11-20 Sept to help choose the public's award winner.
- 5 Win! The winning videos will be published on www.telerama.fr and www.biennaledeladanse.com on 21 Sept.

In partnership with

un événement
Téléràma

STUDIO OF PERSPECTIVES

In this “Studio of Perspectives” strand, we aim to bring spectators unique experiences related directly to the Biennale’s programming and artists. Screenings, audience-with events, talks, workshops... are all opportunities to deepen one’s knowledge and experiment with the movement arts, in order to enrich one’s spectating culture.

86 Events for all

88 Events for professionals

EVENTS FOR ALL

SHARING

OPEN RESIDENCIES

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

- With Kader Attou, Nacera Belaza, Daniel Jeanneteau, Rocío Molina (Villefranche) and Claudio Stellato.

Free entry, booking required (at ticket office), from 25 August.

For dates, please refer to show pages.

- Meet the artists during Benjamin Millepied’s creative residency, presentation of danced extracts, and a Q&A with the choreographer.

Opéra Théâtre de Saint-Étienne

Fri 19, 7pm - free (Places limited)

To book, call 04 77 47 83 40 from 1 Sept.

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. For dates, please refer to show pages.

CREATORS HAVE THEIR SAY

At these events open to all, the artists unveil their creative approach and the distinctive features of the piece they’re staging at the Biennale, and field questions from the journalists and public.

Café Danse - CCI, Palais du Commerce

Free entry

For dates, please refer to show pages.

EXPERIMENTING

WORKSHOPS

The place to practise dance or circus arts... 5, 6, 7 and 8! What would you say if there was just one step between armchair and rehearsal studio? To get a different perspective on the productions and better understand their underlying aesthetic issues, we invite you to come and practise with the choreographers or circus artists in discovery workshops open to all.

- With Simon Tanguy, Patricia Apergi, Yoann Bourgeois and Rodrigue Ousmane.

Free entry, reserved for spectators with a ticket for the show

To book, call 04 27 46 65 65 from 25 August

For dates, please refer to show pages.

- “Sentir la fibre”, with Shâron Eskenazi, around Yuval Pick’s production. Based on the simple pleasure of dance and discovery, this workshop proposes a singular, movement-led approach to Yuval Pick’s show.

CCN, Rillieux-la-Pape

Tue 9 and 16, 7-8.30pm

Price: €5, booking required:

info@ccnr.fr / 04 72 01 12 30

SPECTATOR WARM-UP FOR DADA MASILO'S CARMEN

Just before the show, the spectators take part in a warm-up so that they are optimally receptive to and appreciative of the show. Through listening and movement, the group refines its perceptions and conducts bodily experiments with important ideas from the piece they are about to see. Each spectator then enters the auditorium with more alert, sensitive eyes. Devised and led by Anne Décoret-Ahiha, dance anthropologist.

Maison de la Danse

Sun 21, 5.30pm

Théâtre du Vellein, Villefontaine

Sat 27, 6.30pm - Sun 28, 4pm

Free entry for spectators with a ticket for the same day’s performance

Booking required: call 04 27 46 65 66 from

25 August

WORKSHOP BRUNCH AT LES SUBSISTANCES

With Tânia Carvalho, a 90-minute immersion in the creative process, followed by brunch.

Les Subsistances

Sat 20, 10.30am

Price: €16, booking required, call 04 78 39 10 02

LES THERMES, LIVING INSTALLATION

France Distraction

A swimming pool filled with 25,000 black balls. On each ball, inscriptions borrowed from the Stoics. All you need to do is dive in, for a perfectly literal immersion in a “big bath of morality”. A philosophical yet highly entertaining experience.

Café Danse,

CCI - Palais du commerce

see p.39

UNDERSTANDING

RENDEZ-VOUS WITH LAURENT GOUMARRE

Jan Fabre and Benjamin Millepied are Laurent Goumarre's special guests for an event that's open to the public. These audience-with occasions are special moments where artists shed light on their work through discussing a selection of video excerpts.

Théâtre Les Ateliers

Sat 20 with Jan Fabre, 2pm

Sat 27 with Benjamin Millepied, 2pm

Free entry

SCREENING WITH COMMENTARY

Frigo group

Performance art was one of the forms of artistic action produced by the Frigo group in Lyon in the 1980s. The Biennale has invited Gérard Couty, Alain Garlan and other players in that adventure to comment on a screening of their major performances of the time. The flashback shows to what extent Lyon was a compelling creative locus for contemporary art.

Café Danse - CCI, Palais du Commerce

Sat 13 at 2pm

LECTURE ON PERFORMANCE

Performative dances: deframed French choreographies, 1990-2010. In the mid-'90s, the foundations of contemporary dance were questioned by artists who conceived of the choreographic art from a wider perspective. From the first challenges to the dancing body and of choreographic conventions to the relationship(s) with history and with minority discourse(s), this talk will pinpoint influential works but also examine more underground projects and assertive political stances.

By Céline Roux, doctor in art history and a freelance researcher specialising in the field of choreography and performative practices. She is the author of *Danse(s) performative(s)* (L'Harmattan 2007).

Café Danse - CCI, Palais du Commerce

Wed 17, 4-6pm - Free entry

NUMERIDANSE.TV

Check out the international online library of dance videos: Lyon Biennale archive videos, thematic studies on the arts of movement, hip hop and its influences, and performance; and a wealth of resources with commentaries.

VIDEO LECTURES

Two video-and-commentary events to address the world of movement arts and circus and the world of performance, with a presentation that sheds both a historical and aesthetic light.

