

→ 2021

→ Lyon  
1 → 16 June

BIENNALE  
DE  
DANSE



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→ Press kit

**18**

coproductions

**22**

"20-21 creations"

**495**

artists

**43**international companies  
from**21** countries**127**

performances

**48**

venues

**37**towns in Auvergne Rhône-Alpes  
including**15** greater Lyon municipalities↳ Bron, Caluire-et-Cuire,  
Charbonnières-les-Bains, Corbas,  
Décines, Irigny, Lyon, Oullins, Saint-Fons,  
Saint-Genis-Laval, Saint-Priest,  
Tassin-la-Demi-Lune, Vaulx-en-Velin,  
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8-16 June at Fagor Factory

↳ **See p.110****Follow us !** [www.labiennaledelyon.com](http://www.labiennaledelyon.com) @biennaledeladanse La Biennale de Lyon / Danse @biennaledeladanse @BiennaleDanse



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19<sup>TH</sup> EDITION  
↳ Editorial

↳ 1 → 16 June  
↳ Lyon → 2021

BIENNALE  
— DE LA DANSE

## ↳ EDITORIAL

**IN 2021, THE DANCE BIENNALE WILL HOLD ITS 19TH EDITION. AFTER NUMEROUS TWEAKS DUE TO THE EVENT'S POSTPONEMENT, AND DESPITE SO MANY QUESTION-MARKS UP TO THE VERY LAST MOMENT... WE ARE EXPECTING THE ARTISTS IN LYON IN JUNE FOR OUR REUNION, AND WILL BE CELEBRATING AFRICAN CREATIVITY AND THE YOUNG ARTISTS' SCENE! WE WILL ALSO BE OFFERING THE FAGOR EXPERIENCE — A NEW EXPERIENCE THAT'S FREE, GENEROUS HEARTED, AND OPEN TO ALL.**

→ We are playing host to masters of the international scene and to young artists who are giving the best of themselves: a powerful critical gaze coupled with a distinctive imagination.

### A NEW FREE EXPERIENCE, AND AN EVEN MORE INCLUSIVE BIENNALE

The Lyon Dance Biennale is introducing a new strand called The Fagor Experience. Eleven creators have agreed to reach out to young people across greater Lyon and together explore new sensory experiences that are often cross-disciplinary, collective and close to the grass roots. We invite you to discover choreographic works in unusual formats (gigantic, interactive, performed by 40 people in some cases ...) which are all led by teenage and student amateurs aged 15 to 25. You can stroll through installations; watch performances; take part in masterclasses, a battle or debates; invent your digital dance-floor, and more. Amid a surprising, open-minded, festive atmosphere, sample all these artistic propositions free of charge – by yourself, with family or friends, at the Fagor Factory (Lyon 7). (see p. 32)

### 52 CREATORS FROM FOUR CONTINENTS

Creative luminaries of the international contemporary scene, such as Marlene Monteiro Freitas and Dimitris Papaioannou, are bringing their latest pieces to Lyon from 1-16 June. Twenty-two "2020-2021" creations will give this edition its momentum. Several productions by grand ballets, such as Ballet Preljocaj and Vancouver-based Ballet BC, could not be kept in this reduced programme due to seating restrictions. The good news is that the world premiere of *Le Lac des cygnes* by Angelin Preljocaj, initially slated for the Lyon Biennale, will now take place this autumn at the Maison de la Danse. Focus Danse, the professionals' event supported by the Institut Français and Onda, is once again amplified by the European professional platform, which has become an essential gathering for international programmers. After a blank year for the world of culture, Focus Danse is more necessary than ever for backing the worldwide distribution of dance works. This is why, in parallel to its usual format in theatre venues, we are providing a virtual version too.

### AFRICAN CHOREOGRAPHIC OUTPUT TODAY

The 2021 Dance Biennale is part of the Africa2020 season by the Institut Français, supporting new work by prominent and emerging artists from 16 African countries, who are giving a profile to the contemporaneity of a continent that has abundant creative élans. Right across the region, the Biennale is turning into a big hub where French and African artists are co-devising parades, dance pieces and cross-disciplinary performances. It is an addition of stances, propositions and perspectives on the 21st century.

### A REINVENTED AFRICA2020 DÉFILÉ AT THE ROMAN THEATRE OF FOURVIÈRE

In 2021, the Défilé is taking a totally novel form, as the participants were unable to gather and work on their choreographies until April! And yet the 12 groups, all resilient and full of hope, never imagined giving up their involvement in the region's biggest popular and artistic event. For the first time, the Défilé is taking the form of a show staged at the Roman Theatre of Fourvière for the participants and for their families, seated a good distance from each other... On page 8 we describe this reinvented Défilé, supported by regional TV station France 3 Auvergne-Rhône-Alpes.

### A NOVEL PARTNERSHIP WITH LES NUITS DE FOURVIÈRE

With Dominique Delorme, director of the Nuits de Fourvière festival, we wanted to extend our collaboration beyond the Défilé partnership. For the first time, the Dance Biennale and Les Nuits de Fourvière are taking place at the same time of year, and we decided to make this an asset by staging shows in tandem. Our two festivals will also have a single curtain-raiser: a musical show performed by Camille and directed by choreographer Robyn Orlin (see p.18). This period of crisis has also generated some tremendous joint ventures!

### AN EVEN STRONGER REGION-WIDE PRESENCE

The circulation of dance works and audiences across the region is one of the Dance Biennale's priorities. Directors of cultural institutions in greater Lyon and Saint-Étienne have joined forces in a metro-scale partnership; others are taking the opportunity to feature in their programming a choreographic piece with the Dance Biennale label. We are delighted to offer you 50 dates that will prolong our event around the region, in the Rebonds de la Biennale strand (see pp.72-91). Thanks to all these friends, directors and institutions for their support!

Since the 2012 edition, my project has been to closely combine aesthetic diversity, new work, spectator practices, bringing together the finest current creators and all kinds of audiences. A great number of artists are now operating in theatres, public space and third places, and wish to redefine the role of culture. More than ever, this edition is receptive to their desires – multiplying spectator experiences and practices to convince the greatest number that culture is an adventure of sharing and blending, which elevates our human nature while celebrating mind, emotion and beauty. Dance invents new spaces, new bodies, and invigorated kinds of sociability in order to fête the imagination, from which all art springs.

— DOMINIQUE HERVIEU  
Artistic director  
Lyon Dance Biennale

→ The entire 2021 Dance Biennale project remains subject to the evolving public-health situation, particularly in respect of foreign artists' travel.

PAGE	ARTISTS	VENUES	MAY					JUNE								SEPT				OCT									
			WED 26	THU 27	FRI 28	SAT 29	SUN 30	TUE 1	WED 2	THU 3	FRI 4	SAT 5	SUN 6	MON 7	TUE 8	WED 9	THU 10	FRI 11	SAT 12	SUN 13	MON 14	TUE 15	WED 16	TUE 21	THU 30	FRI 1	SUN 3	VEN 8	
P.20	ANTOINE COLNOT, ANNE REHBINDER & AMALA DIANOR	Pôle en scènes / Albert Camus, Bron Théâtre Jean Marais, Saint-Fons						2.30pm, 7.30pm	7.30pm																				
P.28	BALLET DE L'OPÉRA DE LYON	LES SUBS, Lyon																											
P.72	CIA. MADUIXA	Le Sémaphore, Irigny Théâtre Théo Argence, Saint-Priest L'Atrium, Tassin-la-Demi-Lune Le Toboggan, Décines	7.30pm		7.30pm		7pm																					8pm	
P.78	COLLECTIF 4 <sup>e</sup> SOUFFLE & MURIEL HENRY	Centre Charlie Chaplin (Théâtre de Verdure), Vaulx-en-Velin Espace Alpha, Charbonnières-les-Bains																					6pm					8.30pm	
P.22	DIMITRIS PAPAIOANNOU	Théâtre National Populaire - Grand Théâtre, Villeurbanne							6.45pm	6.45pm		6.45pm	3.30pm																
P.70	EURIPIDES LASKARIDIS	Maison de la Danse, Lyon																					8pm						
P.84	FOUAD BOUSSOUF	La Mouche, Saint-Genis-Laval																							8.30pm				
P.52	FLORA DÉTRAZ	Théâtre Nouvelle Génération, Lyon / Le TNG - Vaise														7pm	7pm	7pm											
P.26	GERMAINE ACOGNY & MIKAËL SERRE	Théâtre de la Renaissance, Oullins										7.30pm																	
P.30	IOANNIS MANDAFOUNIS & CNSMDL	Les SUBS, Lyon												6.30pm	6.30pm														
P.86	JOSÉ MONTALVO	Le Polaris, Corbas																										8.30pm	
P.60	JOSEF NADJ	Les Nuits de Fourvière - Grand Théâtre, Lyon																9.30pm	9.30pm										
P.64	MARLENE MONTEIRO FREITAS	Théâtre National Populaire - Grand Théâtre, Villeurbanne																	9pm	9pm									
P.58	MATHURIN BOLZE	Maison de la Danse, Lyon														7.15pm	9pm	9pm	8.30pm										
P.56	OLIVIER DUBOIS	Fagor factory, Lyon															7pm	9pm	8pm										
P.66	OUSMANE SY - QUEEN BLOOD	Le Radiant-Bellevue, Caluire-et-Cuire La Machinerie, Vénissieux																	8.30pm	4pm	8.30pm							8pm	
P.54	QUDUS ONIKEKU	Le Radiant-Bellevue, Caluire-et-Cuire														7pm	9pm												
P.18	ROBYN ORLIN, CAMILLE	Les Nuits de Fourvière - Grand théâtre, Lyon						7.30pm	7.30pm																				
P.68	RONE & (LA)HORDE	Les Nuits de Fourvière - Grand théâtre, Lyon																			9pm	9pm							
P.62	SERGE AIMÉ COULIBALY & MAGIC MALIK	Théâtre de la Croix-Rousse, Lyon																9pm	9pm										
P.40	THIERRY THIEÛ NIANG	Théâtre National Populaire - Villeurbanne																											
P.24	YUVAL PICK	Maison de la Danse - Lyon														7.30pm	7.30pm												
P.42	BRIGEL GJOKA & RAUF "RUBBERLEGZ" YASIT	Fagor factory, Lyon																	5.30pm	8pm									
P.34	CHRISTOPHE HALEB / INSTALLATION	Fagor factory, Lyon																10.30am > 6pm	10.30am > 6pm	10.30am > 10pm	10.30am > 10pm	10.30am > 10.30pm	11am > 8pm	12am > 2pm	12am > 2pm	11am > 6pm			
P.34	CHRISTOPHE HALEB / PERFORMANCE	Fagor factory, Lyon																		4pm		3pm							
P.46	COLLECTIF ÈS	Fagor factory, Lyon																			9pm								
P.36	IRVIN ANNEIX	Fagor factory, Lyon																10.30am > 6pm	10.30am > 6pm	10.30am > 10pm	10.30am > 10pm	10.30am > 10.30pm	11am > 8pm	12am > 2pm	12am > 2pm	11am > 6pm			
P.48	NACH	Fagor factory, Lyon																										2pm	
P.38	NOÉ SOULIER & CNSMD DE LYON & CNDC	Fagor factory, Lyon																			3.30pm	5.15pm							
P.50	CONCEPT ALL 4 HOUSE - OUSMANE SY - MASTER CYPHER	Fagor factory, Lyon																										16.30pm	
P.49	PIERRE GINER	Fagor factory, Lyon																10.30am > 6pm	10.30am > 6pm	10.30am > 10pm	10.30am > 10pm	10.30am > 10.30pm	11am > 8pm						
P.44	SAÏDO LEHLOUH	Fagor factory, Lyon																										6pm	
P.49	STUDIO ORBE & ÉRIC MINH CUONG CASTAING & NACH	Fagor factory, Lyon																										3.30pm	
P.40	THIERRY THIEÛ NIANG	Fagor factory, Lyon																										7pm	

→ A novel version of the Défilé in the form of a show at the **Roman Theatre of Fourvière**

↳ Watch the highlights on regional TV station **France 3 Auvergne-Rhône-Alpes**

→ An edition in the colours of **Africa**

In keeping with Lyon's humanist tradition, the Dance Biennale Défilé has since 1996 been a vehicle for connecting, sharing, community spirit, and a celebration of amateur practices in their most noble dimension: artistic quality serving social inclusion. In 2021, resilience is driving the participation of amateurs who never thought of abandoning "their" Défilé. We must live up to their hopes and their desire for art! The Défilé strengthens the bonds that must be built constantly, such as those involving hospitality for other cultures and solidarity. Truly an "art of connection", it is showing once again, after many months of a public-health crisis, that it is one response to problems involving isolation, social ties and the loss of bearings.

#### **A NOVEL SHOW-BASED FORMAT FOR PARTICIPANTS AND THEIR FAMILIES**

So that this inclusive and iconic gathering could still go ahead, we have adapted to current public-health restrictions and created a new Défilé format. It will be presented in three performances on 5-6 June in partnership with Les Nuits de Fourvière, for a seated audience **solely comprising the participants and their families**. Huge thanks to Les Nuits de Fourvière, festival director Dominique Delorme and his team for this collaboration.

#### **LIVE THE DÉFILÉ FULLY WITH FRANCE 3 AUVERGNE-RHÔNE-ALPES**

A loyal partner over many years, regional TV station France 3 Auvergne-Rhône-Alpes is even more strongly committed alongside us this year to bring you highlights of the Défilé and convey this unprecedented event to the greatest possible number. We thank France 3 Auvergne-Rhône-Alpes for its steadfast solidarity towards the Biennale Défilé.

#### **THE 2021 DÉFILÉ: A HIGH POINT OF THE AFRICA2020 SEASON**

For this one-off edition, in close conjunction with the Africa2020 season led by the Institut Français and the season's general commissioner N'Goné Fall, we proposed to each of the 12 groups to collaborate with one or more African artists. Some 30 creators from 10 African countries – working in the fields of visual arts, circus, music, song, dance and fashion – co-produced the Africa2020 Défilé alongside artists from the region! The participants thus enjoyed a tangible experience of inter-cultural dialogue, inventing a feast of blended imaginations.

Dear participants and your families, we invite you to the Roman Theatre of Fourvière! To all lovers of the Défilé, we invite you to join us on France3 Auvergne-Rhône-Alpes to savour this great occasion of artistic exchange connecting France and Africa, and which will revive the imaginative, festive nature of "togetherness".

— DOMINIQUE HERVIEU  
Artistic director  
Lyon Dance Biennale

— STÉPHANIE CLAUDIN & XAVIER PHÉLUT  
Défilé project leaders

"I am honoured and touched to be the honorary patron of the Dance Biennale Défilé, as part of the Africa2020 Season dedicated to Africa and youth.

All my thoughts go to those who welcomed me when I took my first steps in France, and to those who continue to support me in this magnificent city of Lyon. It's the America of dance, where all dreams of success are permitted.

I say to you: Dare, Dream, Sing and Dance. Dance is a peaceful weapon able to break down barriers imposed by religion, language and territory. Thank you and bravo for continuing to sustain the tradition of a Dance Biennale and Défilé without borders, focused on the future and peace."



— GERMAINE ACOIGNY  
Dancer, choreographer  
Honorary patron of the  
Défilé



— FATOUMATA DIAWARA  
Singer, musician  
Honorary patron of the  
Défilé

"This year, 250 regional artists will share their art with leading African artists, choreographers, designers and musicians..."

I am honoured to be part of an adventure with such tremendous cultural and social reach, which celebrates open-mindedness, inter-cultural dialogue and, of course, life through dance – which is the best way to elevate our mind!

One music, one world. PEACE."

The Défilé is organized in partnership with Les Nuits de Fourvière

les nuits  
de fourvière

The Défilé is part of the Africa2020 Season, with the support of the Institut français and the Patrons Committee of the Season





Les Grandes Personnes, Mambo-Jumbo © Suzanne Brun

## → INSTEAD OF THE USUAL PARADE, A FOUR-PART SHOW FEATURING AMATEUR AND PROFESSIONAL ARTISTS

### LES GRANDES PERSONNES BRING THEIR GIANT MARIONNETTES TO FOURVIÈRE

Les Grandes Personnes, a street theatre company with an international reputation, have built 10 giant marionettes with their African guests and with greater Lyon participants enlisted by organisations in the field of social and professional integration. Several socially-conscious visual tableaux offer us a two-way Franco-African perspective, choreographed by Boubou Landrille Tchouda - Cie Malka.

### ON STAGE, THE DÉFILÉ GROUPS KICK OFF THE SHOW

The 12 groups from all over greater Lyon and the Auvergne-Rhône-Alpes region are taking over the open-air stage of the Roman site. In each performance, four groups will serve up "choreographic break-ins" – short festive forms co-devised by African and French artists. The artistic teams have adapted by transforming their projects and reducing the number of participants in line with distancing measures... but they have emphatically kept the essential requirement: sharing and generosity!

### A POWERFUL PIECE BY THE NIGERIAN QUDUS ONIKEKU

In June 2021, Qudus Onikeku will offer Lyon Dance Biennale audiences his new creation: *Re:INCARNATION*. We have commissioned an exceptional 15-minute version of it, performed by 10 dancers from Lagos and amplified by 16 young dance students from greater Lyon. Together, they take us on a journey through the dance and sound of today's Africa, fuelled by the live music of Olatunde Obajeun. With this new piece, made in Lyon, spectators and dancers tap into the energy of Lagos, one of the world's most dynamic and vibrant cities.

### A CONCERT BY FATOUMATA DIWARA

The famous Malian singer will round off each of these three resilience-themed shows. Germaine Acogny, the "mother" of contemporary African dance, who recently received a Golden Lion at the Venice Biennale, is the emblematic honorary patron of this 2021 Défilé.

## THE DÉFILÉ ↳ Groups

THE GROUPS APPEAR BY ALPHABETICAL ORDER.

With amateur artists

### DÉPARTEMENT DE L'AIN ET UNIVERSITÉ JEAN MOULIN LYON 3

→ Aïcha M'Barek & Hafiz Dhaou  
→ Cie Chatha

### Chassé Croisé

A beautiful journey indeed: crossing the Mediterranean to get its two shores dialoguing; and moving together with respect for difference.

**Guest artists** Salah Barka - costume designer (Tunisia) | Heythem Achour - composer and musician (Tunisia)

### COMMUNAUTÉS DE COMMUNES BIÈVRE ISÈRE, ENTRE BIÈVRE & RHÔNE, BIÈVRE EST

→ Boubou Landrille Tchouda  
Cie Malka  
→ La Fabrique Jaspir

### Wata

Mami Wata: "mother of the waters", goddess of African cultures. Feared by fishermen, she symbolises both the nurturing mother and the destructive ocean.

**Guest artist** Eddy Ekeke - visual artist (Democratic Republic of Congo)

### BRON

→ Mourad Merzouki  
→ Pôle en Scènes

### Gumboots

A choreography set to the rhythm of gumboots. This percussive dance, which originated in South Africa, pulsates with communicative energy.

**Guest artists** Vuyani Feni & Pabalalo Peter Phiri - dancers (South Africa)

### FEYZIN & VAULX-EN-VELIN

→ Aurélien Kairo & Karla Pollux  
Cie De Fakto  
→ Ville de Feyzin

### Comment ça wax ?

Happiness made for sharing has no boundaries! Comment ça wax ? is an invitation to dance, to celebrate life – and celebrate Africa!

**Guest artist** Kareyce Fotso - singer and musician (Cameroon)

### LYON, CURNON-D'AUVERGNE, SÉNÉGAL

→ Artistic directors : Richard Monségu, Sébastien Tron / Cie Antiquarks  
Associate choreographer : Sayouba Sigué / Cie Teguerer  
→ Cie Antiquarks / Coin Coin productions, MJC Laënnec Mermoz, Centre Social Laënnec

### Afriquarks - L'Afrique du futur

The year is 2555: the good ship Afriquarks is travelling the world with an environmental proposal full of hope – reconciling man and nature – driven by dignified, aware young people from across Africa. Wherever the ship stops, its dancers, musicians, artists and circus performers inject fresh life into cultural riches and the value of speech.

**Guest artist** Souleymane Faye - lyricist, singer (Senegal)

### LYON AND RILLIEUX-LA-PAPE

→ Kadia Faraux  
→ Cie Kadia Faraux

### La légende de la Princesse Yennenga

The legend of Princess Yennenga, an iconic figure, provides the framework for the project's choreography and dramaturgy. A hybrid brand of Afro-urban dance, along the princess's combat-studded path.

**Guest artists** Karim Konaté - assistant choreographer | Abdoulaye Konaté - musician, mandingo percussion | Safiatou Diabaté - singer | Ibrahim Mollogo - musician | Adama Konaté - musician (Burkina Faso)

### SAINT-ÉTIENNE AND LOIRE

→ Catherine André Traoré & Rachel Sigué-Chenet  
→ Kabanaco / Compagnie du Grand Delta

### Kétala : Héritage partagé

Coming together to celebrate and share the African continent's riches, beauty and diversity through its music, dances and songs!

**Guest artists** Ibrahima Diedhiou dit Thioum C - singer (Senegal) | Mohamed Camara - griot, musician (Guinea) | Yama N'Dione and the dancers of Cie Les Enfants de Walou Dekendo (Senegal)

3 auvergne  
rhône-alpes

Engagés pour la Biennale de la danse

Retrouvez les moments forts du Défilé  
sur nos antennes et sur

aura.france3.fr



# THE DÉFILÉ

## ↳ Groupes

### SAINT-MARCELLIN VERCORS ISÈRE COMMUNAUTÉ

- Sylvie Guillermin - Compagnie Sylvie Guillermin & Héliène Petit - Compagnie 158
- Culture Loisirs Vacances Rhône Alpes

#### Dans les Peaux de l'Afrique

A dance full of visual, rhythmic and tonal surprises, and of clamour and singing, to defend a humanity that is free to express itself together, fuelled by connections and substantial contrasts between France, Morocco and Cameroon.

**Guest artists** Rachid Ouahman, Nabil Boukrhis, Abdelkarim Erramach - acrobatics (Morocco) | Genga - traditional dance (Cameroon)

### SAVOIE MONT-BLANC

- Dominique Guilhaudin Compagnie Gambit
- Malraux scène nationale Chambéry Savoie

#### Yesgo

A "Yesgo" ("dialogue" in the Mooré language) in the form of a call-and-response in dance and poetry and humanity, permeated by powerful hallmarks of Africa such as the earth, Adinkra symbols, and percussive sounds!

**Guest artists** Ben Cissé and Luc Sanou - dancers (Burkina Faso) | Koffi Mensah - visual artist (Togo)

### VAL DE SAÔNE, LYON 5 AND LYON 9

- Aurélie La Sala, Valérie Layani, Ludmilla Schneider Compagnie Yirevolt
- MJC Neuville-sur-Saône

#### Connexions !

A whole memory under the skin, as dancing bodies become living paintings. A vividly colourful stream of creative poses!

**Guest artist** Eddy Kamuanga - painter (Democratic Republic of Congo)

### VALENCE ROMANS AGGLO

- Olé Khamchanla Cie Kham
- LUX Scène nationale

#### Faunes d'Afrique et d'Asie

A bridge between Africa and Asia: this festive parade of animals, to the rhythms of hybrid contemporary dance and African music genres, showcases diversity and coming-together.

**Guest artists** Seny Camara (Senegal) | Narjess Saad - musicians (France)

### VILLEURBANNE

- Massidi Adiatou Cie N'Soleh (Côte d'Ivoire)
- Les Ateliers Frappaz Centre national des arts de la rue et de l'espace public

#### Afrique Monde

An illustration of contemporary Africa, changing rapidly and brimful with vitality. A project in all-Ivorian colours, giving you the urge to dance to the tempo of coupé-découlé!

**Guest artists** Dancers of Cie N'Soleh - dance | Stéphane Tehe - assistant choreographer | Jean Marie Boli Bi - dance assistant | Ordinateur - dance assistant | DJ Mulukuku - music | Hervé Nianzou and another designer - costume design (Ivory Coast)

## → A DRAWING PERFORMANCE WITH LYON BD FESTIVAL

For the past 15 years, comics festival Lyon BD has been moving into cultural venues to introduce people to all kinds of contemporary comics from all over the world. To coincide with France's Year of the Comic and the Africa2020 season, Lyon BD is teaming with the Dance Biennale to bring the Défilé to life through the "ninth art" and inviting authors Barly Baruti, Chloé Cruchaudet and Zelba to draw the Défilé. The collaboration will take the form of an illustration-performance, done on the day with the dancers, which will then be exhibited at the Fagor Factory from 8 to 16 June 2021, as part of the Lyon BD festival fringe.

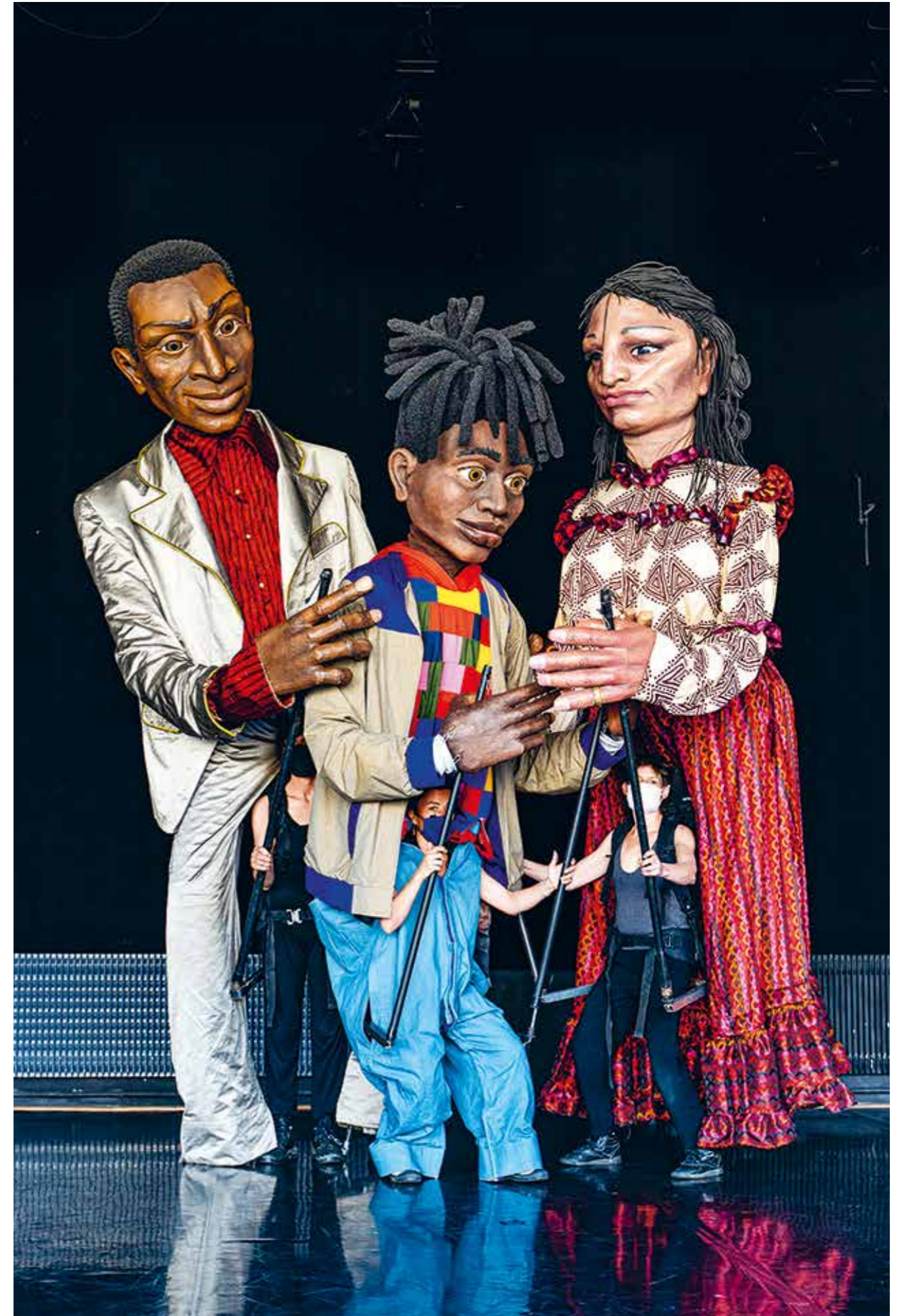
**Chloé Cruchaudet** : born in Lyon in 1976, Chloé Cruchaudet studied architecture then graphic arts in her home city before doing a film-animation degree at the Ecole des Gobelins in Paris. Her most recent works: *La Croisade des innocents* (2018) and *Les Belles personnes* (2020) published by Editions Soleil.



**Barly Baruti**: born in Kisangani in the Democratic Republic of Congo (DRC) into a family of painters. He studied pedagogy there before settling in Kinshasa to pursue his artistic activities: comics, painting and music.



**Zelba** : Wiebke Petersen, alias Zelba, was born in the former West Germany in 1973. From 2006, she published comic books with Éditions Jarjille and Éditions Marabulles before joining Futuropolis. In *Dans le même bateau*, she looks back on her time as an elite rower in late '80s Germany, around when the Berlin Wall fell.



# THE DÉFILÉ ↳ THIS IS AFRICA



## "THIS IS AFRICA"

An invitation to (re)discover the African continent's creativity and innovation, Africa2020 revolves around nearly 200 events and projects in the fields of culture, science, business and sport. It will run from December 2020 to July 2021 across France.

This pan-African season, led by the Institut Français, features a cross-disciplinary programme co-devised by African professionals and French institutions. The season, built around the big challenges of the 21st century, will underscore the innovative and creative capability of the entire African continent across three broad fields: culture and ideas, research and economy, lifestyle. Africa2020 is thus an "invitation to look at and understand the world from an African perspective", says N'Goné Fall, its General Commissioner.

— MORE DETAILS  
about Africa2020 season:  
[saisonafrika2020.com](http://saisonafrika2020.com)

## THE 2021 BIENNALE DÉFILÉ WILL BE A HIGHLIGHT OF THE AFRICA2020 SEASON BEING STAGED BY THE INSTITUT FRANÇAIS



SaisonAfrica2020



## AN INVITATION TO WATCH & UNDERSTAND THE WORLD FROM AN AFRICAN POINT OF VIEW

How do you showcase a continent covering more than 30m sq km and with over 1.2bn people?

To meet the challenge of a season devoted to Africa, and to gather African societies around common denominators, it was necessary to avoid the traps of nationalism, regionalism, and the promotion of language and ethnic groups. Africa is the depository of a collective memory; the receptacle of civilisations with shifting boundaries, whose customs have been passed down through the centuries. What binds the continent's populations is an awareness of living in the same territory, of belonging to the same History, of facing the same challenges on African soil: access to education and health; respect for human rights; and the right to free movement, self-determination and economic emancipation. Over time, this African consciousness has created a – sometimes slender – sense of belonging to the same territory, people and destiny.

This is why pan-Africanism, the collective ideal of emancipation (political, social, economic and cultural), underpins this season.

Africa2020 taps the spirit of pan-Africanism, which is rooted in the principle of unity and the affirmation of a common future based on otherness – which the peoples of southern Africa define by the word Ubuntu: I am what I am through what we all are.

Curated around the big challenges of the 21st century, Africa2020 centres on innovation in the arts, sciences, technology, entrepreneurship and the economy. This original season promotes mobility, gives pride of place to women, primarily targets youth, and puts education at the core of its programme.



— N'GONÉ FALL  
General Commissioner,  
Africa2020 Season

The Africa2020 season is organized and executed by the french Institute with the support of the ministry of Europe and Foreign Office, the ministry of Culture, the ministry of National Education and Youth, the ministry of Sports, the ministry for Higher Education, Research and Innovation. General commissioner : N'Goné Fall

The Comité des mécènes de la Saison Africa2020, presided by M. Stéphane Richard, Orange Chief Executive Officer, is composed of : Fondation Gilbert et Rose-Marie Chagoury, Orange, Total Foundation, Axian, Groupe SiproMad, JCDecaux, Pernod Ricard, Sanofi, Société Générale, VINCI, CFAO, ENGIE, Thales, Thomson Broadcast et Veolia.

The Défilé is part of the Africa2020 Season, with the support of the Institut français and the Patrons Committee of the Season





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# ROBYN ORLIN & CAMILLE

↳ ... alarm clocks are replaced by floods and we awake with our unwashed eyes in our hands ... a piece about water without water



© La Bâtie-Festival de Genève - Mehdi Benmler

South African choreographer Robyn Orlin reconnects with French singer Camille in her new piece, a concert/performance of riveting emotional power.

A major choreographer of the African continent, Robyn Orlin has made the cultural complexity and fractures of her country, South Africa, her prime source of inspiration – earning herself the nickname of “a permanent irritation” back home. Here she confronts her world with that of Camille, an indefinable virtuoso singer who readily dabbles in folk, R’n’B, body percussion (à la Bobby McFerrin) and even dance, which she does barefooted. After a first collaboration on *Ilo veyou*, following Camille’s album of the same name, the two women are teaming again on this creation, which takes the form of a rousing concert/performance! Capable of incredible vocal feats, Camille both sings and dances here. On stage, with her voice as her sole instrument, she explores the bonds between sounds and bodily expression.

↓ ... Alarm clocks are replaced by floods and we awake with our unwashed eyes in our hands ... A piece about water without water (2021 creation, Biennale coproduction)

Though typically backed by her musicians, Camille sometimes sings a cappella and also plays with the full range of her voice – its extensive register and rich sounds, which do not however preclude breaks and dissonances. She sings with her entire body, turning it into a piece of percussion but also an instrument of (bare-footed) dance. She also radiates an undeniable elegance.

Camille is viewed as an iconoclast, and has even been described as “condemned to be original”. Little wonder that she claims a myriad of influences, which she incorporates, appropriates, allowing herself over-the-top flourishes, poses, and a definite streak of wildness.

Her first collaboration with Robyn Orlin dates back to *Ilo veyou*, a musical show which grew out of her eponymous album and premiered in September 2011 in the Chapelle du Couvent des Récollets in Paris.

For her reunion with Camille, Robyn Orlin’s mind turned to water, a material and symbolic element common to us all, and vital for all, but which is handled in different ways depending on place, climate and culture (and on what it is being used for).

Water, as we know, is shapeless and has no colour, taste or smell – so, given that Robyn Orlin is in charge, we should expect just about anything!

## Robyn Orlin

Born in 1955 in Johannesburg, she became one of the choreographers most committed to fighting apartheid, while striving to redefine choreography and the performing arts in her country. Taking “dance is political” as her starting-point, she makes work that surveys South Africa’s social and cultural situation: its influences, history, divides and wounds.

She first came to France in April 2000 at the invitation of La Filature, Scène Nationale de Mulhouse, with *Daddy, I’ve seen this piece six times before...* She won instant recognition, earning dates at the Rencontres Choreographiques Internationales de Seine-Saint-Denis, Festival Montpellier Danse and Théâtre de la Ville in Paris, followed by worldwide tours. In 2004, Robyn Orlin took part in the opening of the National Dance Centre (CND) in Pantin, and wrote a solo for Sophiatou Kossoko as part of the *Le Vif du Sujet* stand at the Avignon Festival. From September 2005 to late 2007, Robyn Orlin held a residency at the CND in Pantin. In 2005 she created *When I take off my skin and touch the sky with my nose, only then I can see little voices amuse themselves...* a piece with six South African opera singers; followed, that summer, by *Hey dude... i have talent... i’m just waiting for god...* a solo for the dancer-choreographer Vera Mantero. *Dressed to kill... killed to dress ...* for the South African Swenkas, premiered in February 2008 at the *Dance Umbrella Festival* in Johannesburg, then went on tour. She directed *Porgy and Bess* at the Opéra Comique in Paris in June 2008. *Walking next to our shoes... intoxicated by strawberries and cream, we enter continents without knocking...* featuring the singers of the Phuphuma Love Minus choir, premiered in February 2009 at the *Dance Umbrella festival* in Johannesburg, and was reprised at the *Festival Banlieues Bleues*. In September 2009, Robyn Orlin created a piece at the Louvre, with eight museum attendants: *Babysitting Petit Louis*. In 2010, she created a solo with hip-hop dancer Ibrahim Sissoko: *Call it... kissed by the sun... better still the revenge of geography and reprised Daddy...* at the *Hivernales festival* in Avignon and at the *Grande Halle de la Villette* in Paris.

She has received many titles and awards, including third prize at the *Rencontres Choreographiques de l’Afrique* in 1999, and the *Prix Jan Fabre* for the most subversive work at the *Rencontres Choreographiques Internationales de Seine-Saint-Denis* in 2000. She was given knighthoods in France’s *National Order of Merit* in 2009, and in the *Order of Arts and Letters* in 2015.

## Camille

This French singer, songwriter, performer and actor was introduced to classical dance aged seven and went to classes for 10 years. While studying at the *Institute of Political Science* in Paris in 2002, she wrote her thesis on the recording of her first album, *Le Sac des Filles*.

The release of her second album, *Le Fil*, set everything in motion, as she came to public attention. In 2009 she had the satisfaction of winning a *Victoire de la Musique* award for best female performer. That same year, she met the musician and arranger Clément Ducol, who became her life partner and closest musical collaborator.

After having her first child, she returned in October 2011 with the album *Ilo Veyou*. Her series of concerts in chapels left a big impression on the artist, and she recorded this fourth collection of songs in places renowned for their acoustics. Voices were still central in this venture, trailed by the single *L’Étourderie*, and she scooped a further *Victoire de la Musique* for song of the year with *Allez allez allez*. Camille then went on a tour that included her first-ever dates at legendary Paris venue *L’Olympia*. Her second child kept the singer away from the stage for a while, before she recorded her fifth album, *Ouï*, in an abbey in Villeneuve-lès-Avignon. The location, chosen for its acoustics, yielded a further ambitious collection of songs blending tradition and modernity.

## → RUNNING TIME

50 min

## → VENUE

Les Nuits de Fourvière  
Grand Théâtre, Lyon

## → DATES AND TIMES

Tue 1 June, 7.30pm  
Wed 2 June, 7.30pm

## → PRICES

32€ / 30€ / 16€

With the support of

Grand mécène des  
Nuits de FourvièreAt the instigation of and  
in co-production with the  
Philharmonie de Paris

## ↳ PIECE FOR 1 PERFORMER

Artistic direction Robyn Orlin | Music Camille | Scenography Robyn Orlin | Costumes Birgit Neppel

Coproduction Les Nuits de Fourvière, Cité de la Musique-Philharmonie de Paris, La Bâtie – Festival de Genève, Biennale de la danse de Lyon 2021 | Supported by CND – Centre National de la Danse, hosting in residence

Biennale coproduction

In coproduction with Les Nuits de Fourvière

This show is part of the Africa2020 Season, with the support of the Institut français and the Season’s Patrons Committee.



# ANTOINE COLNOT, ANNE REHBINDER & AMALA DIANOR

↳ **Urgence**



© Romann Tissot

Fusing theatre and dance, this bold and essential new work addresses the issue of emancipation, with five young dancers in the process of turning professional.

This new piece has an unusual background: the performers hail from the *Babel 8.3* project, a participative show for 300 amateurs, led by Lyon's Maison de la Danse in 2015. A few years later, their path has now crossed that of Compagnie HKC – prompting a creative desire geared to questioning individual and collective emancipation. What, specifically, sets this sense of urgency apart? What makes it possible to explode expectations of the norm? These dancers embody the vivid relevance of this reflection, and convey it on stage through radical statements and scorching physical commitment, in a production crafted by three artists: Antoine Colnot (director), Anne Rehbinder (author) and Amala Dianor (guest choreographer). This distinctive adventure – set to take flight where it originated, in Lyon – is a testimony delivered straight from the heart by these idealistic youths! M.F.