Café Danse - CCI, Palais du Commerce

Sat 13, 11am: *Movement Arts*

Fri 19, 6pm: *Performance*

Free entry

FORSYTHE SCREENING

The Institut Goethe in Lyon is partnering with the Dance Biennale for the William Forsythe Company's visit, with a screening of Thierry De Mey's film *One flat thing, reproduced*. Made in 2006, the film is of one of Forsythe's works, created in 2000. A piece for 14 dancers and 20 tables, the choreography fluctuates between disorder and symmetry. It earned unanimous critical acclaim. An opportunity to see this excellent version by Thierry de Mey, one of the most prestigious dance-film directors.

Institut Goethe

Fri 26, 6.30pm

Free entry

EXTENDING

MULTI-PERSPECTIVE TOUR AT THE FINE ARTS MUSEUM

Thomas Caley, research coordinator for the Ballet de Lorraine; Petter Jacobsson, the Ballet's director; and a museum interpreter guide visitors through the heart of the venue's 20th-century collections, who echo the Dada movement and the show *Relâche*, being staged at the Maison de la Danse by the CCN - Ballet de Lorraine.

Lyon Fine Arts Museum

Sun 14, 11am (reserved for spectators with a ticket for *Relâche*)

Tour price: €3, booking (at Biennale ticket office) required

INSTALLATION BY NOÉ SOULIER

La Librairie, the gallery of the ENS Lyon graduate school, is hosting an installation by Noé Soulier linked to his piece *Mouvement sur mouvement*, showing at the L'Amphi venue at the Lyon Opera House.

École Normale Supérieure

Galerie La Librairie

Wed 10 to Tue 30 Sept.

Mon-Fri, 9am to 5pm

Free entry

ANNA HALPRIN: DANSE SA VIE

An event around the DVD just released in France by Éditions Contredanse. An invitation to discover the career of this wonderful dancer through a historical presentation, screenings, and an exploration of the body. With Denise Luccioni (French translator of the DVD), Marie Motais (head of Tamalpa France), Florence Corin and Baptiste Andrien (Contredanse).

Théâtre Les Ateliers

Sat 27, 5.30pm - Free entry

www.contredanse.org

SCREENING – AUDIENCE WITH

Marina Abramović: The Artist Is Present

by Matthew Akers (USA. 1hr46, English with French subtitles). Marina Abramović has been redefining art for nearly 40 years. Using body as medium, reaching beyond her own limits, she creates performances that shock, provoke and stir the emotions. Her retrospective at MoMA New York was the opportunity for Abramović to answer the question she is constantly asked: how is this art? With French choreographer Anne Juren, who in *Magical* revisits Abramović's emblematic performance, *Freeing the body*.

Cinéma Le Comœdia

Sun 21, 11.15am - Single price: €4.80

DANSE AT THE AFRICAN MUSEUM OF LYON

Réflexions – Abdou N'gom, Compagnie Stylistik. Taking as his starting-point the solo *Entre deux*, which he co-wrote with Clarisse Veaux in 2010, Abdou N'gom proposes a danced intervention in relation with the museum's collection of masks. This impromptu will be followed by a Q&A with the audience.

Musée Africain

Sat 20, at 2.30pm and 4.30pm - Free entry

info@musee-africain-lyon.org

www.musee-africain-lyon.org

LE DÉFILÉ: A USER'S GUIDE

Do you dream of going behind the scenes at Le Défilé? Decitre and the Biennale invite you to meet Denis Plassard and Carla Frison, the choreographers of the 2014 Le Défilé, for a relaxed discussion about this superb event, which celebrates its 10 edition this year.

Librairie Decitre

Confluence shopping centre

Wed 10, 5pm

Free entry

EVENTS FOR PROFESSIONALS

PREAC DANCE AND MOVEMENT ARTS TRAINING COURSE

Intended for teachers, for artists involved in artistic and cultural education projects, and for cultural partners. Recently set up in the Rhône-Alpes region, the resource centre for artistic and cultural education (PREAC) in dance and movement arts, is holding its first-ever national seminar during the Biennale, entitled: "Meeting around performance and bringing the body into play". Two-and-a-half days of practice, talks, and thinking slots.

CCN, Rillieux-la-Pape

Tue 23, Wed 24 and Thu 25

Details and bookings: Anouk Médard, PREAC coordinator
anouk.medard@ac-lyon.fr / 04 72 78 18 17

STUDY DAY

Dance: memories at work

By Lyon 2 University/Performing Arts Department (session leaders: Claudia Palazzolo, Guillaume Sintès)

The dance-research team at Lyon 2 University, being hosted at the Dance Biennale for the third time, is holding a study day devoted to certain aspects of dance history and memory. Rather than considering the possibilities, methods and tools of the history of dance, this day aims to explore the memory of dance viewed directly in its relationship with choreographic works. Three aspects will be addressed. Firstly, how contemporary choreographic works interpret the dance of the past, considering the various modes of this emergence: quotation, games played by dance on itself, and the figuration of dance and dancer. The second theme is a focus on the memory of creative processes, and the diversity of its traces, collections and archives. And lastly, there will be an examination of the memory of the works in themselves, i.e. how they are transmitted and updated, but also the persistence of their reception over time.

Café Danse - CCI, Palais du Commerce

Sat 27, 10am to 5pm

Free entry

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. The "works in progress" are always a chance to discover budding auteurs whose choreographic propositions reflect new approaches to the genre: bboying, locking, popping, new style and, more widely, house, wacking, electro, krump... Each choreographer will present a 15-minute excerpt:

Si ce n'est toi, Valentine Nagata-Ramos / Duo

Solo, Didier Firmin

Explosion musicale, Mathias Rassin / Quartet for 2 dancers and 2 musicians
Same Same, Abdou N'gom / Duo

IADU was co-founded by the Fondation de France charity and Parc de la Villette, and is supported by France's national agency for social cohesion and equality (Acsé).

Venues: Théâtre Les Ateliers, Dance Biennale

Théâtre Les Ateliers

Wed 17, 2.30-5pm

Free entry, booking required.

Contact the professionals office:

pros@labiennaledelyon.com

04 27 46 65 67

www.iadu.fr

WORKSHOPS: ENCOUNTERS THROUGH PRACTICE

Intended for professional dancers and dance teachers.

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.

Workshops du CND Lyon / Rhône-Alpes

CND Lyon

10-30 Sept

Centre National de la Danse Lyon / Rhône-Alpes

04 72 56 10 70 / cndlyon@cnd.fr - cnd.fr

Afro Hip Hop Master Class with Rodrigue Ousmane

Centre AfroMundo

Mon 29, 2-5pm

afromundo.fr

Price: €30

PROFESSIONAL DAY, LA NACRE – CND

Copyright: the issues around disseminating choreographic works internationally.

For a foreign tour, what steps must one take with regard to copyright? How are royalties collected and shared out? This session will look at the agreements that the SACD (which collects and distributes royalties in France) has set up with its foreign counterparts.

Event held in partnership with the SACD, the Rhône-Alpes agency for performing arts development (Nacre) and the National Centre for Dance (CND).

Café Danse - CCI, Palais du Commerce

Thu 25, 2.30-4.30pm

Details and appointments:

ressources@cnd.fr

01 41 83 98 39

CND INFORMATION DESK

The professional resources department of France's National Centre for Dance (CND) will be running a two-day information and assistance session for all choreography stakeholders. Come and meet us, and find out about its tools and services to do with: employment and occupations, training and professional integration, retraining; the sector's organisation and economics; law (entertainment and teaching regulations, status of artists and teachers, unemployment insurance, etc ...); and health. You can also book an appointment.

Café Danse - CCI, Palais du Commerce

Wed 24 and Thu 25, 10.30am to 12.30pm and 2.30-5.30pm

Details and appointments:

ressources@cnd.fr

01 41 83 98 39

LA BELLE OUVRAGE INFORMATION DESK

La Belle Ouvrage is a facility dedicated to our relationship with work, serving professionals in the arts and culture sector.

It runs various types of activity: individual support, team support, professional training, training for all, and the production and circulation of ideas. The Belle Ouvrage team will be holding information sessions at the Biennale, and invite you to come and discuss your activities in an informal or more personalised way. Appointments can be arranged with a consultant (skills appraisal, support for applications, etc.): you can book one now, or just pop in to see us!

Café Danse - CCI, Palais du Commerce

Wed 17, 2-5pm

Thu 18, 10am to 1pm and 2-5pm

Fri 19, 10am to 1pm

Contact: Carole Tourde, general coordinator

01 53 36 76 50

bienvenue@labelleouvrage.fr

labelleouvrage.fr

EDUCATIONALISTS' MEETING VIA IDOCDE.NET

The National Dance Centre (CND) in Lyon and Le Pacifique | Centre for Contemporary Dance in Grenoble invite contemporary-dance teaching specialists to a LEAP (learn, exchange, apply, practice) meeting, with slots for ideas-sharing and discussion among peers.

LEAP is an EU-supported training project for promoting exchange on professionals teaching practices. It is part of the IDOCDE network; the project's processes and results are published at: www.idocde.net.

CND Lyon

Thu 18, 2.30-5pm

MEETING / DEBATE

Urban dance and European cooperation.

With reference to two European arts experiments – “7Steps”, an urban-dance network, and “Le Défilé Lyon-Turin”, a bilateral exchange involve 400 residents from each city – we will examine the issues informing EU programmes and their contributions to cultural cooperation projects. Choreographers, dancers and EU partners will attend.

Organised by Banlieues d'Europe.

Café Danse - CCI, Palais du Commerce

Sat 13, 5.30pm - Free entry

www.banlieues-europe.com

THE EUROPEAN DANCEHOUSE NETWORK

EDN currently has more than 30 members in 17 European countries. Within EDN, a number of projects have already received EU funding (Culture programme): Chin-A-moves, Kore-A-moves, Dance Dialogues Africa, Léim, modul-dance and EVDH (European Video Dance Heritage).

Café Danse - CCI, Palais du Commerce

Sat 20, 3.30-5pm - Free entry

ednetwork.eu

PRESENTATION OF THE EUROPEAN VIDEO DANCE HERITAGE PROJECT

EVDH is a European cooperation programme led by the Maison de la Danse. Its purpose is to structure a European memory of dance through video, taking account of its political, economic, technical, legal and educational dimensions.

Held by the Maison de la Danse

Café Danse - CCI, Palais du Commerce

Fri 19, 11.30am - Free entry

evdhproject.eu

THE BIENNALE POSTERS

The Biennale appointed young Lyon-based graphic designer and visual artist Claire Rolland to create the visual identity of the 2014 event. Rolland chose to work with images from the *Men in the Cities* series by Robert Longo, a leading artist on the New York scene.

Longo first met with success in the 1980s with this key piece of his output, inspired by the films of Fassbinder: giant charcoal drawings of men and women in smart urban outfits, in the midst of losing their balance.

To produce this motion effect and lend the characters a realistic quality, the artist took his models – who included Cindy Sherman, Larry Gagosian and Eric Bogosian – up onto the rooftops of Manhattan, tossed tennis balls to them, and took photographs. He then produced his gigantic drawings from the photos, projected in large format.

In 1999, Longo embarked on further series of works that combined extreme violence with great gentleness, always using huge formats, in which he captures the frightful beauty of nature. Today, he is one of principal artists represented by the Metro Pictures gallery in New York.