↳ **Urgence**  
(2020 creation, co-produced with the Biennale and Maison de la Danse)

In the *Noureev* project, we explored the historic dance figure of Rudolph Nureyev – an icon of disobedience and audacity – by going to meet with teens in deprived areas who had never heard of him. With them we questioned exile, disobedience, determinism, difference, passion, and imagining the future. We were blown away by these young people, who are often permeated by despair and a sense of failure and fatality. This material informed *Noureev*, but also compelled the creation of a new work: *Urgence*.

While producing *Noureev*, the Maison de la Danse / European Creative Hub – Lyon invited us to meet their junior company. Made up of young breakdancers from underprivileged districts of greater Lyon, the company became part of the Maison's history in 2015 with the *Babel 8.3* project led by the Maison's chief executive, choreographer Dominique Hervieu. The experience led some of the youngsters, who were still minors at the time, to nurture the idea of becoming professional dancers, and they began a training programme. We sensed in them a furious desire to break free, and were struck by the potential of their dancing and how they could be transformed through it – by the innovative nature of their togetherness. In these fledgling performers, we saw the power of their physicality, their dance language, and their theatrical potential. We felt it necessary to provide a platform for their opinions, which were taking form as echoes to their dance. The rawness of their takes on society and on their lives hit us hard. Marwan, Karym, Freddy, Elliot and Mohamed come from a deprived district of Lyon; they met as youngsters when they discovered dance at their local social centre. They are now young professionals; an arts education has put them on track for

a profession far removed from their family, cultural and social heritage. Thanks to their pathways as people and performers, we can convey with them, on stage, their urgent need for personal and collective emancipation.

We can explore the issues around disobedience and everything in social and cultural determinism that advises sticking quietly to one's original community, to a social class, to a label rather than being oneself. We imagined that the young performers in *Urgence*, who come from minorities as yet poorly represented on French stages, could also help to reconcile these audiences with bold creative work.

*Anne Rehbinder & Antoine Colnot*

## Anne Rehbinder

An author and photographer, Anne Rehbinder was an associate on venue journal *Les Carnets du Théâtre du Rond-Point*. Since 2015 she has been joint artistic director of Compagnie HKC. As part of the company's residency in Yvelines county in 2015, she wrote *Nuit blanche*, a text selected at the Catimino festival of theatre-associated writers to represent contemporary stage writing for young people. *Noureev* was created in 2017-2018 during a myriad of artistic actions, writing and work-creating sessions, and premiered in November 2018 at the Théâtre de Chelles. For the *Urgence* project, Anne's writing is inspired by the performers and audiences she met during the outreach actions. In spontaneous, free-wheeling discussion groups, she gleans anything able to inform the thinking that runs right through the creative process.

## Antoine Colnot

Stage director Antoine Colnot trained with Olivier Py, Claire Lasne, Gildas Milin and Sylvain Maurice among others. His directing work prioritises precise and demanding direction of actors, which he applies to everyone, intent on empowering them to reveal their personal on-stage potency. His aesthetic draws on the density of presences and the intensity of stances taken. His physical theatre blends starkness and poetic radicality, and feeds off his embrace of the other disciplines: dance, music, plastic arts. He chooses artists who have strong identities, collaborating with them to achieve coherence in each new piece.

## Amala Dianor

After a period as a hip-hop dancer, Amala Dianor enrolled in 2000 at the school of the National Centre for Contemporary Dance in Angers, and went on to work as a performer for choreographers in very different universes: hip-hop (Farid Berki), neo-classical (Roland Petit), contemporary (Emanuel Gat, Abou Lagraa, Sylvain Groud...) and Afro-contemporary (Georges Monboye). Over these years, Amala Dianor has developed his own writing style: he slips between techniques with virtuoso ease, but what appeals to him is how these worlds connect. In 2012, he set up his own company and has since been creating his own pieces.

→ **RUNNING TIME**

1h

→ **VENUES**

Pôle en scènes / Albert Camus, Bron  
Théâtre Jean Marais, Saint-Fons

→ **DATES AND TIMES**

*Pôle en scènes / Albert Camus :*

Tue 1 June, 2.30pm / 7.30pm

Wed 2 June, 7.30pm

*Théâtre Jean Marais :*

Fri 4 June, 7pm

→ **PRICES**

20€ / 17€ / 10€

→ **IN RHÔNE-ALPES REGION - SEE P.107**

Tarare

→ **ON TOUR**

Espace 93, Clichy-sous-Bois, 6 May

Maison de la Danse, Lyon, 18 Oct

→ **WEBSITE**

www.compagniehkcc.fr

## ↳ PIECE FOR 5 PERFORMERS

**Company** HKC | **Artistic direction** Anne Rehbinder & Antoine Colnot | **Stage director** Antoine Colnot | **Author** Anne Rehbinder | **Guest choreographer** Amala Dianor | **Performers** Marwan Kadded, Freddy Madodé, Mohamed Makhlof, Elliot Oke, Karym Zoubert | **Music** Olivier Slabiak | **Lighting** and scenography Laïs Foucl | **General management** Daniel Ferreira

**Production** Compagnie HKC | **Distribution** La Magnanerie | **Coproduction** Biennale de la danse de Lyon 2021, Maison de la Danse – Lyon, Chaillot - Théâtre National de la danse (Paris), Pôle Arts de la Scène (Friche la Belle de Mai, Marseille), KLAP Maison pour la danse (Marseille), La Passerelle - Scène nationale de Saint-Brieuc, Chorège CDCN Falaise Normandie, Théâtre de Chelles, Théâtre Durance - Scène conventionnée d'intérêt national (Château-Arnoux-Saint-Auban), La Ferme du Buisson - Scène Nationale (Marne-la-Vallée), Centre Chorégraphique National de Créteil et du Val-de-Marne (Compagnie Käfig) | **Supported by** la Direction régionale des affaires culturelles d'Île-de-France, l'Adami, la Fondation Noureev, la Caisse des dépôts et consignations, la Spedidam, le département de Seine-et-Marne.

The HKC Company is subsidised by the Région Île de France as part of the Permanence artistique et culturelle. Anne Rehbinder and Antoine Colnot are associated artists of the Théâtre de Chelles.

*Biennale and Maison de la Danse coproduction*

*Urgence is the winner of the Montluc Résistance et Liberté 2020 Prize for artistic creation*

*Co-produced with Pôle en Scènes - Espace Albert Camus.*

# DIMITRIS PAPAIOANNOU

## ↳ *Transverse Orientation*



© Julien Hammett

After *The Great Tamer*, Dimitris Papaioannou, whose every creation carries a sublime and impactful force, is once more likely to make a big impression. The best-known contemporary Greek choreographer is again taking on the challenge of an international production.

This new piece, from the man who garnered international renown by orchestrating the 2004 Athens Olympics ceremonies, is tipped as a Biennale highlight. The universe of this provocative choreographer, a luminary of the Greek scene for 30 years, features arrestingly beautiful tableaux with which terrifying scenes collide. Physical theatre, graphic sensations, experimental dance and committed bodies – the mash-up of references generates singular and stunningly apt associations! An elegant, graceful rendering of the world's urgency. G.V.P.

### ↓ *Transverse Orientation* (2021 creation, Biennale coproduction)

**How do you kick off the creative process?**  
I start without knowing what I want to do, but I follow my instinct. There are things I want to work on – some are images I want to try out, others are physical concepts that I want to experiment with, or ideas to get bodies interacting with objects or other elements. I bring all of that together, and work on it in the studio with the dancers. That's when we start creating, on themes or physical concepts. I gather everything I find interesting, and sometimes one idea sparks another. I then try to compose with fragments that I stick together, hopefully in a meaningful way. And if I'm lucky, I can slowly make out a piece as it starts to emerge. Creating is one-third intuition, one-third studio work and one-third the desire to talk about a subject.

### How do you work with your dancers?

Firstly, they must be able to move in a way that wins me over, and they must have a personality that makes me fall in love with them, in a sense. They need to be capable of giving something of themselves that rings true. I encourage them, comment on what I see, and extract ideas from it. Sometimes they give me other avenues to explore. I provide them with materials: paint, paper, water, plastic, metal, shapes, ladders – anything that can move, make sounds, and elicit reactions from the body, particularly by creating illusions, because I work a lot with optical illusions. And I try to be like a child – for example, imagining that when I see a tube it's a snake.

### Set design is very important in your works – why is that?

Because I can't work without imagery. My background is in painting, and I consider the world through the painter's prism. I can't stop myself from getting attached to colours and proportions, from positioning the human figure in a setting or a place. Then the metamorphosis takes place, in the theatre, before the eyes of the audience.

### What's your relationship with nudity?

I make abundant use of nudity as a means of expression, not as an aspect of human beauty or in reference to nature. The way I exhibit bodies, especially men's bodies, and the way I idealise the naked body, definitely references my origins. According to the Greek-statuary part of my heritage, sensuality and spirituality flow through the entirely bare body. I don't seek to evoke sexuality, though it inevitably crosses the mind. I make; others judge.

### What are your influences?

Life itself. But also my journey through art. I see life through the prism of art. I consider that working in art, and working in general, is a way of trying to impart meaning to human life. What inspires me is existence itself.

Gallia Valette Pilenko

### Dimitris Papaioannou

Born in Athens in 1964, Dimitris Papaioannou gained early recognition as a painter and a comic-book artist. He then turned to the performing arts as a director, choreographer, performer, and designer of sets, costumes and lighting. A fine arts graduate, he approaches the creative process through imagery and drawing.

The first artistic cycle of his stage work revolved around Edafos Dance Theatre, the group he worked with for 17 years until 2002. *Medea* (1993), presented at the 1998 Dance Biennale, marked the company's transition to big venues, and is considered the touchstone of his oeuvre. Edafos left an indelible impression on the Greek arts scene.

His work on creating the opening ceremony for the Athens Olympics in 2004 brought Dimitris Papaioannou international renown. Since 1986, his personal work has been a hybrid exploration of experimental dance: a blend of physical theatre, motion art and performance, in which he interrogates creation, identity and the legacy of our Western cultural memory.

In 2012, stripping his work down to the bone, he created *Primal Matter* for the Athens Festival, marking his stage comeback after a 10-year hiatus. In this same search for simplicity, in 2014 he created *Still Life*, the first of his shows to tour Europe, Latin America, Asia and Australia. In 2015 he devised the show that opened the first-ever European Games in Baku. In 2017 he created *The Great Tamer*, which was staged at the Avignon Festival and received the Europe Theatre Prize in Rome. Dimitris Papaioannou became the first artist to create a full-length piece for Tanztheater Wuppertal Pina Bausch: *Since She*, in May 2018. During lockdown in 2020, Dimitris created *INK*, a 50-minute duet danced by Šuka Horn and himself, commissioned and co-produced by Torinodanza and the Reggio Emilia Aperto Festival.

#### → RUNNING TIME

1h45

#### → VENUE

Théâtre National Populaire  
Grand Théâtre, Villeurbanne

#### → DATES AND TIMES

Wed 2 June, 6.45pm

Thu 3 June, 6.45pm

Sat 5 June, 6.45pm

Sun 6 June, 3.30pm

#### → PRICES

30€ / 27€ / 15€

#### → ON TOUR

Montpellier Danse, Montpellier, 2/3 July

#### → WEBSITE

www.dimitrispapaioannou.com

### ↳ PIECE FOR 8 PERFORMERS

**Conception, visualisation and direction** Dimitris Papaioannou | **Performers** Šuka Horn, Jan Möllmer, Breanna O'Mara, Damiano Ottavio Bigi, Łukasz Przytarski, Christos Strinopoulos, Michalis Theophanous & Dimitris Papaioannou

**Production** ONASSIS STEGI (Athènes, Grèce) | **Coproduction** Festival d'Avignon, Biennale de la danse de Lyon 2021, Dance Umbrella (Grande-Bretagne) / Sadler's Wells Theatre (Grande-Bretagne), Fondazione Campania dei Festival - Napoli Teatro Festival Italia (Italie), Festival Grec de Barcelone, Holland Festival (Pays-Bas), Luminato (Toronto) / TO Live (Canada), New Vision Arts Festival (Hong Kong, Chine), Ruhrfestspiele Recklinghausen (Allemagne), Saitama Arts Theatre (Japon) / ROHM Theatre Kyoto (Japon), Stanford Live / Stanford University (Etats-Unis), Théâtre de la Ville (Paris) / Théâtre du Châtelet (Paris), UCLA's Center for the Art of Performance (Etats-Unis) | Supported by Festival Aperto – I Teatri (Reggio Emilia, Italie), Festival de Otoño en Madrid / Teatros del Canal (Espagne), HELLERAU - European Centre for the Arts (Allemagne), National Arts Centre (Canada), New Baltic Dance Festival (Lituanie), ONE DANCE WEEK Festival (Bulgarie), P.P. Culture Enterprises Ltd (Tel Aviv), Teatro della Pergola - Firenze (Florence, Italie), Torinodanza Festival / Teatro Stabile di Torino - Teatro Nazionale (Turin, Italie) | **Financed by** Ministère Grec de la Culture et des Sports | **Dimitris Papaioannou is supported by** Megaron - The Athens Concert Hall (Grèce) | **Executive Producer** 2WORKS

Biennale coproduction

Co-hosted by the Théâtre National Populaire, Villeurbanne

# YUVAL PICK

## ↳ Vocabulary of need



© Copyright Photo: Sébastien Erlème

**Yuval Pick, who heads the National Choreography Centre of Rillieux-laPape, has long approached his output as an exploration of the ties between dance and music. *Vocabulary of need* deepens this continuum, drawing on Johann Sebastian Bach's *Partita No.2 in D minor (BWV 1004)* for solo violin.**

Centred on one of Bach's most inspired scores, this new choreographic piece for four male and four female dancers creates a link between the violin strings and the dancers' bodies. Through their movements, they create vibrations in the space, with strokes of energy and élan that build a sense of urgency. The body language is complex and precise, to be read like an intimate calligraphy. A "fleeting embrace, between dance and music", where eight beings seek and find each other, in infinite counterpoints. G.V.P.

### ↓ Vocabulary of need (2020, Biennale coproduction)

Sound and music are a fundamental source of inspiration for my work. I try to explore the relations that music and the rhythm of movement can create. How do they enhance each other; how do they dismantle and recompose the space; and how do they give substance to that space? How does this dialogue reveal our humanity? Alongside this research, I also investigate our connection to a given group or ensemble. I look at how the juxtaposition of singularities can bring life to a shared space, what rites do we invent to create a feeling of belonging. In this new project I want to take on a major piece in the history of music, a musical monument celebrated for its timeless and universal character. The American violinist Joshua Bell described it this way: "[The Chaconne] is not just one of the greatest pieces of music ever written, but one of the greatest achievements of any man in history. It's a spiritually powerful piece, emotionally powerful, structurally perfect."

The album *Murimor*, directed by musicologist Helga Thoene and violinist Christoph Poppen, in collaboration with the Hilliard Ensemble, is a project I find intriguing because it aims to shed light on the hidden messages of Bach's violin solo by mixing it with choral citations. Revealing these cryptic references and plunging into the essence of this musical work greatly inspires me. Through my choreography and the dedication of my dancers, I, too, want to explore different ways of hearing this piece and reorganising the sound material.

For this project, my research focuses on the tension between the central axis and the movement(s). The body moves away from the axis to create asymmetrical situations. The body is incomplete and not self-sufficient: it tries to build itself, build with others, all the while (re)building a space. In this new piece I decided to work with a group of eight dancers, which is more than usual for me, and I hope the strength and vitality of the group will bring greater intensity to the points of encounter and lines of flight. The multiple movements in progress, and the bodies in search of meaning, contribute to developing an orchestral language in constant dialogue with the sound material. The desire to attain something greater crystallises in this fleeting embrace of dance and music.

Yuval Pick

### Yuval Pick

In just a few short years, Yuval Pick has asserted a unique choreographic style, independent of the earlier influences on his career. From one work to the next, he deepens his exploration of the relationship between movement and music. He constructs unexpected dialogues mixing rhythmic elements and redefining spaces. In his approach, no single material is dominated by another, nor do they ignore each other. Appointed head of the National Choreography Centre in Rillieux-la-Pape in August 2011, Pick has built an extensive career as a dancer, instructor and choreographer. After training at Bat-Dor Dance School in Tel Aviv, he joined the Batsheva Dance Company in 1991. He then launched into an international career in 1995, working with artists such as Tero Saarinen, Carolyn Carlson and Russell Maliphant. In 1999, he joined the Lyon National Opera Ballet before founding his own company, The Guests, in 2002.

His work is marked by a complex writing of movement, accompanied by close collaboration with music composers, in which the balance between the individual and the group is constantly challenged. In 2012, he created *No Play Hero*, a piece for five dancers and five musicians based on music by David Lang. Another piece, *Folks*, was created for seven dancers and was presented at the Lyon Dance Biennale. In 2014, he created the duet *Loom*, to the music of Nico Muhly, and *Ply*, a work for five dancers that he created with the American composer Ashley Fure. In 2015 came his piece *Apnée (Corps Vocal)* for four dancers and six singers, followed by *Are Friends Electric ?* for six dancers, with music by Kraftwerk. In 2016, the French National Monuments Centre commissioned Pick to create an in-situ project, *Hydre*, for the Royal Monastery of Brou, as part of the series *Monuments en Mouvement #2*. In 2018, *Acta* premiered at Théâtre National de Chaillot, and in 2019, he was named lifetime honorary member of the Tero Saarinen Company.

### ↳ PIECE FOR 8 PERFORMERS

**Company** Cie du CCNR / Yuval Pick | **Choreography** Yuval Pick | **Performers** Julie Charbonnier, Noémie De Almeida Ferreira, Thibault Desaulles, Guillaume Forestier, Andrés Garcia Martinez, Fanny Gombert, Madoka Kobayashi, Adrien Martins | **Choreographer's assistant** Sharon Eskenazi | **Music** Max Bruckert | **Lighting** Sébastien Lefèvre | **Scenography** Bénédicte Jolys | **Costumes** Paul Andriamanana | **Costumes assistant** Gabrielle Marty & Mathilde Giraudeau | **Complicit gaze** Michel Raskine

**Coproduction** Le Théâtre - Scène Nationale de Saint-Nazaire, National Kaohsiung Center for the Arts (Weiwuying, Taiwan), Theater Freiburg (Allemagne), KLAP Maison pour la danse (Marseille), Biennale de la danse de Lyon 2021, GRAME Centre National de Création Musicale (Lyon) | **In-residence** KLAP Maison pour la danse (Marseille), Maison de la Danse de Lyon

*Biennale Coproduction*  
Co-hosted by the Théâtre National Populaire, Villeurbanne

### → RUNNING TIME

1h

### → VENUE

Maison de la Danse, Lyon

### → DATES AND TIMES

Thu 3 June, 7.30pm

Fri 4 June, 7.30pm

### → PRICES

25€ / 22€ / 12,50€

### → AROUND THE SHOW

"Practice" workshop

→ Tue 25 May 7pm, CCNR studio

"Practice" workshop with Sharon Eskenazi, choreographic assistant at CCNR, around Yuval

Pick's piece → Price : 6€

Registration with CCNR

↳ See p. 104

### → ON TOUR

Festival Oriente Occidente, Rovereto (Italie) 10 Sept

Château Rouge, Annemasse, 5 Oct

National Kaohsiung Center for the Arts,

Taiwan 4-5 Dec

### → WEBSITE

www.ccnr.fr

# GERMAINE ACOGNY & MIKAËL SERRE

↳ À un endroit du début



© Thomas Dem

The mother of African contemporary dance, who has just won the Golden Lion at the Venice Biennale, reminds us that “a rootless tree cannot grow” in this autobiographical solo directed by Mikaël Serre.

In this piece, Germaine Acogny returns to her origins, to her multiple identities, where everything began, among her ancestors. After a career including a stint dancing for Maurice Béjart, she now looks back on her personal and family history, through the words of her father, a civil servant of the colonial era, and the memories of her grandmother, a priestess from Dahomey.

Her story unfolds in this solo, the portrait of a woman born in Benin and raised in Senegal, where she later established Ecole des Sables, a major centre for training and choreographic creation, promoting traditional and contemporary African dance. Through dance, storytelling and film, the piece questions the place of women in Africa, the friction between tradition and emancipation and how identity represents a journey, rather than a finality. B.H.

↓ À un endroit du début (2015)

I remember a remark by Germaine Acogny, the first time we met: “My life has often been unsettled. I come from somewhere but, when I try to distance myself, I cannot escape from my past. It’s as if I go back to the beginning, to my original home, to my ancestors and to those who have always been with me.” These words speak of action, of exploring contradictory forces. There is a will to rise, but also a gesture that recognised the forces of destiny. Germaine told me her story: that of a family and its conflicts, that of her home country, Senegal, and the moments of “exile” in Europe, and then her return to her native land. Before we met, she told me about her desire to take up the challenge of the theatre in her next creation. I listened to her in the same way I read a dramatic text, looking for its moments of ecstasy, doubt and hardship. When we met, I felt as if I could hear Shango, the god of thunder, lightning and war. It made me think of Medea. I was intrigued by the idea of representing the history of Africa through the great dramatic figures of Greek tragedy, and I understood her project as the need to confront herself with the world.

**You know where you were born, but not where you will die!**

Tivigliṭiti, the sage, *Tales of Aloopho*

In the course of our discussions, Germaine often spoke of her grandmother Aloopho, who was a priestess from Dahomey, mother of the sacred and of strength. When reading the *Tales of Aloopho*, I immediately saw the connection between these tragic, archaic and prophetic words and the profound suffering of the great female figures in Greek tragedy. The story of Medea’s quest for self touches all spectators. It is the tragedy of truth. It is the ultimate recognition of one’s solitude in the world. It was my first encounter with

this country and continent. Germaine Acogny introduced me to its history, which I decided to tell in an intimate manner, which is perhaps the only way to avoid all kinds of ideologies with their mishmash of simplifications. I could not speak of Africa as an expert or an activist, but only from the perspective of the confrontation of remembrance and forgetting that is played out on the stage. I felt a strong mix of passion and tenderness during rehearsals, as I questioned my right to handle Germaine’s personal history, with its yearnings and betrayals, echoing the broader history around her.

Mikaël Serre

## Germaine Acogny

A dancer, choreographer and teacher of Senegalese and French origin, Germaine Acogny trained in Paris from 1962 to 1965 at the Simon Siegel School, obtaining a diploma in physical education and harmonic gymnastics. In 1968 she founded her first African dance studio in Dakar. Influenced by the gestural heritage of her grandmother, a Yoruba priestess, and her training in traditional African and European dance, Acogny developed her own technique and is considered the mother of contemporary African dance.

From 1977 to 1982, she was the first artistic director of Mudra Afrique, created by Maurice Béjart and Léopold Sédar Senghor in Dakar. Her book, *Danse Africaine*, was published in 1980 in three languages. After the closing of Mudra Afrique, she moved to Brussels to join Maurice Béjart’s company and teach dance. She continued this work in Africa, primarily in Casamance, the southern region of Senegal, in the village of Fanghoumé. She welcomed professional and amateur dancers from all over Europe and the world. She danced, choreographed and taught around the globe, becoming a genuine ambassador for African dance and culture.

## Mikaël Serre

A Franco German stage director, actor and performing artist, trained at the school of Fine Arts of Saint-Étienne. He worked as an assistant director in Russia, before joining the Jacques Lecoq International Theatre School in 1996. His first works were based on texts by contemporary authors or using stage composition techniques. His bicultural background nurtures a desire to seek international development, through the blending of artistic encounters.

He has produced works for festivals such as Temps d’Images, Tanzfestival Pina Bausch in Wuppertal, F.I.N.D. Festival Schaubühne in Berlin, ImpulsTanz in Vienna, Santiago a MIL Festival in Chile, Maxim Gorky Theatre, Crossing The Lines Festival, New York, Schiller Tage Mannheim, Anton Chekhov Festival in Moscow, and others. He translates for Editions de l’Arche publishing house and works on various productions as a playwright. His most recent works for the stage include: 2014 *The Rise of Glory* and *Je Suis Jeanne d’Arc*, based on *La Pucelle d’Orléans* by Friedrich Schiller, at the Maxim Gorky Theatre in Berlin; 2015 *A un Endroit du Début* with Germaine Acogny; 2016 *Le Cantique des Cantiques* with choreographer Abou Lagraa; 2017 *The Tales of Hoffmann* at the Opera House of Dijon; 2018 *Trois Ombres* by comic-book artist Cyril Pédrosa, with Bertrand Belin; 2019 *La Bohème* by Puccini at the Opera House of Trier; 2020 *Les Brigands* by Friedrich Schiller at the Créteil Museum of Contemporary Art and *13 Vents National Dance Centre of Montpellier, Offenbach Report* at the National Opera House of Lorraine.

→ RUNNING TIME

1h05

→ VENUE

Théâtre de la Renaissance, Oullins

→ DATE AND TIME

Fri 4 June, 7.30pm

→ PRICES

20€ / 17€ / 10€

→ WEBSITE

www.ecoledessables.org

### NOTE:

↳ Germaine Acogny is the Honorary Patron of the 2021 Défilé. See p.8

### ↳ PIECE FOR 1 PERFORMER

**Company** Jant-Bi | **Choreography and performance** Germaine Acogny | **Conception and direction** Mikaël Serre | **Musical composition and performance** Fabrice Bouillon “LaForest” | **Scenography** Maciej Fiszer | **Costumes** Johanna Diakhate-Rittmeyer | **Lighting** Sébastien Michaud | **Video** Sébastien Dupouey

**Coproduction** Les Théâtres de la Ville du Luxembourg, Théâtre de la Ville (Paris), Institut français (Paris) | **Residency and co-production** La Ferme du Buisson - Scène Nationale (Marne-la-Vallée) | **In-residence at** Le Centquatre (Paris)

Co-hosted by the Théâtre de la Renaissance

# BALLET DE L'OPÉRA DE LYON

## ↳ Danser Encore



© Emilien Armandon

In the spring of 2020, from an impossibility, the program *Danser Encore* was imagined by Julie Guibert, the new director of the Ballet de l'Opéra de Lyon.

Thirty artists were invited to each write a solo for the Ballet's 30 dancers, in a project that will span several seasons. For the 2021 Biennale, five commissions have been given to the choreographers Claire Bardainne & Adrien Mondot, Marcos Morau, Rachid Ouramdane, Nina Santes and Noé Soulier. Each piece crafts a singular story with the chosen performer, and reflects the choreographer's own distinctive aesthetic. The solos centre on subjects such as appearance-disappearance, the limits of perception, the faculty of memory, the body's changes and its fragmented exploration, and moving seamlessly from one world to another. These five works are a sense-stirring and intimate way of discovering Tyler Galster, Paul Vezin, Leoannis Pupo-Guillen, Elsa Montguillot de Mirman and Katrien de Bakker, some of the Ballet de l'Opéra de Lyon's matchless performers. B.H.

**PROGRAMME A : two solos staged in *La Tornade*, a monumental paper artwork under the glass roof of La Verrière at Les SUBS**

↳ **Rachid Ouramdane**  
*jours effacés* (2021) - 13 min

At a time when it is becoming vital to care for each other, I wanted to consider the situation where children must look after the adults around them – a reversal of responsibilities that many of them have to cope with sometimes. Featuring a dancer (Léoannis Pupo-Guillen) who seems to be losing his memory, this solo shows us dance that is akin to resurfacing memories, which a child tries to revive in the adult he is looking after – a way of touching memory through gesture. The dance bursts forth like the final jump of Vaslav Nijinsky, photographed in the asylum where he was interned having lost nearly all his mental faculties; and where, in front of a dancer who had visited him to perform one of his past pieces, Nijinsky made one last great jump. *Rachid Ouramdane*

↳ **Noé Soulier**  
*Self Duet* (2021) - 10-15 min

With this solo for Katrien de Bakker, Noé Soulier continues to explore the fragmented nature of our relationship with our bodies. In our experience of motion, certain objects, certain sensations and certain parts of the body play a central role, while others are sidelined. By removing all that makes our daily actions familiar, Soulier seeks to create salient gestures capable of activating our corporeal memory and its myriad physical and psychic ramifications. In this way, he heightens our awareness of the strange and elusive nature of our own bodily experience.

*Noé Soulier*

**PROGRAMME B : three solos presented in the hangar of Les SUBS**

↳ **Adrien M & Claire B**  
*Vanishing act* (2020) - 15 min

Appear and disappear. Melt into air, become dust; condense, fold up, grow compact, turn to stone; become fragments, aerosols, stranded, moulting, lose one's body, find it again, flesh once more; remove leaves, barely touch, swarm, ripple, vanish in light's weightless caress.

*Adrien M & Claire B*

↳ **Marcos Morau**  
*Love* (2020) - 15 min

This new work by Marcos Morau/La Veronal for the Opéra National de Lyon plays with the limits of perception, as the mind gets lost at the frontiers of the imagination. In *The Theatre and its Double*, Antonin Artaud wrote: "The mind believes what it sees and does what it believes: that is the secret of fascination." The dancer's body, which is attached here to a cardboard box in a near-hypnotic and mysterious way, explores the limits of gravity, of the unknown and of play, showing us how intoxicating it can be to lose ourselves in a simulation or lie that we have ourselves created. The relationship between object and body, between the inanimate and the living, between what we see and do not see, between tension and strength, engenders a complex encounter that drives the performers to the outskirts of logic.

*Marcos Morau*

↳ **Nina Santes**  
*LA VENERINA* (2021) - 15 min

- *Elsa, what have you never done on stage?*  
- *I've never frightened anyone.*  
- *But what are people really afraid of...?*

When we met mid-pandemic, we talked about mutations – invisible transformations as much as sudden, necessary purges. What is happening to us? *La Venerina* is a fiction about becoming something: a mutant.

To begin with, *La Venerina* was a beeswax statue, crafted in the 18th century by Clemente Susini. She is a voiceless, nameless woman whose body can be opened and observed. Now she is waking up, causing her tissues and strings to vibrate, and shedding her clothes one last time, before our eyes. For this collaboration with Elsa, I have continued my thinking around monstrous figures and their potential, because she is "fed up with beauty" and so am I. Together, we are questioning contemporary fears, what is unwatchable, and what that says about our cultures. I'm thrilled at the fertile gaps between our worlds and languages, and to be opening up a new space for her and with her: the space of a solo.

I see the solo as a space for risk and danger, but primarily for empowerment, transgression and self-transformation.

*La Venerina* is a solo conceived as a micro-fiction or a film scene, in which voice and sound are central elements of presence, and extensions of gestures. In sonorous and inhabited dance, Elsa conjures the polyphonic character of a mutant woman.

*Nina Santes*

↳ **Adrien M & Claire B**

He, an IT expert and juggler revealed by *Jeunes Talents Cirque 2004*, conducts sensitive interactions between digital, body and movement. She, a visual artist with degrees from the École Estienne and ENSAD art schools in Paris, likes to think about the imaginary realm of images and to build spaces made of graphic signs. In 2011, Adrien Mondot and Claire Bardainne founded *Compagnie Adrien M & Claire B* in Lyon. Their creations, which place the body at the heart of images, blend artisanship and bespoke digital systems. Since *XYZT, Les paysages abstraits*, their first interactive exhibition, they have notably co-created *Pixel* (2014) with Mourad Merzouki, and received the 2015 Prix SACD for digital creation. In 2019, they created the *Acqua Alta* project around the imaginary realm of water, comprising a visual theatre show, an augmented-reality experience, and a pop-up book. The following year, their experiential exhibition *Faire corps - Adrien M & Claire B* was held at the Gaîté Lyrique in Paris.

↳ **Marcos Morau & La Veronal**

Born in Valencia in 1982, Marcos Mauro has headed the company *La Veronal* since 2005, as stage director, choreographer, and designer of sets, costumes and lighting. He trained in photography, movement and theatre in Barcelona and New York, and has notably shown his work at the Théâtre National de Chaillot in Paris, the Venice Biennale, the Avignon Festival, at Tanz Im August in Berlin, at the festivals RomaEuropa and SiDance (in Seoul), and at Sadler's Wells in London. He is also a guest artist with several companies and theatres including the Gothenburg Opera Ballet and the National Dance Company in Madrid, where he develops pieces that are hybrids of dance and other performing arts. His potent choreographic language, inherited from abstract movement and physical theatre, made him the youngest-ever recipient of the National Dance Award in Spain, and his work has won awards at many international competitions. Marcos Morau also teaches at several conservatoires and universities, such as the Institut del Teatre (Barcelona) and the Sorbonne Nouvelle (Paris).

↳ **Noé Soulier → biography p.45**

**Programme A :**

↳ **JOURS EFFACÉS - RACHID OURAMDANE**

**Choreography and concept** Rachid Ouramdane | **Collaboration and performance** Leoannis Pupo-Guillen with in alternation Timour Aubin Baudoin and Eliam Terron de la Maîtrise de l'Opéra de Lyon | **Music** Adagio pour cordes de Samuel Barber | **Supported by** Dance Reflections by Van Cleef and Arpels

**Programme B :**

↳ **VANISHING ACT - ADRIEN M & CLAIRE B**

Conception and visual creation compagnie Adrien M & Claire B - Claire Bardainne et Adrien Mondot | **Collaboration and interpretation** Tyler Galster | **Collaboration artistique** Yan Raballand | **Music** Tempo Geologico - Olivier Mellano, *Vanishing Act* - Lou Reed (The Raven, 2003), Ondine - Limousine (II, 2012) | **Production and administration** Delphine Teypez et Marek Vuitton | Régie générale Romain Sicard

An Opéra National de Lyon production, in partnership with Les SUBS

Creators of *La Tornade*, a monumental paper work in the Verrière des SUBS: Domitille Martin and Alexis Mérat

↳ **Rachid Ouramdane**

Rachid Ouramdane has created complex pieces about the systems of representation, and given pride of place to danced portraits. His work draws on the meticulous gathering of testimonies, incorporating video devices to investigate the realm of intimacy. He is now shifting his explorations towards choreographic writing based on the principles of accumulation, intended for large ensembles such as the Ballet de l'Opéra de Lyon (*Tout autour*, 2014). A regular guest artist in France and beyond, he has notably made *Borscheviks* and *Une histoire vraie* (2010) for the Russian company Migrazia; *Looking back* (2011) for Candoco Dance Company in the UK; *Murmuration* (2017) for the Ballet de Lorraine, and *Möbius* (2019) with the XY collective. In parallel, he has developed work around transmission and exchange. Rachid Ouramdane was associate artist at Bonlieu-Scène Nationale d'Annecy from 2005-2015, and at the Théâtre de la Ville in Paris from 2010-2015. Since 2016, alongside Yoann Bourgeois, he has co-headed CCN2 - Centre Choréographique National of Grenoble. In April 2021, he took over as director of Chaillot - Théâtre National de la Danse.

↳ **Nina Santes**

First a puppeteer and since 2008 a dancer, notably for Myriam Gourfink, Pascal Rambert and Herman Diephuis, Nina Santes has made pieces of choreography and music, including *Désastre* (2012) in collaboration with composer Kasper Toeplitz; the duet *Transmorphonema* (2014) with choreographer Daniel Linehan for the Vif du Sujet SACD programme; *Self made man* (2015) and *Hymen Hymne* (2018). Also in 2018, she received the Prix SACD for new choreographic talent. In 2020, she created *République Zombie* for three performers. And in 2021, in response to the pandemic, she created a sound-and-dance performance (*Though a silent orchestra, they were full of ELEGIES*, for the MIR Festival in Athens. Since 2019 she has been an associate artist at the Atelier de Paris CDCN. Her cross-disciplinary approach links gestural language with speech, song and music, as well as material and objects. Though immersive spectating systems, she explores the relationship between the individual and their environment; between work time and contemplation time; between the experiencing of reality and the gushing-forth of fiction.

↳ **SELFDUET - NOÉ SOULIER**

**Choreography and concept** Noé Soulier | **Collaboration and performance** Katrien De Bakker | **Music** Violoniste live : en cours, Grand caprice sur le roi des Aulnes Op. 26 de Heinrich Ernst. Piece for solo violin, transcription of Erik König by Franz | **Supported by** Dance Reflections by Van Cleef and Arpels | **Co-production** CNDC Angers

↳ **LOVE - MARCOS MORAU**

**Choreography, scenic and sound design** Marcos Morau | **Collaboration et interprétation** Paul Vezin | **Lighting** Johann Ambert-Fourcade | **Music** Dawn Chorus, Thom Yorke (Anima, 2019)

↳ **RUNNING TIME**

**Total time** : 1h45  
**Programme A** : 30 min  
**Programme B** : 45 min

↳ **VENUE**

Les SUBS, Lyon

↳ **DATES AND TIMES**

**Programme A :**  
*jours effacés* - Rachid Ouramdane  
*Self Duet* - Noé Soulier  
→ **Sat 5 June**, 6.30pm  
→ **Sun 6 June**, 3pm and 6pm

**Programme B :**  
*Vanishing act* - Adrien M & Claire B  
*Love* - Marcos Morau  
*La Venerina* - Nina Santes  
→ **Sat 5 June**, 7.30pm  
→ **Sun 6 June**, 4pm and 7pm

↳ **PRICES**

www.les-sub.com  
+33 (0)4 78 39 10 02

↳ **WEBSITE**

www.les-sub.com

### NOTE

↳ Noé Soulier will also present *Removing Reset* on 11 and 12 June at the Fagor Factory. **See p.44**

↳ From 30 April to 11 July, the glass roof of La Verrière venue at Les SUBS will be metamorphosed by a giant paper tornado. This monumental artwork is unleashing a creative vortex: site-specific shows, concerts, workshop-debates, workshops, and more..

↳ **LA VENERINA - NINA SANTES**

**Choreography and concept** Nina Santes, La Fronde | **Collaboration and interpretation** Elsa Montguillot de Mirman | **Lighting** Johann Ambert-Fourcade | **Costumes and scenography** Pauline Brun | **Supported by** Dance Reflections by Van Cleef and Arpels

# IOANNIS MANDAFOUNIS

↳ **Dancing In Your Head**  
with the Youth Ballet of the Lyon CNSMD

↳ **One One One**



© Sarah Lowicki

Ioannis Mandafounis seizes *La Tornado*, a monumental installation made out of paper, to propose two pieces: one interpreted by the Youth Ballet of the Lyon CNSMD, the other, an original experimental duo.

Every season, internationally renowned choreographers and young creators are invited to work with the ballet of the Lyon CNSMD conservatoire, whose young dancers are thus exposed to a diverse array of choreographic currents and worlds. The 2021 programme spans classical, contemporary and original works – both repertory and new pieces – so that audiences can discover various sensibilities in the four choreographers' offerings.

*La Tornado* will thus host *Dancing In Your Head*, a new work by Ioannis Mandafounis. A dancer and choreographer who emerged from The Forsythe Company, Mandafounis is a playful free spirit who is equally at home with ballet dancers and with performers from less codified backgrounds. The unusual spatial situations he devises enable spectators to discover dance from surprising perspectives. In this two-part evening bill, Ioannis Mandafounis will also stage his new piece *One One One* in the tornado.

## ↳ **Dancing In Your Head** (2021 Creation)

When I was younger, I often asked myself these questions: what does "newness" mean? And what "element" of dance is it important nowadays to discover and share?

While pondering these matters, I overlooked the paramount reason why I dance: pleasure. Around that time, I saw Ornette Coleman in concert. I must have been about the same age as the Lyon CNSMD dancers. That night, as I sat gripped by Coleman's performance, I thought to myself that there was no point considering those questions because, most likely, everything had already been created and I would discover it with my youthful eyes. The path to pleasure had just opened up before me. Those memories are the basis for this new piece for the 21 dancers of the Jeune Ballet du CNSMD de Lyon.

In *Dancing In Your Head*, the idea is to compose while also liberating the dancers' bodies. Classical, contemporary, rhythmic, arhythmic, written or improvised – all the elements will be assembled to kindle the audience's curiosity and satisfy the requirements of the moment.

Powered by the Ornette Coleman Quartet's robust energy and frantic tempo, the dancers will throw themselves, in a single work, into the combined expression of different styles.

Contemporary and classical dancers must share their knowledge and the stage, letting their bodies move fluidly, as if no boundaries existed between the two technical currents.

Based on the choreographic methodology that I've been developing for more than 15 years, *Dancing In Your Head* demonstrates the groundwork that performers must undertake in order to share their intentions and their love of dance with the audience.

Ioannis Mandafounis

## ↳ **One One One** (2015)

In *One One One*, the artists serve up a disturbing, challenging experience for the spectators who come to the meeting-point, and also for passers-by out taking a stroll.

The dancers translate and transform the spectators' emotions, then convey them back to the audience in the form of a danced package.

*One One One* has a specific temporality and relationship with the audience, different from those in a theatre production. The performers take over the public space as a field for experimentation, or non-representation. To do this, they commit physically and mentally to destabilising reality, giving themselves the opportunity to explore their own boundaries and their relationship with transgression.

The artists adopt a provocative stance towards the everyday, taking the audience on unexpected experiences.

## Ioannis Mandafounis

Born in 1981, Geneva-based Ioannis Mandafounis studied at the CNSMD conservatoire in Paris. Before becoming a freelance choreographer, he danced with Gothenburg Opera Ballet, Nederlands Dans Theater II, and was a member of The Forsythe Company from 2005-2009. In 2004, he set up the Lemurius Company in Athens, and with it created several pieces, followed in 2007 by the duet *P.A.D* in collaboration with Fabrice Mazliah, and *HUE*. In 2009, in collaboration with Fabrice Mazliah and May Zarhy, he founded Compagnie Projet II, which was later renamed Compagnie Ioannis Mandafounis. This unit went on to create a plethora of pieces: *ZERO*, *Cover Up*, *Pausing*, *The Nickel Project*, *Eifo EFI*, *Twisted Pair*, *ApersonA*, *Indonesian Exchange*, *One One One*, *Ossip Mandelstam*, *A Performance*, *NU*, *Sing the Positions*, *It finishes when it finishes*, *Make sure you have exhausted all that is communicated through stillness and silence*, *Faded*, *Bis.N.S (as usual)* with the Ballet de l'Opéra de Lyon, and *pling plong* with Compagnie Norrdans. These works have been performed in Europe, Asia, Africa, Latin America and the USA. Ioannis has also produced several commissions, including: *L'après-midi d'un faune* for the Greek National Opera Ballet, *In-Formation* and *Howl* for Geneva Junior Ballet, *Viel-Leicht* for Theater Junge Generation Dresden, *MayABuff EFI* for the National Theatre of Greece, *It finishes when it finishes* for the Royal Danish Ballet's Corpus ensemble, *Fearful Symmetries* for the Grand Théâtre in Geneva, *Point of no return* for the Greek National Opera Ballet, and *Komm und birg dein Antlitz* for the Ballet de l'Opéra de Lyon. Since 2018, Cie Ioannis Mandafounis has been jointly supported by the City of Geneva, the Canton of Geneva, and Swiss culture foundation Pro Helvetia. Ioannis Mandafounis himself has twice received outstanding dancer awards, from the Greek Culture Ministry (2002) and at the Swiss Culture Awards (2015).

## Jeune Ballet CNSMD de Lyon

Every season, internationally renowned choreographers are invited to work with the Lyon CNSMD (national music and dance conservatoire) youth ballet, a company of classical and contemporary dance talents. Under the artistic direction of Kylie Walters, the CNSMD's head of choreographic studies, the Jeune Ballet prepares a programme

of classical and contemporary repertory works and new pieces too. On the cusp of their professional lives, these students treat audiences to some of the finest pieces in dance history, as well as bold creations by highly coveted choreographers from today's scene. Besides touring prestigious venues, the Jeune Ballet embraces dance's new spaces and crossover potential. They do it all: one-off and monumental interventions, walkabouts and happenings, as well as reaching out to audiences in the street and in museums, urban spaces, parks and forests and converted factories... At Les SUBS, in partnership with the Dance Biennale, the current intake will revisit *Dancing in Your Head* in an outsized, site-specific version crafted with its creator Ioannis Mandafounis.

## Manon Parent

Paris-born Manon Parent graduated in contemporary dance from the Paris CNSMD conservatoire in 2009, also taking a classical violin degree there in 2010. In 2011 she joined the Junior Ballet of Geneva, and in 2012 received a Fulbright Commission grant to study body-mind centering in New York. Based in Berlin since 2013, she has for several years collaborated on stage works with Ioannis Mandafounis (*Sing the Positions*, *One One One*, etc.), Margot Dorléans (*Embody collective*, *Confier*), Kareth Schaffer (*Unheard of*, *Cassandra has turned*, *Question of belief*), Roni Katz (*A Matter of One's own*, *The End is not an Option*) and Sergiu Matis (*Hopeless*, *Extinction Room*, *Unruhe*) as a dancer, choreographer, singer, musician and composer. Since 2014, Manon has also composed music for the cinema and for TV films with Anders Christophersen. With Jean P'ark, she set up the experimental- and pop-music duo Machines for *Calm Living in the slipstream of Red Monkey*, their previous project around hybrid, feminist, collaborative performance based on improvisation. Working at the intersection of several artistic disciplines, Manon Parent focuses less on stylistic and aesthetic notions than on the question "What moves me or motivates a sound?", in her search for bodies and voices that are as honest as can be.

→ **RUNNING TIME**  
Approx. 1h45

→ **VENUE**  
Les SUBS, Lyon

→ **DATES AND TIMES**  
Mon 7 June, 6.30pm  
Tue 8 June, 6.30pm

→ **PRICES**  
16€ / 13€

→ **ON TOUR**  
*One One One* :  
Vovousa festival, Ioannina (Grèce), 31 July

→ **WEBSITE**  
mandafounis.com  
cnsmd-lyon.fr

## NOTE

↳ The Youth Ballet of the Lyon CNSMD will be back at the Fagor Factory later in the Biennale, with a customised version of Noé Soulier's *Removing Reset* (11 and 12 June)

↳ From 30 April to 11 July, the glass roof of the venue La Verrière at Les SUBS will be metamorphosed by a giant paper tornado. This monumental artwork is unleashing a creative vortex: site-specific shows, concerts, workshop-debates, workshops, and more.

### ↳ **DANCING IN YOUR HEAD - PIECE FOR 17 PERFORMERS**

**Choreography** Ioannis Mandafounis | **Performers** The dancers of the Jeune Ballet du CNSMD de Lyon promo 20/21 : Sidonie Baril, Enzo Blond, Melvin Boschat, Séréna Bottet, Antoine Cardin, Bastien Charmette, Audalys Charpentier, Léna Dompny, Vladimir Duparc, Léa Ferec-Pourias, Mio Fusho, Clarissa Jackson, Lisa Martinez, Maud Peltier, Valen Rivat Fournier, Jade Sarette, Mélisande Tonolo | **Music** Theme from a Symphony (Variation I) Ornette Coleman (Album : Ornette Coleman: Dancing in Your Head - 1977) | **Artistic direction of the Jeune Ballet and choreographic studies of the CNSMD** de Lyon Kylie Walters | **Ballet Mistress** Gaëlle Communal van Sleen | **Costumes** Maïté Chantrel

**Coproduction** Conservatoire national supérieur musique et danse de Lyon and les SUBS

### ↳ **ONE ONE ONE - PIECE FOR 2 PERFORMERS**

**Concept and choreography** Ioannis Mandafounis | **Performance** Ioannis Mandafounis et Manon Parent

**Production** Cie Ioannis Mandafounis | **Co-production** Prairie - Migros Cultural Percentage, tanzfest 2015

Plastic artists of *La Tornado*, a monumental paper work in the Verrière des SUBS: Domitille Martin and Alexis Mérat

# THE FAGOR EXPERIENCE

→ 65 rue Challemeil-Lacour, Lyon 7  
↳ From 8 to 16 June 2021



FREE  
ADMISSION  
BOOKING  
REQUIRED

© Romain Tissot

## A PACKED LINE-UP OF INCLUSIVE WORKS DEVOTED TO YOUTH

### ↳ FROM 8 TO 16 JUNE

In the footsteps of the Contemporary Art Biennale, the Dance Biennale is moving into the Fagor Factory to create a new space for art, exchange and dialogue devoted to 21st-century youth. Eleven creators with particularly strong roots in our society, and deeply involved in its evolutions, are taking over the Fagor site from 8-16 June, with a weekend spike of activity on 11-13 June. Many of these creators are keen to reset their missions in society to take account of the hot issues and recent crises.

### ARTISTIC PROPOSITIONS LED BY YOUNG PEOPLE AND OPEN TO ALL

For the Fagor Experience, choreographers and video artists agreed to reach out to young people in greater Lyon to explore together new imaginative realms and new sensory in-situ experiences, often collective and cross-disciplinary in nature. A far cry from vertical learning, they give youngsters the possibility to fully lead their artistic projects and then to present them. Young amateurs – secondary school pupils, art school students, and researchers – are creating performances or stories with their vocabularies and codes, which are open to everyone's personal interpretations and dreams!

### WHAT WILL THE PUBLIC EXPERIENCE AT THE FACTORY?

The creators and their young collaborators are proposing original artistic moments for everyone to experience – on their own, in a group or with family! Spectators can watch performances and choreographic wanderings, danced lectures, video installations, short forms, gigantic forms... Everyone can become amateur dancers in a house battle, take part in a debate, or create their own avatar to play on a digital dancefloor.

The work spans film, narratives, snapshots, technology and the body, interactivity and, of course, choreography. The pieces are made by artists who will gain great freedom from reaching beyond defined disciplines, formats and registers.

**The Fagor Experience is an innovative, popular attraction that will send a fresh breeze blowing through the Lyon Dance Biennale!**

— DOMINIQUE HERVIEU  
Artistic director  
Lyon Dance Biennale



© Nicolas Derré

## → WELCOME TO THE FAGOR FACTORY

TICKETING  
CAFÉ | RESTAURANT  
BOOKSHOP  
FREE PROGRAMMING

- ◆ ◆ CHRISTOPHE HALEB ↳ *Entropic Now*  
08 → 16.06
- ◆ IRVIN ANNEIX ↳ *Cher futur moi*  
08 → 16.06
- ◆ PIERRE GINER ↳ *I-Dance*  
08 → 13.06
- ◆ NOÉ SOULIER ↳ *Removing Reset*  
11 → 12.06
- ◆ BRIGEL GJOKA & RAUF "RUBBERLEGZ" YASIT  
↳ *Neighbours (Part I)*  
11 → 12.06
- ◆ ◆ STUDIO ORBE & ÉRIC MINH CUONG CASTAING & NACH  
↳ *Vibes*  
12.06
- ◆ SAÏDO LEHLOUH ↳ *Apaches*  
12.06
- ◆ THIERRY THIEÛ NIANG ↳ *Inouï*  
12.06
- ◆ COLLECTIF ÈS ↳ *Loto3000*  
12.06
- ◆ NACH ↳ *Nulle part est un endroit*  
13.06
- ◆ CONCEPT ALL 4 HOUSE - OUSMANE SY ↳ *Master Cypher*  
13.06

### LEGEND :

- ◆ Performance
- ◆ Installation



© Blaudine Soulaye



© Blaudine Soulaye

### → CAFÉ DANSE \*

run by the team from Le Cousu, serving fresh ingredients, a fresh menu daily with adult/child versions.

→ From 8 to 16 June, 11am / 3pm  
closes at 11pm on Fri 11 and Sat 12

→ Group bookings :  
cafebiennale@gmail.com

Instagram @lecousutraiteur

### → BOOKS ON THE MOVE

A travelling multilingual bookshop around dance. Wherever it sets up, it becomes a focal point for informal connections and discussions.

→ From 8 to 13 June, 10.30am / 6pm

Instagram @booksonthefmove\_dance

### → WELCOME DESK

for professionals and press

### → FREE PROGRAMMING

performances, installations, multimedia, immersive works...  
Full details : p. 40 to 57

## A NEW DANCE BIENNALE VENUE : FREE AND OPEN TO ALL

\* The health context will dictate whether Café Danse can open. Thanks for understanding.

↳ 2021 CREATION

# CHRISTOPHE HALEB

↳ **Entropic Now**

THE  
FAGOR  
EXPERIENCE



© Nicolas Demé

With *Entropic Now*, Christophe Haleb creates a poetic, underground urban space where young people express their vision of another society to an immersed audience.

Marseille-based for the past 30 years, choreographer Christophe Haleb develops transdisciplinary projects that explore the state of the world and its impact on the body, the reality and the dreams of all beings.

*Entropic Now* is an audiovisual installation and choreographed work that examines the place of young people in the urban public space, through their own stories. Made in collaboration with the cities of Lyon, Valence, Amiens, Paris, Marseille, Havana and Fort de France, the work takes viewers into a sensorial labyrinth of images from documentary films, sounds, dances, and a mix of urban cultures. Young dancers serve up an energetic performance driven by the forces that shape their lives: fears, loves, social frustrations, living conditions, the local environment, as well as their struggles and demands. In this whirling blend of worlds and emotions, Christophe Haleb transforms the imaginary space into a real place where young people, through their languages, gestures and questionings seek to make art from the chaos of their world. M.P.

↳ **Entropic Now – Lyon**  
(2021 creation, Biennale and Pôle européen de création coproduction)

*Entropic Now* is a project examining the stories of young people in movement, through an inclusive form of dance and choreographic languages built across different cities, in collaboration with teens and young adults from various backgrounds who exist in diverse physical states and modes of coming together.

*Entropic Now* is a performative experiment, an immersive space where young people from Lyon, Valence, Amiens, Paris, Marseille, Havana and Fort de France take us on a journey via documentary films; a danced and performed installation piece that invites us to explore their ways of life, their uses of space, their fears, loves, social frustrations, and their urgent desire to speak.

This is a polyphonic composition of images and sounds, bodies and presences, cities and movements, dreams and friendships that draw us closer to the vibrancy of youth, its transformations, commitments, struggles and perceptions. "Labyrinthian in form and spirit, the piece plunges us into the electrifying world of tomorrow's adults, into the heart of their dreams, their plurality, close enough to feel the pulse of their demands, from petty quarrels to grand shared struggles. The experience is at once mysterious, fed by the imaginary, and yet very down-to-earth, underground, urban. From the start, *Entropic Now* raises the questions which haunt the youth of our contemporary societies, presenting them in a non-discursive, dreamlike form, captured in performances and film."

Mélanie Drouère

## Christophe Haleb

Christophe Haleb is a choreographer, filmmaker, and the artistic director of La Zouze. After a dancing career in the 1980s with François Verret, Rui Horta, Andy Degroat, Angelin Prejlocaj and Daniel Larrieu, Christophe Haleb set up his own company, La Zouze, in 1993 and began to create his own works. He has been living and working in Marseille since 2003. In parallel to La Zouze, he became director of an artistic research and creation lab, Dans les Parages, in 2014, hosting artists in residence.

His projects underscore the intertwining of creative forms for the stage and atypical spaces, always questioning space, movement and physical sensations. His stage works include: *Idyllique*, *Sous les Pieds des Citoyens Vivants*, *La Marche des Vierges*, *Domestic Flight*, *Liquide*, *CommunExtase* and *Retours sur Terre*. In situ and performance works: *Evelyne House of Shame*, *Architecture des Contemplatifs* at the Mucem, *Résidence Secondaire*, *Decamper*. Performative installations: *Entropic Now*, *Fama*, *Atlas but Not List* and films: *Un sueño despierto*, *Entropico*.

La Zouze operates as an experimental lab for staged and film works, with a focus on the ways in which society drives us and generates disparate forms of action and living. His choreography always takes inspiration from a particular context to create a set of artistic practices that question the state of the world and its impact on the body, reality, desire and imagination. Inside and out, Christophe Haleb operates in situ, both within and against the situation. He practices his art in a variety of spaces, intended or not for performances, inviting dancers and the audience to experience the poetry of relationships.

### ↳ CINE-CHOREOGRAPHIC INSTALLATION

**Conception, writing and direction** Christophe Haleb | **Image** and direction consultancy Alain Trompette | **Additional images** Alberto Ploquin | **Editing** Bénédicte Cazauran & Sylvain Piot | **Music** Benoist Bouvot, et Postcoïtum Damien Ravnich & Bertrand Wolff | **Sound recording** Aurélie Gaydon, Emmanuel Germond, Clément Toumit, Izia Wallerich & des étudiants en alternance de La Cinéfabrique | **Scenography** Laurent Le Bourhis | **General management and video** Sylvain Delbart & Florent Magnaudeix | **Administration and production** Géraldine Humeau & Nicolas Beck

### ↳ CHOREOGRAPHIC PERFORMANCE / PIECE FOR A GROUP OF TEENAGERS, YOUNG DANCERS AND CIRCUS ARTISTS

**Company** LA ZOUZE – Cie Christophe Haleb | **Artistic direction** Christophe Haleb | **Performers with the collaboration of the dancers** Olivier Muller & Christophe Le Blay and the participation of young amateurs living in the Lyon metropolitan area | **Music** Benoist Bouvot, Damien Ravnich & Bertrand Wolff | **Scenography** Laurent Le Bourhis | **Lighting** Romain Rivalan

**Production** La Zouze (Cie Christophe Haleb) | **Coproduction** Biennale de la danse de Lyon 2021, Pôle européen de création – Ministère de la Culture/Maison de la Danse, *Entropic* – Lyon s'inscrit dans le processus de création d'*Entropic Now* qui se déploie dans différentes villes en coproduction avec LUX scène nationale (Valence), La Maison de la Culture d'Amiens, Le Carreau du Temple (Paris), Tropiques Atrium scène nationale de Martinique, La Maison – CDCN Uzès Gard Occitanie | **Supported by** du ministère de la Culture / Direction générale de la création artistique | **In partnership with** La Cinéfabrique (école nationale supérieure de cinéma à Lyon), le Lycée Juliette Récamier (Lyon)

**LA ZOUZE - cie Christophe Haleb is conventionned by** le Ministère de la culture et de la communication (DRAC Provence-Alpes-Côte d'Azur) et subventionnée par la Ville de Marseille, la Région Sud (Provence-Alpes-Côte d'Azur) et le Département des Bouches-du-Rhône

With the participation of young amateurs  
Biennale and Pôle européen de création coproduction

### CINE-CHOREOGRAPHIC INSTALLATION ↓

→ VENUE

Fagor factory, Lyon

→ DATES AND TIMES

Tue 8, Wed 9 June, 10.30am &gt; 6pm

Thu 10, Fri 11 June, 10.30am &gt; 10pm

Sat 12 June, 10.30am &gt; 10.30pm

Sun 13 June, 11am &gt; 8pm

Mon 14, Tue 15 June, 12am &gt; 2pm

Wed 16 June, 11am &gt; 6pm

→ PRICE

Free admission, booking required

### C-CHOREOGRAPHIC PERFORMANCE ↓

→ RUNNING TIME

1h15

→ VENUE

Fagor factory, Lyon

→ DATES AND TIMES

Fri 11 June, 4pm

Sun 13 June, 3pm

→ PRICE

Free admission, booking required

→ ON TOUR

Le Carreau du Temple

Cine-choreographic installation : 11-18 July

Performances: 11-12 July

The *Entropic Now* project will continue to grow its footprint in the 2021-2022 season: in Pont-Saint-Esprit and Uzès, in partnership with La Maison CDCN – Uzès Gard Occitanie; and in Roubaix in partnership with Le Gymnase CDCN.

→ WEBSITE

www.lazouze.com

# IRVIN ANNEIX

↳ *Cher futur moi*

THE  
FAGOR  
EXPERIENCE



© Irvin Anneix

**Who are today's teenagers? What do they desire, and how do they see their future? This compelling video installation offers some answers.**

In 2019, the video artist Irvin Anneix launched into a fascinating project: offering young people aged 15 to 20, in France and elsewhere, the opportunity to film themselves in their room, alone in front of the camera, like a selfie, but addressing the person they expect to be 10 years from now. Amina in Fougères, Nora in Mayotte, and Oumar in Bobigny are some of the 50 participants who reveal their daily existence and dreams for the future in these touching, funny, and priceless time capsules.

An adaptation of social media forms, *Cher futur moi* provides us with a perceptive and unique record of the passage into adulthood. After featuring on social media, this documentary series was presented as a video installation at the MC93 cultural centre in Bobigny. Mirror effects were used to showcase each teenager's diversity and singularity, while creating a dialogue with visitors. Anneix expanded his project to include 30 intimate portraits of the hopes and dreams of young people from French-speaking African countries (Morocco, Mali, Senegal, Republic of the Congo, Algeria and Ivory Coast), in a coproduction with the Lyon Dance Biennale and the transmedia company Narrative. It has also been broadcast by French television channel TV5 Monde. I.C.

↓ *Cher Futur Moi*  
(2020-2021 creation, Biennale and Pôle européen de création coproduction)

Irvin Anneix invites participants aged 15-20 to have a heart-to-heart talk with their future self, 10 years from now. Alone in their room, they confide their hopes and fears for the future to the camera-cum-personal-diary and record their daily experiences so that they will not be forgotten. An adaptation of social media forms, *Cher futur moi* provides us with a perceptive record of the passage into adulthood. Nearly 100 young people from Africa and France participated in the project. The videos can be seen on a YouTube channel, and a video installation showcases each teenager's diversity and singularity, creating a dialogue with visitors.

**“*CHER FUTUR MOI*  
GIVES US THE  
INSIDE TRACK ON  
ADOLESCENCE  
IN AN INTIMATE,  
SINCERE AND  
UNIQUE WAY”**

IRVIN ANNEIX

## Irvin Anneix

Irvin Anneix is a video artist who lives and works in France. He makes documentary films distributed in the form of web series on social media and through video shows in cultural installations and theatres. Anneix seeks to give voice to those who are rarely heard in traditional media: seniors, adolescents, people living in deprived neighbourhoods or rural areas, and those facing multiple forms of discrimination.

He is interested in subjects related to intimacy, identity, the body, sexuality, family history and transmission. He develops a unique creative process using social media: casting, building virtual communities, online training and support, self-filming, etc. Anneix sets out a creative framework but then takes a back seat in the process to allow relationships among equals to flourish, to give participants the freedom to embrace an idea and express their own creativity. In his first project, *Mots d'ados*, he spent five years collecting narratives, virtual and handwritten diaries of adolescents, which he then had other teens read out loud in a mobile recording booth that travelled around France. The work was first presented at Centre Pompidou in Paris, in 2016.

He is currently working on two coproductions addressing the question of transitions in adolescence. In *Extra-filtres*, he invites teenagers to rethink the stereotypes around bodies and gender on social media. Then, he turns to questions of generational transitions in *Objets — Relais*, asking young people to bring to school an object from their ancestors, and explain it. The object is scanned in 3D and the talk is recorded, allowing the teenager to play an active part in family history, while learning about world history at the same time.

Like a mirror on our society, Irvin Anneix's works constitute a sociology of today's youth. They send a message of truth and open expression, documenting adolescence from the inside, far from the clichés we might have about that age group.

## MULTIMEDIA INSTALLATION ↓

### → VENUE

Fagor factory, Lyon

### → DATES AND TIMES

Tue 8, Wed 9 June, 10.30am > 6pm

Thu 10, Fri 11 June, 10.30am > 10pm

Sat 12 June, 10.30am > 10.30pm

Sun 13 June, 11am > 8pm

Mon 14, Tue 15 June, 12am > 2pm

Wed 16 June, 11am > 6pm

### → PRICE

Free admission, booking required

### → ON TOUR

Maison des métaux, Paris, 5-16 May

### → WEBSITE

www.irvinanneix.fr

## NOTE

↳ With the participation, in the videos, of young amateurs from Lyon area, French overseas departments and francophone Africa.

## ↳ MULTIMEDIA INSTALLATION

Réalisation Irvin Anneix | Scénographie Marion Flament & Bigtime Studio | Assistants à la réalisation William Meas & Cosmo Maximin | Montage Irvin Anneix | Production audiovisuelle Laurence Bagot (narrative) | Scénographie Marion Flament & Bigtime Studio | Commissariat d'exposition Matthias Tronqual | Direction technique Laïs Foulc

Narrative Coproduction Biennale de la danse de Lyon 2021, Pôle européen de création – Ministère de la Culture/Maison de la Danse, MC93 (Seine-Saint-Denis) | Supported by the Île-de-France Region as part of the FoRTE scheme | Audiovisual narrative production with the Biennale de la danse de Lyon 2021, TV5 Monde | Supported by CNC Talents | Prix spécial, FIFE 2019

Biennale and Pôle européen de création coproduction

↳ 2021 CREATION

## NOÉ SOULIER

## ↳ Removing Reset

THE FAGOR EXPERIENCE



© Chiara Valle Valdomini

A re-creation of *Removing* for 40 dancers, from the Youth Ballet of the CNSMD conservatoire in Lyon and from the National Centre for Contemporary Dance in Angers.

Noé Soulier may be young, but he's a dancing encyclopaedia: all types of dance interest him. In this reprise of *Removing*, originally created with the Youth Ballet of the National Music and Dance Conservatory of Lyon (CNSMDL), he works with the region's top dance students, examining various purely practical movements as a sequence, composed of preparations, building momentum, changes of direction, etc. But by dissimulating the intention of each movement, he forces our attention onto how the dancers project themselves into the next one. This work teaches us a surprising new vocabulary of gestures. D.H.

↳ **Removing Reset**  
(2021 creation, Biennale coproduction)

*Removing Reset* explores the qualities of movement that an intention might produce, like hitting, dodging, throwing or reaching. Though a casual positioning of the arms and legs demands no thought, many of our ordinary movements are driven by a practical purpose: go to a room, grab an object, avoid a piece of furniture... These actions form a vocabulary familiar to the audience, which allows us to intensify empathy and kinaesthetic resonance in the spectator.

When these movements are performed to achieve a practical purpose, the actual experience of the movement itself tends to disappear, hidden by our recognition of the goal. To focus attention on the movement, I use various strategies to prevent an immediate recognition of their purpose. The objects of the intended movements by the dancers, the things they are trying to hit or avoid, are not there, in fact. The parts of the body utilised are not always suitable to the action. For example, the dancers are hitting the imaginary objects with delicate parts of the body, like the throat or chest. For the act of throwing, they treat a part of their own body as an external object, imagining that they can toss it into the air. And some sequences consist of a series of movements repeatedly interrupted by the following movement.

The dancers are continually projecting themselves towards a movement that will never come. These constant ellipses serve to render the dancers' intention visible, because the intention affects the gestures that precede the accomplishment of the goal. These various strategies allow the dancers to continue defining the movement by its practical purpose but prevent the observer from identifying that purpose. In this way, we can capture the complex motion characteristics associated with a practical task: the dynamics, impact,

speed, physical engagement, affect, etc., while focusing attention on the movement itself rather than on accomplishing a task."

Noé Soulier

In this project, Noé and I are working on a more horizontal approach at both the pedagogical and artistic levels to test the act of transmission. The choreographer and the professional and student dancers participate in a process of recreation during a two-week immersion period. They collaborate on the technically demanding choreographic writing to prepare for a public performance.

Accompanied by the choreographer and one of the dancers who helped create this work, the ballet master of the CNSMDL and three recent graduates who now dance professionally, and performed in *Removing Reset* in 2019 during their training, will pass on their know-how to the current students in their final year of the programme, in the youth ballet. For one week, the CNSMDL students will be joined by those from the National Centre for Contemporary Dance (CNDC) in Angers to collaborate on this same material before performing together at the Lyon Dance Biennale. This collaborative experience between professionals and young pre-professionals encourages transmission between the different groups and different generations. The project is like a snapshot of today's dancers graduating from two excellent national training programmes

Kylie Walters

Noé Soulier

Born in Paris in 1987, Noé Soulier studied at the CNSMD of Paris, at the Canadian National School of ballet, and at P.A.R.T.S in Brussels. He obtained a master's degree in philosophy from the Sorbonne and participated in a residency programme at Palais de Tokyo: Le Pavillon. In 2010, he won the Danse Élargie prize of the Théâtre de la Ville and Musée de la Danse. Soulier was associate artist at the Toulouse / Occitanie National Centre for Choreographic Development (CDNC) from 2016 to 2018, and at the National Dance Centre in Pantin from 2014 to 2019. In July 2020, he became director of the CNDC in Angers.

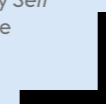
Noé Soulier's work explores choreography and dance through various techniques. In his conceptual projects such as the book *Actions, mouvements et gestes*, and the show *Mouvement sur mouvement*, he analyses and describes different ways of conceiving movement and multiplying the experiences of the body. His series of choreographic works including *Removing*, *Faits et gestes*, and *Second Quartet* for the L.A. Dance Project company, and his latest creation, *Les Vagues*, attempt to activate the corporeal memory of spectators through movements relating to absent objects or events, using suggestive rather than demonstrative gestures.



NOTE

↳ With students of CNSMD Lyon and CNDC Angers

↳ Noé Soulier will also play *Self Duet* on 5<sup>th</sup> / 6<sup>th</sup> June at the SUBS. See p.38



↳ PIECE FOR 40 PERFORMERS

**Choreography** Noé Soulier | **Performers** dancers of the Jeune Ballet du CNSMDL de Lyon and the Centre national de la danse contemporaine d'Angers school, with the participation of Louana Delbouys-Roy, Nangaline Gomis, Nans Pierson | **Coach** Gaëlle Communal Van Sleen & Nans Pierson | **Directorate of Choreographic Studies** Kylie Walters (CNSMD de Lyon), Noé Soulier (Cndc Angers)

**Coproduction** Conservatoire national supérieur musique et danse de Lyon (CNSMD de Lyon), Centre National de Danse Contemporaine d'Angers (Cndc)

With amateur artists  
Biennale coproduction

PERFORMANCE ↓

↳ **RUNNING TIME**  
20 min

↳ **VENUE**  
Fagor factory, Lyon

↳ **DATES AND TIMES**  
Fri 11 June, 3.30pm  
Sat 12 June, 5.15pm

↳ **PRICE**  
Free admission, booking required

↳ **AROUND THE SHOW**  
Documentary screening  
*Des lendemains qui dansent*  
↳ See p. 103

↳ **ON TOUR**  
Cndc, Angers, 4-5 June

↳ **WEBSITE**  
www.cndc.fr  
www.cnsmd-lyon.fr

**“REMOVING RESET EXPLORES THE QUALITIES OF MOVEMENT THAT CAN BE PRODUCED BY PRACTICAL GOALS SUCH AS HITTING, AVOIDING, THROWING OR REACHING”**

NOÉ SOULIER

# THIERRY THIEÛ NIANG

↳ *Inouï*

THE  
FAGOR  
EXPERIENCE



© Thierry Thieû Niang

From diverse manifestations of teen turmoil to the invention of games, to rites around attraction and taboos, it is often amid chaos that adolescents undergo development and metamorphosis, and... become. They try things out, take chances, fall over and get back up. Clumsy or assured, they live their lives as they are, at once vulnerable and invincible.

For Thierry Thieû Niang, childhood is the realm of art, the moment of infancy, of tests, of learning curves, when everything is possible. Since 2016, the choreographer has been working with a group of teenagers. Through dance, in a uniquely trusting atmosphere, they share an empathetic and mutual attentiveness; a poetics at odds with our kaleidoscopic, fast-forward world.

At once contemporary and archaic in its form, *Inouï* is a space for a conversation about what is most intimate to us. D.H.

↓ *Inouï*  
(2021)

"I feel that it's impossible to dance without speaking of the present time. The reality that surrounds us is difficult, it makes us fragile and worried. Having these young people dance together is also, at this time of enforced physical distancing, a message of hope. Each performer contributes their temperament and authenticity. Some of them have known each other for years, since they were children. I find them so spot-on, so intelligent. Naturally they're a little bit fazed by everything that's going on, but they're also a tight-knit unit and eager to think the world through, to achieve a solidarity that you can sense very vividly and which perhaps had never been so spontaneous and vibrant. They're good listeners, fully attuned to each other's presence, and mutually considerate. They're a polyphony, a chorus."

Thierry Thieû Niang

The choreographer and the teenagers co-create a choreographic score where stories intersect and overlay each other in a wordless narrative, a tale that unfolds the landscape – place, inside and out, here and now – of each performance venue. They have been working together since 2016 and in a uniquely trusting atmosphere. Through dance, they share an empathetic and mutual attentiveness; a poetics at odds with our kaleidoscopic, fast-forward world.

## Thierry Thieû Niang

Thierry Thieû Niang is a dancer and choreographer. In parallel to his creative output, he initiates choreographic-research workshops around cross-disciplinary projects – dance, theatre, music, visual arts and literature – for professionals and amateurs, children and seniors, people with autism, and prisoners in France and abroad. An Officer of the Order of Arts and Letters; a recipient of grants from Villa Médicis in Vietnam and the Unesco-Aschberg Foundation in Kenya, and of the SACD award for choreography in 2019, he gives sessions at art schools, at dramatic-art and dance conservatories, at neighbourhood charities, hospitals and prisons in various towns and cities. In the theatre, opera and cinema, Thierry Thieû Niang has worked with, among others, Marie Desplechin, Linda Lê, Ariane Ascaride, Anne Alvaro, Hiam Abbas, Valeria Bruni Tedeschi, Lena Paugam, Lilo Baur, Anne Théron, Pierre Guyotat, Alberto Manguel, Jean-Louis Martinelli, Pascal Rambert, Jean Bellorini, Jean-Baptiste Sastre, Éric Caravaca, Vincent Sauve, Raphaël Imbert and Denis Dazacq.

In 2019-2020, he was guest artist at the Avicenne hospital, at the MC93 cultural centre in Bobigny and at the École du Nord – Théâtre du Nord in Lille. From the 2020-2021 season onwards, he is guest artist at the Théâtre National Populaire (TNP) in Villeurbanne.

He will also perform in Lilo Baur's new piece, *Two Old Women*, scheduled to premiere in March 2021 at the TNP.

## "INOUI IS VULNERABILITY SERVED RAW, A NEWNESS BURSTING FORTH, AND ALSO AN ODE TO JOY"

THIERRY THIEÛ NIANG

### NOTE

↳ With the participation of young amateurs from Villeurbanne.

### ↳ CHOREOGRAPHIC PERFORMANCE

**Artistic director** Thierry Thieû Niang | **Amateur performers** Jonas Dô Hùu, Achille Genet, Loris Mercatelli, Pierre Taillefer, Louis Jean-Pierre Valdes Valencia, Ulrich Verdoni  
**Production** Théâtre National Populaire, Villeurbanne | **Supported by** de la Collection Lambert en Avignon

With amateur artists

In partnership with the Théâtre National Populaire, Villeurbanne

### WANDERING PERFORMANCE ↓

→ **RUNNING TIME**

55 min

→ **VENUES**

Théâtre National Populaire,  
Villeurbanne

Fagor factory, Lyon

→ **DATES AND TIMES**

Théâtre National Populaire :

Fri 11 June, 6pm

Fagor factory :

Sat 12 June, 7pm

→ **PRICE**

Théâtre National Populaire :

Booking at 04 78 03 30 00

Fagor factory :

Free admission, booking required

→ **WEBSITE**

www.thierry-niang.fr

↳ FRENCH PREMIERE

# BRIGEL GJOKA & RAUF

## "RUBBERLEGZ" YASIT

IN COLLABORATION WITH WILLIAM FORSYTHE

↳ *Neighbours (Part I)*

THE FAGOR EXPERIENCE



© Ursula Kaufmann

The first part of a diptych created and performed by the "abstract b-boy" Rauf "RubberLegz" Yasit and the choreographer-performer Brigel Gjoka.

The two dancers met in 2018 while rehearsing William Forsythe's most recent work, *A Quiet Evening of Dance*. This sparked a desire to compare their choreographic backgrounds on stage. The master's piece provided inspiration, as they embarked together on an exploration of their differences that would then yield a single language, elevating their respective techniques through contact with each other.

Operating at the cutting-edge of their discipline, Rauf "RubberLegz" Yasit, a self-taught artist known for composing inconceivably fluid forms with his body, and dancer-choreographer Brigel Gjoka, an elegant exponent of the classical and contemporary genres, engage in a dialogue replete with transformational and contemplative moments.

*Neighbours (Part I)*, for which William Forsythe provided an external view, will have its French premiere at the Biennale. B.H.

### ↳ *Neighbours (Part I)* (2019 - French premiere)

This experimental programme examines moments of transformation, dialogue and contemplation at the interface of urban and classical dance. How can new dance concepts be invented while still leaving room for corporeal and cultural individuality?

Taking as a starting-point its creators' various dance techniques and cultural heritages, *Neighbours* aims to create a new choreographic language. Fusing their experiences and expertise, Rubberlegz and Gjoka study the threshold at which the individual dissolves and a shared experience emerges – two moving bodies as one – and gives rise to a language somewhere between classical and urban techniques.

The genius choreographer William Forsythe has collaborated on the first part of this new piece – an exploration that grew out of the meeting between these three artists when creating the critically-acclaimed *A Quiet Evening of Dance* (2018). The first part of *Neighbours*, which is designed for the stage but also for alternative spaces such as museums and galleries, premiered at PACT-Zollverein in November 2019.

### Brigel Gjoka

The Albanian-born choreographer, dancer, performer and teacher Brigel Gjoka trained at the National Ballet School in Tirana, at the Ecole Supérieure de Danse de Cannes Ballet. From 2006 onwards, he performed solo roles with leading companies such as Ballet de l'Opéra National du Rhin, Staatstheater Mainz and Nederlands Dans Theater. In 2011 Brigel joined The Forsythe Company, taking part in new works and performing a broad array of Forsythe's repertoire. In 2015, he collaborated with William Forsythe on *DUO2015*, a revised version of *Duo*, dancing it worldwide as part of Sylvie Guillem's farewell tour, *Life in Progress*. For that performance he was awarded the Leonide Massine Prize for contemporary dancer of the year at the 2015 Positano Premio la Danza in Italy. In 2016, he performed at the Paris Quartier d'Été festival and at the Philadelphia Museum of Art.

Brigel has taught, danced and choreographed internationally for more than 18 years, performing in at least 33 countries. From 2014-2020, he was artistic director of the international contemporary-dance programme Art Factory in Bologna, Italy. He also collaborated with the Goethe Institut from 2013-2017 as an artist-choreographer, developing and promoting German dance culture around the world. He choreographed *Front to Confront* with Leggere Struture Company, supported by Tonino Lamborghini; *SWTH* for Maggio Danza Italy, *RECRECIT* for Kwang Tung Dance Company, *SYNC* with Hector Solari for Staatstheater Passau and BMW, *Eksod* with Leggere Struture, *Among Fog* and *Hotel Propaganda* for Karachi International Theater Festival, and *DELEGATET* for Théâtre Vorpmern.

Brigel's collaboration with William Forsythe continues: since 2018 he has been dancing in Forsythe's most recent piece, *A Quiet Evening of Dance*, in major venues worldwide, pushing his personal choreographic investigations ever deeper and further refining Forsythe's style.

Brigel also runs dance and choreographic improvisation workshops at festivals, universities and companies in various countries, informed by his own artistic research and inspired by his 10-year collaboration with William Forsythe and The Forsythe Company. In 2019, Sadler's Wells London and PACT Zollverein Essen co-produced his latest piece, *Neighbours*, with Rauf "RubberLegz" Yasit.

### Rauf "RubberLegz" Yasit

Rauf "RubberLegz" Yasit is a dancer, choreographer, film director and visual artist of Kurdish heritage, born and raised in Celle, Germany, and now based in Los Angeles.