The Biennale clip, based around Robert Longo's bodies, can be viewed at biennaledeladanse.com The music is by Woodkid, a Lyon artist with an international career.

“I felt it would be interesting to work with images made with a constraint, a sort of performance. To me they conjure an impetus, a pure kind of movement. I chose them because they fit this Biennale’s project, based around performance, but also for their strong visual impact in public space. They leave plenty of room for emptiness and abstraction. The graphics hold a dialogue with the character by creating a second outline, and I used the gradient so that I could also impart movement to the colour.”

Claire Rolland





11 new or recent works

4 days of dialogue
with programmers from
around the world

THE FOCUS DANCE SHOWS

Compagnie XY — *Il n'est pas encore minuit...*
CCN - Ballet de Lorraine — *Paris - New York - Paris*
Aloun Marchal, Roger Sala Reyner & Simon Tanguy — *Gerro, Minos and Him*
Loïc Touzé & Latifa Laâbissi — *LOVE*
Nacera Belaza — *La Traversée*
Tânia Carvalho — *Weaving Chaos*
Noé Soulier — *Mouvement sur mouvement*
Maud Le Pladec — *DEMOCRACY*
François Chaignaud — *ДУМИ МОЇ**
Yoann Bourgeois — *celui qui tombe*
Belinda Annaloro, Antoine Defoort, Julien Fournet,
Halory Goerger & Sébastien Vial — *Les Thermes*

FOCUS DANSE EVENTS

Audiences with artists, encounters, lectures, debates...

> Full details in the Focus Danse programme:
available from the professionals office and at: www.biennaledeladanse.com



CAFÉ DANSE

CAFÉ-RESTAURANT / BOOKSTORE / LECTURES

10-30 SEPT / MON-SAT, 11AM TO 7PM
 17-20 SEPT, AFTER PARTY UNTIL 2AM (POSSIBLE TO EAT)
 PALAIS DU COMMERCE, 20 PL ACE DE LA BOURSE, LYON

A POP-UP CAFÉ AND RESTAURANT

For nearly 20 days, the Café Cousu team will move into the Salle de la Corbeille at the Chamber of Commerce to take culinary-arts enthusiasts by surprise – and strive constantly to satisfy their guests.

On the menu: cooking that's simple but always appetising and flavourful, crafted from fresh market produce and with a different menu daily. The "traditional" line-up will be joined by vegetarian suggestions, plus smaller formats for youngsters and brunch on Saturdays.

In addition, for the Biennale after parties (17-19 September, 7pm to 2am), the team will rustle up sharing platters, music, surprises, and unexpected encounters!

: Booking advisable 06 13 66 43 58
 or cafebiennale@gmail.com

BOOKSTORE

A selection of dance books unmatched in Europe! Musicalame, a Lyon bookstore devoted to music and dance, is back at Café Danse for the duration of the festival. Isabelle Maillot and her team have a uniquely diverse array of dance books and videos: the Opéra de Paris and Benjamin Millepied; the dance, performances and writings of Jan Fabre; the dreamlike circus world of James Thierrée; the unbeatable *Dictionnaire de la danse* by Philippe Le Moal; and around each show, a range of books will be provided for professionals and amateur enthusiasts.

Monday to Saturday, 11am to 4pm

The books are available all year round at Musicalame, 16 rue Pizay, Lyon 1
 librairie@musicalame.fr - 04 78 29 01 34
 www.musicalame.fr

SEE THEM AT CAFÉ DANSE

Ambra Senatore Asta, an auction

The choreographer holds an auction of everyday acts, and you are invited to take part. The minimum bid will be announced by the auctioneer. The winning bidder will have their purchase performed at their home by Ambra Senatore.

In association with Pauline Simon.

Thu 18, 12.30-2.30pm

Free entry (see p.61)

France Distraction Les Thermes, living installation

A swimming pool filled with 25,000 black balls. On each ball, inscriptions borrowed from the Stoics. All you need to do is dive in, for a perfectly literal immersion in a "big bath of morality". A philosophical yet highly entertaining experience.

Wed 10, 17 and 24 and Sat 13 and 27, 1-5pm

Free entry, unlimited experimentation (subject to space)

Sat 20 at 2.30pm, 4pm and 5.30pm

Experiment assisted by Julien Fournet and Alice Popieul.

Free entry, booking required at ticket office (see p.39)

Thu 18 and Fri 19

Assisted experimentation, for schools only
 (booking required)

In partnership with



THE BIENNALE FRINGE

The Biennale Fringe is expanding, and this year features more events – to offer even more dance! These events are led by new partners whom we are delighted to involve, and whose programming is detailed here. There are plenty of encounters and opportunities to be surprised, in particular at Le Croiseur, where together we will discover the work of three young artists from the region; and at Le Lavoir Public, where we can sample the latest experiments by performers from Berlin.

NEW BIENNALE FRINGE AT LE CROISEUR

For its fifth edition, the Biennale Fringe at Le Croiseur is growing and shifting up a gear, to underscore not only its official “discovery” theatre status but also its role as a catalyst of energies in Lyon’s seventh arrondissement. There’s a new partnership with Espace Kantor and the ENS graduate school, with the “dancing presence” of several companies (Takamouv’, Kat’chaça, A/R collectif, Les Os Posés) on the Parvis Descartes, an outdoor piazza, on Sat 13 Sept from 11am to 3pm. Also new this year is an outdoor performance by the Divers Gens collective, on Place Jean Jaurès on Sat 20 Sept.