He has collaborated with many artists and organisations, including: William Forsythe, Opéra National de Paris, USC, CalArts, LACMA, Nike RT, Burberry, Arashi, Puma, Sadler's Wells, Flying Steps, CNDC Angers, Red Bull, Muscle Milk, Moderat, Sony, Sonos, Feat, WAD MAG, Tumi, HP, Pandora, Pfadfinderei, Art Factory International and Bodytraffic.

RubberLegz' style defies categorisation. He has invented his own language through unique movements that he has developed himself over the years.

Rauf "RubberLegz" Yasit is a cross-disciplinary artist. He also gained a degree in 3D Animation & Visualisation in Switzerland, and has worked as a visual artist for many design and communications agencies.

SHOW ↓

→ RUNNING TIME

25 min

→ VENUE

Fagor factory, Lyon

→ DATES AND TIMES

Fri 11 June, 5.30pm

Sat 12 June, 8pm

→ PRICE

Free admission, booking required

→ WEBSITE

www.sadlerswells.com

### ↳ PIECE FOR 2 PERFORMERS

**Choreography** Brigel Gjoka & Rauf "RubberLegz" Yasit in collaboration with William Forsythe

For Sadler's Wells : **Artistic direction** Alistair Spalding CBE | **Executive production** Suzanne Walker | **Production and distribution management** Bia Oliveira | **Production** Florent Trioux | **Press** Caroline Ansdell | **Marketing** Daniel King | **Technical management** Adam Carrée

**Production (Part I)** Sadler's Wells, a co-production with PACT Zollverein Essen

# SAÏDO LEHLOUH

## ↳ Apaches

THE  
FAGOR  
EXPERIENCE



© Laurent Philippe

Is it possible to watch a hip hop performance? Yes, anyone can! Get to it, *Apaches!*

*Apaches* offers 20 professional dancers a true space for expression. Choreographer Saïdo Lehlouh, a FAIR-E collective member who runs the National Choreography Centre (CCN) of Rennes and Brittany, is well versed in the exercise of the street show, and here proposes a piece centred on breakdancing, which he melds here for the first time with other styles such as classical and jazz.

Saïdo Lehlouh plucks the cord of authenticity that improvisation allows, in a piece performed by a different cast in each town and city. The performance carries everyone along in a great breeze of physical freedom. At the heart of the Biennale an Apache tribe, specially assembled for the occasion, will take over the vast spaces of the Fagor Factory in a charged, quasi-electric atmosphere. M.P.

### ↓ *Apaches* (2018)

A pop-up dance performance, *Apaches* is a spin-off from Saïdo Lehlouh's piece *Wild Cat*. On or off stage, in a solo or group format, in a single place and time, *Apaches* calls upon dancers who were long viewed as marginal but are today the crown jewels of French b-boying. *Apaches* organises bodies and sparks their rhythm in a transient space where circulating energies and sincere intent are a statement in themselves. The project is in a participatory format, enriching it and bringing it to life for a variety of audiences.

### Saïdo Lehlouh

Saïdo Lehlouh (aka "Darwin") has been part of the hip-hop community since he was 15. In 2001, together with other dancers, he founded Bad Trip Crew, which is a vibrant player on the underground hip-hop scene and in the battle field. In 2007, he took part in new dance pieces alongside German dancer Storm and Norma Claire, and more recently with Sébastien Ramirez.

*Wild Cat* (2018), Lehlouh's first choreographic undertaking, showcases a style of distinctive fluidity and feline finesse. The piece – at once a tribute, a duty of memory, and a reappropriation of a style that marked the Paris scene in the '90s – explores a form of b-boying envied by American dancers, and which calls precisely and delicately to mind the way cats move.

The dancer and choreographer derives this gestural sincerity from his stint as a breaker in Bad Trip Crew, which was equally focused on explosive performance in the circle as on introspection and the pull of gravity. Via a relationship with the floor which he tames through touch, "Darwin" conducts ongoing research into a bodily vocabulary that always matches the moment.

With his associate Johanna Faye, the other half of Black Sheep, Saïdo Lehlouh has visited and explored – in *Iskio*, then *Fact* and now their upcoming creation *Earthbound* – the possibilities of speaking out through a danced dialogue. A seasoned exponent of street performance, the choreographer is offering with *Apaches* an alternative sequel to his first-ever piece. Saïdo Lehlouh plucks the cord of authenticity that improvisation allows, in a stage proposition with a changing cast, and adapting perpetually to the performance setting.

### PERFORMANCE ↓

→ **RUNNING TIME**  
40 min

→ **VENUE**  
Fagor factory, Lyon

→ **DATE AND TIME**  
Sat 12 June, 6pm

→ **PRICE**  
Free admission, booking required

→ **ON TOUR**  
Birmingham, sometime in 2021

→ **WEBSITE**  
www.ccnrb.org

### NOTE

↳ With the participation of young amateurs living in the Lyon area.

### ↳ CHOREOGRAPHIC PERFORMANCE

**Company** Cie Black Sheep - Collectif FAIR-E / CCN of Rennes and of Bretagne | **Choreography** Saïdo Lehlouh | **Performers** cast in progress | **External gaze** Johanna Faye | **Sound arrangements** Kevin Haccoun

**Production** Garde Robe | **Executive production** Collectif FAIR-E / CCN of Rennes and of Bretagne (Le Centre chorégraphique national de Rennes et de Bretagne, directed by the collectif FAIR-E, association subsidized by the ministère de la Culture (Direction régionale des Affaires culturelles / Bretagne), the Ville de Rennes, the Conseil régional de Bretagne and the Conseil départemental d'Ille-et-Vilaine) | Finalist project of the Danse élargie 2018 competition organised by the Théâtre de la Ville - Paris and the Musée de la danse - Rennes, in partnership with the Fondation d'entreprise Hermès.

With amateur artists

# COLLECTIF ÈS

↳ Loto3000

THE FAGOR EXPERIENCE



© Lili Haberey

The third episode of *La Série Populaire*, a project stemming from the desire to revisit practices related to popular events.

The idea, based on the game of chance called loto (bingo in English), is to tweak the rules so that the participants do not experience what they expected. Though drawing on the elements that ritualise the actual game, it plays out differently owing to the instructions given on the tickets, which control the game's progress, and to the intangible nature of the prizes. In each session, there is the challenge of producing an artistic act, and of engineering a space where strangers can meet and play together. B.H.

↳ Loto3000 (2020)

Loto (bingo) is a popular pastime that brings people together around a noble cause – funding cultural and sports activities or charitable endeavours. But above all it's a game of chance, the goal being to win prizes such as food hampers or gift vouchers.

This episode of *La Série Populaire* will draw on the ingredients that ritualise traditional bingo, while also revisiting it: the tickets, how the numbers are selected, the prizes, the winner, and the caller. For example, we have come up with tickets that look like waiting-room tickets, similar to those you might see in a butcher's shop or a welfare office. This ticket determines where each spectator sits – their seats are thus chosen by chance. There will be different-sized "clusters" spread around the space, which are made up of benches arranged either side of a dancefloor that has a bingo-table design. The spectators/players will thus have various viewpoints and not all see the same show. The ticket will also show the game grid, consisting of only three numbers, which must be called for the holder to win a prize. Yes, there will be prizes.

*La Série Populaire* is a project that induces a tension between two aspects of our work: the question of the individual, their unique form of speech and how this is constructed; and the question of mass, gatherings, and speaking collectively. The project stemmed from the desire to revisit popular practices and gatherings – to turn known, ritualised events into moments of inventiveness. With *La Série Populaire*, we are seeking to create systems that offer fresh perspectives by diluting social codes and our usual boundaries; and by moving elements around to disorient audiences and fashion collective moments through dance.

## COLLECTIF ÈS

Sidonie Duret, Jeremy Martinez, Emilie Szikora

2009: We met at the Lyon CNSMD, where we danced in various new and repertory works. We also experienced creating our own pieces in partnership with musicians, architects and visual artists.

2011: For the first time, we experimented with jointly creating and performing a piece, which resulted in *P'LAY's*, for three performers and a crisp-eater. The ÈS collective was born.

2014: We decided to delve more deeply into the idea we touched on in that first piece – being writer-performers. We created *Hippopotomonstrosesquippedaliophobie\**, a piece for three performers, which won the Prix du Public at the 6th Concours Reconnaissance.

2016: We created *Overgame* for Album Cie. That year, we also created a dance-night show, *I wanna dance with somebody*, which was the first episode of *La Série Populaire*.

2017: Our first collaboration with new performers, to create *Jean-Yves, Patrick et Corinne*, a trio for five dancers.

2018: We did an 18-month creative residency at the Lyon CNSMD. This primarily enabled us to develop the project *La Série Populaire*, and we created *Karaodance* (episode 2 in the series). We also wrote *J'peux pas j'ai bal !*, a dance-night project devised and created by children for adults.

2018-19: We were companion artists at the Lux Scène Nationale venue in Valence.

2019: We created *lère MONDIALE* for Le MOI de la danse, a festival held at Les SUBS in Lyon. The Comédie de Clermont-Ferrand theatre commissioned us to create *Zéro quatre Sept trois deux neuf zéro huit un quatre*.

2019: We became associate artists at La Rampe in Echirolles for a three-year term.

2020: We created the third episode of *La Série Populaire: Loto3000*.

## Sidonie Duret

She began dance training in the town of Orange, then entered the conservatoire in Toulouse, before enrolling at the Lyon CNSMD in 2009. She worked in 2014 with stage director Konrad Kaniuk on his *Essais*, then with Maud Blandel (of Swiss company ILKA) on the creation of *Touch Down* (2015). For several years she also took part in the work of David Zambrano (*Flying Low, Passing Through and Improvisation*). In parallel to the collective creative processes she has explored with the ÈS collective, Sidonie was invited in 2017 to help create *10 000 Gestes* by Boris Charmatz, then *La Ruée* (2019) and *Tempête* (2021) by the same choreographer. She collaborated in 2018 with Olivia Grandville on a reprise of

## ↳ PIECE FOR 7 PERFORMERS

**Creation and conception** Collectif ÈS | **Performed and created** with Adriano Coletta, Julie Charbonnier, Sidonie Duret, Martin Gil, Lauriane Madelaine, Jeremy Martinez, Alexander Miles et Emilie Szikora accompanied by a group of amateur dancers | **Sound design** Wilfrid Haberey | **Scenography** Simon Zerbib | **Lighting design** Rodolphe Martin | **Stage manager** Pierre-Jean Heude

**Production** Collectif ÈS | **Coproductions** L'Abattoir – Centre National des Arts de la Rue et de l'Espace Public – Pôle arts de rue Chalon-sur-Saône / CN D Centre National de la Danse / Le Lux Scène nationale de Valence / La Rampe - La Ponatière Scène conventionnée Echirolles / CCN à Vous Ballet du Nord Sylvain Groud / Théâtre du Vellein - Capi l'aggllo, Villefontaine / Les Tombées de la nuit Rennes | **Supported by** la Région Auvergne-Rhône-Alpes in the Cadre de l'aide à la création | **Subsidized by** the city of Lyon | **Associated with** La Rampe La Ponatière Echirolles Scène Conventionnée

With amateur artists

A l'Ouest (2018). In 2020, she guested in the maiden production of Tatiana Julien's *AFTER*.

## Jeremy Martinez

Originally from Grenoble, he first trained with Christelle Bouyouod, then with the city's Album Cie before entering the Lyon CNSMD in 2009. After which, he danced with Compagnie Arcosm in their new work *Bounce !* In 2015 he joined the Yuval Pick-led CCN in Rillieux-le-Pape on a full-time basis. During his two years with the company, he took part in new works *Apnée, Eddies and Are Friends Electric ?* as well as reprising *Playbach and Ply*. In 2017 he joined Sylvain Groud's project *Music for 18 musicians* and continued touring as a freelance with Yuval Pick's *Are Friends Electric ?*. In 2018 he was invited to take part in Sylvain Groud's new piece *Let's Move* at CCN Ballet du Nord in Roubaix, and also reprised the dance event *Come Alive*. In 2020, he guested in the creation of Alban Richard's new piece *3 works for 12* at the CCN in Caen, Normandy.

## Emilie Szikora

She began her training at the conservatoire in Rouen, then entered the Lyon CNSMD in 2009. In 2013 she performed in the lecture-performance *Ote donc le serpent que tu as dans ta culotte* by Maud Blandel, with whom she then developed a preliminary version of *Touch Down* (Cie ILKA – Switzerland). Since 2014, Emilie has also danced for Guilherme Botelho (Cie Alias – Switzerland) in his creations *Antes* and *Sideways Rain*. In 2016, Yuval Pick commissioned her to create *Dites-Rillieux*, a piece for 19 amateur dancers at the CCN in Rillieux-la-Pape. She also joined Cie Scalène to dance the new work *Attractions Contemporaines*. In 2017, she took part in the first-ever Création en Cours scheme run by Ateliers Médicis. In 2018, she again collaborated with Yuval Pick, assisting him with his new piece *Flowers Crack Concrete*, which brought together the young French and Israeli-Palestinian dancers of the Passerelles project. She joined the Komplex Kapharnaüm team to create *Les Immobiliers*, and Cie Contrepoint to create Flux. Since 2012, she has been doing the martial arts aikido and aiki shin taiso, and is training in order to teach them.

## COREOGRAPHIC LOTO ↓

→ RUNNING TIME  
1h30

→ VENUE  
Fagor factory, Lyon

→ DATE AND TIME  
Sat 12 June, 9pm

→ PRICE  
Free admission, booking required

→ ON TOUR  
La Rampe, Echirolles, 5-6 May

→ WEBSITE  
escollectif.com

# NACH

↳ *Nulle part est un endroit*



THE  
FAGOR  
EXPERIENCE

FOR AGE 8+

In a danced lecture that takes its title from Richard Baquié's sculpture, the choreographer presents the multiple roots and shifting geographies of her artistic practice, and weaves them together.

After a decade-long immersion in the krump movement and its battles, the artist chose to espouse new aesthetic realms such as flamenco, butoh and kathakali.

She develops the art of storytelling with the body, combined with her recent theatrical experiences, to question the construction of a performative artistic identity, at the intersection of performing arts and image projection. B.H.

↳ *Nulle part est un endroit* (2020)

The lecture will comprise three chapters:

- My krump origins. I spent more than 10 years immersed in the krump movement, an awesome and potent world full of codes and dance techniques. This style – danced in battles, in freestyle street sessions, and in personal lab time – was a revelation, giving me a sense of accomplishment.

- My explorations of new territories. I feel the need to open up my practice to other kinds of aesthetic. My feet soon guide me toward what I call transcendent expressions and aesthetics. Flamenco, butoh, shamanic and voodoo rituals, clowning, etc. The themes they involve are character creation, storytelling with the body and energies (controlled or not), and scenic presence that is conscious of the ephemeral moment.

- My explorations on theatre stages. My relationship with the audience lets me interrogate the vast and enthralling possibilities offered by creating for the stage. How do you build an artistic identity, and how do I "self-storytell" with my community of dancers, once beyond the urban space, facing an audience in a black box (among other venues).

The title of this danced lecture was inspired by my discovery of Richard Baquié's artwork, *Nulle part est un endroit*, when, for a RIDA artists' meeting at the Mac Val museum, I had to pick one of the venue's artworks to talk about what I do.

This wall-mounted sculpture struck me as an obvious choice. Making my place out of nowhere. Making the non-identity of the suburbs into my unique identity. The sculpture is crafted from bits of metal, mirror shards, and inserted black-and-white photographs of small unknown streets. In this artwork, I felt the inspiration I get from photography, from chiaroscuro, collage, from the overlaying mutually of foreign items, from abandonment and reinvention.

Nach

## DANCED LECTURE ↓

→ **RUNNING TIME**

45 min

→ **VENUE**

Fagor factory, Lyon

→ **DATES AND TIMES**

Sun 13 June, 2pm

→ **PRICES**

Free admission, booking required

→ **IN RHÔNE-ALPES REGION - SEE P.107**

Genas

## Nach

Anne-Marie Van alias Nach came across krump by chance, aged 22, outside the Lyon Opera House. A student of English at the time, she was rapidly sucked in by this urban dance genre, whose potency she had previously only gauged in Rize, David LaChapelle's famous documentary. The weight of melded laughter and suffering in krump circles fascinated her. She acquired the rudiments and crossed the thin border between bystanders and dancers, finding a community that passed on what they knew. These were moments of sharing and discovery, releasing words she had long kept inside. She danced her lust for life. She krumped the urgent feeling she had to find out about the world before its demise. With the others, she laughed and cried in the same tremor, celebrating the most gentle but also the most violent gifts that life could offer. Soon, the curiosity that had led her to dance unveiled fresh horizons.

© Thomas Behl

# PIERRE GINER

↳ *I-Dance*



THE  
FAGOR  
EXPERIENCE

© BSN

Create your own avatar and step onto a digital dancefloor!

A merry maverick, Pierre Giner toys with new technologies, mobile phones and video games in his artistic expression. With I-Dance, he offers us the opportunity to role-play as a great name in contemporary dance via an avatar on a virtual stage. A host of artists – from François Chaignaud to Boris Charmatz, Amala Dianor, Rachid Ouramdane and Gisèle Vienne – joined in the fun by contributing choreographic pieces. How does it work? Come and have yourself scanned then personalise your avatar, choose a dance, and make your character dance. Then share a video of your masterful performance on social media! Shall we i-dance? M.F.

## Pierre Giner

Pierre Giner is an artist, exhibition curator and stage director. He lives and works in Paris and tours the world with his playful and category-defying works that draw on the artistic potential of new technologies as a means of expression.

## DIGITAL INSTALLATION ↓

→ **VENUE**

Fagor factory, Lyon

→ **DATES AND TIMES**

Tue 8, Wed 9 June, 10.30am > 6pm

Thu 10, Fri 11 June, 10.30am > 10pm

Sat 12 June, 10.30am > 10.30pm

Sun 13 June, 11am > 8pm

→ **PRICE**

Free admission, booking required

## ↳ DIGITAL DANCEFLOOR

**Artistic direction** Pierre Giner | **Digital development** Full Story | **Graphic development** Trafik | **Music** Salut c'est cool, Forevert, Gringlove Fine, Peyruis, Savvier, The Other Side, Watercat, Werfol | **Choreographies** François Chaignaud, Boris Charmatz, Amala Dianor, Jean-Claude Gallotta, Abou Lagraa, Rachid Ouramdane, Saïef Remmide, Amaury Réot, François Veyrunes & Gisèle Vienne | *Produced by Bonlieu Scène nationale Anney*

# STUDIO ORBE & ÉRIC MINH CUONG CASTAING & NACH

↳ *Vibes*



THE  
FAGOR  
EXPERIENCE

© Romain Tissot

A dance-gathering and audio app, Vibes lets users gather to simultaneously share a moment of dance in a given place.

Wearing headphones, the participants improvise their dancing together, audio-guided by a choreographer. The application also enables them to co-create music based on their body movements and how they move through space. Vibes envelops all the dancers in the same vibration. D.H.

## Studio Orbe

Orbe brings together visual artists, designers and architects from the digital realm who experiment with, and implement, experiences involving the individual or collective body, public space and new media. The collective makes site-specific performances, immersive trails and urban games, and are currently heading the European connected-dance project VIBES in collaboration with three teams of choreographers.

## Eric Minh Cuong Castaing

Born in Seine-Saint-Denis county, the choreographer and visual artist Éric Minh Cuong Castaing, founder of the Shonen company, was an associate artist at Ballet National de Marseille (2016-2019) and since 2020 has held the same post at the Comédie de Valence theatre. Éric Minh Cuong Castaing leads creative endeavours that connect dance with new technology. His projects, which he describes as in socius, take shape within social realities in partnership with institutions (research labs, schools, hospitals, NGOs) outside the arts world. He explores the relational modes of bodies and their representations in the age of technoscience – reaching beyond dualities such as art/society, reality/fiction, nature/culture, organic/artificial.

Nach → [biography p.48](#)

## PARTICIPATIVE AND IMMERSIVE MOBILE APPLICATION ↓

→ **VENUE**

Fagor factory, Lyon

→ **DATE AND TIME**

Sat 12 June, 3.30pm

→ **PRICE**

Free admission, booking required

## ↳ PARTICIPATIVE AND IMMERSIVE MOBILE APPLICATION

**Choreographies** Éric Minh Cuong Castaing & Nach | **Dance and mediation** Maëlle Deral | **Design and integration** Anaïs Nisimov | **Production and application development** Xavier Boissarie | **Sound design and sound engineering** Romain Constant | **Social media communication and mediation** Anaïs Tardivon

With amateur artists

## ↳ DANCED LECTURE FOR 1 PERFORMER

**Company** Nach Van Van Dance Company | **Conception and performance** Nach | **Coproduction** Espace Pluriel (Pau), CN D Centre Nationale de la Danse

# CONCEPT ALL 4 HOUSE - OUSMANE SY

↳ **Master Cypher**

THE  
FAGOR  
EXPERIENCE



FOR AGE 8+

© Richard Louvet

A unique battle concept where all styles face off in a festive atmosphere to the rhythm of house music. The event will be an opportunity to pay a special tribute to its inventor, a hip-hop figure of international standing, who died suddenly last December.

Spawned in the early '80s in Chicago, house music is a musical genre in which dancer and choreographer Ousmane Sy, known as "Babson", specialised. With his All 4 House concept, he developed unique events around this culture, including the Master Cypher. This battle format gathered dancers from diverse backgrounds around one type of music. At the Biennale, some outstanding performers will guest for one night at the Fagor Factory, letting their motto echo all around: "ONE MUSIC FOR EVERY DANCE. ONE HOUSE FOR EVERY CULTURE."

M.F.

↳ **Master Cypher**  
(2017)

**All 4 House. One Music For Every Dance. One House For Every Culture.**

All 4 House is a unique concept created by hip-hop dancer and choreographer Ousmane Sy. It spans an array of hip-hop dance events around one musical genre: house music. Irrespective of format, each project is the chance to bring together the best house DJs and dancers from France and beyond – through event nights, shows, battles, jams and workshops. Popping, locking, afro, hype, top rock, dancehall – All 4 House mashes worlds and dance styles in gatherings based around a festive, sharing vibe and which connect artists who rarely come together.

**All 4 House / Jam**

Sessions for dancing, interacting and connecting between proven dancers and beginners. Lasting roughly three hours (the average), hosted by Odile Lacides, and with DJ Sam One at the turntables.

**All 4 House / Danced Lecture**

A danced lecture about club and afro-house dances, with four female dancers and a DJ. It will give the audience ways to understand the theoretical and choreographic corpus specific to house dance. Followed by a jam open to all.

**All 4 House / Master Cypher**

The *Master Cypher* is a one-night event that gathers outstanding dancers around a single musical genre: house music. In the circle, fuelled by the energy of today's dances, every world and style connect in a festive atmosphere.

**Ousmane Sy**

From his first footworks nearly 30 years ago, Ousmane Sy, who grew up in Anthony near Paris, endeavoured to translate into dance his fascination for the combined movement of a football team. Drawing on numerous fields, his artistic world consists of stepovers, criss crosses, and cross-genre interactions between dance floor and stage – plus an irrepressible urge to roll back personal limits through a group.

One foot in the club, the other in the battle: it was in the gaps between these expressive spaces that Ousmane, known as "Babson", assumed his affiliation to house, even becoming one of its leading ambassadors in France. When he won the Battle of the Year title in 2001 with Wanted Posse, he brought the "French touch" to the summit of the international scene, transposing the androgynous gestural grammar inspired by New York's nightclubs.

His dance did not stop at the borders of the Marshall Plan, and was increasingly mindful that the rhythms of house should convey crossover stories and Afro-heritage affiliations. Thus was born the Afro House Spirit, a contemporary style infused with the legacy of traditional African and West Indian dances.

The instigator of the All 4 House events sought to assemble the personal lifepaths of the women in the Paradox-Sal group, whom he had been training in house music for years, directing a suite of several pieces. In it, the performers articulate their female motion – from their quest to earn peer recognition, in *Fighting Spirit*, to the switch from intimacy to emancipation, with *Queen Blood*.

Through choreographic expression, Ousmane Sy continued aesthetic research that was influenced as much by the corps de ballet as by the freestyle spirit of hip-hop or the tactical combinations of soccer, borne by the conviction that self-realisation is achieved when serving an entity. Appointed co-head of the CCN of Rennes and Brittany in 2019 alongside Céline Gallet, he recently worked on *One Shot*, his fifth piece for Paradox-Sal. Performed in an empty theatre as the curtain-raiser of the Suresnes Cité Danse festival, it was filmed and shown on social media.

An iconic figure on the international hip-hop scene, Ousmane Sy died suddenly in the night of 26-27 December 2020, leaving a massive void in the hip-hop community and the performing-arts world.

PERFORMANCE - BATTLE ↓

↳ **RUNNING TIME**

3h

↳ **VENUE**

Fagor factory, Lyon

↳ **DATE AND TIME**

Sun 13 June, 4.30pm

↳ **PRICE**

Free admission, booking required

↳ **WEBSITE**

www.all4house.fr

**"ALL WORLDS AND  
STYLES COME TOGETHER  
FOR A FESTIVE, SHARING  
OCCASION"**

OUSMANE SY

**NOTE**

↳ Discover also *Queen Blood* by Ousmane Sy at Radiant-Bellevue. **See p.66**

↳ **PERFORMANCE - BATTLE**

Company Collectif FAIR-E / CCN de Rennes et de Bretagne | **Concept** All 4 House - Ousmane Sy

# FLORA DÉTRAZ

↳ **Muyte Maker**



© Bruno Simoa

In this piece, joy is postulated as both a resistive force and a creative potential.

Singing heartily, laughing polyphonously, dancing blind, chit-chatting cacophonously – the emphasis is on disobedient and irrational bodies. Four female figures appear to be mythological beings, undergoing perpetual metamorphosis, despite being heavily restricted by the playspace. A weird ballet stems from these contradictory components, a hotchpotch of the medieval imagination, mundane songs and grotesque tableaux.

↓ **Muyte Maker**  
(2018)

### Medieval polyphonies

Following on from my previous pieces *Peuplements*, *Gesächt* and *Tutuguri*, the research focus here is the relationship between voice and movement. To me, singing together is one of the most obvious manifestations of joy. I have delved into the repertoire of the late medieval age and the Renaissance – composers such as Claudin de Sermisy, Jacob Clemens non Papa, Passereau – four-part songs which we adapt freely. There's *Blaison sur le tétin* plus a satire on marriage, ballads about excrement... the show teems with ribald lyrics which, when they begin to converse with the movements, question the representation of femininity and the body's place in society.

I find the medieval age thought-provoking as a period of transition, a historical "black hole", and the end of an era. The body is considered according to a rationale of hybridisation, in which the sacred and profane blend in an incoherent, disconcerting manner.

### Between situations and musicality

The boundary between a situation and musicality is one of the crucial themes of this research. How can a situation be crafted so that one recognises a musical style? I propose to multiply the voice's possibilities: spoken, sung, murmurs, gossip, chants, sound effects, laughter, indefinite sounds – all stemming from ordinary situations.

### Together yet different

Polyphony and polyrhythm are as much the basis of a musical score as of a movement score, revolving around this question: what does it mean to be together, while keeping the distinctive quality of one's voice? What is the joy of being together, and what movements does it bring into play?

### Transformation and distortion

The dance will evolve around a search for distortion between what is heard and what is seen. The body and the voice will be transformed to pose the question: what does one project onto a body, especially a female one? And how can its interpretation be complexified?

### Scenography

The scenography is akin to a "bachelor machine", an ambiguous instrument to which four characters are attached by their hair. Chains and lashlines on pulleys actuate cutting tools that rise and fall per the characters' head movements and body motions. Is it an instrument of torture, music or pleasure? All the machine's potential purposes are deployed during the piece. Media risers serve as a play accessory, and frame the dancers' leg movements in the manner of a puppet theatre.

The old Flemish expression, "muyte maker", conveys several meanings: mutiny, troublemaker, uprising. "Muyte" also means "birdcage".

Flora Détraz

### Flora Détraz

A choreographer and performer, Flora Détraz trained in classical dance and studied literature (graduate-school preparatory classes and a licence in modern literature) before enrolling at the National Choreography Centre (CCN) of Rillieux-la-Pape, then headed by Maguy Marin. She continued her training in the PECC choreographic research programme at Forum Dança in Lisbon. While there, she had the opportunity to meet figures such as Meredith Monk, Meg Stuart, Vera Mantero and Lia Rodrigues, who influenced her own research. Since 2013, she has been making dance pieces that examine the relationship between voice and movement: *Peuplements* (2013), *Gesächt* (2014), *Tutuguri* (2016) and *Muyte Maker* (2018). As a performer, she primarily works with Marlene Monteiro Freitas.

### Mathilde Bonicel

Mathilde Bonicel trained as a musician (violin) and dancer at the conservatoire, then joined the further training programme at the CCN of Rillieux-la-Pape, headed by Maguy Marin. While training there, she notably met Thomas Lebrun, Loïc Touzé, Régine Chopinot, Diane Broman, Jerzy Klesyk and Antonia Baehr. She continued her training in the PECC choreographic programme at Forum Dança in Lisbon, working among others with Lia Rodrigues, Mark Tompkins, Sofia Dias and Vitor Roriz, and performing with Flora Détraz and Jonas Lander. In parallel, she is working on her voice and training as an opera singer.

### Joana Schweizer

Of Franco-Portuguese heritage, Joana Schweizer trained from a very young age, in parallel, in contemporary dance at the Paris CNSMDP conservatoire, in piano at the Lyon CNSMD conservatoire, and in jazz singing at the Ecole Nationale de Musique in Villeurbanne. She founded Cie Aniki Vóvó in 2016, and now runs it with Gala Ognibene; and she was an Fondation de Royaumont award recipient in 2018. She now performs for the CCN of Roubaix/Sylvain Groud, and for the following companies: Métatarses / Sandra Abouav, No man's Land / Leïla Gaudin, Kido / Alexandra Grimal, Max Fossati, le Collectif io, Cie As Soon As Possible / Nina Vallon, Cie Movimento / Wendy Cornu, la Cie Vaguement Compétitif, Cie PLI / Flora Détraz.

### Agnès Potié

Agnès Potié studied oboe and cor anglais at the conservatoire in Bordeaux. In 2010, she joined the performer-to-author training course led by Maguy Marin, Jerzy Klesyk, Diane Broman, Alexandre Del Perugia, Myriam Azencot, Karin Vyncke and Bruno Meyssat. She then did the professional acting course run by Compagnie l'Œil du Silence. Since 2014, she has collaborated with David Mambouch on the productions *Juan*, *Kutabuk* and *Passion(s)*. In 2015 she joined Cie Maguy Marin for the reprises of *Umwelt* and *May B*.

### → RUNNING TIME

1h

### → VENUES

Théâtre Nouvelle Génération  
TNG Vaise, Lyon

### → DATES AND TIMES

Tue 8 June, 7pm  
Wed 9 June, 7pm  
Thu 10 June, 7pm

### → PRICES

20€ / 17€ / 10€

### → AROUND THE SHOW

Meet the artists after the show wed 9 June

### → ON TOUR

Festival of 2 worlds, Spoleto (Italie), 9/10 July  
Les Brigittines, Bruxelles (Belgique), 16/17/18 Aug  
Dans och Teatr Festival, Göteborg (Suède), 27 Aug

### → WEBSITE

www.compagniepli.org

### ↳ PIECE FOR 4 PERFORMERS

**Conception** Flora Détraz | **Performers** Mathilde Bonicel, Inês Campos (role takeover Joana Schweizer), Agnès Potié and Flora Détraz | **Scenography** Camille Lacroix | **Lighting** Arthur Gueydan | **Sound** Guillaume Vesin (management takeover : Claire Mahieux) | **External view and physical preparation** Anaïs Dumaine

**Production** PLI | **Co-productions** Ramdam-un centre d'art – Lyon (Fr), CCN of Caen, direction Alban Richard (Fr), Pact-Zollverein – Essen (De), Chorège, Relais Culturel of Pays de Falaise (Fr), L'Avant-scène – Cognac (Fr), La Place de la danse, CDCN Toulouse (Fr), Le réseau des Petites Scènes Ouvertes (Fr), Alkantara (Pt) Provision of studio space Les Eclats chorégraphiques – La Rochelle (Fr), Alkantara – Lisbonne (Pt), O espaço do Tempo – Montemor-o-novo (Pt) The project *Muyte Maker* received the model support and project support from the Normandy Region, and project support from the DRAC Normandy.

The PLI company is supported by the DRAC Normandy with the structuring aid and by the Normandy region with the business continuity support.

Co-hosted by the Théâtre Nouvelle Génération - CDN de Lyon

# QUDUS ONIKEKU

↳ **Re:INCARNATION**



© Ayebami Ogunjibe

Channelling the groove of his home city Lagos, the Nigerian choreographer revisits 1970s afrobeat with today's hip hop, dance hall and funky house.

To show "the depth of Black culture, its intransigent joy," as well as its incredible capacity to reinvent itself: that is the task Qudus Onikeku sets for himself in this new piece, presented at the Dance Biennale as part of the Africa2020 season. He will also lead the finale of the Défilé, bringing international attention to the new face of African dance. Ré:incarnation builds a bridge between the energy and rhythms of yesterday, and the new generation of dancers whose inventiveness thrives on contemporary musical and choreographic currents relayed via Instagram. Taking inspiration from Yoruba philosophy, the artist points to the contrast between the living memory of the body and the linear time of Western thinking. In this collective re-naissance, the past, present and future are one. Ten dancers and a live musician from different towns in Nigeria bring to the performance their own unbridled creativity and the groove of Africa's biggest city. I.C.

→ **Re:INCARNATION**  
(2021 creation, Biennale coproduction)

**In your view, what does the new generation of African dancers represent?**

They have invented a new space for dance, a new way of existing on the continent. For 20 years, there had been a sort of continuity in the way dance was taught, created and shown. The creative space was occupied by our elders, whose careers were dependent on support from the West. Because this model is so pervasive, dancers of my generation have had a hard time carving out our own space. After 10 years spent in France, I went back to live in Lagos, and I discovered all these young dancers who had no direct relationship with the previous generation. They trained on their own, connected to the world through videos shared on YouTube. It's their borderless vision of dance that opened my eyes. I think they have settled the age-old problem of how to define African dance today. My work with them has simply involved letting them express what they have inside.

**What is the relationship between their dance and the continent's music?**

It's a continual dialogue. African youth has always closely identified with the music of its time. In the 1970s, it was Fela and Afrobeat; today there are other influences such as ragga, hip-hop, ndombolo, coupé-décalé. All these new vocabularies have gained huge traction in nightclubs, and thanks to Instagram, people all over the world can see them. To illustrate this close relationship, for Ré:incarnation, I brought in the musician and producer Olatunde Obajeun. He's very popular in Nigeria, and can get a club of 5,000 people dancing!

**How is reincarnation represented in Yoruba culture?**

The Yoruba relationship to time is completely circular, without a beginning or end. To me, it also implies a different way of thinking about dance, especially the question of its contemporaneity. All forms of knowledge, languages, poetry, heroes, and even dark moments in history from the past are not behind us, but in us. Our future is enriched by our entire past. We just have to keep reminding ourselves of this.

Interview by Isabelle Calabre

## Qudus Onikeku

After training as an acrobat and dancer, Qudus Onikeku is now one of the top choreographers of his generation. Born in Lagos in 1984, he met Heddy Maalem there in 2003 and joined his company in Toulouse. Admitted to France's national centre for circus arts (CNAC) in Châlons-en-Champagne, he graduated in 2009 and set up his own company, YK Projects, the same year, in Paris. His first creations, *My Exile is in my Head* (2010), *Still/Life* (2012) and *Qaddish* (2013), won international recognition and were performed at prestigious festivals such as the Venice Biennale, the Avignon Festival and Roma Europa. After a decade in France, he returned to Lagos in 2014, where he opened The QDance Center, a place for training and nurturing talent, which has become a pillar of the dance world in Nigeria. Between 2015 and 2018, he created four shows and opened a dance lab space for multi-disciplinary events.

Through the years, he has developed a wide-ranging artistic project, consistently and respectfully underpinned by all aspects of Yoruba culture. He continues to make new work with his company, from solos to large group pieces, and frequently collaborates with other disciplines: visual artists, architects, musicians and writers. In 2017, he created a video installation, *Right Here, Right Now*, for the first-ever Nigerian pavilion at the Venice Biennale. In 2018, in Germany, he created *Yuroopa*, which is currently touring. In June 2019, he began preparing a new solo, *Spirit Child*, at the MC93 cultural centre in the Paris region, while also working on a collective and multi-disciplinary piece, *Re:Incarnation*, for the Lyon Dance Biennale. Onikeku is also a frequent guest lecturer at Columbia College Chicago and at the University of California at Davis. He is currently associate artist in residence at the Center for Arts, Migration and Entrepreneurship at the University of Florida, until 2022.

→ **RUNNING TIME**

1h15

→ **VENUE**

Le Radiant-Bellevue, Caluire-et-Cuire

→ **DATES AND TIMES**

Tue 8 June, 7pm

Wed 9 June, 9pm

→ **PRICES**

25€ / 22€ / 12,50€

→ **AROUND THE SHOW**

Workshop for professional dancers, in partnership with CN D

↳ **See p. 98**

→ **IN RHÔNE-ALPES REGION - SEE P. 107**

Échirolles

→ **ON TOUR**

Les Halles de Schaerbeek, Bruxelles (Belgique), 4 June

Garges Les Gonesses, 12 June

Espace Sarah Bernhardt, Goussainville, 15 June

L'imprévu, Saint-Ouen, 17 June

Afrolution, Berlin, 20 June

Festival les 7 Collines, St Etienne, 25 June

Centre Pompidou, Paris, 30 June

Théâtre Rive Gauche, St-Etienne du Rouvray, 2 July

Théâtre Jean Vilar, Vitry, 4 July

Festival GREC, Barcelone, 6-7 July

Festival Kalamata, 25 July

→ **WEBSITE**

www.qdancecenter.com

### NOTE

↳ On Friday 25 June, Qudus Onikeku will do a dance/music jam session with Keziah Jones before Jones's concert at the Jazz à Vienne festival!

↳ **PIECE FOR 11 PERFORMERS INCLUDING 1 MUSICIAN**

**Company** The QDance Company | **Artistic direction** Qudus Onikeku | **Performers** Adila Omotosho, Ambrose Tjark, Angela Okolo, Bukunmi Olukitibi, Busayo Olowu, Faith Okoh, Joshua Gabriel, Patience Ebute, Yemi Osokoya, Olatunde Obajeun, Sunday Ozegbe | **Music** Olatunde Obajeun | **Costumes** Wack Ng | **Lighting** Matthew Yusuf | **Management** Isaac Lartey

**Production** The QDance Company - Lagos (Nigeria) | **Coproduction** Biennale de la danse de Lyon 2021, les Halles de Schaerbeek (Belgique), Les Spectacles vivants - Centre Pompidou, Théâtre Paul Eluard - Bezons, Théâtre National de Bretagne | **Supported by** d'Escapes danse en Val d'Oise | **Executive production** France YK Project(s), État d'esprit productions | **Executive production** Nigéria The QDance Company - Lagos (Nigeria) | **Distribution** Anne-Sophie Dupoux et Olivier Talpaert

Biennale coproduction

Co-hosted by the Radiant-Bellevue, Caluire-et-Cuire

This show is part of the Africa2020 Season, with the support of the French Institute and the Comité des Mécènes de la Saison.



# OLIVIER DUBOIS

↳ *Itmahrag*



© François Stemmier

Ever since the unforgettable *Tragédie*, Olivier Dubois has been shaking up bodies and minds. In *Itmahrag*, a hymn to freedom, seven Egyptian performers are transcended by mahraganat, a kind of music blending rap and electro.