There’s a stronger international flavour, too. The Fringe will host emerging companies that are members of the Studio Trade network, a Franco-American project between French companies De Fakto and Zahrbat and the American dancers of Urban Artistry in Washington DC and also two Russian companies, Tensei and Idem. And as usual, budding talent is given ample room, with two cartes blanches for the young contemporary dancers of the CNSMD in Lyon.

Friday nights are devoted to urban dance with the companies Voltaïk, Subterfuge, Tensei, Idem, EH WE, les Swaggers, Amazigh Danza, and Aurélien Kairo & Brahim Bouchelagem, in association with the American dancers of Urban Artistry of Washington DC.

Saturdays, and Sunday afternoons are reserved for contemporary dance.

The “after 10pm” sessions in the spaces of Le Croiseur will blend dance, screenings and digital arts with the companies Medite, the A Corps d’Elles, Soon Productions, Inkörper, Collectif Es, Cie Aux Pieds Levés, La Tierce, Collectif ES, Quai Numéro 4...

So: you have a date with over 30 companies from 12-28 Sept for some uplifting weekends with the young dance generation. And Le Croiseur is giving carte blanche to its partner venues: Toï Toï le Zinc, Théâtre de l’Uchronie, Le Périscope, Les Ateliers Desmaé, the Lamartine brownfield site...

Le Croiseur

www.lecroiseur.org

+ Presentation of European network Studiotrade

Sat 20, 12-2pm at Café Danse, CCI - Palais du Commerce (lecture room)

LE LAVOIR PUBLIC / 2014 AUTUMN-WINTER COLLECTION

Carte blanche for Month of Performance Art - Berlin (MPA-B)

A performance weekend staged in conjunction with the Institut Goethe. Founded in 2011, the Month of Performance Art-Berlin (MPA-B) is an artistic platform held in Berlin in May. It presents a hundred or so freelance artists/performers, thus creating a true network between the artists and venues who together help develop a single 31-day programme. It includes: performances, site-specific interventions, lecture, round tables, workshops, screenings, public platform events, and other formats that have no definition or reject the notion. The past three editions of MPA-B have been held across more than 90 venues in 10 towns around Berlin – thus facilitating local and transnational collaborations as well as partnerships and artist mobility, and promoting and connecting the independent venues and the artistic practices of performance. MPA-B has become a full-fledged experimental platform, dedicated to the performance arts and rooted in the urban cultural scene.

Le Lavoir Public – artistic lab

Programme #1: From 2014 MPA-B programme

Fri 26, 9pm

Programme #2: In-situ creations echoing the Dance Biennale programme

Sun 28, 6pm

lelavoirpublic.fr – Tickets: €8

To book: reservation@lelavoirpublic.com

Round table

Presentation of the Month of Performance Art-Berlin by its artistic team, and a survey of the current performance scene in Berlin.

Institut Goethe

Sat 27, 6pm

Free entry

ARTIFICIAL LANDSCAPES

A short dance film directed by Jérémy Tran, a contemporary dancer who trained at CNSMD in Lyon, and the *Artificial Landscapes* team. How do we exist, and how do we make architecture exist, through embodied experiences? Who are we in these landscapes? *Artificial Landscapes* is a story written by a hundred men and women, all enthusiastic volunteers with a passion for dance. An adventure, a human landscape.

Film screening followed by a discussion with the audience and production team.

Théâtre Les Ateliers

Sat 27, 4pm

Free entry

AROUND THE BIENNALE

More and more “Around the Biennale” events are being created by festivals, institutions and non-profit bodies keen to wed their skills and energy with the Biennale’s artistic project. These regional or European initiatives – which we warmly welcome – amplify and extend the research and investigations conducted by the Biennale’s guest artists. These events, of which we list a selection below, foster an ever-greater awareness and understanding of the art of our time.

JAZZ À VIENNE

The Dance Biennale is partnering with Jazz à Vienne and the Rhino Jazz(s) festival.

A foretaste of Le Défilé...

As a curtain-raiser for Jazz à Vienne and a preview of Le Défilé, this parade of music and dance will set Vienne town centre throbbing courtesy of SambaSax, a grand sax and percussion ensemble, to generate the pulsating spirit of Rio de Janeiro’s samba orchestras; and FreeDoun, a procession of African flavours combining dancers and musicians from Vaulx-en-Velin, Sainte Foy-lès-Lyon, Villefranche-sur-Saône and Vienne, wielding dozens of *douns* (large African drums). Danced and musical movements will fuse into one joyous spectacle!

After the parade, the two groups will come together for a festive musical finale combining Africa and Brazil in a single vibe.

Vienne town centre

Sat 27 June

6pm: start, Jardin de Ville

6.45pm: “Final get-together”, place de l’Hôtel de Ville

Récital, Mourad Merzouki

Excerpt of *Recital*, Mourad Merzouki’s emblematic piece, on the stage of the Roman Theatre, as part of the “All Night Jazz” night.

Théâtre antique

Fri 12 July

jazzavienne.com

Bookings: 0892 702 007

(€0.34/min)

DANCE AND CINEMA

DesArts/DesCinés is running a “dance and cinema” programme (13-27 September) to echo the Dance Biennale in the cinemas and theatres in and around Saint-Etienne. This mini-festival, centred around screenings / audiences with choreographers Benjamin Millepied, Lloyd Newson and Thomas Lebrun, also include a choreographic performance and a participatory session during the final screening.

DesArts//DesCinés #5

A video memory of the whole project will be produced and screened at the start of the festival.

Sat 13 to Sat 27

Saint-Étienne and metro area: May 2015

Project led by Stéla art and culture

agency / www.desartsdescines.org

www.stela-lepass.com

DANCE CENTRE-PAGE IN THE DEPT. OF AIN!

The libraries in the county of Ain (northeast of Lyon) are showcasing dance for a three-month period. Dance lecture/performances, reading squads, screenings, a focus on Pina Bausch, and more – all in the slipstream of a dance library-bus!

lecture.ain.fr

THE BIENNALE AT CRÉTEIL ARTS CENTRE

African Delight, *Joseph_Kids* by Alessandro Sciarroni, and a Cine-Ball hosted by Dominique Hervieu.

Maison des Arts de Créteil

Fri 3 and Sat 4 Oct

FRANCO-GERMAN TRAINING COURSE

Dance and Acrobatics

Plateforme/Plattform, a body for young creators in both countries, is running an artistic-practice workshop around dance and acrobatics, in order to explore the interface between dance and circus. The workshop will bring together young French and German actors, dancers and choreographers for an intensive week during the Dance Biennale. On the programme: shows at the Biennale’s invitation, and lots of experimental body-work sessions.

04 78 62 89 42

info@plateforme-plattform.org

www.plateforme-plattform.org

DANCE IN TURIN!

Torinodanza and the Dance Biennale are teaming up to promote dance together: Le Défilé, artistic exchanges, weekend tourist packages...

Torinodanza

Tue 9 Sept to Sun 12 Oct

teatrostabiletorino.it

torinodanzafestival.it

LA TRAVERSÉE DU CHAOS

An artistic, participatory itinerary around the city

How do you face adversity in everyday life? As part of the “Journey through Chaos” project, Les Subsistances proposes to make *The Iliad* and *The Odyssey* a source of inspiration to illuminate our contemporary lives.

From Monday 8 to Friday 19 September, three writers and a stage director will tour Greater Lyon to meet a very diverse range of audiences. On the programme: writing and theatre workshops, readings...

With writers Eva Almassy, Frédéric Ciriez and Claude Arnaud and director Hélène Mathon.

Outreach programme

Mon 8 to Fri 19

Les Subsistances

Sat 20

Alexandre Roccoli

Longing...

As part of the “Journey through Chaos: fragments of Homer” project, Alexandre Roccoli presents *Longing...* in preview at Les Subsistances, a solo that testifies to bodies’ memory as well as resistance, tension and isolation when experiencing chaos. His choreographic and immersive-audio staging explores both the ancestral act of weaving, a motif of passive resistance in *The Odyssey*, and the physical tension of confinement.

A proposition based on work done for the Nuits Sonores festival in Tangiers and during workshops (supported by the Rhône-Alpes Regional Council and Ministry of Culture/DRAC) conducted at Lyon-Corbas Prison – Performer: Yassine Tanzo – Music: Benoist Bouvott

Les Subsistances, Boulangerie

Sat 20, 6pm

Run time: about 1 hour

Bookings: 04 78 39 10 02

LYON / TURIN

TWO GREAT INTERNATIONAL DANCE FESTIVALS TEAM UP FOR EVEN MORE DANCE!

This year the Lyon Dance Biennale and the Torinodanza Festival in Turin are exchanging their experiences, their aesthetic thinking, and four new works by French and Italian artists.

In recent years the paths of Dominique Hervieu, artistic director of the Lyon Dance Biennale, and Gigi Cristoforetti, director of Torinodanza, have regularly crossed in theatres across Europe. They began a conversation about creating choreography, and to reflect on their respective countries' cultural policies. They have imagined innovative ways – in this period of crisis – to help artists make new work and help audiences embrace the art of dance. In 2014, the artistic partnership between Lyon and Turin will primarily focus on developing audiences and amateur practice.

For this first year of collaboration, the two dance festivals' most ambitious joint project is Le Défilé. In Lyon, we will celebrate the 10th edition of the unmissable Biennale Défilé – and Dominique Hervieu wanted to invite her Italian friends to join the party. So we set up an exchange with 800 participants – 400 from each side of the Alps – under the artistic direction of Lyon choreographer Denis Plassard / Compagnie Propos.

The 400 Lyonnais will travel to Turin from 4-6 July to rehearse with the Turinese and take part in the Torinodanza parade; then the 400 Turinese will join us in Lyon on 14 September for Le Défilé, on Rue de la République in Lyon. Other get-togethers in France and Italy are planned for these amateurs, who practise dance, circus, puppetry and music. The exchange is supported by the Rhône-Alpes Regional Council, the European Union (Youth in Action Programme), the City of Lyon, the Institut Français and Greater Lyon.

The Lyon Dance Biennale will end with a weekend of Italian creativity, featuring two choreographers in residence: Ambra Senatore and Claudio Stellato. Lyon audiences can also discover two pieces by Alessandro Sciarroni, *UNTITLED_I Will be there when you die* and *Joseph_Kids*. Maguy Marin will also stage her upcoming creation at both festivals.

In addition, Lyon and Turin wanted to expand this partnership with a tourist dimension, by encouraging the public to travel between the two festivals in September 2014 – for even more dance! Which means Lyonnais and Turinese will be offered packages of dance, tourism and great food for each weekend in September.

French railway operator SNCF is partnering with the Dance Biennale and Torinodanza to offer “dance escapades” to the people of both cities.