Welcome to Cairo, a boiling megalopolis of 24 million people. Its iconic sites include the Giza pyramids, the Nile, and Tahrir Square, focal point of the protests leading to the 2011 revolution. It was at that time that mahraganat emerged on the scene, soon to become omnipresent in taxis, local parties and weddings. It's a popular genre of electronic-dance music, jacked up with Auto-Tune and driven by addictive beats. The dancing is feverishly hopeful, like the youthful masses who have adopted it. Olivier Dubois takes the pulse of this new generation in Cairo, his second home. *Itmahrag* is both an artistic and an activist adventure: this is the third time the choreographer is working with the B'Sarya arts centre, which supports emerging talents. Five dancers, accompanied by three musicians, will dance in the name of one word: Freedom! A.M.

↳ *Itmahrag*  
(2021 creation, Biennale coproduction)

**What is it about daily life in Egypt that fascinates you?**

It all began when I was 17 and fell in love with Cairo. I've kept the relationship flowing, like the Nile; at first, I went once a year, then twice, then five times a year, until I finally got an apartment there and began sharing my time between Paris and Cairo. What I love about Egypt is the chaos that governs daily life, human relations, the relationship with time. Everything is stretched to the limits; each day comes with situations and a human drama that are simply unimaginable in Europe. And I enjoy being a foreigner, constantly discovering and learning new things, like a perpetual student.

**What does mahraganat mean in the daily lives of Egyptians?**

Mahraganat is everywhere, in taxis and cabarets, parties with friends, at the coffee shop around the corner. It's inescapable, in fact. Plus, the sound is very saturated, with no unfilled audio space, as if there were an urgency, a need to be heard. It is clearly the music of youth seeking their voice. Don't forget that Egyptians' average age is 24! They are de facto the new voice of the country. Inspired by the traditional sword dances, mahraganat is exuberant and resounding. The body is stretched in all directions, and always in dialogue with another body.

**Why did you decide to work with the B'Sarya arts centre and young Egyptian artists?**

It was important to me to involve a local organisation in the creation of *Itmahrag*, to share our respective knowledge and to contribute to the development of a new cultural facility. B'Sarya was recently created in the centre of Alexandria, led by two young directors, Ahmed Nagy and Tamer Elshabrawy. We put together a project a few years ago and then they saw *Tragédie* in Paris, two years ago. It was an artistic revelation for them, and they say it's why they wanted to join me for *Itmahrag*. The challenge lies in bringing the work to life, both in production terms, with B'Sarya, and in artistic terms, working with young people who love to dance, musicians who love to compose and play, but who have yet to establish their careers. The European notion of a professional dancer can't be transposed to Egypt. Dancers have no recognised status, there is scarcely any funding for choreographic creation, few places to practise and even fewer places to perform.

Interview by Alexandre Minel

## Olivier Dubois

Olivier Dubois has danced for Angelin Preljocaj, Cirque du Soleil, Jan Fabre, Dominique Boivin and Sasha Waltz, to name just a few, and in 2011, *Dance Europe* magazine named him one of the top 25 dancers in the world. In 2006, he created *Pour Tout l'Or du Monde*, presented as part of the "Sujet à vif" series at the Avignon Festival, winning the jury prize of the Professional Critics Association. At the 2008 Avignon Festival, he created *Faune(s)*, based on the famous piece by Nijinsky. The same year, he won the Prix Jardin d'Europe in Vienna.

His 2009 exhibition *L'interprète dévisagé* at the National Dance Centre in Pantin was well received. He then began work on a series, *Étude critique pour un trompe-l'œil*, starting with *Révolution*, in Paris, followed by the solo *Rouge*, in 2011, and *Tragédie*, at the Avignon Festival in 2012. In 2010, he presented *Spectre*, a work commission by the Ballets de Monte-Carlo, and *L'homme de l'Atlantique* for the Lyon Dance Biennale. As part of Marseille 2013 European Capital of Culture, Dubois created *Élégie* for the Ballet National de Marseille. Also in 2013, he was named Best Choreographer at the Danza & Danza Awards for *Tragédie* and *Élégie*.

Dubois was director of the National Choreography Centre - Ballet du Nord from 2014 to 2017. In 2015, he created two new works: *Mon Élieu Noire Sacre # 2*, a solo for Germaine Acogny, and *Les Mémoires d'un Seigneur*. He regularly shares his creations with amateur dancers, in projects such as *Envers et Face à Tous* (2011), *Origami* (2013) and *Mille et une Danses* (2017). He concluded his series *Étude critique pour un trompe l'œil* in 2016, with *Auguri*, a piece for 22 dancers which had its French premiere at the Lyon Dance Biennale. In February 2017, Dubois produced *De l'Origine* for the Royal Swedish Ballet, then, *7 x Rien*, his first work for for childrens. In the spring of 2018, he returned to the stage for a solo entitled *Pour Sortir au Jour*, presented at the Marseille Festival. The following year, he created a piece for eight dancers and one musician, *Tropismes*, at the Cent Quatre in Paris.

→ **RUNNING TIME**

1h15

→ **VENUE**

Fagor factory, Lyon

→ **DATES AND TIMES**

Wed 9 June, 7pm

Fri 10 June, 9pm

Fri 11 June, 8pm

→ **PRICES**

20€ / 17€ / 10€

→ **AROUND THE SHOW**

Meet the artists

after the show wed 9 June

→ **ON TOUR**

Festival de Marseille, 8-9 July

JuliDans Festival, Amsterdam (Pays Bas), 12-13 July

Festival Paris l'Été, 15-17 July

Les Halles de Schaerbeek, Bruxelles (Belgique), 5 Oct

One dance week festival, Plovdiv (Bulgarie), 15 Oct

DCAF Festival (Égypte), Oct. 2021

EuroScene Festival, Leipzig (Allemagne), nov. 2021

RomaEuropa Festival, Rome (Italie), 20-21 Nov

→ **WEBSITE**

www.olivierdubois.org

↳ **PIECE FOR 7 PERFORMERS INCLUDING 3 MUSICIANS**

**Company** COD - Compagnie Olivier Dubois | **Artistic direction and scenography** Olivier Dubois | **Dancers** Ali Abdelfattah, Mohand Gader, Moustafa Jimmy, Mohamed Toto | **Music** François Caffenne & Ali elCaptin | **Musicians** Ali elCaptin, Ibrahim X, Shobra Elgeneral | **Choreographer's assistant** Cyril Accorsi | **Lighting** Emmanuel Gary | **Scenography** Olivier Dubois et Paf atelier

**Production** COD - Compagnie Olivier Dubois | *Itmahrag* is a project implemented in collaboration with B'sarya for arts (Egypt) | **Coproductions** Le CentQuatre-Paris, Chaillot - Théâtre national de la Danse (Paris), Biennale de la danse de Lyon 2021, Théâtre Paul Éluard - scène conventionnée d'intérêt national "Art et Création" - danse, Escales Danse - scène conventionnée d'intérêt national "Art et Territoire" - danse (Bezons), Maison de la Culture d'Amiens - Pôle européen de création et de production, Théâtre de Nîmes - scène conventionnée d'intérêt national - Danse contemporaine, Les Halles de Schaerbeek (Belgique), JuliDans Amsterdam Festival (Pays-Bas), RomaEuropa Festival (Italie), La Filature - Scène nationale de Mulhouse, Scène conventionnée de Limoges, Festival Paris l'Été, Festival euro-scène, Leipzig (Germany) | **Supported by** D-CAF Orient Production Partnership (Le Caire, Égypte), of Arab Arts Focus & Studio Emad Eddin Stiftelsen, of the SPEDIDAM, a collection and distribution company that manages performers' rights to record, broadcast and reuse recorded performances and the Île-de-France Region | **Coproductions** B'sarya for arts, The training phase was co-financed by the European Union in collaboration with EUNIC. With the support of the French Institute in Paris | **In partersip with** l'Institut du Monde Arabe (Paris), TOD'S | Olivier Dubois is an associate artist at Centquatre (Paris). The Compagnie Olivier Dubois is supported by the Ministère de la culture - Direction générale de la création artistique - délégation à la danse. Olivier Dubois is an associate artist at the Théâtre Paul Éluard - scène conventionnée d'intérêt national "Art et Création" - danse, Escales Danse - scène conventionnée d'intérêt national "Art et Territoire" - danse (Bezons) as well as the Théâtre de Nîmes - scène conventionnée d'intérêt national - Danse contemporaine

Biennale coproduction

Co-hosted by the Théâtre de la Croix-Rouge, Lyon

# MATHURIN BOLZE

## ↳ Les hauts plateaux



© Brice Robert

**Mathurin Bolze hits the heights on the high plateaux in a piece for seven acrobats that explores the poetry of weightlessness!**

Lyon native Mathurin Bolze is a leading light on France's contemporary circus scene. In this new piece, he delves into the aesthetics of ruins: their poetry, the way they kindle the imagination, their evocative power. Yet in this new show there are no vestiges but a suspended platform and a trampoline, where the performers make their way through swirling fog and wispy steam escaping from fumaroles. Acrobatic variations, rebounds and other head-spinning games punctuate a narrative that plays with collision, with sequences assembled by associating ideas and images, with continuity and clean breaks... *Les hauts plateaux* tells an epic tale of the world's folly in a maze of magic ladders, trampolines and Chinese shadows. G.V.P.

↳ **Les hauts plateaux**  
(2019, coproduction Pôle européen de création)

Ruins speak of exile and war, and of exoduses driven by both climate and politics. Fragmentary lines and allegories of time, they merge the known and imaginary. Ruins are the realm of possibility; they are ageless, and contribute to the concordance of tenses. Juxtaposition and contiguity embody the co-existence of eras. Still smoking, they are the ferment of revolt; they lead to insurrection and represent riots. The sublime quality of ruins conjures something of the violence that shaped their origins. A smoke of narratives that are instantly dispersed... Entering through ruins will take us to our own boundaries – the region of our fascination with this world around us, to which we contribute. But visible on our stage will not be ruins but a promising endeavour – the endeavour of human adventures that stand the test of time and harness the spirit of solidarity. These flights of poetry and acrobatics toy elegantly with weightlessness.

Mathurin Bolze

In the beginning is a world of disconcerting complexity; of interdependent relations whereby any wish for understanding systematically results in absurdity or injustice. A planet of bodies engaged in poetic resistance, of world-ending mushrooms, of nuclear disaster, of wanderings and hopes. And as everything collapses delicately, one must take care to not stay too long on earth; to keep on moving higher, and striving to take off, even though the ceiling is descending ever lower, keen to crush everything. Stubborn bodies will end up finding a way out. Once everything is flattened, they shake themselves down, look at their neighbours, seek help, and together conceive of a future in these ruins – making mistakes, grabbing every fleeting opportunity, making one final effort, and we've done it... Here we are, on "the high plateaux". This is a geothermal journey to the core of our era. Past and future fuse to offer a present of rare intensity – radiating pleasures, sensibilities and forces. It is an invitation to chart a path through all the important issues of our time. A suspended instant, the high point of the parabola, where anything is possible. You no longer know if you're flying off or falling away, moving forwards or backwards. At the end of the path, no answer; only joy and the courage to continue along the road of life, in our world, full of uncertainty and beauty.

Samuel Vittoz, dramaturg

### Mathurin Bolze

Mathurin Bolze collaborates with a wide array of directors, choreographers and composers such as Jean-Paul Delore, François Verret, Kitsou Dubois, Guy Alloucherie, Roland Auzet, Richard Brunel, Jean-Pierre Drouet, Akosh, Alexandre Tharaud, Philippe Foch and Louis Sclavis. He was first a member of the Collectif Anomalie (*Le Cri du caméléon*, *33 tours de pistes*, *Et après on verra bien*) before setting up his own company (Les Mains les Pieds et la Tête Aussi) in 2001; with it he has created *Fenêtres*, *Tangentes*, *Ali* with Hédi Thabet, *Du goudron et des plumes*, *À bas bruit*, *La Marche* and *Barons perchés*. His latest piece, *Les hauts plateaux*, premiered in 2019. He leads collective creative endeavours (*utoPistes* with Compagine XY and *Ici ou là, maintenant ou jamais* with Cheptel Aleïkoum); and devises artistic-mentoring programmes with Dimitri Jourde, Hédi and Ali Thabet, Juan Ignacio Tula and Stefan Kinsman, and currently with Emma Verbeke and Corentin Diana. All of these adventures run through *utoPistes*, a festival staged by Compagnie Mpta in the Lyon area. Mathurin Bolze is also an instructor, and directed the end-of-course production of the 29th intake of the National Centre for Circus Arts (CNAC), with which he teamed the 76th intake of the ENSATT theatre arts school. He was a member of the artistic collective of La Comédie de Valence - CDN Drôme-Ardèche theatre from 2015 to 2019.

### → RUNNING TIME

1h15

### → VENUE

Maison de la Danse, Lyon

### → DATES AND TIMES

Tue 8 June, 7.15pm

Wed 9 June, 9pm

Thu 10 June, 9pm

Fri 11 June, 8.30pm

### → PRICES

Full rate:

1<sup>st</sup> series 32€ | 2<sup>nd</sup> series 29€

Reduced rate:

1<sup>st</sup> series 28€ | 2<sup>nd</sup> series 26€

Half-price:

1<sup>st</sup> series 16€ | 2<sup>nd</sup> series 14€

### → AROUND THE SHOW

Meet the artists

after the show Fri 11 June

### → IN RHÔNE-ALPES REGION - SEEP. 107

Annemasse

### → ON TOUR

Festival A. Tchekhov, Moscou (Russie) 14-17 July

### → WEBSITE

www.mpta.fr

### NOTE

↳ Ahead of some performances, related documentaries will be screened (free admission). See p. 103

### ↳ PIECE FOR 7 PERFORMERS

Company Les Mains, Les Pieds et la Tête Aussi | Conception Mathurin Bolze | Playwriting Samuel Vittoz | Scenography Goury | Music Camel Zekri, Jérôme Fèvre | Lighting Hervé Gary | Video Wilfrid Haberey | Decors les ateliers de la MC93 Bobigny

Executive production Company Les Mains, Les Pieds et la Tête Aussi | Coproduction Le Manège, scène nationale - Reims ; 2 Pôles Cirque in Normandie / La Brèche à Cherbourg - Cirque-Théâtre d'Elbeuf ; La Comédie de Valence - Centre dramatique national Drôme-Ardèche ; Maison de la Danse - Lyon in support of the Biennale de la danse de Lyon 2021 ; Théâtre La Passerelle - scène nationale de Gap et des Alpes du Sud ; Bonlieu - scène nationale - Annecy ; Le Vellein, scènes de la CAPI-Isère Malraux - scène nationale de Chambéry et de Savoie ; MA scène nationale - Pays de Montbéliard ; MC93 Bobigny - Maison de la culture de Seine Saint Denis. As part of the FONDOC, CIRCa, Pôle National Cirque Auch Gers Occitanie ; Le Parvis - scène nationale Tarbes Pyrénées ; La Verrerie d'Alès, Pôle National Cirque Occitanie ; Le Cratère - scène nationale d'Alès | Supported by the Région Grand Est and the Centre National des Arts du Cirque for professional integration | The company is subsidized by the ministère de la Culture - D.R.A.C. Auvergne Rhône-Alpes, by the Région Auvergne-Rhône-Alpes and the city of Lyon for its artistic and cultural project.

In partnership with the Maison de la Danse, Lyon

Coproduction Pôle européen de création

## JOSEF NADJ

↳ *Omma*

© Sophie Carles

The new piece by Hungarian choreographer Josef Nadj, *Omma* is primarily a story about sharing and transmission. Featuring a group of eight dancers, it is infused with influences, movements, cultures and histories.

This one short word, explains Nadj, makes a good title: clear, easy to pronounce, and apparently enigmatic, because in ancient Greek – in the work of Homer and Sophocles – it meant eye, sight, gaze, spectacle. And “Look beneath our eyes to better see deep inside ourselves” is the meaning of the images and visions crafted by the choreographer.

*Omma* is a piece for eight dancers from Africa – DR Congo, Republic of Congo, Ivory Coast, Senegal, Mali, Burkina Faso – who come from diverse training and creative backgrounds spanning traditional dances, wrestling, storytelling, rap, classical dance and acrobatics. With them, Josef Nadj devised a sequence of small narratives, the atoms of a plural matter, by going back to the essence of dance. Then he handed them the stage and, for the first time, stayed out of the dancing.

↓ *Omma*  
(2021 creation)

There are eight of them, in black jackets and trousers, a nod to the timeless silhouette of Josef Nadj. In passing them his stage outfit, Nadj is enlisting each dancer not to follow in his footsteps but, on the contrary, to lay bare their own singularity. Above all, *Omma* is a story about sharing and transmission.

For this new creation, the choreographer of Hungarian heritage has assembled a group of eight performers from Mali, Senegal, Ivory Coast, Burkina Faso, the Republic of Congo and the Democratic Republic of Congo – and the piece is permeated by all of these influences, movements, cultures and histories. Together they form one body that is black – or feketé, as they proclaim in... Hungarian. A plural body in which each performer affirms his own language, identity and dance: a striking back-and-forth between group and individual, which irresistibly conjures the universality of the human being.

A group has truly taken shape: trust, sharing and respect infused the creative process, to such an extent that the audience cannot miss each performer's enjoyment and generosity, or the harmony their collective exudes. The strength of *Omma* lies in the group's commitment and in the self-evident appeal of the piece they have made together, which draws on each of them. For Josef Nadj, it was important for them to focus on their bodies and movements, and home in on what really matters. This principle of simplicity is also applied to the stage, which is left bare; and to the sound design, consisting of breaths, voices, silences and catchy jazz tempos. Bodies, lighting and sound suffice on stage, without any tricky devices.

So, does it follow that *Omma* is an organic piece? It clearly aims to go back to the sources of dance, with movement its essence and the universe its horizon. In other words, *Omma* could be a choreographic quest for origins, responding to the hypothesis advanced by Josef Nadj: did dance not emerge with the birth of humanity? Taking the idea further: if ones go back to the sources of dance and movement, is one not returning to the origins of the universe? It is with this purpose that the choreographer addresses the matter/material that his performers give him, in order to build with them – and with their bodies – a common and plural dance that is utterly universal.

Josef Nadj has taken his performers on a journey to the sources of dance, where, perhaps, the point of equilibrium of our universe is to be found. Echoing the cycle of life, this new piece of choreography goes straight to the crux: look what is happening before our eyes, the better to see what animates us deep within, in a common destiny. With that in mind, the meaning of *Omma*, in ancient Greek, sheds its light: “eye”, but also “what is seen or watched”. And we can doubtless see in it an invitation to keep our senses on alert, to better appreciate this dance devoted to the genesis of our humanity.

Marylène Malbert, from an interview with Josef Nadj

## Josef Nadj

Born in Kanjiža, in the province of Vojvodina (in the former Yugoslavia, and today's Serbia) into a Hungarian-speaking family.

After training at the fine arts school in Budapest, he settled in Paris, studying mime and being initiated to tai-chi, buto and contemporary dance as a performer with Sidonie Rochon, Mark Tompkins, Catherine Diverres and François Verret.

His novel and insolent approach marked him down in the '80s as a pioneer of contemporary dance. Since *Canard Pékinois* (1987), his foundational piece, Josef Nadj has been ploughing a furrow of demanding and passionate choreography. Whether exploring texts by atypical writers (Beckett, Kafka, Michaux) or collaborating on stage with visual artists (Miquel Barceló) or musicians (Akosh Szelevényi, Joëlle Léandre), Josef Nadj thrives in a state of total freedom. As if eager to arouse our senses, he blends references, signs and materials. Swinging between reality and oneirism, between tradition and modernity, he poses the essential question: man's relationship with himself.

A choreographer and dancer, but also a visual artist and photographer, he beholds humankind with a poetic and passionate gaze, always searching for fresh forms. The originality of his creative flair derives from his artistic pathway through the convulsions of European history. Josef Nadj is an artist without borders or barriers.

Josef Nadj has authored 40-plus dance works and exhibitions staged in nearly 50 countries. He has been a guest artist at major international events (Avignon Festival, International Tchekhov Festival, Prague Quadriennial...). Over the years, his creations have unarguably become fixtures in the contemporary dance repertoire.

Josef Nadj was made a Knight of France's Order of Arts and Letters in 2002, for his work's contribution to the promotion of the arts in France and worldwide. In 2011 he was promoted to the rank of Officer. He headed the National Choreography Centre (CCN) of Orléans from 1995 to 2016, before founding his new company, Atelier 3+1, in Paris in 2017.

## → RUNNING TIME

55 min

## → VENUE

Les Nuits de Fourvière  
Grand Théâtre, Lyon

## → DATES AND TIMES

Wed 9 June, 9.30pm  
Thu 10 June, 9.30pm

## → PRICES

28€ / 26€ / 14€

## → AROUND THE SHOW

Meet Josef Nadj,  
Thu 10 June, 8pm  
at Théâtre romain de FourvièreFree, booking at  
reservation.rp@nuitsdefourviere.com

## → WEBSITE

josefnadj.com

## ↳ PIECE FOR 8 PERFORMERS

**Choreography** Josef Nadj | **With** Djino Alolo Sabin, Timothé Ballo, Abdel Kader Diop, Aïpeur Foundou, Bi Jean Ronsard Irié, Jean-Paul Mehansio, Marius Sawadogo, Boukson Séré | **Artistic collaboration** Ivan Fatjo | **Lighting** Rémi Nicolas | **Music** Tatsu Aoki & Malachi Favors Maghostut, Peter Brötzmann & Han Bennink, Eureka Brass Band, Jigsaw, Lucas Niggli, Peter Vogel | **Stage manager** Sylvain Blocquaux | **Sound management** Ivan Fatjo

**Production, Distribution & Administration** Bureau PLATÖ - Séverine Péan, Emilia Petrakis | **Executive production** Atelier 3+1 | **Coproductions** Les Nuits de Fourvière, Festival International de la Métropole de Lyon, Les Théâtres de la Ville de Luxembourg, Le Trident, Scène Nationale de Cherbourg-en-Cotentin, MC 93 – Maison de la Culture de Seine-Saint-Denis, La Comédie de Valence, Centre dramatique national Drôme-Ardèche, Charleroi danse, centre chorégraphique de Wallonie – Bruxelles, Le Grand Angle – Scène régionale / Pays Voironnais, Les Salins, Scène nationale de Martigues, Centre chorégraphique national de Tours / Thomas Lebrun (Accueil studio), Théâtre des Quatre Saisons - Scène Conventionnée d'intérêt national “ Art et Création ” | **Support** Ministère de la Culture – Direction régionale des affaires culturelles d'Ile-de France, Région Ile-de-France, Teatroskop, a programme initiated by the Institut Français, le Ministère de la Culture et le Ministère de l'Europe et des Affaires étrangères, Angers - Centre National de Danse Contemporaine, CN D - Centre national de la danse, La Briqueterie - CDCN du Val-de-Marne, la Scène nationale d'Orléans

In partnership with Les Nuits de Fourvière

# SERGE AIMÉ COULIBALY & MAGIC MALIK

↳ **Wakatt**



© Sophie Garcia

One of the most engaged choreographers of his generation, Serge Aimé Coulibaly casts a keen and kindly eye on the world, to inform dance that drinks from every spring.

The title he has chosen for his new piece, *Wakatt*, is a word of Arabic origin meaning “our era”, in Dioula, his mother tongue. It reflects his duality, working and living in both Bobo-Dioulasso, the city where he was born, and Brussels, his adopted home. As always with this choreographer, politics lies at the core of his research. After *Kalakuta Republik*, inspired by Fela Kuti, but also totally rooted in the realities of Burkina Faso, he is now exploring the dynamics of fear and manipulation, but also those of desire and beauty. With 10 dancers and the musician-composer Magic Malik, Coulibaly sheds a sensitive light on today’s sordid realities, while holding onto hope with the full force of body and spirit, in a dance that lives completely in the moment. G.V.P.

↳ **Wakatt**  
(2020 creation, Biennale coproduction)

**Why did you choose to do a work on fear?**  
Because that’s our reality today. Politicians ride high on our fears, they manipulate our humanity to present themselves as providential leaders, saying that they will solve our problems. But, in reality, there is no reason to be afraid. This is what I see here and in political systems everywhere. In Burkina Faso, fear is very direct, it surrounds us, things are more controlled in Ouagadougou than in Paris. Because I share my time between two continents, I can see the different effects of fear. I am trying to bear witness to my time.

**How do you approach the subject?**  
My vocabulary is expressive, almost violent. With the dancers, we play on human emotions and their transformations to give shape and life to the ambient dread. We work on the tensions, on our way of being together on the stage. I adapt the choreography to the reality in which we live: fragmented, zapping from one piece of information to another. The brain works in different ways, and I try to build on this situation.

**What is your view of young people in Burkina Faso and on the African continent?**

These are the youth who brought down a dictator who had been in power for 27 years [Blaise Compaoré]. Thanks to social media, people are more politicised. Youth around Africa are greatly inspiring each other. We are in a global village where people travel more via their phones than by physical means. We get a feeling that we are all from the same country because information is the same everywhere, with different realities. Young people are paying more attention, though they aren’t necessarily well-informed. But thanks to them, a new energy is rising that gives me great hope.

Interview by Gallia Valette Pilenko

## Serge Aimé Coulibaly

Serge Aimé Coulibaly is a dancer-choreographer from Burkina Faso who has travelled around Europe and the entire world. He takes inspiration for his art from African culture but his powerful expressiveness makes his work universal and understandable across all continents. Since creating his company in 2002, Coulibaly has explored complex themes, seeking to give positive momentum to the young generations. From the early days of his career, he was invited to present and perform his creations around Europe and Africa: *Minimini* (2002), *A Benguer* (2006), *Solitude d’un Homme Intègre* (2007), *Babemba* (2008), *Khokuma 7° Sud* (2011), *Fadjiri* (2013), *Nuit Blanche à Ouagadougou* (2014), *Kalakuta Republik* (2016), *Kirina* (2018).

His broad perspective on the world in all its diversity and his constructive inquisitiveness motivate him to work with all kinds of artists. He participates regularly in international creations both as a choreographer and dancer.

He has worked with people such as Farid Berki in France, Moïse Touré in Ivory Coast, Marrukegu Company in Australia, and Sidi Larbi Cherkaoui in Belgium. He also creates works for amateur dancers because he thrives on devoting himself to others.

This desire to communicate on an artistic level reflects his training in Burkina Faso with the company Feeren, directed by Amadou Bourou, and his time at the National Choreography Centre in Nantes, directed by Claude Brumachon. His personal artistic vision and commitment feeds his drive to experiment, which is why he decided to establish his own space, Ankata, in his birthplace. He sees the space as an international laboratory for research and production in the performing arts. Ankata is open to all and has become a gathering place for artists from all continents and disciplines who are eager to come together and invent a new future.

→ **RUNNING TIME**

1h10

→ **VENUE**

Théâtre de la Croix-Rousse, Lyon

→ **DATES AND TIMES**

Thu 10 June, 9pm

Fri 11 June, 9pm

→ **PRICES**

25€ / 22€ / 12,50€

→ **AROUND THE SHOW**

Film screening *L’appel à la danse*

↳ See p. 103

→ **ON TOUR**

Les Théâtres de la Ville de Luxembourg,  
Luxembourg, 7-8 July

→ **WEBSITE**

www.fasodansetheatre.com

**“WAKATT, WAKATT, WHICH MEANS ‘OUR ERA’, WILL BE A STRUGGLE BY ORGANISATIONS STRIVING TOGETHER FOR A COMMON, OPEN AND GENEROUS FUTURE”**

SERGE AIMÉ COULIBALY

↳ **PIECE FOR 10 PERFORMERS INCLUDING 3 MUSICIANS**

**Company** Faso Danse Théâtre | **Artistic direction** Serge Aimé Coulibaly | **Performers** Marion Alzieu, Bibata Maiga, Jean-Robert Koudogbo Kiki, Antonia Naouele, Adonis Nebie, Jolie Ngemi, Sayouba Sigué, Snake, Ahmed Soura, Marco Labellarte | **Music** Magic Malik | **Scenography and costumes** Catherine Cosme | **Lighting** Giacinto Caponio

**Coproduction** Théâtre National Wallonie-Bruxelles (Belgique), Ruhrtriennale (Allemagne), Biennale de la danse de Lyon 2021, deSingel (Anvers, Belgique), Kampnagel (Hamburg, Allemagne), Münchner Kammerspiele (Allemagne), Tanzhaus Düsseldorf (Allemagne) | **Acknowledgements** Ankata (Bobo-Dioulasso, Burkina Faso), Dream City Tunis | **Distribution** Frans Brood Productions | **Supported by** La Communauté Flamande, La Fédération Wallonie-Bruxelles, Tax Shelter Belgique

2020 creation / Biennale coproduction

Co-hosted by the Théâtre de la Croix-Rousse, Lyon

This show is part of the Africa2020 Season, with the support of the French Institute and the Comité des Mécènes de la Saison.



# MARLENE MONTEIRO FREITAS

## ↳ *Mal – Embriaguez Divina*



© Peter Hönemann - Kammern

Summoned to stand trial on stage, evil is articulated here through its creatures' bodies and voices. A cathartic work on a universal theme.

Satan, the Antichrist, Lucifer, the Devil: all of these figures personify Evil and, in different eras and cultures, they may take the form of a witch, an animal, a mutant or, simply, a woman. A useful scare tactic for religions, representations of Evil have also long inspired artists. Now it is Marlene Monteiro Freitas' turn to explore multiple incarnations of Evil with nine performers, including four actors from the Kammerspiele of Munich, one of the most prestigious theatre companies in Germany. Perpetrators or witnesses of malicious acts, haunted by terrifying visions, exposed to bacteriological perils – the performers reveal all that is rotten, impure, doomed and horrid that we associate with the notion of evil. According to author Georges Bataille, the driving force of human activity is the desire to escape as far as possible from this fateful reality. Marlene Monteiro Freitas has chosen, on the contrary, to confront us with our demons. The better to ward them off? I.C.

↓ *Mal – Embriaguez Divina*  
(2020 creation, Biennale and Pôle européen de création coproduction)

**Do you believe that Evil is a contemporary reality?**

Terrible recent events led me to address the question of Evil in this artistic project. Evil is already at the heart of our moral, ethical, judicial, and religious domains, and it has been treated extensively in literature, film, visual arts, music, theatre and dance. It has been personified as a polymorphous creature, such as the Devil in Christianity, and other more identifiable figures such as sorcerers and witches, women, Blacks, albinos. It can also be completely disembodied, applied to all of society's ills, from war to colonialism, to real and imagined threats against humanity or our planet. Two years ago, I was feeling totally helpless in the face of the extreme violence some men were inflicting on people. Under the guise of security and defence measures, governments put in place a vast system of controls over the people to coerce them physically and ideologically, to justify seizing land, restricting movement, through all sorts of unpredictable prohibitions, rules, limitations, laws, standards, in a bloodbath. The logic behind these measures is that deploying evil will defeat the evil of an adversary. I became aware of this perverse game and remain stupefied that Westerners have closed their eyes to it.

**How did you choose your dancers?**

Some of them have worked with me on previous projects and I met one of the actors during a collaboration with the Kammerspiele in Munich, which is the main producer of this project. The group therefore consists of people I know very well and some just barely, but my intuition told me that they have great potential for the project and that they will contribute creatively.

**Is your piece about expressing Evil or trying to provide consolation for Evil?**

This new work starts by exploring the many meanings of Evil. Examples range from the Dancing Plague of 1518 in Strasbourg, to contemporary religious or popular rituals, where dance brings us into contact with forces that may be alternately good or bad. Our aim is to stir the imagination so that people can find their own meaning by means of a process resembling dreams, in which a mix of forms and emotional states emerge and something new comes to light.

Interview by Isabelle Calabre

### Marlene Monteiro Freitas

Born in Cape Verde, Marlene Monteiro Freitas studied dance at P.A.R.T.S. in Brussels, at ESD and Fundação Calouste Gulbenkian (Lisbon). She co-founded the Compass dance group in her home country and has worked with numerous choreographers, such as Emmanuelle Huynh, Loïc Touzé, Tânia Carvalho and Boris Charmatz. Her creations include *Primeira Impressão* in 2005, *A Improbabilidade da Certeza and Larvar* in 2006, *Uns e Outros* in 2008, *A Seriedade do Animal* in 2009, a solo *Guintche* in 2010, (*Mjimsa* in 2011 (in collaboration with Trajal Harell, François Chaignaud and Cecilia Bengolea), *Paraiso, coleção privada* in 2012, and *De Marfim e carne – as estátuas também sofrem* in 2014. In 2017, she created *Les Bacchantes*, based on the play of the same name by Euripides, followed by *Prélude pour une purge*, for 13 performers. In 2018, she created *Canine Jaunâtre 3* for the Batsheva Dance company. She received the Silver Lion award at the Venice Biennale, and cofounded P.OR.K, a production company based in Lisbon.

### → RUNNING TIME

1h30

### → VENUE

Théâtre National Populaire  
Grand Théâtre, Villeurbanne

### → DATES AND TIMES

Fri 11 June, 9pm

Sat 12 June, 9pm

### → PRICES

25€ / 22€ / 12,50€

### → ON TOUR

Hebbel am Ufer, Berlin (Allemagne), 1-3 July

### → WEBSITE

www.pork.pt  
www.muenchner-kammerspiele.de

### ↳ NOTE

Before the show: a performance of *Inoui* by Thierry Thieû Niang, on Fri 11 June, 6pm at TNP - Villeurbanne.  
See p. 40

### ↳ PIÈCE POUR 9 INTERPRÈTES

**Compagnie** P.OR.K | **Choreographer** Marlene Monteiro Freitas | **Production support** Lander Patrick | **Performers** Andreas Merk, Betty Tchomanga, Francisco Rolo, Henri "Cookie" Lesguillier, Hsin-Yi Hsiang, Joãozinho da Costa, Mariana Tembe, Majd Feddah, Miguel Filipe | **Lighting and decors** Yannick Fouassier | **Stage director** André Calado | **Assitant director** Miguel Figueira | **Research** Marlene Monteiro Freitas & João Francisco Figueira | **Playwriting** Martin Valdés-Stauber | **Sound creation** Rui Dâmaso | **Research** Marlene Monteiro Freitas, João Francisco Figueira | **Playwriting** Martin Valdés-Stauber | **Costume creation** Marisa Escaleira

**Direction** Key Performance (Stockholm, Suède) | **Production** P.OR.K (Bruna Antonelli, Sandra Azevedo, Soraia Gonçalves - Lisbonne, Portugal), Münchner Kammerspiele (Munich, Allemagne) | **Coproduction** Biennale de la danse de Lyon 2021, Pôle européen de création - Ministère de la Culture/Maison de la Danse, Culturgest (Lisbonne, Portugal), HAU Hebbel am Ufer (Berlin, Allemagne), Kunstenfestivaldesarts (Bruxelles, Belgique), Künstlerhaus Mousonturm (Francfort, Allemagne), International Summer Festival Kampnägel (Hamburg, Allemagne), Les Spectacles Vivants - Centre Pompidou, NEXT festival (Eurometropolis Lille, Kortrijk, Tournai, Valenciennes), Ruhrtriennale (Bochum, Allemagne), Tandem Scène nationale (Douai, France), Teatro Municipal do Porto (Portugal), Theater Freiburg (Allemagne), Wiener Festwochen (Vienne, Autriche) | **Supported by** CML - Câmara Municipal de Lisboa, Dançando com a diferença (Funchal, Portugal), Fábbrica Europa PARC - Performing Arts Research Center (Florence, Italie), La Gare - Fabrique des arts en mouvement (Le Relecq-Kerhuon), Polo Cultural Gaivotas Boavista (Portugal), Reykjavík Dance Festival (Irlande), Ministère de la Culture/ DGArtes (Portugal)

2020 creation / Biennale and Pôle européen de création coproduction  
Co-hosted by the Théâtre National Populaire, Villeurbanne

# OUSMANE SY

## ↳ Queen Blood



© Timothee Lepjivet

**“We’ve never had such a need to dance!” With this cry from the heart, delivered mid-lockdown in spring 2020, Ousmane Sy, known as “Baba”, defined dance as a vital and irreplaceable need. Baba died suddenly last December. So, it is a particularly emotional occasion for us to be hosting *Queen Blood*, a piece for seven female dancers around the issue of femininity.**

One foot in the club, the other in the battle: it was in the gaps between these expressive spaces that Ousmane Sy assumed his affiliation to house, even becoming one of its leading ambassadors in France. He championed the “French touch” of this urban dance, transposing an androgynous gestural grammar to the summit of the international scene. With *Queen Blood*, he wanted to continue this work around the female body with the dancers of the Paradox-Sal group, whom he had been training in house music for years. In this piece, the performers articulate their respective femininity in motion. The choreographer, a FAIR-E collective member who was recently appointed co-head of the National Choreography Centre (CCN) of Rennes and Brittany, takes us on a rhythmic excursion where the singular fosters the collective.

M.F.

### ↓ Queen Blood (2019)

In *Fighting Spirit*, my first creation with the dancers of Paradox-Sal, I developed a proposition that showcases virtuoso technique, a mixture of styles, and assertive female figures. I also felt it important to show the training and transmission work that I’ve been doing with this group since 2012.

With *Queen Blood*, act 2 of my explorations into gestural language and female energies, I want to continue this work on the female body and femininity – femininity in dance, femininity in gesture, femininity espoused or suffered. My primary goal is to get the performers to articulate their personal feelings about a plural notion, while utilising their respective technical qualities.

In this new piece, what I want primarily is to highlight the ensemble and to work on the concept of the corps de ballet, where the group’s virtuosity serves to underscore individual actions.

All the ensemble sections will be based on a common vocabulary and on the techniques specific to house dance. The solos and duets will focus on the gestural vocabularies specific to each dancer – hip hop, dancehall, locking, popping and krump.

All the material will initially be experimented with in battles and choreographic competitions. That way, the steps and choreographic phrases that will form the foundations of the ensembles will actually be tested, digested and incorporated before rehearsals start, so that we leave room for the freedom of movement and the mastery of images that will subsequently be developed.

Ousmane Sy

**“...WE’RE WORKING ON THE NOTION OF ‘CORPS DE BALLET’, WITH THE GROUP’S VIRTUOSITY HIGHLIGHTING INDIVIDUAL ACTIONS”**

OUSMANE SY

### Ousmane Sy

From his first footworks nearly 30 years ago, Ousmane Sy, who grew up in Anthony near Paris, endeavoured to translate into dance his fascination for the combined movement of a football team. Drawing on numerous fields, his artistic world consists of stepovers, criss crosses, and cross-genre interactions between dance floor and stage – plus an irreplaceable urge to roll back personal limits through a group.

One foot in the club, the other in the battle: it was in the gaps between these expressive spaces that Ousmane, known as “Babson”, assumed his affiliation to house, even becoming one of its leading ambassadors in France. When he won the Battle of the Year title in 2001 with Wanted Posse, he brought the “French touch” to the summit of the international scene, transposing the androgynous gestural grammar inspired by New York’s nightclubs.

His dance did not stop at the borders of the Marshall Plan, and was increasingly mindful that the rhythms of house should convey crossover stories and Afro-heritage affiliations. Thus was born the Afro House Spirit, a contemporary style infused with the legacy of traditional African and West Indian dances.

The instigator of the All 4 House events sought to assemble the personal lifepaths of the women in the Paradox-Sal group, whom he had been training in house music for years, directing a suite of several pieces. In it, the performers articulate their female motion – from their quest to earn peer recognition, in *Fighting Spirit*, to the switch from intimacy to emancipation, with *Queen Blood*.

Through choreographic expression, Ousmane Sy continued aesthetic research that was influenced as much by the corps de ballet as by the freestyle spirit of hip-hop or the tactical combinations of soccer, borne by the conviction that self-realisation is achieved when serving an entity. Appointed co-head of the CCN of Rennes and Brittany in 2019 alongside Céline Gallet, he recently worked on *One Shot*, his fifth piece for Paradox-Sal. Performed in an empty theatre as the curtain-raiser of the Suresnes Cité Danse festival, it was filmed and shown on social media.

An iconic figure on the international hip-hop scene, Ousmane Sy died suddenly in the night of 26-27 December 2020, leaving a massive void in the hip-hop community and the performing-arts world.

### → RUNNING TIME

1h

### → VENUE

Le Radiant-Bellevue, Caluire-et-Cuire  
La Machinerie, Vénissieux

### → DATES AND TIMES

Le Radiant-Bellevue :  
Sat 12, mon 14 June, 8.30pm  
Sun 13 June, 4pm

La Machinerie :  
Fri 1 Oct, 8pm

### → TARIFS

Le Radiant-Bellevue :  
28€ / 25€ / 14€

La Machinerie :  
Booking at La Machinerie  
04 72 90 86 68

### → AROUND THE SHOW

Film projection À chacun sa façon de danser  
↳ See p. 103

Meet the artists  
after the show sun 13 June

### → IN RHÔNE-ALPES REGION - SEE P. 107

Villefranche-sur-Saône, Villefontaine, Voiron

### → ON TOUR

Les Écuries, Charleroi Danse  
Wed 23 June, 8pm

Le Manège / Caserne Fonck, Théâtre de Liège  
Fri 25 June, 7pm

### → WEBSITE

www.ccnrb.org  
www.all4house.fr

### NOTE

↳ Sun 13 June at 4.30pm at Fagor Factory, discover *Master Cypher*, a unique battle concept imagined by Ousmane Sy  
See p.50

### ↳ PIECE FOR 7 PERFORMERS

**Company** Collectif FAIR-E / CCN de Rennes et de Bretagne | **Choreography** Ousmane Sy | **Choreographer's assistant** Odile Lacides | **7 performers among** Allauné Blegbo, Megan Deprez, Valentina Dragotta, Dominique Elenga, Nadia Gabrieli Kalati, Linda Hayford, Nadiyah Idris, Anaïs Imbert-Cléry, Odile Lacides, Cynthia Lacordelle, Mwendwa Marchand, Audrey Minko, Stéphanie Paruta | **Sound and arrangements** Adrien Kanter | **Lighting** Xavier Lescat | **Costumes** Hasnaa Smini

A All 4 House creation. **Production** Garde Robe | **Executive production** Collectif FAIR-E / CCN de Rennes et de Bretagne (Le Centre chorégraphique national de Rennes et de Bretagne, dirigé par le collectif FAIR-E, est une association subventionnée par le ministère de la Culture (Direction régionale des Affaires culturelles / Bretagne), la Ville de Rennes, le Conseil régional de Bretagne et le Conseil départemental d’Ille-et-Vilaine) | **Coproduction** Initiatives d’Artistes en Danses Urbaines, Fondation de France (La Villette 2018, La Villette 2019), Centre de la danse Pierre-Doussaint GPS&O (Les Mureaux), Centre Chorégraphique National de La Rochelle, Compagnie Accorap (Kader Attou), Centre Chorégraphique National de Créteil et du Val-de-Marne, Compagnie Kafig (direction Mourad Merzouki) dans le cadre de l’accueil studio | **Supported by** the DRAC Ile de-France under the project aid scheme 2017, l’ADAMI, Arcadi Ile-de-France, la Ville de Paris in the form of residency aid 2018, Initiatives d’Artistes en Danses Urbaines, Fondation de France (La Villette 2017, 2018 et 2019), La Maison Daniel Féry (maison de la musique de Nanterre), Ville de Lille (Maisons Folie, FLOW), la Spedidam

This work received the 3rd prize and the technical prize of the Danse élargie 2018 competition organised by the Théâtre de la Ville (Paris) and the Musée de la danse (Rennes), in partnership with the Fondation d’entreprise Hermès

Co-hosted by the Radiant-Bellevue, Caluire-et-Cuire

# RONE & (LA)HORDE

## BALLET NATIONAL DE MARSEILLE

### ↳ Room With A View



© Cyril Moreau

**Room With A View is the not entirely chance encounter between electronic-music maestro RONE and the collective (LA) HORDE, which heads the Ballet National de Marseille and featured in the last Lyon Dance Biennale.**

Together, they explore how we relate physically to groups and the environment. After several discussions, the topic quickly seemed self-evident, given what matters to them today: awakening consciences as we face the overwhelming prospect of collapse. Fifteen dancers and RONE will perform in a marble quarry, a museum-like white cube, where anything can happen – be it collapse or a call to civilisation, in a nod to the Pink Floyd documentary *Live at Pompeii*. But there is an even stronger reference to the writings of science-fiction author Alain Damasio and to Greta Thunberg, with the desire to conduct a “war of imaginary realms”. The dancers take inspiration from this physical embodiment of fears, in committed and engaging movements, unleashing a legitimate anger on stage. Sensitive and bodily approaches blend with RONE’s soul-stirringly sentimental and quasi-cinematographic music.

#### ↓ Room With A View (2020)

In a marble quarry, machines work busily away, cutting and polishing the rock. In this place beyond the world, RONE sculpts, behind his own machines, spacious electronic and emotional landscapes that he offers to a group of dancers.

Whereas sculptors work marble to “free the human form inside the block” (Michelangelo), the performers dance to escape the white stillness of the stone; they stand up to scrutinise the infinitely human outlines of a disaster foretold, and consider the very possibility of beauty.

(LA)HORDE continues here to explore forms of protest and revolt through dance. *Room With A View* is a blank page, a space designed like a naturalistic white cube where it’s possible to insert sounds, bodies and images to reflect on humanity’s shifting place in the great scheme of things.

For RONE, it was the opportunity he needed to make a new album; a unique performance where he could get the screams of his machines to resonate, machines that invite us to make fresh getaways, marking vanishing lines towards songs that exist far beyond the human dimension.

RONE & (LA)HORDE

## “CHOREOGRAPHY MEETS WITH MUSIC TO TELL OF THE NEW GENERATIONS’ SUFFERING AND JUSTIFIED ANGER”

RONE & (LA)HORDE

### RONE

In the course of his 10-year career, Erwan Castex, alias RONE, has made his mark as a key figure on the French electronic music scene, always striving to push back the genre’s frontiers. After a distinctive live show at the Philharmonie de Paris in 2017 – which earned him the Prix des Indés – he went on the Variations radio show to give a rereading of works by Benjamin Britten, accompanied by the youth choir of Radio France and its choir mistress Sofi Jeannin. RONE then presented Motion, an 12-minute electro-classical piece, with the orchestra Les Siècles conducted by François-Xavier Roth.

His music has also become a stirring ally of environmental awareness-raising worldwide – from Hugo Picard, aka The Sailing Frenchman, who uses his pieces to communicate with whales and dolphins, to Greta Thunberg for one of her alarm-sounding videos.

More recently, RONE composed the soundtrack for a feature film, *La Nuit venue* (dir. Frédéric Farrucci), for which he won the César award for best music. After which he played nine performances of *Room With A View* at the Théâtre du Châtelet. This new piece was followed by the release, in April 2020, of his fifth album, *Room With A View*.

The curtailed run of performances of *Room With A View* and subsequent tour cancellation made RONE even more eager to create and collaborate. Thus, a surprise was born: the album *Rone & Friends*, released on 26 March 2021, a collection of 12 collaborations featuring the voices of Jehnny Beth, Dominique A, Flavien Berger, Yael Naim, Camelia Jordana, Georgia and Alain Damasio.

### (LA)HORDE

Founded in 2013, (LA)HORDE is a collective of three artists: Marine Brutti, Jonathan Debrouwer and Arthur Harel. Dance is central to their project, which spans choreographic pieces (*Void Island*, 2014; *Night Owl*, 2016; *To Da Bone*, 2017; *Marry Me In Bassiani*, 2019) films (*Novaciéries*, 2015, *Cultes*, 2019), performances (*The Master’s Tools*, 2017, *The Beast*, 2019) and installations.

In 2018 they also directed and choreographed Christine & the Queens’ most recent show. With groups on the fringes of mainstream culture such as seventy-somethings in *Void Island*, blind people in *Night Owl*, and more recently jumpers in *To Da Bone* or the dancers of Ballet Iveroni (Georgia) in *Marry Me In Bassiani*, (LA)HORDE examines the political reach of dance and maps the choreographic forms of popular uprisings, whether mass or isolated, from raves to traditional dances to jumpstyle.

In creating the concept of “post-internet dance”, the collective is giving form to this exploration of the new dynamics of dance circulation and representation that are developing online. By diversifying their media, the three artists are examining the various artistic categories and proposing multiple perspectives on the revolts driven by these communities whom they work with in a flat, hierarchy-free manner. *Room With A View* is their first piece since taking the directorship of the CCN Ballet National de Marseille in 2019. With its (partly renewed) group of 22 dancers from 12 countries, (LA) HORDE tackles the revolts sparked by the ongoing climate catastrophe, to the music of RONE’s eponymous album.

→ RUNNING TIME  
1h05

→ VENUE  
Les Nuits de Fourvière  
Grand théâtre, Lyon

→ DATES AND TIMES  
Sun 13 June, 9pm  
Mon 14 June, 9pm

→ PRICES  
32€ / 30€ / 16€

→ ON TOUR  
Cité musicale, Metz, 8 June

→ WEBSITE  
rone-music.com  
collectiflahorde.com

#### ↳ PIECE FOR 1 MUSICIAN AND 15 PERFORMERS

**Artistic concept** RONE & (LA)HORDE | **Music** RONE | **Stage direction and choreography** (LA)HORDE Marine Brutti, Jonathan Debrouwer & Arthur Harel | **Artistic assistant** Julien Ticot | **Scenography** Julien Peissel assisted by Elena Lebrun | **Technical advisor** for stage design Sébastien Mathé | **Lighting design** Eric Wurtz assisted by Mathieu Cabanes | **Lighting director** Mathieu Cabanes | **Sound facade** Vincent Philippart | **Sound production** assistant César Urbina | **Costumes** Salomé Poloudenny assisted by Nicole Murru | **Hair direction** Charlie Lemindu | **Physical training** Waskar Coello Chavez | **Coaches** Thierry Hauswald and Valentina Pace | **Dancers of the Ballet national de Marseille** Sarah Abicht, Daniel Alwell, Mathieu Aribot, Malgorzata Czajowska, Myrto Georgiadi, Vito Giotta, Nathan Gombert, Nonoka Kato, Yoshiko Kinoshita, Angel Martinez Hernandez, Tomer Pistiner, Aya Sato, Dovydas Strimaitis, Elena Valls Garcia, Nahimana Vandenbussche

**Control** Théâtre du Châtelet in agreement with Décibels Production and InFiné | **Coproduction** Théâtre du Châtelet, Ballet national de Marseille and Grand Théâtre de Provence | Le CCN Ballet national de Marseille - (LA)HORDE direction is supported by the DRAC PACA, the Ministry of Culture, the City of Marseille and the BNP-PARIBAS Foundation.

In partnership with the Nuits de Fourvière

# EURIPIDES LASKARIDIS

↳ *Elenit*



© Julien Hammet

**No longer used because it is carcinogenic, the building material elenit lends its name to a jubilant piece of dance-theatre about humankind's tendency to fail.**

The grotesque, the absurd, and all kinds of transmutations are the signs of a chaotic world. They are also the keys to the artistic world of Greek performer Euripides Laskaridis, who caught the eye at the two previous Dance Biennales with his solo *Relic* (2015) and his duet *Titans* (2017).

In his latest creation, *Elenit*, he and nine other performers join up with a wind turbine and a cast of beings created on the set using ingenious visual and plastic devices. Fascinating, ridiculous and endearing, his characters move around a space "with no past or future". A world where "everything we thought we knew" is gone, like the elenit cement-and-asbestos panels used in Greek home, office and factory construction for 40 years until they were discovered to be highly toxic and were replaced with metal. Expect a caustic happening: half-farce, half-prophecy. I.C.

↳ *Elenit*  
(2019, coproduction with Pôle européen de création for the Biennale)

Euripides Laskaridis is broadening his theatrical scope with a new work for multiple bodies. A world where everything we thought we knew is gone. *Elenit* is a comic tragedy, with endearing characters elaborately crafted from the choreographer's imagination. The characters exist within a mechanism entirely geared to the urgency of the present.

He calls on notions of the ridiculous to explore the transformative perseverance of humanity in the face of the unknown. His work is marked by a sense of controlled chaos, plunging us deep into the essence of our being. The characters are unconventional and non-linear, as they play with whatever falls to hand – breaking, twisting and manipulating everyday materials and trash, trying to create the unexpected.

The body is the medium in which Laskaridis's concept of space comes to life. New horizons emerge from his imaginary characters, ranging from the hilarious to the heart-rending, the grotesque to the charming, the frightening to the absurd.

*Relic* (2015) featured a solitary mortal, alone at home, on Earth, after the disappearance of all reason. *Titans* (2017) is an other-worldly space where two mutually reliant divinities inhabit a metaphysical kingdom in a pre-reason era.

His latest piece, *Elenit*, pushes this universe in new directions. This work for 10 creatures and a wind turbine renounces all reason to imagine a place with no past or future.

## Euripides Laskaridis

Euripides Laskaridis is a Greek stage director, filmmaker, choreographer and performer. After graduating as an actor from the Karolos Koun - Art Theatre school in Athens, he received a grant from the Onassis Foundation to study stage direction at Brooklyn College in New York. A multi-faceted artist, Laskaridis began an acting career in 1995 and has worked for major directors such as Robert Wilson and Dimitris Papaioannou.

Since 2000, he has garnered awards for his own theatrical works and short films. In 2009 he founded the Osmosis Performing Arts Company, with which he stages his works in Greece. Audiences in Lyon were introduced to his work at previous Biennales: the solo *Relic* (2015) and the duet *Titans* (2017).

In 2016, he received a Pina Bausch grant and worked with the Samoan director and choreographer Lemi Ponifasio on his tours. In 2017, Laskaridis was included on the *Tanz* magazine list of rising stars. He is an associate artist with Portugal's main residency programme, O Espaço Do Tempo, where he created *Titans*. In 2018, Laskaridis was invited to the AB6 Biennale of Athens to show *Thirio*, the story of an independent being beyond the limits of a structured scenic universe.

→ **RUNNING TIME**

1h25

→ **VENUE**

Maison de la Danse, Lyon

→ **DATES AND TIMES**

Wed 16 June, 8pm

→ **PRICES**

25€ / 22€ / 12,50€

→ **AROUND THE SHOW**

Documentary screening

HERE NOT HERE // ELENIT

before the show at 7pm

↳ See p. 103

Meet the artists

after the show

→ **ON TOUR**

Teatro Rivoli, Porto (Portugal) 11-12 June

→ **WEBSITE**

www.euripides.info

## “WHAT WE THOUGHT WE KNEW IS NOW BEHIND US”

EURIPIDES LASKARIDIS

### ↳ PIECE FOR 10 PERFORMERS

**Company** Osmosis | **Conception and direction** Euripides Laskaridis | **Performers** Amalia Kosma/Chrysanthi Fytiza, Chara Kotsali/Eirini Boudali, Manos Kotsaris, Euripides Laskaridis, Thanos Lekkas/Konstantinos Georgopoulos, Dimitris Matsoukas, Efthimios Moschopoulos, Giorgos Poullos, Michalis Valasoglou/Nikos Dragonas, Fay Xhuma | **Costumes** Angelos Mentis | **Music** Giorgos Poullos | **Decors** Loukas Bakas | **Lighting** Eliza Alexandropoulou | **Dramaturgy advice** Alexandros Mistriotis

**Production** Onassis Stegi (Athènes, Grèce) | **Supported by** the Fondation d'entreprise Hermès as part of the New Settings programme | **Coproduction** Théâtre de la Ville-Paris, Teatro della Pergola (Florence, Italie), Pôle européen de création - Ministère de la Culture/Maison de la Danse in support of the Biennale de la danse de Lyon 2021, Teatro Municipal do Porto (Portugal), Festival TransAmériques (Montreal, Canada), Les Halles de Schaerbeek (Bruxelles, Belgique), Teatre Lliure (Barcelone, Espagne), Malraux - Scène Nationale Chambéry Savoie, Théâtre de Liège (Belgique), Julidans (Amsterdam, Pays-Bas), Bonlieu Scène Nationale Annecy | **In collaboration with** ICI - Centre Chorégraphique National Montpellier - Occitanie | **In association with** EdM Productions and Riald&Eshelman | **Financed by** Ministère Hellénique de la Culture et des Sports | Première, Novembre 2019, Onassis Stegi, Athènes | ELENIT's tour is generously supported by Onassis Culture / STEGI's "Outward Turn" Cultural Export Program

Coproduction with Pôle européen de création for the Biennale

Co-hosted by the Maison de la Danse, Lyon

# CIA. MADUIXA

↳ *Mulier*



© Juan Gabriel Sanz

*Mulier* is a piece of dance on stilts performed by five amazons who, in a tribute to all women, deliver a ballet featuring moments of unison and dazzling bursts of energy.

This show was born of a need to explore feminine identity and to unleash “the wild side of feminine nature that various civilisations have sought to domesticate throughout history”, says Catalan artistic director Joan Santacreu. In *Mulier*, the female dancers perched on stilts play with notions of balance, power and height to evoke women, their energy, aspirations and struggles. The gestural density and precision, the sensitivity and sincerity of the dancers offer a sublime interpretation of the poetry and emotion so central to the company’s work. DH

↓ *Mulier*  
(2016)

**When dance springs directly from emotions**  
Deep inside, all women harbour a wild and free being, an instinctive nature that various civilisations have tried to tame throughout history. Women’s natural cycles have been forced to adapt to artificial rhythms to suit others, which stifles women’s innate gift for creativity and vision. This show pays tribute to all women who, over centuries and centuries of oppression, have fought and continue to fight to sustain their wild inner self and who demand the right to dance and run free in our societies.

#### Perilous physical work

*Mulier* is performed by five female dancers on stilts. With this approach, we hope to test the physical limits between dance and balance, movement and poetry, strength and emotions. Women are the starting point, and the show reflects our desire to explore female identity through plays on movement, with an emphasis on image, visual poetry and narration in order to touch the sensitivity of the audience.

#### Joan Santacreu

Joan Santacreu founded the dance company Maduixa in 2004. Under his direction, the company seeks to develop a new theatrical language in which disciplines such as audiovisual, dance and plastic arts form an integral part of the creative process. For the audience, it is a complete experience awakening a wide range of emotions. His shows have travelled to over 25 countries and his works have received more than 20 prizes, including two MAX Awards for *Mulier*. Santacreu received an honorary prize from the city of Deventer in The Netherlands for his artistic contribution and creations. Since 2015, in addition to creating, directing and producing for Maduixa, he directs the International Mime Festival in Sueca (Valencia, Spain). For *Mulier*, Santacreu teamed up again with Mamen García, a choreographer and professor of choreography and dance technique who trained at the Conservatory of Valencia. She is also director and choreographer for the Gérard Collins Youth Company. She has collaborated with Maduixa on other works such as *Ras!*, *Consonant* and *Dot*. For *Mulier*, she received the Best Choreography Prize from Artes Escénicas Valencianas.

#### Mamen García

A choreographer who qualified as a teacher of choreography and dance performance techniques at the conservatoire in Valencia, she is also runs and is the choreographer of the Jove Companyia Gerard Collins for recently graduated dancers. She has also collaborated with the Maduixa company on creations such as *Ras!*, *Consonant* and *Dot*, and received the Artes Escénicas Valencianas award for best choreography with *Mulier*.

#### → RUNNING TIME

1h

#### → VENUES

Le Sémaphore, Irigny  
Théâtre Théo Argence, Saint-Priest  
Espace culturel l’Atrium, Tassin-la-Demi-Lune  
Le Toboggan, Décines

#### → DATES AND TIMES

Le Sémaphore :  
Wed 26 May, 7.30pm

Théâtre Théo Argence :  
Fri 28 May, 7.30pm

Espace culturel l’Atrium :  
Sat 29 May, 7pm

Le Toboggan :  
Sun 3 Oct, 8pm

#### → PRICES

20€ / 17€ / 10€

#### → IN RHÔNE-ALPES REGION - SEE P. 107

Roanne  
Vals-les-Bains

#### → ON TOUR

Festival Urbaka, Limoges, 2 July  
Festival de Buitengewoon Doetinchem  
(Pays-Bas) 10-11 July  
Segorbe (Espagne), 17 July  
Festival du paysage (Espagne), 18 July  
Jeudis du Port, Brest, 5 Aug  
Rafelbunyol (Espagne), 1 Sept

#### → WEBSITE

www.maduixacreacions.com

**“INSIDE EVERY WOMAN IS A  
WILD AND FREE BEING WITH  
AN INSTINCTIVE NATURE”**

CIA. MADUIXA

#### ↳ PIECE FOR 5 PERFORMERS

**Company** Cia. Maduixa | **Idea and stage direction** Joan Santacreu | **Choreography** Mamen García | **Playwriting** Roser de Castro | **Performers** Laia Sorribes, Paula Quiles, Cristina Maestre, Sara Canet, Paula Esteve | **Music** Damián Sánchez | **Management assistant** Paula Llorens | **Costumes** Joan Miquel Reig & Dobleto | **Lighting** Ximo Olcina

**Production** Maduixa Teatre S.L. | **Supported by** Institut Valencià de Cultura (Espagne), Ajuntament de Sueca (Espagne), Festival Internacional de MIM (Espagne), Fira Tàrrrega – Teater al carrer (Espagne)

↳ 2021 CREATION

# CIE ALS / CÉCILE LALOY

↳ *IE [famille]*

© Damien Brally

**A choreographic and theatrical investigation into family relationships.**

*IE* is a Japanese word meaning house but also home, family, bloodline. To conduct a fascinating investigation into "generational atavism", the choreographer Cécile Laloy portrays a staggering tableau of a family, composed of six performers from different generations, in which incomprehensible and sometimes violent events recur relentlessly... in a rite-of-passage ceremony in several phases, inspired by a state of trance, bodies break loose and ancestors come back to life. The choreography – violent, visceral and convulsive – lays bare taboo topics and turns the spotlight on a buried past. MF

↓ *IE [famille]*  
(2021 creation)

Six performers from different generations form a family tableau. Memories resurface like nightmares; memories from more distant eras, as if these family members carried the burden of taboos of all the previous generations.

So, will they rowse their ancestors and make tombstones dance?

This is a show about generational atavism. What happened is quite simply the reproduction of what happened in the previous generation, and the generation before that... It had been going on for centuries, because no one spoke out.

**"WEIRD EVENTS  
OCCUR INSIDE A  
FAMILY"**

**Cécile Laloy**

She trained at the national dance conservatory (CNSMD) in Lyon, in parallel with courses in kung fu and clowning.

As a performer she works with Annie Vigier and Franck Appert, and has created several museum-staged performances, notably for the Lyon Contemporary Art Biennale. She was also a dancer-performer for Maguy Marin in 2015, for the reprise of *May B*. As a choreographer, she began her explorations in 2003 and has since moved between different types of creation: shows, in-situ performances, and a short film; she has also worked on an array of encounters, artistic adventures and collaborations. After her first piece *Jane* (2003), she worked on a group piece, *Histoire d'impressions* (2005), followed by *Il pleut* (2008) and *Menteuse* (2010).

In 2012, she created *Façades* in collaboration with Florence Girardon (Compagnie Zélid), a performance with residents, staged on balconies. A recipient on several occasions of support from the National Choreography Centre (CCN) in Rillieux-la-Pape/Cie Maguy Marin, she also gained early backing from Maguy Marin and François Tanguy and secured a three-year residency at arts centre RAMDAM (2011-2014). Cécile Laloy settled in Saint-Étienne and founded Compagnie ALS in 2014.

Then in 2015 she created *Clan'ks*, a dance concert containing several pieces of choreography that follow on like songs during a concert. In 2016, Florence Girardon invited her to take part in a new project: *Passion(s)*, based on Bach's Saint Matthew Passion, alongside Maguy Marin, Ennio Sanmarco, Ulisses Alvarez, Pierre Pontvianne, David Mambouch, Philippe Vincent and Eric Pellet. This project prompted her to begin exploring romantic relationships, resulting in a diptych: *Duo* (2017) and *L'Autre* (2018), a piece for for childrens.

After earning her state diploma in 2013, the choreographer taught at the school of the Comédie de Saint-Étienne theatre, where she coordinated students' movement work. She has since collaborated with stage directors such as Matthieu Cruciani, Alice Laloy and Pascal Kirsch as movement coach. An associate artist of the Comédie de Saint-Étienne, Cécile Laloy is regularly hosted by RAMDAM, La Fonderie in Le Mans, Le Cube in Hérisson, the Centre Culturel La Buire; and at Format, which promotes dance culture in rural areas.

→ RUNNING TIME

1h

→ IN RHÔNE-ALPES REGION - SEE P. 108

La Comédie de Saint-Étienne

→ DATES AND TIMES

Wed 26 May, 7pm

Thu 27 May, 7pm

Fri 28 May, 7pm

→ PRICES

Booking at La Comédie  
de Saint-Étienne : 04 77 25 14 14

→ ON TOUR

La quinzaine de la danse Espace 110, Illzach,  
14 jan 2022

→ WEBSITE

www.compagnieals.com

↳ PIECE FOR 6 PERFORMERS

**Company** ALS | **Conception and choreography** Cécile Laloy | **Performers** Joan Vercoutere, Saëns Dubreuil, Marie Urvoy, Jean-Antoine Bigot | **Sign language interpreter** Emmanuelle Keruzoré | **Music and singing** Damien Grange | **Outside view and assistance** Florence Girardon | **Lighting** Johanna Moaligou | **Sound** Pierre Lemerle | **Stage management** Fred Soria | **Costumes** Marion Clément | **Ceramic artist** Angélique Faget

**Production** Compagnie Als, La Comédie de Saint-Étienne, CDN - Centre Dramatique National | **Coproduction** Maison de la Danse, Espace Albert Camus (Le Chambon-Feugerolles), Centre Chorégraphique National de Rillieux-la-Pape (in the context of the studio reception), call for projects Les 2 angles (Flers, Normandie) | **Supported by** the City of Saint-Étienne, the Department of the Loire, the Auvergne-Rhône-Alpes-Region, the DRAC Auvergne-Rhône-Alpes | **Creation residencies** : Ramdam - an art center Ste Foy-les-Lyon, La Fonderie Le Mans, Le Cube Hérisson

# BAB ASSALAM & SYLVAIN JULIEN

↳ **Derviche**



© Valentine Brunne

**A spiritual journey inspired by philosophy and Sufi music, giving rise to a poetic trance performed by the Franco-Syrian group and circus artist Sylvain Julien.**

With this tradition-transcending “whirled” concert, Bab Assalam teams up with the artist and object handler to reinvent the dervish myth. Together, musicians and circus performer set aside their obsession with circles, and their movements merge with the music. To accelerated Aleppo rhythms, reminiscent of heartbeats, the artist makes the world rotate like he juggles with his hoops. Joining East and West, the musical trio go on a superb safari around the frontiers of world music and live electro, to the sound of their mellow voices, bass clarinet, ouds and percussion. A hypnotic spectacle! B.H.

↓ **Derviche**  
(2019)

In 2010 Bab Assalam gave its last concert in Syria, in the Aleppo citadel, alongside 10 whirling dervishes. Then came war, massacres and exile. The band, now reunited in France, reinvents the myth with a “whirled” concert in which trance becomes circus poetry.

The hypnotic world of Sufi dance dates back to the great 13th century Persian poet, Rumi, who advocated the quest for inner spirituality, a mystique revolving around tolerance. Bab Assalam combines this spiritual quest with a regenerated show format in which gestures and music merge. No more dervishes, now a thing of the past; whirling the world is now the job of Sylvain Julien, who juggles with hoops in the search for perpetual motion.

Bab Assalam composes a Westernised version of the dervish's circle. The suite of music, transcended by Sylvain Julien's artistry, fuses the voices of the two Syrian musicians, surrounded by ouds and percussion, with the contemporary sounds of the bass clarinet and electro music. This ode to love leads us into a long trance, to the point of ecstasy. Bab Assalam encourages us to savour the experience of musical meditation, outside of time and space. Pitched between East and West, this migratory music invites us to be tolerant. Continuing the East-West encounter that is central to their musical project, they have us relive the Syrian thinking of the Aleppo Dervishes. Revisiting the figure of the dervish, here and now, is a joyous yet profound quest.

**Bab Assalam**

Bab Assalam is a Franco-Syrian journey, a trio of virtuoso musicians, floating sounds and velvety songs that blow an air of peace. Bab Assalam encourages us to experience a musical meditation, outside of time and space.

Pitched between East and West, this migratory music invites us to be tolerant. From their first meeting in Syria in 2005 to the beginning of exile in 2011, Bab Assalam (“the gate of peace”) travelled around the Middle East, Africa and Europe. The French exile of the two Syrian musicians led the acoustic trio to the frontier between world music and electronic rock; they then created music shows that tell of – and make committed statements about – exile, migration and the journey of ideas.

In 2018 they met circus artist Sylvain Julien, who cultivates an obsession with circles and hoops while also developing a singular vocabulary of constraints, exploits and diverse oddities and energies.

**Sylvain Julien**

After taking a degree in economics, Sylvain Julien swerved towards the circus. He graduated from France's National Centre for Circus Arts (CNAC) as a juggler in 2005 in the show *KILO*, staged by Jean- Pierre Larroche and Thierry Roisin. He has worked with storytellers (*Conteurs dans la nuit, Le Truc, Enforestation*) and marionettists (*Le cabaret des âmes perdues*) but also with the choreographer Denis Plassard (*ZOOO, Débatailles, Suivez les instructions*). He regularly takes part in projects with musicians: the jazz quartet L'Impérial Orphéon (*GALA*), the Ensemble Cairn (*Les métamorphoses du cercle*), and the trio Bab Assalam (*Derviche*).

Sylvain Julien has experimented with various performer-author-director configurations enabling him to produce material and experience other artists' approaches while developing his own in parallel.

In 2013, he picked up that fabulous object the hoop, and created *ÏPIDO (ou l'inverse)*, touring with it in 15 countries. In 2017 he wrote *Monsieur O*, a circus piece in a lightweight, all-site format.

→ **RUNNING TIME**

1h

→ **IN RHÔNE-ALPES REGION - SEE P. 107**

Les Aires - Théâtre de Die et du Diois

→ **DATE AND TIME**

Thu 10 June, 8pm

→ **PRICES**

Booking at Théâtre de Die :

04 26 58 80 35

or theatre-de-die.com

→ **WEBSITE**

babassalam.com

## “THE MYSTERY OF THE WHIRLING DERVISHES REINVENTED IN A BOU OF CIRCUS POETRY”

BAB ASSALAM

↳ **PIECE FOR 4 PERFORMERS**

**Dance & hoops** Sylvain Julien | **Music** Trio Bab Assalam : Khaled Aljaramani - oud, singing / Mohanad Aljaramani - percussions, oud, singing / Raphaël Vuillard - clarinettes, electronic live | **Artistic and technical collaborator** Emmanuel Sauldubois | **External gazes** Jean Lacomerie & Heinz Lorenzen | **Dance gaze** Annette Labry | **Lighting** Dominique Ryo | **Costumes** Céline Pigeot

**Coproduction** L'autre côté du Monde Prod. & Théâtre de la Croix Rousse (Lyon) | **Support** DRAC, Auvergne-Rhône-Alpes Region, City of Lyon, SPEDIDAM and ADAMI |

**Partners** Institut du Monde Arabe (Paris), Auditorium de Montélimar, La Cascade-Pôle Cirque, Espace Tonkin (Villeurbanne)

# COLLECTIF 4<sup>E</sup> SOUFFLE & MURIEL HENRY

↳ *Tu me suis ?*



© Gilles Aguilier

*Tu me suis ?* is the encounter between a male dancer expert in the vocabulary of hip hop and a female clown versed in verbal acrobatics. A playful and mischievous format.

Collectif 4e Souffle stemmed from the 2006 encounter between clown Muriel Henry and hip-hop dancers Patrick Pires and Hakim Hachouche, in Compagnie Montalvo-Hervieu. While touring together over several years, they discovered aspects their artistic practices had in common: a penchant for improvising, audience participation, a generous-hearted attitude... They decided to undertake an experimental work with a drummer, who joined this amazing crew of multi-faceted artists. The piece intertwines dance, words and music to find a kind of togetherness through laughter. The theme of aesthetic cultures meeting and colliding quickens the pulse of this performative curiosity – a dialogue between hip-hop and humour to the rhythm of a drum kit, the metronome of their emotions. M.F.

↓ *Tu me suis ?*  
(2017)

Every piece of this jigsaw-show tells the same story – of a male dancer skilled in hip-hop grammar who meets a chatty female clown big on verbal acrobatics. Their paths cross, and cross again, composing a mosaic of romantic situations where humour and dance mingle to the tempo of drums, and arrive at a kind of togetherness through laughter.

Following her red nose, the clown is carried away by her emotions, by what she tries to tell this silent oddball; and by what she says to herself, and tells us about herself, veering between philosophy and romantic soliloquies. She unsettles the chap, gives him a rough ride and takes the floor with him; he only expresses himself through movement but responds, in his own way, to his intrusive partner's declarations and wild imaginings.

Despite their differences they find areas of agreement, and finally stumble across pathways to harmony.

In *Tu me suis ?* everything is written: hip-hop choreography, turns with ultra-precise gestures akin to silent movies, and zany monologues by an unfeasibly fast-talking clown.

Everything is written, but everything is also improvised to the sound of live music. The dancer gives free rein to his creative flair, doing his thing based on a codified gestural vocabulary that he masters to perfection, while the clown swerves this way or that depending on audience reactions, en-route mishaps, and her mood du jour. The cocktail is one part performance and one part danger, which give an acutely edgy feel to the writing.

Spectators young and old will map their own path through the maze of these repeated face-to-faces and through the excesses and clumsiness of romantic turmoil... with which everyone can identify.

## Collectif Quatrième Souffle

This collective was hatched in 2006 when Muriel Henry met hip-hop dancers Patrick Pires (alias P.Lock) and Hakim Hachouche in Compagnie Montalvo-Hervieu.

While touring internationally with this dance company, they noted the common points between their disciplines: an appetite for improvisation, audience participation, humour, and their penchant for performance, be it physical or verbal.

Keen to take things further, in 2009 they invited a drummer to come on board – and set up a lab around experimentation and improvisation, blending dance (hip-hop and contemporary), theatre and clowning. They write together, blending their tradecraft and shifting boundaries. Their first piece, *Le 4e souffle* (2011), premiered at the Suresnes Cités Danse festival, and gave the collective its name. Dubbed “a theatrical UFO” by Mourad Merzouki at the Karavel festival, the show toured for five years, racking up 100-plus performances in France and worldwide. Under Muriel Henry's direction, the collective has continued its experimental output with a quartet, *A flux tendu* (2015), and a trio, *Tu me suis ?* (2017).

In 2019, two fresh pieces have enriched its repertoire: *Chez moi*, a duet with Vincent Simon and Muriel Henry; and *L'adulte mode d'emploi*, a short-form clowning solo for the classroom, by Muriel Henry.

**“SPECTATORS OF ALL AGES WILL CHART THEIR OWN PATH THROUGH THE MAZE OF THESE REPEATED CROSSOVERS”**

↳ **PIECE FOR 1 DANCER, 1 CLOWN AND 1 DRUMMER**

**Choreographic advice** Stéphanie Chêne | **Performers** Muriel Henry (clown), Patrick Pires alias P.Lock (dancer), Jérémie Prod'homme (drummer) | **Costumes** Érick Plaza Cochet | **Lighting** Pascal Aurouet

**Coproduction** Centre Chorégraphique National de Créteil and Val de Marne, Cie Kâfig, Centre de Danse du Galion (Aulnay-sous-Bois) | **Supported by** Centre Chorégraphique Pôle Pik – Pôle en Scènes (Bron), La Villette 2015, Moov'n Aktion (Le Pré-Saint-Gervais), Ville de Rosny-sous-Bois

→ **RUNNING TIME**

1h

→ **VENUES**

Centre Charlie Chaplin (Théâtre de Verdure),  
Vaulx-en-Velin

Espace Alpha, Charbonnières-les-Bains

→ **DATES AND TIMES**

Centre Charlie Chaplin (Théâtre de Verdure):  
Wed 16 June, 6pm

Espace Alpha:

Tue 21 Sept, 8.30pm

→ **PRICES**

Centre Charlie Chaplin (Théâtre de Verdure):  
20€ / 17€ / 10€

Espace Alpha:

Booking at  
04 78 19 80 00

→ **IN RHÔNE-ALPES REGION - SEE P. 108**

Sorbiers

→ **WEBSITE**

www.quatriemesouffle.com

# THIERRY MALANDAIN

## ↳ NOcturnes / Beethoven 6



© Olivier Houbek

Thierry Malandain's main source of inspiration is music: his choreography flows from the composer's intentions, and from the emotions and feelings he experiences while listening.

### Nocturnes

During bouts of soul-searching, Frédéric Chopin conveyed in his NOcturnes the languidness of love tinged with melancholy. Here, Thierry Malandain composes the bodies as if they were a piano – making them vibrate, resonate and converse. His NOcturnes is a choreographic gem.

### Beethoven 6

To coincide with the 250th anniversary of Beethoven's birth, Thierry Malandain took inspiration from *Symphony No.6*, treating the *Pastoral* as an echo of his listener's sensations, and as usual drawing his primary influence from the music itself. The understated staging gives pride of place to timeless choreographic writing, which taps the sensuality and humanity of the company's 22 dancers. Malandain's piece reflects two of Beethoven's notable traits: an ability to wed the traditional with the new, and humanist ideals that permeate each of his compositions.

### ↓ Nocturnes (2014)

During bouts of soul-searching, Frédéric Chopin conveyed in his NOcturnes – 21 pieces for piano written between 1827 and 1846 – the languidness of love as experienced through his deeply melancholy nature. The predominance of sombre sentiments, a taste for the morbid, and the dark "gothic" romanticism cultivated by Chopin and other Romantics prompted Malandain to explore the *Danse Macabre* (or Dance of Death) genre fashionable in the late Middle Ages. Typically, these were murals depicting a series of characters of any gender, age and condition, being taken towards their final resting-place by a skeleton, which stands not for Death but for death, namely a posthumous image of the living person. The *Danse Macabre*, besides the idea of combining two things as disparate as dancing and dying, symbolised the passage of time and showed how death fraternally unites people of every rank. The "remains of a black day sadder than any night", as Baudelaire might have said, NOcturnes is presented as a mural, like a daydream crushed by the weight of never-ending melancholy.

Thierry Malandain

### ↓ Beethoven 6 (Extract from *La Pastorale*, 2019)

The title naturally refers to Beethoven's *Sixth Symphony*, with its well-known epigraph in the manuscript: "Pastoral Symphony, or Recollection of Country Life, which is more an expression of emotion than a descriptive painting". Reflecting the composer's ardent love for nature – "How delighted I shall be to ramble for a while through woods, thickets and trees, and over rocks! No man loves the countryside as much as I do" (letter to Teresa Malfatti, 1807) – and *The Pastoral Symphony*, apart from the birdsong and storm, actually articulates feelings more than it imitates things. Serene and fundamentally idealistic, it conjures the flower-covered paths of ancient pastoral landscapes, and the innocence and tranquillity of yesteryear; or, hovering like a halo, the sacred dust of Athens, a city revered throughout the ages by the imagination of poets and artists for having created Beauty. After composing his *Symphony No.6* concurrently with No.5, which shows Man wrestling with his fate, Beethoven, by abandoning his emotional states to nature, revives in our minds the Arcadia of the golden age, "a land of shepherds where we lived happily in love".