More details: voyages-sncf.com

PRACTICAL INFO

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- 103 Partner venues

PRICES

		FULL PRICE				REDUCED RATE			
		1 ^{re} série	2 ^e série	3 ^e série	4 ^e série	1 ^{re} série	2 ^e série	3 ^e série	4 ^e série
Benjamin Millepied - L.A. Dance Project — p. 64	Maison de la Danse	€42	€38			€39	€35		
Ballet de l'Opéra de Lyon — p. 17	Opéra de Lyon	€42	€32	€16		€39	€29	€13	
William Forsythe — p. 63	TNP, Villeurbanne - Grand Théâtre	€42				€39			
James Thierrée — p. 19	TNP, Villeurbanne - Grand Théâtre	€35				€32			
CCN - Ballet de Lorraine — p. 24	Maison de la Danse	€29	€25			€26	€22		
Dada Masilo — p. 49	Maison de la Danse	€29	€25			€26	€22		
	Théâtre du Vellein, Villefontaine	€29				€26			
Lloyd Newson - DV8 Physical Theatre — p. 16	Maison de la Danse	€29	€25			€26	€22		
Mourad Merzouki — p. 45	Amphithéâtre Cité Internationale	€29	€25	€16		€26	€22	€13	
Jan Fabre — p. 46	Célestins, Théâtre de Lyon	€29	€25	€16	€10	€26	€22	€13	€7
Compagnie XY — p. 22	Célestins, Théâtre de Lyon	€29	€25	€16	€10	€26	€22	€13	€7
Maguy Marin — p. 55	TNP, Villeurbanne - Petit Théâtre	€29				€26			
Kader Attou — p. 20	Le Toboggan, Décines	€29				€26			
Rocío Molina - <i>Bosque Ardora</i> — p. 51	Théâtre de Villefranche-sur-Saône	€29				€26			
	Radiant - Bellevue, Lyon / Caluire	€29				€26			
Rocío Molina et Rosario « La Tremendita » - <i>Afectos</i> — p. 52	Le Dôme Théâtre, Albertville	€29				€26			
Yoann Bourgeois — p. 43	Opéra de Lyon	€30	€22	€10		€27	€19	€7	
Arushi Mudgal & Roland Auzet — p. 50	Théâtre de la Renaissance, Oullins	€20				€17			
Ambra Senatore — p. 60	Le Toboggan, Décines	€20				€17			
Loïc Touzé & Latifa Laâbissi — p. 31	ENSATT - Studio Lerrant	€20				€17			
Maud Le Pladec — p. 40	Le Toboggan, Décines	€20				€17			
Nacera Belaza — p. 33	TNP, Villeurbanne - Petit Théâtre	€20				€17			
Anne Juren / Annie Dorsen — p. 53	Théâtre de la Croix-Rousse	€20				€17			
P. Rigal, H. Razak & P. Cartonnet — p. 66	Théâtre de Vénissieux	€20				€17			
Robyn Orlin & James Carlès — p. 56	Centre culturel Charlie Chaplin, Vaulx-en-Velin	€16				€13			
Patricia Aperi — p. 65	Théâtre de la Croix-Rousse	€20				€17			
Yuval Pick — p. 35	CCN, Rillieux-la-Pape	€20				€17			
African Delight — p. 62	Bourse du Travail		Single price: €16						
Alessandro Sciarroni - <i>UNTITLED (...)</i> — p. 57	Théâtre de la Croix-Rousse	€20				€17			
Claudio Stellato - <i>L'Autre</i> — p. 28	Théâtre de L'ATRIUM - Tassin la Demi-Lune	€16				€13			
	Le Polaris, Corbas	€16				€13			
Daniel Jeanneteau — p. 68	Les Subsistances		Single price: €16						
Noé Soulier — p. 37	Amphi de l'Opéra	€16				€13			
Rodrigue Ousmane — p. 59	Espace Albert Camus, Bron	€16				€13			
Aloun Marchal, Roger Sala Reyner & Simon Tanguy — p. 30	ENSATT - Théâtre Terzieff	€16				€13			
Soweto's Finest — p. 62	La Mouche, Théâtre de Saint-Genis-Laval	€16				€13			
Abdou N'gom / Tchado's Stars — p. 62	Le Sémaphore, Irigny	€16				€13			
Tânia Carvalho — p. 69	Les Subsistances		Single price: €16						
François Chaignaud — p. 41	Le Toboggan, Décines		Single price: €10						
Maria Clara Villa-Lobos — p. 73	Théâtre de Vénissieux	€10				€6			
	Espace Albert Camus, Bron	€10				€6			
Thomas Lebrun — p. 74	Théâtre de la Renaissance, Oullins	€10				€6			
Alessandro Sciarroni - <i>Joseph_Kids</i> — p. 72	TNG, Théâtre Nouvelle Génération	€10				€6			
France Distraction, <i>Les Thermes</i> — p. 39	Café Danse, CCI - Palais du commerce		free				free		

BOOKING

Booking opens on Wednesday 4 June at 12 noon
Galerie des Terreaux, Lyon 1
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04 27 46 65 65

CHOOSING YOUR SHOWS

ON THE WEBSITE

View the full programme in pictures on:
www.biennaledeladanse.com.

A the Galerie des Terreaux

12 place des Terreaux, Lyon 1.
Attend one of the video presentations with commentary (on Wednesday 18 June and Wednesday 3 Sept, at 6pm); otherwise, let our team help you make your choice – they are on hand to assist you at the ticket office.

BY TELEPHONE

Let our ticketing staff advise you: call 04 27 46 65 65.

AT HOME

With friends, family, fellow students, or office colleagues: form a group of at least 10 people and invite us round to your home! A staff member from our audience relations department will give you video tasters of the programme and help you choose. A sociable, arty taster session!

Latecomers: once the performance has started, access to numbered seats is no longer guaranteed. Out of courtesy to the artists and audience, latecomers will be placed at the rear of the auditorium, or must wait until the interval. They may be refused access in the event of restrictive stage systems.

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BY PHONE AT 04 27 46 65 65

During opening hours of the ticket office at the Galerie des Terreaux.