Thierry Malandain

### Thierry Malandain

The author of 80-plus dance works, Thierry Malandain was born on 13 April 1959 in Petit-Quevilly. Before his career as a performer with the Opéra de Paris, the Ballet du Rhin and the Ballet Théâtre Français de Nancy, he was taught by Monique Le Dily, René Bon, Daniel Franck, Gilbert Mayer and Raymond Franchetti.

During these six years in Lorraine, he enjoyed success with his first experiences as a choreographer: in 1984, he won first prize in the Concours Volinine with *Quatuor op3*; then in 1985 and 1986, succeeding Maguy Marin, he won first prize at the Concours de Nyon, Switzerland, with *Sonatine* then *Métamorphosis*.

In 1986, Thierry Malandain left the Ballet Théâtre Français de Nancy with eight dancers and founded *Compagnie Temps Présent*, which settled in Élancourt. The very next season, he was awarded prizes by the Fondation de la Vocation and the Fondation Oulmont, and won also first prizes in the choreography competitions of La Baule and Vaison-la-Romaine; and in Paris, with Angelin Preljocaj and Claude Brumachon, won the Prix de la Nuit des Jeunes Créateurs. At the invitation of Jean-Louis Pichon, director of what would become L'Esplanade in Saint-Etienne, Cie Temps Présent held a residency there from 1991-1997.

Then, in 1997, the choreographer received a proposal from the Ministry of Culture and Communication and the City of Biarritz to found, in the Basque seaside resort, the first-ever classical-style National Choreography Centre (CCN). In September of the following year, the Centre Choréographique National - Ballet Biarritz came to life in the converted Gare du Midi train station.

Starting in 2000, Thierry Malandain headed the festival *Le Temps d'Aimer* for five years, returning as artistic director in 2008. In 2003, with *Les Créatures*, to music by Ludwig van Beethoven, Ballet Biarritz reached a major creative milestone: for the first time, thanks to Dominique Hervieu and José Montalvo, the company performed officially in Paris (at the Théâtre National de Chaillot); while in Moscow, *Les Créatures* was a Benois de la

Danse nominee, and in Cuba received the critics' award at the 19th International Ballet Festival of Havana. In 2005 and 2006, Malandain created *Les Petits Riens* (2005) to music by Wolfgang Amadeus Mozart; and *Don Juan* (2006) to a score by Christoph Willibald Gluck; and, to music by Alfred Schnittke, he produced his first commission for the Ballet de l'Opéra National de Paris, *L'Envol d'Icare* (2006). In August 2009, Thierry Malandain was promoted to the rank of Officer in France's Order of Arts and Letters.

A new era began for the choreographer, with a renamed company: Malandain Ballet Biarritz. Then came *Magifique* (2009), to music by Pyotr Ilyich Tchaikovsky; and *Roméo et Juliette* (2010), to music by Hector Berlioz. In 2012, the Opéra de Reims commissioned a ballet from Thierry Malandain; given carte blanche, the choreographer took the chance to explore another musical world, creating *Une Dernière chanson* set to traditional French songs performed by Vincent Dumestre's ensemble Le Poème Harmonique. This piece earned the Grand Prix (dance category) of the Syndicat de la Critique Théâtre, Musique et Danse.

In 2013, at the request of Laurent Brunner, director of the Opéra Royal de Versailles, the choreographer created *Cendrillon* to Sergei Prokofiev's score; *Cendrillon* received a warm critical and popular reception and, in 2014 in Berlin, the piece earned Thierry Malandain the best choreographer prize at the Taglioni European Ballet Awards, bestowed by the Malakhov Foundation. In 2017, after the performances of his new piece *Noé* at Chaillot-Théâtre National de la Danse, Malandain Ballet Biarritz received the best company award bestowed by the Association Professionnelle de la Critique de Théâtre, de Musique et de Danse. In 2019, Thierry Malandain was appointed to the Académie des Beaux-Arts (choreography section) alongside Blanca Li and Angelin Preljocaj. In 2020, he was awarded the Prix SADC for choreography.

### → RUNNING TIME

1h35

### → IN RHÔNE-ALPES REGION - SEE P.108

Opéra de Saint-Étienne,  
Grand Théâtre Massenet

### → DATES AND TIMES

Thu 24 June, 8pm

### → PRICES

Booking at Opéra de Saint-Étienne:  
04 77 47 83 40  
or opera.saint-etienne.fr

### → ON TOUR

Théâtre Luc Donnat, Le Tampon (La Réunion), 8 June  
Théâtre Champ Fleuri,  
S<sup>te</sup>-Clotilde (La Réunion), 10-12 June  
Festival de Granada (Espagne), 10 July  
Teatro Victoria Eugenia,  
San Sebastian (Espagne) 29-31 July  
Gare du Midi, Biarritz, 4-8 Aug

### → WEBSITE

malandainballet.com

### ↳ NOCTURNES - PIECE FOR 22 PERFORMERS

Choreography Thierry Malandain | Music Frédéric Chopin | Lighting Jean-Claude Asquié | Costumes Jorge Gallardo | Costume design Véronique Murat | Piano Thomas Valverde

Coproduction Théâtre Victoria Eugenia / Ballet T (Espagne), Opéra de Reims, Centre Choréographique National / Malandain Ballet Biarritz

### ↳ BEETHOVEN 6 - PIECE FOR 22 PERFORMERS

From *La Pastorale*, created for Beethoven's 250th birthday.

Music Ludwig Van Beethoven | Choreography Thierry Malandain | Decors and Costumes Jorge Gallardo | Lighting François Menou | Costume design Véronique Murat assisted by Charlotte Margnoux | Set design Loïc Durand | Set and prop design Frédéric Vadé

Co-production Chaillot - Théâtre national de la Danse, Beethoven Jubiläum Gesellschaft (Allemagne), Norddeutsche Konzertdirektion Melsine Grevesmühl GmbH (Allemagne), Theater Bonn (Allemagne), Le Parvis scène nationale Tarbes Pyrénées, Opéra de Reims, Ballet T (Espagne), Donostia Kultura - Victoria Eugenia Antzokia de Donostia / San Sebastián (Espagne), CCN Malandain Ballet Biarritz | Partners Théâtre de Gascogne - Scènes de Mont-de-Marsan, Espace Jéliote (Oloron-Sainte-Marie), L'Odyssée - Scène Conventionnée de Périgueux, Scène du Golfe / Théâtre Anne de Bretagne (Vannes), Opéra de Saint-Étienne, Théâtre Olympia d'Arcachon, Escenario Clece / Teatros del Canal (Espagne)

Company Malandain Ballet Biarritz | Musical direction Jacques Lacombe | With Orchestre Symphonique Saint-Étienne Loire

## COLLECTIF A/R

↳ everything is temporary



© Rémi Bourcereau

The second opus in a form that *h o m e* began to explore, *everything is temporary – two dancers, two musicians – experiments with the perception of time.*

In this exploration of bodily and musical rhythms, Paul Changarnier, a member of the collective founded in 2012 and the man behind this new piece, crafts a dynamic style of dance akin to the pulsations of a music concert. Devised as a night-time journey, for one or more performers, the choreography unfolds to a cinematographic score of still or accelerated movements, which give the piece a distinctive temporality. Dance and magic (live and recorded) are particularly entwined, powering cascades of exhilarating energy on stage. B.H

Following on from the work begun with *h o m e* (2017), the first piece in a series around bodily rhythm, *everything is temporary* enlists two dancers and two musicians, including singer Joseph Baudet (aka Emcee Agora), to explore and question our perception of time. Starting from rhythmic notions inspired by the spoken word and hip-hop, Paul Changarnier toys with temporal distortions and imagines a comprehensive physical cut-up. This brand of dance, similar to the language of film, draws us into an intense, collective voyage through the night.

*We claim the present as the pre-sent, as the hereafter  
We are unraveling our navels so that we  
May ingest the sun  
We are not afraid of the darkness, we trust  
that the moon shall guide us  
We are determining the future at this very  
moment  
We now know that the heart is the  
philosophers' stone  
Our music is our alchemy*

Saul Williams, Coded Language, 2001

↓ everything is temporary  
(Création 2021)

## Collectif A/R

Founded in 2012 by Paul Changarnier, Thomas DeMay and Julia Moncla, the A/R collective devises shows and performances that make use of multiple spaces. On stage, in public space or in situ, the desire to wed live music and contemporary dance is central to their creative process. Choosing a space is the essential point of departure for writing, composing and choreographing – truly a way to produce a creative act. In turn, Paul, Thomas and Julia conceive and stage projects for which artistic and technical collaborators are engaged. They seek a joint form of listening in order to create new relationships and vibrations between bodies.

## Paul Changarnier

Born in 1987, Paul Changarnier studied percussion in Normandy, then trained at the national dance conservatory (CNSMD) in Lyon, until 2014. He won the Cannes International Competition in 2010, scholarships from the Yamaha Music Europe foundation in 2013 and also in 2012 (with the SR9 Trio), and awards at the Luxembourg International Competition (First Prize, Public Prize and Performance Prize). He co-founded and has been a member of the TaCTuS Ensemble since 2011; and co-founded the SR9 Trio in 2010, followed by A/R and Dog Food in 2012. He is now developing his own musical and choreographic works, and travels around France, Europe and the world for concerts, shows and masterclasses.

## → RUNNING TIME

55 min

## → IN RHÔNE-ALPES REGION - SEE P. 107

Théâtre d'Aurillac

## → DATE AND TIME

Sat 25 Sept, 8.30pm

## → PRICES

Booking at Théâtre d'Aurillac :

04 71 45 46 04

ou theatre.aurillac.fr

## → ON TOUR

Théâtre de la Ville, Aurillac, 20-24 Sept  
Festival Neufneuf, Toulouse, Nov 2021  
Théâtre de Vanves (Festival Artdanthé 2022)

## → WEBSITE

www.collectifar.com

## “FOUR PERFORMERS, TWO DANCERS AND TWO MUSICIANS EXPLORE AND QUESTION OUR PERCEPTION OF TIME”

PAUL CHANGARNIER

## ↳ PIECE FOR 4 PERFORMERS

**Conception and movement** Paul Changarnier | **Performers** Julia Moncla, Thomas DeMay, Joseph Baudet (aka Emcee Agora), Paul Changarnier | **Music** Dog Food | **Lighting** Magali Larché | **Scenography** François Gauthier-Lafaye | **External view** Madoka Kobayashi | **Sound** Rémi Bourcereau | **Costumes** Elisabeth Cerqueira | **Production and distribution** Julie Duchènes

**Production** Collectif A/R | **Coproduction** Théâtre d'Aurillac (Scène conventionnée), Centre Chorégraphique National de Rillieux-la-Pape | **Production supported by** Centre Chorégraphique National de Caen | **With the support of** la DRAC Auvergne-Rhône-Alpes (Ministère de la Culture), Ville de Lyon, Région Auvergne-Rhône-Alpes | **Residency hosts** Théâtre d'Aurillac (scène conventionnée), Théâtre de Vanves (scène conventionnée), Centre Chorégraphique National de Rillieux-la-Pape, Centre Chorégraphique National de Caen, L'Essieu du Batut (Murols), Les Subs (Lyon), Centre Chorégraphique Pôle Pik – Pôle en Scènes (Bron), L'Esplanade du Lac (Divonne-les-Bains)

# FOUAD BOUSSOUF

↳ OÛM



© Elean Barchini

With *OÛM*, Fouad Boussouf pays stirring homage to Umm Kulthum, the Egyptian diva of Arab song, and to Omar Khayyam, the Persian writer whose poems celebrating trance and rapture she sang.

After *Transe* and *Näss* (People), *OÛM* rounds off the trilogy that Moroccan-born choreographer Fouad Boussouf has devoted to the Arab world. The piece pays tribute to Umm Kulthum, who sang Omar Khayyam's sensual and mystical poems, written in the 11th century. The choreographer takes inspiration from his childhood, and the voice that filled the souk, streets, cars and bars in his home village. From the 1920s to '60s, Umm Kulthum was the object of unprecedented hero-worship in the Arab world. An ultra-modern diva who would improvise for hours on end, she sang of love, rebellion, pleasure, exaltation and emotional shocks. Fouad Boussouf draws on all these sentiments to fashion a dizzying style of dance rooted in his double culture, where hip-hop converses with contemporary vocabularies and oriental dances. Powered by the vibrations of live music, the performers' bodies breathe life into this timeless trance, as we relive a period where dance, music and poetry were part of the cultural landscape in the big Arab capitals. M.P.

↓ OÛM (2020)

**OÛm takes its inspiration from your childhood and the songs of Umm Kulthum. What are these memories?**

They're from two periods in my life. I moved to France when I was seven, but I was born in a small village in Morocco where Umm Kulthum's songs could be heard everywhere in the street – it was part of the ambient sound there. Then she was in the car when we came to France – a two-day journey during which my father listened non-stop to her songs. For a long time I wondered why people adulated her so – then when I went to Cairo, I understood. It was a kind of revelation: she gave meaning to beauty, to humans. She symbolised an era that's now over, and which I feel nostalgic about – though it's definitely my fantasy version, because it was a difficult time. But to me, this whole period we're talking about, from 1920 to 1960, was the crazy years, like in France, and when I created *OÛm* I only wanted to keep the pleasurable side of that era.

**What were her songs about?**

Impossible love, life, the Arab world. She sang for fifty years, and saw various Egyptian regimes come and go. Every head of state confided in her; she had acquired an elevated perspective on her world, and she sang about that. She was a diva. She sang the poems of Omar Khayyam, a Muslim Persian poet who spoke wonderfully well of wine and the divine. She sang poems that many people view as subversive, about alcohol and pleasure; she had an intoxicating effect on absolutely everyone.

**Her songs, expressing emotions and grand sentiments, are typical of the Tarab style, which you say transformed your dance. How so?**

When I arrived in France, I was influenced by the hip-hop movement – and that was part of my everyday life in terms of both music and dance, because I wanted to be like other people. As I recalled those memories, and the path I took, listening to these songs over and over as I searched for inspiration, my body simply reminded me that there were other rhythms, sounds and emotions that I could put on stage.

**How is the show constructed?**

First, I should point out that, coming after *Transe* and *Näss*, *OÛm* completes a trilogy about the Arab world. It revolves around Umm Kulthum, who sings the poems of Omar Khayyam – sensual, mystical quatrains written in the 11th century. There are two musicians on stage, and six dancers with backgrounds in hip-hop, house, ragga-dancehall, and contemporary and oriental dance. I've borrowed the vocabulary of a popular Lebanese dance, dabke ("stamping of the feet" in Arabic), which is danced by groups in lines, who stamp very loudly. The dancers are on stage throughout the show. I work a lot with the spirit of communion and the group, which leads us to commune with the audience. Bodily states, such as repetition and exhaustion, are important. I look for vibration between body, dance and music; a state of trance. I'd like the audience to keep their eyes on us from the first second to the last, as we offer them a moment of poetic suspension.

Martine Pullara

**Fouad Boussouf**

Moroccan born and Marseille based, Fouad Boussouf trained in hip-hop, his preferred kind of dance, while also feeding his curiosity about other genres, especially contemporary dance. His eclectic lifepath and experiences as a performer give his choreographic explorations a strongly modern flavour, where hip-hop converses with contemporary vocabularies and jazz but also with the traditional dances of North Africa and contemporary circus. In 2000 he founded Compagnie Massala, which draws its artistic language from hip-hop culture, contemporary dance and contemporary circus, but also from the folk dances and music of his native country, Morocco, and the wider Arab world. He is reluctant to be pigeonholed; his work reflects all these influences, and relentlessly addresses current themes, which he transfigures through his performers.

**"I AM LOOKING FOR THE VIBRATION BETWEEN BODY, DANCE AND MUSIC – A STATE OF TRANCE"**

FOUAD BOUSSOUF

↳ **PIECE FOR 6 PERFORMERS AND 2 MUSICIANS**

**Company** Massala | **Choreography** Fouad Boussouf | **Choreography assistant** Sami Blond | **Performers** Nadim Bahsoun, Sami Blond, Mathieu Bord, Loïc Elice, Filipa Correia Lescuyer, Mwendwa Marchand | **Scenography** Raymond Sarti | **Playwriting** Mona El Yafi | **Lighting** Fabrice Sarcy | **Costumes** Anaïs Heuraux

**Coproduction** La Briqueterie (CDCN du Val-de-Marne), Le POC d'Alfortville, Institut français de Meknès (Maroc), Centre Chorégraphique National de Créteil, Pôle-Sud CDCN de Strasbourg, Les Hivernales - CDCN d'Avignon, Fontenay-en-Scènes (Fontenay-sous-Bois), Hessisches Staatsballett (Tanzplattform Rhein Main, Allemagne), Théâtre Paul Eluard (TPE) à Bezons | **In-Residence Support** Centre National de la Danse (CND) / Les Laboratoires d'Aubervilliers, La Briqueterie (CDCN du Val-de-Marne), Le POC d'Alfortville, Institut français de Meknès (Maroc), Centre Chorégraphique National de Créteil, Pôle-Sud CDCN de Strasbourg, Hessisches Staatsballett (Allemagne) | **Supported by** ADAMI, La Commanderie (Mission Danse de Saint-Quentin-en-Yvelines), Conseil départemental du Val-de-Marne, DRAC, Région Ile-de-France, SPEDIDAM, Mophradat (Belgique)

→ **RUNNING TIME**

1h

→ **VENUE**

La Mouche,  
Saint-Genis-Laval

→ **DATES AND TIMES**

Thu 30 Sept, 8.30pm

→ **PRICES**

24€ / 19€ / 12€

→ **IN RHÔNE-ALPES REGION - SEE P. 107**

Andrézieux-Bouthéon

→ **ON TOUR**

Théâtre de Saint-Quentin en Yvelines,  
scène nationale, 15 June

→ **WEBSITE**

www.massala.fr

# JOSÉ MONTALVO

↳ **Carmen Torô, Torö, Torõ**



© Patrick Berger

In *Carmen Torô, Torö, Torõ*, the latest family show by José Montalvo, the choreographer invents a multifaceted, universal and joyous Carmen.

Montalvo's *Carmen* plunges us into the kaleidoscope of aesthetics for which he is known. Hip Hop, flamenco, classical and Korean dance are joined in a whirlwind celebration of the art of blending different styles. The dancers crisscross and interweave their energies under a shared banner demanding the freedom to love. In *Carmen Torô, Torö, Torõ*, all of the characters, large and small, energetically defend a humanist vision of life. As Georges Bizet's piece reaches a thundering climax, Carmen outshines them all, reminding us that in Montalvo's work, woman is the future of man. The choreographer speaks to that human spark in all of us, and his Carmen is no exception, as she proclaims her lust for life and for dance. D.H.

↓ **Carmen Torô, Torö, Torõ** (2019)

"If Carmen says Yes, then it's yes. If Carmen says No, then it's no!"

After 80 performances on a tour lauded by audiences and critics alike, this dynamic new *Carmen Torô, Torö, Torõ* is as stirring as the original. José Montalvo's Carmen(s) create an alchemy of choreographic and musical languages in which the sum is greater than its parts. The fervour in this piece stems from the choreographer's childhood memories, between a Catalan grandmother and a flamenco-dancing mother, both driven by a passion to live life to the fullest. On the stage, the scenes of confrontation become intrepid Battles, countering fear and withdrawal from the world with a joyful faith in the creative power of openness. *Carmen Torö, Torö, Torõ* brings a message of hope inspired by the potency of freedom. The interaction of the audience with the performers intensifies the feeling of regenerative togetherness.

## José Montalvo

After directing the National Choreography Centre of Créteil & Val-de-Marne, José Montalvo worked at the Théâtre National de Chaillot from 2000 to 2016, first as director of dance, alongside Ariel Goldenberg, then as artistic director with Dominique Hervieu, and finally as artist-in-residence, under the direction of Didier Deschamps. In September 2016, Montalvo became director of the Créteil & Val-de-Marne Maison des Arts. The son of Spanish political refugees fleeing the Franco regime, he first studied architecture and the semiology of plastic arts. He then began studying dance with Jérôme Andrews, Françoise and Dominique Dupuy and Jacqueline Robinson and later with Lucinda Childs, Alwin Nikolais, Murray Louis and Merce Cunningham.

Between 1986 and 1988 he received several major awards for his first choreographic works, danced by Dominique Hervieu, with whom he co-created all of his following works until 2013. *Paradis* at Lyon's Maison de la Danse and *Le jardin io io ito ito* were internationally hailed for their originality, with *Le Jardin* obtaining the 2001 Laurence Olivier award for best dance production. Montalvo and Hervieu also shared the SACD award for choreography in 2006.

When Dominique Hervieu was appointed director of Lyon's Maison de la Danse and Biennale in 2011, José Montalvo continued creating on his own (*Don Quichotte du Trocadéro*, *Asa nisi massa*, *Y Olé !*, *Carmen(s)*, *Gloria*). He then went to Seoul where he created *Shiganè Naï* for the National Dance Company of Korea. In parallel to his choreographic work, Montalvo creates in situ events for and with local audiences, bringing together 300 to 3,000 people across many cities. For Bastille Day celebrations in 2017, he created *Le Grand Bal*, a participative work paying tribute to *Messe pour le Temps Présent* by Maurice Béjart and Pierre Henry, with 400 amateur participants and eight choreographers. In 2016, Montalvo was awarded the rank of Commander of the Order of Arts and Letters by the French government.

→ **RUNNING TIME**

45 min

→ **VENUE**

Le Polar, Corbas

→ **DATES AND TIMES**

Fri 8 Oct, 8.30pm

→ **PRICES**

20€ / 17€ / 10€

→ **IN RHÔNE-ALPES REGION - SEE P. 107 - 108**

Roanne

Saint-Chamond

Sallanches

→ **WEBSITE**

www.maccréteil.fr

↳ **PIECE FOR 7 PERFORMERS**

**Choreography, scenography, video conception** José Montalvo | **Choreography assistant** Joëlle Iffrig | **Flamenco choreography assistant** Fran Espinosa | **Alternate performers** Karim Ahansal dit Pépito, Rachid Aziki dit ZK Flash, Eléonore Dugué, Serge Dupont Tsakap, Samuel Florimond dit Magnum, Elizabeth Gahl, Rocío Garcia, Florent Gosserez dit Acrow, Rosa Herrador, Chika Nakayama, Beatriz Santiago, Denis Sithadé Ros dit Sitha | **Music** Georges Bizet | **Costumes** Sheida Bozorgmehr | **Scenography and lighting** Didier Brun & Vincent Paoli | **Sound** Pipo Gomes | **Artistic contributors** to the video Sylvain Decay & Franck Lacourt | **Infography** Sylvain Decay, Clio Gavagni & Michel Jaen Montalvo

**Production** Maison des Arts de Créteil | **Coproduction** Chaillot - Théâtre national de la Danse (Paris), Les Théâtres de la ville de Luxembourg, Théâtre de Caen, Festspielhaus St. Pölten (Autriche) | **Action financed by** the Ile-de-France Region | **Supported by** Saint-Étienne Metropole as part of the Rebond de la Biennale de la danse de Lyon 2021 on the metropolitan territory.

# DENIS PLASSARD

↳ *Dans le détail*



© Pierre Boniaci

**Denis Plassard invents a choreographic game with a criminal backdrop, and invites spectators to carry out an investigation to unmask the dancer/culprit!**

Denis Plassard isn't just a choreographer, he's a player too. The proof? This new piece, in which he transforms Cluedo into a giant Cluedance. With his habitual sense of mischief, he has devised seven choreographic propositions – reconstructions of a crime scene – and invites the spectators to have fun scrutinising the dancing in detail to unmask the culprit – the dancer who does the same thing in every scene. The clues and evidence essentially pertain to movement. But be warned: he's laid some traps!

The scenes, in the form of danced short films, take place in very different atmospheres. This artistic challenge reflects the choreographer's concerns: play, constraints, humour, the linkage between choreographic writing and narrative – all with a new objective, namely sharpening the spectator's gaze. A goofy boards game.

M.P.

↓ *Dans le détail*  
(2019)

The starting-point for this new piece was an invitation extended by Lyon's Maison de la Danse to invent a kind of giant Cluedo, called Cluedance (a one-day performance with 49 students from the Lyon CNSMD conservatoire). By the end of this first experiment, the concept was set: find the only character who does exactly the same thing in every scene.

These mechanics proved extremely rewarding, as they foster an analytical way of watching complex choreographies without erasing the simple, immediate enjoyment of the spectator's view. *Dans le détail* is the staged offshoot of this initial exploration.

This show has enabled me to refine my work on choreographic composition and go much further in my writing, with a small team of loyal dancers. I'm delighted with this diabolical, Oulipo-esque stylistic exercise, which requires us to be terrifically imaginative to build seven totally different scenes around a culprit who keeps doing the same thing. The choreographic challenge I set myself is on a par with the game-playing challenge I issue to the spectators.

This new piece is obviously a natural fit with my obsessions, and touches on some of my recurring themes: game-playing, constraints, the person in dance, manipulation, and the friction between choreographic writing and storytelling.

*Denis Plassard*

**“DANS LE DÉTAIL  
S'ADRESSE AUX DEUX  
CERVEAUX, CELUI  
D'ENQUÊTEUR QUI  
ANALYSE ET CELUI DE  
SPECTATEUR QUI SE  
LAISSE SURPRENDRE  
ET ÉMOUVOIR.”**

DENIS PLASSARD

**Denis Plassard**

In 1990, the desire to choreograph his own pieces prompted Denis Plassard to create his maiden solo, *Propos*, which gave its name to the company he founded the following year.

His precise and keenly theatrical choreographic writing is fed by all things offbeat, and readily taps the potential of mockery and humour.

In each creation, he enjoys confronting other aesthetics and diving into other worlds, tirelessly seeking out friction and fresh artistic encounters.

**Compagnie Propos**

This company's core activities are creating new choreographic works (about 40 in 25 years) and disseminating pieces from the repertoire. Extremely varied in form, the suspect's choreographies combine contemporary dancers and various other kinds of artist (actors, hip-hop dancers, circus artists, puppeteers, musicians, etc.) around research and the choreographer's world.

In parallel to making work and dissemination, Compagnie Propos undertakes singular choreographic adventures (choreographed dance nights, workshops, training courses, danced parlour games, photo-choreographic performance, radio guidance...). These projects to raise awareness among and support audiences reflect a strong will to share, in a convivial way, dance that is accessible to all.

→ **RUNNING TIME**

1h20

→ **IN RHÔNE-ALPES REGION - SEE P. 107-108**

Maison de la culture Le Corbusier, Firminy

Théâtre Jean Vilar, Bourgoin-Jallieu

→ **DATES AND TIMES**

Maison de la culture Le Corbusier:

Fri 8 Oct, 8pm

Théâtre Jean Vilar:

Fri 29 Oct, 8.30pm

→ **PRICES**

Bookings

Service culture de Firminy:

04 77 10 07 77

ville-firminy.fr

Ticketing opening: 6 Sept

Théâtre de Jean Vilar:

04 74 28 05 73

theatre.bourgoinjallieu.fr

→ **ON TOUR**

Niort - Festival Panique au dancing, 2 Oct

Andrezieux - Théâtre du Parc, 6 - 7 Oct

Firminy - Théâtre, 8 Oct

Thouars - Théâtre, 23 Nov

Lons le Saunier - Scène nationale du Jura, 30 Nov

Lempdes - La 2deuche, 1 Dec

Oyonnax - Centre Culturel Aragon, 3 Dec

Herblay sur Seine - Théâtre Roger Barat, 5 Apr 2022

→ **WEBSITE**

compagnie-propos.com

↳ **PERFORMERS FOR 7 PERFORMERS**

**Choreography** Denis Plassard (with the complicity of the suspects) | **Interpretation** Denis Plassard, Xavier Gresse, Jim Krummenacker, Davy Fournier, Annette Labry, Marion Lucas, Sonia Delbost-Henry | **Original recorded music** Diane Delzant, Quentin Allemand, Nicolas Giemza, Nobert Pignol, Jean Paul Hervé, Jessica Martin-Maresco, Jean François Cavo | **Costumes** Julie Lascoumes and Béatrice Vermande | **Recording and mastering** Eric Dutrievoz & Norbert Pignol | **Lighting design** Dominique Ryo | **Management** Dominique Ryo ou Arthur Puech

This play exists in LSF version: **Deaf actor** Anthony Guyon | **Translation of texts into LSF** Géraldine Berger and Anthony Guyon

**Coproduction** Théâtre des Collines - Anney et La Rampe, scène conventionnée d'Échirrolles | **This project was supported by** the ADAMI and the SPEDIDAM | The company Propos is **supported by** the DRAC Auvergne-Rhône-Alpes, Auvergne-Rhône-Alpes Region the City of Lyon

# AMALA DIANOR

↳ **Wo-Man**

↳ **Point Zéro**



© Romain Tissot

**This Franco-Senegalese artist, a rising talent on today's dance scene, espouses a virtuoso, culturally-blended brand of dance.**

For *Wo-Man*, the choreographer takes his inspiration from *Man Rec*, an intimate solo that laid the foundations of his hybrid style – a mixture of African dance, hip-hop and contemporary. He transposes it here into the body of Nangaline Gomis, a young Franco-Senegalese dancer of pulsating energy. At once transmission and recreation, *Wo-Man* embodied the feminine side of an artist of multiple influences and roots. In *Point Zéro*, his new piece, he reconnects with Johanna Faye and Mathias Rassin, two renowned dancers from a street-dance background who are also friends. The trio probe their respective pathways and aesthetics to see what has become of hip-hop's founding values. Their dance, set to Awir Leon's electro-soul music, is a captivating dialogue. Shot through with Johanna's extreme physicality, the magical flow of Mathias and Amala's melting-pot poetry, it reveals three tremendous performers who have crafted a free-spirited, generous and sophisticated piece of work. M.F.

## ↳ **Wo-Man** (2021 creation)

Amala Dianor had long been thinking about how to transmit his solo *Man Rec* (2014), which has toured regularly, totalling more than 100 performances worldwide to date. Infused with diverse technical influences (hip-hop, contemporary, African dance), this solo is the choreographer's private manifesto: it unpacks a singular hybrid style, at once pared-down and complex, abstract and embodied, energetic and tranquil.

Meeting Nangaline Gomis in 2018 has now inspired him to create *Wo-Man*. At the time a dance student at the CNSMD conservatoire in Lyon, Gomis had approached the choreographer to rework an extract of *Man*

*Rec* as part of her course. They spent two days in the studio, the student passed her exam with flying colours, then they went their separate ways. But the idea of a more extensive transmission to this extraordinary young dancer, of mixed French and Senegalese heritage, slowly percolated until it made obvious sense.

In 2020, Amala Dianor, rather than reprising his solo, devised an extension of his choreography; a recreation through a young woman's body. A performer of pulsating energy, Nangaline invites the author to transpose himself into another body – reinscribing, rebuilding, reinventing his story. This solo resonates like a prolongation of self, drawing on the vibrant vitality and fervour of a committed young performer. "Man" means "me" in Wolof. "Man Rec" meant "only me". *Wo-Man* will thus be the female version of this choral "me", with its wealth of influences and mixed roots.

## ↳ **Point Zéro** (2021 creation)

"Sometimes it's difficult to know where we're going, but we often know where we come from. Dance, street dance, hip-hop and contemporary dance are our DNA. We have tried and tested these genres which, every time, have redefined us as artists.

*Point Zéro* is primarily an invitation to dance featuring two of my friends, both well-known dancers. The idea is to examine together the journey each of us has made, through the aesthetics that have shaped our career. Johanna, Mathias and I all began with street dance, then ploughed our own furrows, fertilised by people we met, things shared, and hybridisation. The "zero point" is also literally a place from which distances are measured. How far have we journeyed in all these years of explorations? In France, the zero point is the parvis in front of Notre Dame in Paris, a city which is also a capital of

hip-hop culture. Oddly enough, Notre Dame burned that year, prompting an outpouring of emotion.

But what about our urban dancers' cathedral and our original churches? Are they still intact, all these years later? Are we still able to return to them and tap inspiration to create, transmit and move together? For Mathias, the answer is clear: he has never quit his signature fusion of street dance and hip-hop. Yet the ageing body is now a topical issue, questioning the source of the physical intensity of his dance vocabulary. With Johanna, what I'm curious to explore is not the happy medium or balance she could strike between her multiple techniques, but rather the interstice where Mathias's raw vibrancy meets the fluidity I've been working on for many years.

*Point Zéro* is also an opportunity to begin working on the relationship with power, which I wish to address in my next group piece, scheduled for 2022. For a long time now, I've advocated a considerate relationship based on connection and togetherness.

I think it's an honourable cause, but it rubs up against the reality of how we relate to other people. Is otherness a subtle power game? How can we try to stay authentic? What am I willing to give ground on? What kind of relationship can be built if we attempt to operate together while remaining true to ourselves?"

Amala Dianor

## Nangaline Gomis

Born in 1997, Nangaline Gomis discovered African dance at a very young age, then, a little later on, contemporary dance, theatre, hip-hop, classical and jazz. Post-baccalaureate she enrolled at the Lyon CNSMD conservatoire in 2015, graduating in 2019. After which, she took part in a creation by playwright Nicolas Barry; joined Davy Brun's company Ando Danse; then joined the companies of Noé Soulier, Marion Alzieu and Julien Grosvalet before also signing with Compagnie Amala Dianor.

## Johanna Faye

Johanna Faye is a member of the FAIR-E collective and co-director of the National Choreography Centre (CCN) of Rennes and Brittany. She has already performed a piece by Amala Dianor: *Parallèle* (2013) for four women, created at the National Dance Centre (CND). When conventional language is no longer enough, the body, invested with meaning, becomes a vehicle for the protagonists' stories and conversations. Finding common ground through movement: this is one of the concerns that inform Johanna Faye's creative intent; a conversation stemming from the dancer and choreographer's multi-faceted inspirations, where the importance of the relationship with the ground, extracted from her b-girl practice, engages with the verticality and sensory approach of contemporary dance. Johanna Faye makes a point of reinstating this non-verbal language as a necessity, so as to refocus our attention on what human beings instinctively are.

## Mathias Rassin

Born in 1975, Mathias Rassin was nine when he discovered hip-hop. He developed his art in the street, in housing-block entrances and school playgrounds. After trying out locking, popping, jazz-rock and house, and enriching his dance through traveling and meeting people, he really took off with break-dancing and gradually developed his artistic identity. He chose to specialise in one of the genre's disciplines, top rock, the steps that prepare the breakdancer to go to ground before executing his rotations. This dance emerged in the '70s in the so-called working-class areas of New York, where gangs and urban violence had hitherto held sway. Taking the form of challenges (up rock or rocking), it's a blend of salsa steps, African dance, hustle, tap, lindy hop, etc. Its flow, attitude, energy and way of engaging with the music are internationally recognised. He trained at Tony Mascott's school and became French champion at BOTY 2004 and also world vice-champion. In 2006, he became an instructor on MTV to introduce street dance to the general public. Besides working as an instructor, Mathias has also collaborated with companies to create works by Jean-Claude Pambe Wayack, Eric Checco, Léa Cazauran and Amala Dianor.

## Amala Dianor → biography p.20

### → RUNNING TIMES

*Wo-Man* : 15 min  
*Point Zéro* : 45 min

### → IN RHÔNE-ALPES REGION - SEE P. 107-108

MAMC+ Musée d'art moderne et contemporain de Saint-Étienne métropole

Théâtre de Cusset

### → DATES AND TIMES

MAMC+ :  
*Wo-Man*, Sun 10 Oct, 2.30pm / 4pm

Théâtre de Cusset :  
*Wo-Man / Point Zéro*, Tue 19 Oct, 8.30pm

### → PRICES

Booking at

MAMC+ :  
04 77 79 52 52  
mamc-st-etienne.fr

Théâtre de Cusset :  
04 70 30 89 45  
ville-cusset.com/theatre/

### → TOUR

Maison de la Danse, Lyon, 21-22 Oct

### → WEBSITE

amaladianor.com

### ↳ WO-MAN - PIECE FOR 1 PERFORMER

**Choreography** Amala Dianor | **Performer** Nangaline Gomis | **Music** Awir Léon | **Lighting, Stage management** Nicolas Tallec | **Executive Management** Mélanie Roger | **Production Manager** Lucie Jeannenot

**Coproduction** Maison de la Danse / Pôle européen de création – DRAC Auvergne – Rhône-Alpes / Ministère de la Culture ; Théâtre de la Ville, Paris ; Les Quinconces-L'Espal scène nationale du Mans ; Bonlieu Anney scène nationale | **Supported by** the City of Angers | **In-residence** at Maison de la danse de Lyon ; les Quinconces - L'Espal scène nationale du Mans ; Théâtre Chabrol, Angers

### ↳ POINT ZÉRO - PIECE FOR 3 PERFORMERS

**Choreography** Amala Dianor | **Artistic assistant** Alexandre Galopin | **Performers** Amala Dianor, Johanna Faye, Mathias Rassin | **Music** Awir Léon | **Lighting, Stage management** Nicolas Tallec | **Sound management** Benjamin Primault | **Executive Management** Mélanie Roger | **Production Manager** Lucie Jeannenot

**Coproduction** Théâtre de la Ville – Paris ; Maison de la Danse / Pôle européen de création – DRAC Auvergne – Rhône-Alpes / Ministère de la Culture ; Bonlieu, scène nationale d'Annecy ; CNDC d'Angers in the context of studio hosting ; Le Carroi, La Flèche | **Grant for creation** Etat - DRAC Pays de la Loire, City of Angers | **Creation residency** L'Avant-Seine, Théâtre de Colombes, CNDC d'Angers, Maison de la Danse de Lyon | Studio Ioan Théâtre Louis Aragon, Tremblay-en-France

*Wo-Man* and *Point Zéro* are produced by the Cie Amala Dianor / Kaplan | **The Amala Dianor company is supported by** the State - DRAC Pays de la Loire, supported by the City of Angers and the Pays de la Loire Region. Since 2020, it has received support from the BNP Paribas Foundation. Amala Dianor is an associate artist of the Maison de la Danse de Lyon - Pôle européen de création and a member of the Grand Ensemble des Quinconces-L'Espal scène nationale du Mans

# F(DANSE)CUS

↳ 8-11 June 2021

FOCUS DANSE

F(DANSE)CUS

**This spotlight on new choreographic output, with an extensive line-up of professionals, is led by the Dance Biennale, Onda and the Institut Français. Each body provides its expertise and qualified knowledge of French and international artists and of professional networks. This seventh edition of Focus Danse features European, African and Japanese choreographers.**

Supplementing the Focus Danse programme, the CCNR / Yuval Pick is holding the second edition of the European Platform, in conjunction with the Dance Biennale and its European Creative Hub partners (Greek Festival, Barcelona, Teatro Municipal, Porto / DDD Festival, Théâtre de Liège) and with support from France's General Directorate for Artistic Creation (DGCA).

The European Platform, whose maiden edition in 2018 was warmly welcomed by professionals, is making its mark as a springboard for up-and-coming choreographers from the Auvergne-Rhône-Alpes region and across Europe. The event, to be held at Les SUBS, will present seven companies from the region and Europe, with an invitation extended to Africa.

**→ FOCUS DANSE IS THE CREATIVE HOTOHOUSE OF THE LYON DANCE BIENNALE**

Onda (the French Office for Contemporary Performing Arts Circulation), the Institut Français and France's National Dance Centre (CND) will run several workshops to reflect on and discuss artistic issues. There will also be sessions where professionals can meet, run by the SACD, the EDN, SystèmeD(anse), etc. Lastly, this rich offering includes an international conference, open to all, entitled "For a Decentred History of Dance". This will be held partly at the Fagor Factory, the Biennale's new venue, which this year is hosting a line-up of performance art, installations, inclusive pieces, and workshops.