BY POST UNTIL 5 SEPT TO THE FOLLOWING ADDRESS

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Service Ticket office - BP 1137
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Fnac, Carrefour, Géant, Magasins U and Intermarché stores; www.fnac.com and on your mobile with the Tick&Live app.

AT THE LAST MOMENT

At show venues 45 mins before the performance starts. Subject to availability.

PLEASE NOTE!

During the Biennale, sales of tickets for same-day performances stop at 2pm at the Galerie des Terreaux, online and by phone.

A FEW FIGURES

	<i>Shows</i>	<i>Amateur projects</i>	<i>2014 total</i>
Subsidies	3 596 000	975 000	4 571 000
Greater Lyon	2 122 000	618 000	2 740 000
Central govt	887 000	70 000	957 000
Region	587 000	260 000	847 000
Ticket revenues and support from cultural partners	1 515 000		1 515 000
Private partnerships	1 506 000	174 000	1 680 000
Total (in euros)	6 617 000	1 149 000	7 766 000

16TH LYON DANCE BIENNALE

21 festival days

25 new works

of which 17 world premieres, 8 French premieres and 1 European premiere

16 Biennale co-productions

15 works created in residence

as part of the "Dance Work Studio"

169 performances in theatres

43 guest companies

of which 19 international companies and 24 French companies

14 countries

Austria, Belgium, Brazil, Chad, Spain, France, Germany, Greece, India, Italy, Portugal, South Africa, UK, USA

595 artists

45 productions

44 performance venues (Lyon, Greater Lyon, Rhône-Alpes region)

10 new partner towns

Le Défilé

10th édition (1st edition in 1996)

5 000 Défilé participants

12 groups and 1 team of inter-group performers

and 150 local artists

1 international professional platform

Focus Danse: 4 days of tailored trails for professionals

1 presentation of young hip-hop choreographers' new output: "Work in Progress" by Initiatives d'Artistes en Danses Urbaines from La Villette, Paris

1 children's battle

DOMINIQUE HERVIEU

BIOGRAPHY

GENERAL MANAGER, LA MAISON DE LA DANSE
ARTISTIC DIRECTOR, LYON DANCE BIENNALE

Born in 1962 in Coutances, Normandy, Dominique Hervieu has had a voracious appetite for every form 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 Nikolais 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 works. In 1988, their close artistic bond yielded Compagnie Montalvo-Hervieu, which performs at the leading venues in France and beyond. Ten years and five new pieces later, the duo were appointed to head the Centre Chorégraphique National de Créteil et du Val-de-Marne. Since 2000, Dominique Hervieu has co-devised all the pieces by Compagnie Montalvo-Hervieu, which ranks among the most popular and recognised contemporary-dance companies in France and abroad. In 2000, they specially created *Variation au Paradis* for the opening ceremony of the Cannes International Film Festival. That year, Dominique Hervieu became artistic adviser to the Théâtre National de Chaillot and was appointed director of the venue's youth programme. She conducted original 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 several other Paris institutions. She notably conceived a choreographic trail at the Louvre in 2004, attracting 5,000 spectators. In 2001 she created *Mosaïque... Danse(s) d'une ville*, a piece for 180 amateur dancers aged 15 to 85; a multicultural portrait in dance of the town of Créteil, which involved residents in the creative process. In 2002 and 2003 she devised two pieces on her own: *Intervallo Brio* at the "Mettre en scène" festival, a work for two virtuoso dancers, a grandfather and two little girls; and *Le Corbeau et le renard*, a dance version of La Fontaine's fable. In 2006 she created *La Bossa Fataka de Rameau* with José Montalvo. 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). Also 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. These collaborations gave rise to 12 filmed duos and provided the material for a documentary for Arte. In June 2008, Hervieu was appointed director of the Théâtre National de Chaillot. The duo's most recent work, *Orphée*, was staged in 2010. 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 Council for Artistic Creation. In July 2011, she succeeded Guy Darnet as general manager of La Maison de la Danse 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)

Choreographic works

- *Mosaïque danse(s) d'une ville* (2001)
- *Babelle heureuse* (2002)
- *Intervallo brio* (2002)
- *Le Corbeau et le Renard* (2003)
- *Les paladins* (2004 - Opéra)
- *On danfé* (2005)
- *La Bossa Fataka de Rameau* (2006)
- *Porgy & Bess* (2008 - Opéra)
- *Good Morning Mister Gershwin* (2008)
- *Lalala Gershwin* (2010)
- *Orphée* (2010)

Bibliography

- *Montalvo-Hervieu*, Rosita Boisseau, Editions textuel.
- *10 Ateliers sous la direction de Dominique Hervieu, chorégraphe*, in the "Les Ateliers de Théâtre" series..

Documentaries by Dominique Hervieu

- « Cartes postales chorégraphiques pour les francoffonies! ». broadcast on TV 5 Monde.
- *La danse, l'art de la rencontre*. Broadcast on Arte.

Films and documentaries

- *Tour de Babel* - directed by Etienne Aussenl
- Filmed performance of *Les Paladins* Paladins directed by François Roussillon (best opera recording award - Golden Prague - 2005) France 3.
- *Babelle heureuse*, rdirected 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.

Performer and assistant choreographer

- *Varianyon* (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)
- Best female performer award, Concours International de Danse de Paris, with *La demoiselle de Saint-Lo* (1988)
- Trophée "Créateurs sans frontières" awarded by the French Ministry of Foreign and European Affairs
- Best New Dance Production, Laurence Olivier Awards, for *le Jardin io io ito ito* (2001)
- Prix Chorégraphie de la SACD for all of Montalvo and Hervieu's oeuvre (2006)
- Grand Prix, Golden Prague; and First Prize, Baghdad International Film Festival (2007)

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