# A EUROPEAN FOCUS DANSE

↳ A European Focus danse



© Blandine Soullage

# EUROPEAN PLATFORM AT THE SUBS

↳ 9-10 June

## THIS 7<sup>TH</sup> EDITION OFFERS 16 SHOWS IN 4 DAYS :

### THE FOCUS DANCE SHOWS

**Olivier Dubois** (France)  
*Itmahrag* (see p. 56)

**Flora Détraz** (France)  
*Muyte Maker* (see p.52)

**Serge Aimé Coulibaly & Magic Malik**  
(Burkina Faso-Belgique/Belgium) *Wakatt*  
(see p. 62)

**Christophe Haleb** (France)  
*Entropic Now* (see p. 34)

**Marlene Monteiro Freitas**  
(Cap Vert/Cape Verde)  
*Mal - Embriguez Divina* (see p. 64)

**Gudus Onikeku** (Nigeria)  
*Re:INCARNATION* (see p. 54)

**Noé Soulier** (France)  
*Removing Reset* (see p. 38)

**Mathurin Bolze** (France)  
*Les hauts plateaux* (see p. 58)

**Brigel Gjoka & Rauf "Rubberlegz" Yasit**  
(Royaume-Uni/United Kingdom)  
*Neighbours (Part I)* (see p. 42)

### THE PROFESSIONAL PLATFORM SHOWS DURING THE DAY AT LES SUBS

**Lara Barsacq** (Belgique/Belgium)  
*IDA don't cry me love* (see p. 96)

**Ana Isabel Castro** (Portugal)  
*Marengo* (see p. 95)

**Collectif Petit Travers** (France)  
*Formule* (see p. 92)

**Compagnie Chatha**  
(France-Tunisie/Tunisia)  
*Narcese* (see p. 97)

**DD Dorvillier, Zeena Parkins** (France-USA),  
*Danza Permanente - Lauréate Concours Podium 2019* (see p. 96)

**Agathe Djokam Tamo**  
(Cameroun/Cameroon)  
*À qui le tour ?* (see p. 96)

**Núria Guiu Sagarra** (Espagne/Spain)  
*Spiritual boyfriends* (see p. 98)

↳ ACCREDITATION ET RESERVATION  
labiennaledelyon.com/pros

↳ CONTACT  
Mélicha Boudilmi  
+33(0)4 27 46 65 67  
pros@labiennaledelyon.com

### ↳ Online Focus Danse :

For obvious reasons linked to the sanitary crisis, the Biennale de la danse has decided to organise an online version of Focus danse (Fr/En) for all professionals unable to travel to Lyon in June 2021. Professional meetings, shows, networking sessions, debates.... Another way to follow this major event around choreographic creation!

Bookings: labiennaledelyon.com



↳ FRENCH PREMIERE

© Ana Isabel Castro



© Géraldine Alessandru

## ANA ISABEL CASTRO

↳ *Marengo*

Abaroque allegory in which the Portuguese choreographer seeks to depict on stage her private world, with the features of *Marengo*, Napoléon Bonaparte's famous horse.

Ana Isabel Castro's dance is informed by stories and her memory and imagination, as she plays with phenomena of transposition. Such is the reality of the events she relates, we do not know if they are real or belong to someone else's story. Each strand of this story is located between myth and reality; between lies and truth. Born in 1994, Ana Isabel Castro, an associate artist with the Teatro Municipal in Porto, here presents her first-ever piece of dance, which premiered in 2019 at the Dias da Dança festival B.H.

↳ RUNNING TIME  
45 min

↳ VENUE  
Les SUBS, Lyon

↳ DATE AND TIMES  
Wed 9 June, 2pm and 4.45pm

### ↳ PERFORMANCE FOR 5 PERFORMERS

**Artistic direction** Ana Isabel Castro | **Music direction** Ana Isabel Castro, Gonçalo da Silva Nova | **Lighting** Ricardo Alves | **Performers** Ana Isabel Castro, Filipa Saavedra, Nelita Natália, Tiago Araújo, Vânia Pereira | **Costumes** Nelita Natália | **Production** Sara Marques

## COLLECTIF PETIT TRAVERS

↳ *Formule*

*Formule* is a piece in motion written and performed by a drummer and a juggler.

Since 2004, the Collectif Petit Travers has been delving into the relationship between music and dance, through singular and constantly-renewed scores. Here, Julien Clément, who trained at France's national centre for circus arts (CNAC), and Pierre Pollet, a drummer and multi-percussionist, propose a simple experiment: show the eyes and ears the accuracy, finesse and scope of the subtle dialogue between juggling and drumming. A circus show that reveals drums to be the heart of the moving body M.F.

↳ RUNNING TIME  
25 min

↳ VENUE  
Les SUBS, Lyon

↳ DATE AND TIMES  
Wed 9 June, 2pm and 4.45pm

### ↳ PIECE FOR 2 PERFORMERS

**Creation and performance** Julien Clément (juggler) & Pierre Pollet (drummer) | **Lighting** Alix Veillon | **Scenography** Thibault Thelleire | **With the involvement of** Rémi Leclerc



© Thomas Dunn

## DD DORVILLIER, ZEENA PARKINS ↳ *Danza Permanente*

*Danza Permanente* is the literal transcription of a Beethoven composition into a danced score of extreme precision.

In how dance is received, how does one elicit the state of mind and emotion that is so specific to how music is received? In 1825, Beethoven, who had already gone deaf, completed his *String Quartet op. 132 in A Minor*, a sublime composition and, to many, one of the highest achievements in Western music. *Danza Permanente*, which won the Prix du Jury for group piece at PODIUM 2019, is a transposition into dance, note by note, of the musical score of this famous quartet. Each of the four dancers takes charge of one string part, becoming both instrument and performer, and offering to the gaze a sparkling and complex composition full of humour and sensibility, danced in near-silence.

### ↳ RUNNING TIME

55 min

### ↳ VENUE

Les SUBS, Lyon

### ↳ DATE AND TIME

Wed 9 June, 3.15pm

### ↳ PIECE FOR 4 PERFORMERS

**D'après l'œuvre de** Ludwig Van Beethoven, *Quatuor à cordes Op. 132 en la mineur*, "Heiliger Dankgesang" | **Chorégraphie & concept** DD Dorvillier | **Environnement acoustique, direction musicale** Zeena Parkins | **Distribution** Liza Baliasnaja, Amanda Barrio Charmelo, Sébastien Chatellier, Walter Dundervill | **Créé en 2012 avec les interprètes** Fabian Barba, Nuno Bizarro, Walter Dundervill, Naiara Mendioroz, **et avec le regard extérieur de** Heather Kravas **avec les voix enregistrées de** Heike Liss, Jonathan Bepler and Carla Kihlstedt | **Lumière** Thomas Dunn | **Costumes reprise 2019** DD Dorvillier | **Direction technique** Nicolas Barrot | **Production** Laura Aknin

La tournée PODIUM 2020-2021 présente en France, en Suisse et en Belgique les pièces chorégraphiques lauréates du concours PODIUM 2019. Retrouvez toutes les informations sur [lepacifique-grenoble.com](http://lepacifique-grenoble.com).



© Semide Dobak

## LARA BARSACQ ↳ *IDA don't cry me love*

Lara Barsacq and her two creative accomplices, Marta Capaccioli and Marion Sage, celebrate Ida Rubinstein, the mythical Ballets Russes dancer.

The Brussels-based French choreographer has a close connection with her family's heritage. For this new piece, she draws on historical elements which she combines with a personal assemblage to illustrate the unorthodox personality of Ida Rubinstein, Diaghilev's muse, who commissioned Ravel's *Boléro*. In this ode to feminism and art, the three performers converse in turn with the woman who continues to inspire generations of artists. "A hymn to poetry and dance, as an invention of self." B.H.

### ↳ RUNNING TIME

40 min

### ↳ VENUE

Les SUBS, Lyon

### ↳ DATE AND TIMES

Thu 10 June, 2pm et 4.30pm

### ↳ PIECE FOR 3 PERFORMERS

**Création et interprétation** Lara Barsacq, Marta Capaccioli & Elisa Yvelin/Marion Sage | **Conseils artistiques** Gaël Santisteva | **Scénographie et costumes** Sofie Dumez | **Assistant accessoires** Ben Berkmoes | **Lumières** Kurt Lefevre | **Musique** Nicolai Tcherepnin, Claude Debussy, Maurice Ravel, Snow Beard, Tim Coenen, Lara Barsacq & Gaël Santisteva | **Distribution et communication** Quentin Legrand / Rue Branly



© Michel Meyer

## AGATHE DJOKAM TAMO ↳ *À qui le tour ?*

In this piece about grieving, created in 2018, the Cameroonian choreographer explores a universal subject by recounting the long journey she endured after a loved one died.

Agathe Djokam Tamo invites the public to go on a walkabout illustrating the states encountered while grieving, in an attempt to help them share their pain. Journeying from shock to anger, then from resignation to rebirth, this experience – which is bodily above all – takes place in silence for a while before finding expression in turn and music. The young artist, a graduate of the Ecole des Sables in Senegal, won the 2020 edition of Serge Aimé Coulibaly's solo choreography competition, Simply the Best, in Burkina Faso. B.H.

### ↳ RUNNING TIME

40 min

### ↳ VENUE

Les SUBS, Lyon

### ↳ DATE AND TIMES

Thu 10 June, 2pm et 4.30pm

### ↳ PIECE FOR 1 PERFORMERS

**Idee originale, scénographie, chorégraphie et interprétation** Agathe Djokam Tamo | **Lumières** Romain de Lagarde



© Sandrine Souleige

## COMPAGNIE CHATHA ↳ *Narcose*

Aïcha M'Barek and Hafiz Dhaou explore movement without breathing.

"Rapture of the deep" is the name given to narcosis. The choreographers Aïcha M'Barek and Hafiz Dhaou, born in Tunis and now based in Lyon, have explored this bodily state as a metaphor for a suffocated society. In *Narcose*, they apply a radical approach resulting in a dense, interiorised gestural language. The dancers' bodies are carried away by a musical groundswell delivered by musician Haythem Achour, aka OGRA. *Narcose* is a heady sensory experience that sends spectators diving into the depths of rapture. M.F.

### ↳ RUNNING TIME

50 min

### ↳ VENUE

Les SUBS, Lyon

### ↳ DATE AND TIME

Thu 10 June, 3.15pm

### ↳ PIECE FOR 3 PERFORMERS

**Conception et Chorégraphie** Aïcha M'Barek & Hafiz Dhaou | **Univers sonore** OGRA Haythem Achour et Hafiz Dhaou | **Lumières** Xavier Lazarini



© Alice Brazziz

## NÚRIA GUIU SAGARRA ↳ *Spiritual Boyfriends*

This latest solo by Núria Guiu takes a humorous look at matters of the body in relation with a spiritual experience and the issue of power.

Employing pictorial materials and autobiographical documents, the Spanish choreographer revisits the history of yoga poses, and in parallel investigates desire and emotions. She describes how doing postural yoga now exerts indirect power on how one constructs one's personal identity, in relation with the concepts of beauty, health, power, and so on. Alone on stage, Núria Guiu enlists the help of a drone as a metaphor for digital control between these concepts and the internet. B.H.

### ↳ RUNNING TIME

50 min

### ↳ VENUE

Les SUBS, Lyon

### ↳ DATE AND TIME

Thu 10 June, 5.30pm

### ↳ PIECE FOR 1 PERFORMER

**Direction artistique et performance** Núria Guiu | **Conseil artistique** Esther Freixa, Sónia Gómez | **Conseil en dramaturgie** Lluc Ubach | **Conseil en scénographie et costumes** Lola Belles | **Photo et vidéo** Alice Brazziz | **Lumières** Joana Serra

## CRÉDITS

ANA ISABEL CASTRO

Production Sara Marques

### COLLECTIF PETIT TRAVERS

**Production** Collectif Petit Travers | **Coproduction et résidence de création** Le Manège, scène nationale – Reims. **Le Collectif Petit Travers est une compagnie conventionnée par** la DRAC Auvergne-Rhône-Alpes et la Région Auvergne-Rhône-Alpes. **Le Collectif Petit Travers est associé** au Vellein, scènes de la CAPI - Villefontaine pour les saisons 18-22 et au Théâtre Molière Sète, scène nationale archipel de Thau pour les saisons 18-21

### DD DORVILLIER, ZEENA PARKINS

**Production** human future dance corps | **Coproduction** reprise 2019 Le Pacifique, CDCN Le Dancing (Dijon), Centre de développement Chorégraphique National (Grenoble), Centre Chorégraphique National de Caen, Centre Chorégraphique National d'Orléans, Centre Chorégraphique National de Rillieux-la-Pape, Centre national de la danse (CN D), DRAC Bourgogne - Franche-Comté | **Coproduction** 2012 The Kitchen (Etats-Unis), STUK (Belgique), Centre National de Danse Contemporaine d'Angers (CND), PACT Zollverein (Allemagne), Rencontres Chorégraphiques de Seine-Saint Denis

### LARA BARSACQ

**Production** Gilbert & Stock | **Coproduction** Charleroi Danse - Centre Chorégraphique de la Fédération Wallonie-Bruxelles (Belgique), Les Brigittines (Bruxelles) | **Résidences de création** Charleroi Danse - Centre Chorégraphique de la Fédération Wallonie-Bruxelles (Belgique), Les Brigittines (Bruxelles), Grand Studio (Bruxelles), Le Théâtre de Liège (Belgique), Honolulu (Nantes) | **Avec le soutien** du Ministère de la Fédération Wallonie-Bruxelles (Service de la danse, Belgique), Wallonie-Bruxelles International, Grand Studio (Belgique) et le Réseau Grand Luxe | **Remerciements** Kylie Walters, Caroline Godart, Joachim Latarget, Max Latarget, Sarah Vanhee, Emily Gayle, Sophie Perez, Boris Charmatz, Laura Aris, Julie Nicod, Delphine Michel, Vincent Sterpin, An Breugelmanns, Seppe Brouckaert, Myriam Chekhemani

### AGATHE DJOKAM TAMO

**Production** Compagnie Agathe Djokam | **Production déléguée Théâtre** Association Sens Interdits (Lyon) | **Production déléguée Espace public** Ateliers Frappaz (Villeurbanne) | **Avec le soutien de** l'École des Sables (Sénégal), l'Institut français de Paris, Institut français du Cameroun antenne de Douala, Espace Donko Seko (Mali), Centre chorégraphique Pôle en Scènes/Pôle Pik (France) | **Accueil en résidences** Centre Chorégraphique Pôle en Scènes/Pôle Pik (France), Donko Seko (Mali) en tant que lauréate du programme "Visas pour la création 2017" de l'Institut français de Paris, Ecole des Sables (Sénégal), Douala, Yaoundé, Baham, Fomban (Cameroun) | **Photographie** © Michel Meyer

### COMPAGNIE CHATHA

Aïcha M'Barek et Hafiz Dhaou sont artistes associés à Espace des arts Scène nationale de Chalon-sur-Saône, en résidence à l'Arsenal Cité musicale de Metz, l'Esplanade du lac à Divonne-les-bains et à l'Université Jean Moulin Lyon 3 | **Chatha est conventionnée par** la DRAC Auvergne Rhône-Alpes / Ministère de la Culture et de la Communication, et par le Conseil Régional Auvergne-Rhône-Alpes et reçoit le soutien de l'Institut français / Ville de Lyon pour ses projets à l'étranger.

### NÚRIA GUIU SAGARRA

**Coproduction** Festival Grec de Barcelone (Espagne), La Briqueterie (CDCN Du Val-de-Marne) | **Accueil en résidence** Sala Hiroshima (Espagne), La Caldera (Espagne), Les Corts (Espagne), Graner de Barcelona (Espagne), Cra'p (Espagne), La Briqueterie (CDCN Du Val-de-Marne) | Artiste associé à El Graner (Barcelone, Espagne) | **Remerciements** Claudia Mirambell, Alicia Kopf, Telemarrec, Carles Decors, Claudia Brufau, Søren Evinson

## MEETINGS FOR PROFESSIONALS

### WORKSHOPS, LEARNING BY DOING

#### ↳ NATIONAL DANCE CENTRE (CND) WORKSHOPS

Intended for choreography-sector professionals, these practice sessions are designed to echo the pieces programmed as part of the Dance Biennale, and are led by two of their choreographers, Godus Onikeku and Nuria Guiu. An opportunity to confront new choreographic worlds and new aesthetics.

→ Godus Onikeku workshop, Wed 9 June, 10am to 1pm, at the Fagor Factory  
 → Nuria Guiu workshop, Thu 10 June, 10am to 1pm, at the Fagor Factory  
 → Details and registration: CND Lyon +33 (0)472 56 10 70 [billetterie.lyon@cnd.fr](mailto:billetterie.lyon@cnd.fr)

#### ↳ SEMINAR - PREAC DANSE AND MOVEMENT ARTS IN AUVERGNE-RHÔNE-ALPES

The region's arts and culture education resource hub (PREAC) for dance and movement arts is running a two-day training session during the Biennale (10-11 June 2021) on the topic of participatory forms. The session is intended for people involved in arts and culture education (teachers, instructors, artists, cultural mediators, local-authority and popular-education personnel, conservatoire teachers, etc.). The experience, designed with Dance Biennale guest artists, is a blend of hands-on workshops, lectures, periods of reflection, and discussions.

→ Free admission. Dates: 10-11 June at the Fagor factory (Lyon 7)  
 → For more details and to register: Anouk Médard, [coordonnatrice du PREAC anouk.medard@ac-lyon.fr](mailto:coordonnatrice.du.PREAC.anouk.medard@ac-lyon.fr)  
 04.72.78.18.18 poste 332 [preac.crdp-lyon.fr/danse/](mailto:preac.crdp-lyon.fr/danse/)

### MEETINGS, DEBATES, SEMINARS

#### ↳ STUDY DAY

This study day, the sixth held by Lyon 2 University and the Passages XX-XXI research team, supported by and in collaboration with the Dance Biennale, will consider the relationship between dance and youth.

The practice of dance was traditionally assigned to young people and, as shown in the oldest Quattrocento treatises, was reserved for them as a priority – strength, grace, health, vigour and physical ability being the prerogatives for engaging in it. In the doxa, dance was often directly associated with youth. At balls, with their social function, or in the theatre, with the aesthetisation of the bodies of Giselle, Romeo and Juliette, youth was literally staged by dance, which thus helped to introduce the model of a socially and aesthetically agreed corporeity. Within the scope of the ball, the big changes that took place after the Second World War, with the development of the record industry and the growth of the nightclub, the age group invited to take part was heavily restricted again. Within the scope of dance theatre, however, postmodern and contemporary research has often made the critique of the standardised bodies of tradition – slim, beautiful and, precisely, young – one of its main topics: not only do older dancers stay on stage but, as in Kontakthof (2000) for ladies and gentlemen aged over 65, elderly amateurs are invited too.

This study day – far from seeking to reassign dance to a specific age group, or wanting to reconstruct the history of this analogy – proposes the opposite: to use the term “jeunesse” but examine it as an age group, primarily as an outlook and an issue. While the idea is therefore, on the one hand, to explore how an age group thinks, practises, devises and considers dance, the intention is also to envisage dance's relationship with its own youth, and to examine the characteristics of “jeune création” today, whether or not it is work by young artists, in respect of the new perspective on the world that it might afford us. So, there are various paths to explore: circulation and transmission of the social practices of dance today; forms and approaches of young creators; and new choreographic work intended for young people and schools.

Under the direction of Paule Giuffredi, Axelle Locatelli and Claudia Palazzolo and supported by the Passage XX-XXI research team at Lyon 2 University and the Lyon Dance Biennale.

→ Fri 28 May, 9.30am to 5.30pm at the Maison de la Danse, 8 Avenue Jean Mermoz, Lyon 8

#### ↳ INFORMATION DESK / LEGAL &

#### ↳ INTERNATIONAL CONFERENCE

**For a decentred history of dance**  
 How is current research reconfiguring and stimulating the history of dance? To coincide with the publication of a multi-authored book, Histoire de la danse en Occident (Editions du Seuil), this international conference proposes to reflect collectively on the forms of decentring now at work or being developed in dance history. Likewise, the choreographer Alwin Nikolais proposes to dancers to experience the multiplicity of guide-points and polyfocality, the idea being to hold a conversation between the ways in which researchers modulate.  
 → Thu 10 to Sat 12 June, 9am to 6pm, at the CNSMD, the ENS, the Maison de la Danse and the Fagor Factory  
 → Details and registration: <https://histoire danse.sciencesconf.org>

#### PROFESSION INTERVIEWS WITH THE CND

Book an appointment with the professional resources team of the National Dance Centre (CND) for a legal or profession interview. You will be assisted with developing and structuring your project; with your status; and be given details about performing-arts regulations and health matters.

You can also book an appointment to review your professional project (employment, training courses, funding support and financing); obtain details on your status as an artist, choreographer or teacher; obtain information on performance and teaching regulations; look at retraining; and understand unemployment insurance and the intermittence du spectacle system.

→ Details and bookings: [ressources@cnd.fr](mailto:ressources@cnd.fr) / 01 41 839 839  
 → 8-9 June, 11am to 1pm and 2-5.30pm, at the Fagor Factory, 65 rue Challemeil Lacour, Lyon 7

#### ↳ PROFESSIONAL NETWORKS

Four professional networks give a short presentation of their work and areas of focus. An opportunity to make connections and expand your international network!

→ 1:30 pm / LAPAS, the French national network set up in 2013 to bring together the professionals – chiefly in the areas of production, administration and dissemination – who provide day-to-day assistance to performing-arts artists in the independent sector.  
 → 1:55 pm / REZO, the French national network that promotes, assists and supports choreographic artists in the field of hip-hop.  
 → 2:20 pm / IETM, international network for contemporary performing arts.  
 → 2:45 pm / EDN, European network for promoting the creation of dance and artist support organisations

→ Fri 11 June at 1.30pm at Café Danse, at the Fagor Factory, 65 rue Challemeil Lacour, Lyon 7

#### ↳ FRANCO-GERMAN PLATFORM

French-German-Catalan course on Acro-Danse, with the artists Julia Christ and Florian Bilbao.

Held by Plattform (the Franco-German platform for young creators), this course will let young artists from France, Germany and Catalonia explore the ties between dance and acrobatics, and discover the Dance Biennale.  
 Supported by the Franco-German Youth Office (FGYO) and the Auvergne-Rhône-Alpes Regional Council.

→ From 7 to 14 June  
 → Details: 04 78 62 89 42  
[info@plateforme-plattform.org](mailto:info@plateforme-plattform.org)  
[plateforme-plattform.org](http://plateforme-plattform.org)

#### ↳ CAFE SYSTEMED(ANSE)

Since 2017, SystèmeD(anse), an informal grouping of dance-sector professionals, has been running regular events around a coffee, open to all sector stakeholders.

This session, hosted by the Lyon Dance Biennale and based around a sector-news update, will provide an opportunity for participants to discuss current concerns in the dance world.

→ Thursday 10 June, 3-5pm, at Café Danse, Fagor Factory, 65 rue Challemeil Lacour, Lyon 7  
 → Details and registrations: [contact@systemedanse.fr](mailto:contact@systemedanse.fr)

#### ↳ LAPAS PROFESSIONAL MEETINGS

The French national network set up in 2013 to bring together the professionals – chiefly in the areas of production, administration and dissemination – who provide day-to-day assistance to performing-arts artists in the independent sector.

LAPAS Lyon and AuRA are holding two new events as part of the Lyon Dance Biennale, featuring guests with complementary profiles, around producing and supporting artists' projects in the French-speaking space and in the Alps. These events are held as part of a wider examination by LAPAS of the international issue.

→ Each event starts with a round table, open to all; then, members-only workshops with guest professionals explore more deeply.

#### 1. ROUNDTABLE & WORKSHOP: COLLABORATIONS AND PROSPECTS IN THE ALPINE SPACE

Lyon is at the heart of a trans-border region with Switzerland and Italy, which prompted us to hold this event around collaborative possibilities in this region in terms of producing and supporting artists.

We're neighbours, but do we really know each other? Do we collaborate (enough)? What kinds of co-operation can companies envisage (co-productions, residencies, participatory projects...)? What's the outlook for projects between artists, producers and distributors?

→ Mon 7 June at CND Lyon, 40 ter rue Vaubecour, Lyon 2  
 → Public round table, 2-3.30pm, registration required: [contact@lapas.fr](mailto:contact@lapas.fr)

→ Members-only workshop with guest foreign professionals, 4-6pm, registration required: [contact@lapas.fr](mailto:contact@lapas.fr)

#### 2. ROUNDTABLE & WORKSHOP: PRODUCING, DISTRIBUTING AND COOPERATING IN A FRENCH-SPEAKING TERRITORY

Lyon and Auvergne-Rhône-Alpes are located at a European junction that includes the neighbouring French-speaking region of Switzerland, with which many ties already exist.

The Dance Biennale also attracts many professionals from other French-speaking countries in Europe, Africa and North America. We thus propose to discuss our respective production arrangements (differences and similarities), co-operation possibilities, and the benefits of collaboration between the partners of this French-speaking space.

→ Tue 8 June, 9.30am to 1pm, at CND Lyon, 40 ter rue Vaubecour, Lyon 2  
 → Public roundtable, 9.30-11am, registration required: [contact@lapas.fr](mailto:contact@lapas.fr)  
 → Members-only workshop with guest foreign professionals, 11.30am to 1pm, registration required: [contact@lapas.fr](mailto:contact@lapas.fr)

#### ↳ ROUNDTABLE: CONTEMPORARY DANCE AND FEMALE GENDER

For 10 years now, French charity HF has been advocating locally and nationally for equality between women and men in the arts and culture sector. It raises awareness of the reality of discrimination, publicising data on the topic and holding events open to all.

“Choreographic art stages bodies, not gender.”  
 Pauline Boivineau

As part of the Dance Biennale, and in partnership with the National Dance Centre (CND) and the Lyon CNSMD conservatoire, HF is holding a roundtable with academics, dancers, choreographers, educators and representatives of dance teaching and transmission organisations to undertake a 360° examination of the gender-inequality issue in the sector.

→ Thu 10 June, 8pm, at the CNSMD (Salle Varèse), 3 quai Chauveau, Lyon 9  
 → Free admission  
 → Details: [auvergnerrhonealpes@mouvement-hf.org](mailto:auvergnerrhonealpes@mouvement-hf.org)

#### ↳ END-OF-RESIDENCY PERFORMANCE

No Reality Now by Vincent Dupont and Charles Ayats. As part of Ministry of Culture's CHIMERES scheme and in co-operation with the Lieu Unique venue in Nantes, the TNG – CDN theatre in Lyon has for three years been supporting the No Reality Now project by choreographer Vincent Dupont and VR designer Charles Ayats.

No Reality Now is a stage project combining virtual reality and contemporary dance, drawing on Vincent Dupont's piece *Souffles* (2010). Three dancers, some of whom are fitted with sensors, move on stage and the spectators, wearing VR headsets, can navigate between virtual and real performances.

→ The theatre and company are showing end-of-residency performances on 28 and 29 May at Les Ateliers Presqu'île, 5 rue du Petit David, Lyon 2  
 → Details, times and bookings: 0472531515 [billetterie@tng-lyon.fr](mailto:billetterie@tng-lyon.fr)

#### ↳ SACD PROFESSIONAL MEETING

A roundtable on the concept of “works of the mind” by choreographers, and on the terms and conditions of making and using work.

We address the issue of “the work of the mind” and “authors' rights” by exploring the inputs, protection and circulation of such works in France and other countries in Europe and worldwide. What existence does a work have when it is cross-disciplinary? What authors' rights apply if it borrows from other works, music, quotation, visual arts, etc.? How does one organise the sharing of the creative inputs in a piece of choreography? How will the piece be used?

Session moderated by Corinne Honvaut, deputy to the director of performing arts, authorisations and contracts department.

→ Wed 9 June, 3 - 4.30 pm  
 → At the Fagor Factory  
 → Registration required: please contact the professionals office

The Société des Auteurs and Compositeurs Dramatiques, founded in 1777, is committed to working with and for authors to defend their freedom and rights throughout their careers. Its human, democratic and universal values are: freedom, solidarity, diversity. The SACD stands alongside dance creators in defending these values:

- freedom, the foundation of any creative act;
- solidarity of creators with each other, united in their struggles and to gain access to culture for all;
- diversity, because our wealth stems from what makes us different. We fight against discrimination and for the acceptance of others.

Through its cultural activity, the SACD funds and organises many actions and events showcasing all aspects of the creative act. With these values and in this spirit, we are delighted to be partnering with the Dance Biennale, a major event on the choreographic scene.

Joanne Leighton, board vice-president, Dance and Music  
 Régine Chopinot, board trustee, Dance



Urgence © Romain Tissot

## → FAMILY SHOWS

### ↳ DANCE-THEATRE, INSTALLATIONS, SPEAKING OUT

Artistic propositions that foster a conversation with younger children. For age 10 and over.

FREE

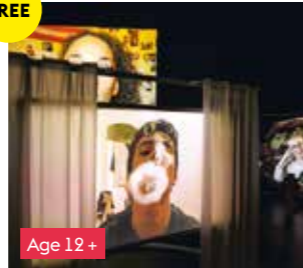


Age 10+

**CHRISTOPHE HALEB,**  
*Entropic Now*

Acine-choreographic installation about young people's place in public space. [See p. 34](#)

FREE



Age 12+

**IRVIN ANNEIX,**  
*Cher futur moi*

An immersive multimedia installation about adolescence. [See p. 36](#)

**ANTOINE COLNOT, ANNE REHBINDER & AMALA DIANOR,**  
*Urgence*

A new cross-disciplinary theatre/dance piece for five young dancers who explore emancipation. [See p. 20](#)

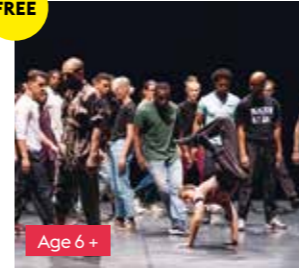
TICKETS  
FROM  
10€ TO 14€

Age 13+

### ↳ HIP-HOP, CONTEMPORARY CIRCUS, MELTING-POT DANCE

A selection of shows to discover with children's eyes! For age 6 and over.

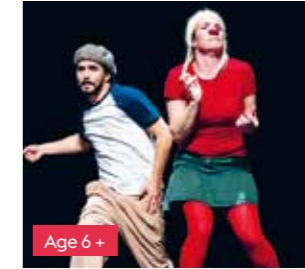
FREE



Age 6+

**SAÏDO LEHLOUH,** *Apaches*

Fourty dancers electrify the Fagor Factory in a mix of styles and interpretations, in a pop-up choreographic performance. [See p. 44](#)



Age 6+

**COLLECTIF 4° SOUFFLE & MURIEL HENRY,** *Tu me suis ?*

The encounter between an expert hip-hopper and a clown keen on verbal acrobatics. [See p. 78](#)



Age 5+

**JOSÉ MONTALVO,**  
*Carmen Torò, Torò, Torò*

A version of *Carmen* that celebrates the art of blending and stylistic mash-ups. [Voir p. 86](#)

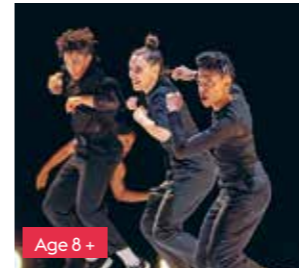
FREE



Age 8+

**CONCEPT ALL 4 HOUSE - OUSMANE SY,** *Master Cypher*

A unique battle concept, offering an overview of house music as capable of uniting all styles of hip-hop dance: popping, locking, new style, dancehall, etc. [See p. 50](#)

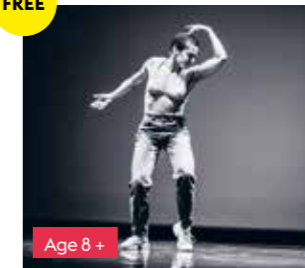


Age 8+

**OUSMANE SY,** *Queen Blood*

A house-dance ballet fuelled by all-female energy. [See p. 66](#)

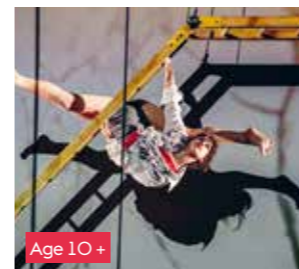
FREE



Age 8+

**NACH,**  
*Nulle part est un endroit*

A danced lecture during which the dancer tells of her encounter with krump, her battles, and her freestyle sessions in the street. [See p. 48](#)



Age 10+

**MATHURIN BOLZE,**  
*Les hauts plateaux*

Seven acrobats serve up the essence of weightless poetry. [See p. 58](#)



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**SCREENINGS, A DOCUMENTARY STRAND, DANCE  
WORKSHOPS, SESSIONS TO MEET WITH THE ARTISTIC TEAMS...  
MOMENTS OF DISCOVERY TO DELVE INTO THE  
PROGRAMMING WITH CURIOSITY!**

↳ Ticketing details and bookings:

04 27 46 65 65  
[labiennaledelyon.com](http://labiennaledelyon.com)

**MEET THE ARTISTS**

↳ To converse with the artistic team after the performance

Between stage and auditorium, round off the performance by enjoying a dialogue with the artists.

→ For session dates, please refer to the show pages.

**→ SCREENINGS**

For a different perspective on the artists and their work

**↓ ONLINE DOCUMENTARY SERIES**

On TËNK, the platform dedicated to documentary film



© Laurence Danneke

↳ **DANSER LA VIE, VIVRE LA DANSE**

To coincide with the Dance Biennale, this independent French SVoD platform devoted to authored documentaries is running the "Escale" series to explore how dance and life can be intimately entwined – classic films plus new work emerging from festivals or schools, devoid of media formatting... Discover a weekly line-up of standout documentaries, selected and championed by enthusiasts.

→ From 28 May to 24 July

→ Online on [tenk.fr](http://tenk.fr)

→ Detailed program on [labiennaledelyon.com](http://labiennaledelyon.com)

**↓ DOCUMENTARY CYCLE**

FREE

→ At Maison de la Danse - Salle Jacques Demy, Lyon 8



↳ **DES LENDEMAINS QUI DANSENT, JÉRÉMY PERRIN AND HÉLÈNE ROBERT**

2021 – 1h15 min

The Jeune Ballet negotiates the dense forest, and ends up blending into the trees. The bodies explore a territory whose paths have yet to be trodden. While the Lyon CNSMD conservatoire was celebrating its 40th anniversary, a wind of change blew through the institution with the arrival of a singular new director. Although the young dancers dream of following in the footsteps of alumni such as Benjamin Millepied, Boris Charmatz and Abou Lagraa, their determination does not insulate them from doubt. Representative of a generation and reflecting the current period's uncertainties, each young dancer wonders what the future holds.

→ Wednesday 9 June at 7pm

→ Documentary screened ahead of the show *Removing Reset*, see p.38



↳ **A CHACUN SA FAÇON DE DANSER, YVAN COUVIDAT AND CHARLIE LUCCINI**

2011 – 52 min

The Wanted Posse, France's best-known hip-hop troupe, head to South Africa in search of fresh inspiration. Young amateur dancers from the streets of Soweto break free from their condition with the life force that dance instils in them. This is an exceptional encounter between two worlds who speak the same language but have travelled very different paths. The story of a journey that gave dancers from France a revived sense of their art, and led them to once again dance with all their soul.

→ Friday 11 June at 7pm

→ Documentary screened ahead of the show *Queen Blood*, see p.66



↳ **L'APPEL À LA DANSE, DIANE FARDOUN**

2017 – 1h20

The first in a series of documentaries on dances around the world, filmed in Senegal. Through a succession of stories, the series aims to capture the beauty of snatches of dance right at the heart of the action, and thus reveal the precious instant when consciousness switches over to instinct, identity, protest, tradition, escape... What is the source of this force that sets humans in motion? And, quite simply, why do people dance?

→ Saturday 12 June at 5pm

→ Documentary screened ahead of the show *Wakatt*, see p.62



↳ **HERE NOT HERE // ELENIT, EURIPIDES LASKARIDIS**

Onassis Stegi, Théâtre de la Ville – Paris & OSMOSIS, 2020 – 20 min

After its Athens premiere in November 2019, *ELENIT* by Euripides Laskaridis was poised to tour France in March 2020 when the first lockdown brought the plan to a standstill. The documentary *Here not here* shows the artistic team on stage, in the wings, preparing for the tour and leaving for Paris. They are shown to be still here, waiting for audiences who cannot be. A documentary that points to one possible solution for continuing to share creative work.

→ Wednesday 16 June at 7pm

→ Documentary show ahead of the show *Elenit*: see p.70

## → MOVEMENT WORKSHOPS

Step into the world of a dance piece by doing



### ↳ "PRACTICE" WORKSHOP WITH SHARON ESKENAZI

Choreographic assistant at CCNR  
Around Yuval Pick's piece

**Monday 31 May at 7pm**

To coincide with Yuval Pick's new work, *Vocabulary of need*, the National Choreography Centre of Rillieux-la-Pape (CCNR) is running an exceptional dance workshop ahead of the performances. Based on Yuval Pick's method, the workshop participants will take a dive into the world of the piece, focusing on the simple yet essential pleasure of dancing.

→ At the CCNR studio

→ Price : 6€

→ To book : 04 72 01 12 30 | [adriana.falcone@ccnr.fr](mailto:adriana.falcone@ccnr.fr)

## ↳ NUMERIDANSE.TV

In this international online dance-video library, you'll find: archive videos of past Dance Biennale shows, resources to do with the guest artists, and thematic playlists around the many topics covered by this 19th Dance Biennale.



LA  
PART  
DIEU  
SHOPPING

## → COME DANCE ON THE NEW ROOFTOP\* OF THE PART-DIEU SHOPPING CENTRE!

The Part-Dieu shopping centre is playing host to the Dance Biennale: discover some show snippets, followed by a taster open to everyone.

**Wednesdays and Saturdays, 9-19 June, 5pm**

Dances to watch, dances to do, dances to share: come to discover diverse artistic worlds – and take part, purely for the pleasure of dancing!

### WED 9 June - 5PM

#### ↳ MADEMOIZELL'DO

An introduction to Afrofusion by AfroMundo's dancers.

Afro House, Afro Beat, Coupé-Décalé, Kuduro, Ndombolo: journey all over the continent and feel the vibes of today's young Africans, brimming with energy and creativity. Enjaillement (a fun time) guaranteed!

### SAT 12 June - 5PM

#### ↳ COMPAGNIE KADIA FARAUX

Move to the sounds of Afro-Hip-Hop, mandingo percussion and electro music.

→ *Social'Mouv Riposte[s]* & *Yennenga Princesse Africaine*

The company, which has an Afro-Hip-Hop background, will present *Social'Mouv Riposte[s]*, a symphony danced in a fantasy ring where bodies are metamorphosed by the shadows and the imaginary fight; and *Yennenga*, a dance featuring an iconic figure of female resistance in Burkina Faso.

**Choreography & dance :** Kadia Faroux, Christopher Ndinga, Karim Konaté

**With :** Émile Monnier, Emmanuel Emmacasa, Ange Muhirwa, Aliou Diaby, Harouna Bah, Ken Kenadi

**Music & Percussions :** Frank II Louise, Abou Konaté

### WED 16 June - 5PM

#### ↳ KABANACO / CIE DU GRAND DELTA

Experience the modern dimension of African dances.

→ *Kétala*

Come share the joy, riches and energy of African dances and music, mixed with modern electro sounds!

*Kétala* highlights the strength of the group/collective in enduring trials and tribulations, and moving forward together towards a brighter future.

**Choreography :** Catherine André Traoré & Rachel Chenet Sigué  
**Music :** Fedayi Pacha

### SAM 19 June - 5PM

#### ↳ SIGUE SAYOUBA / CIE TEGUERER

A dance invitation with an "Afro-Urban-Contemporary" flavour.

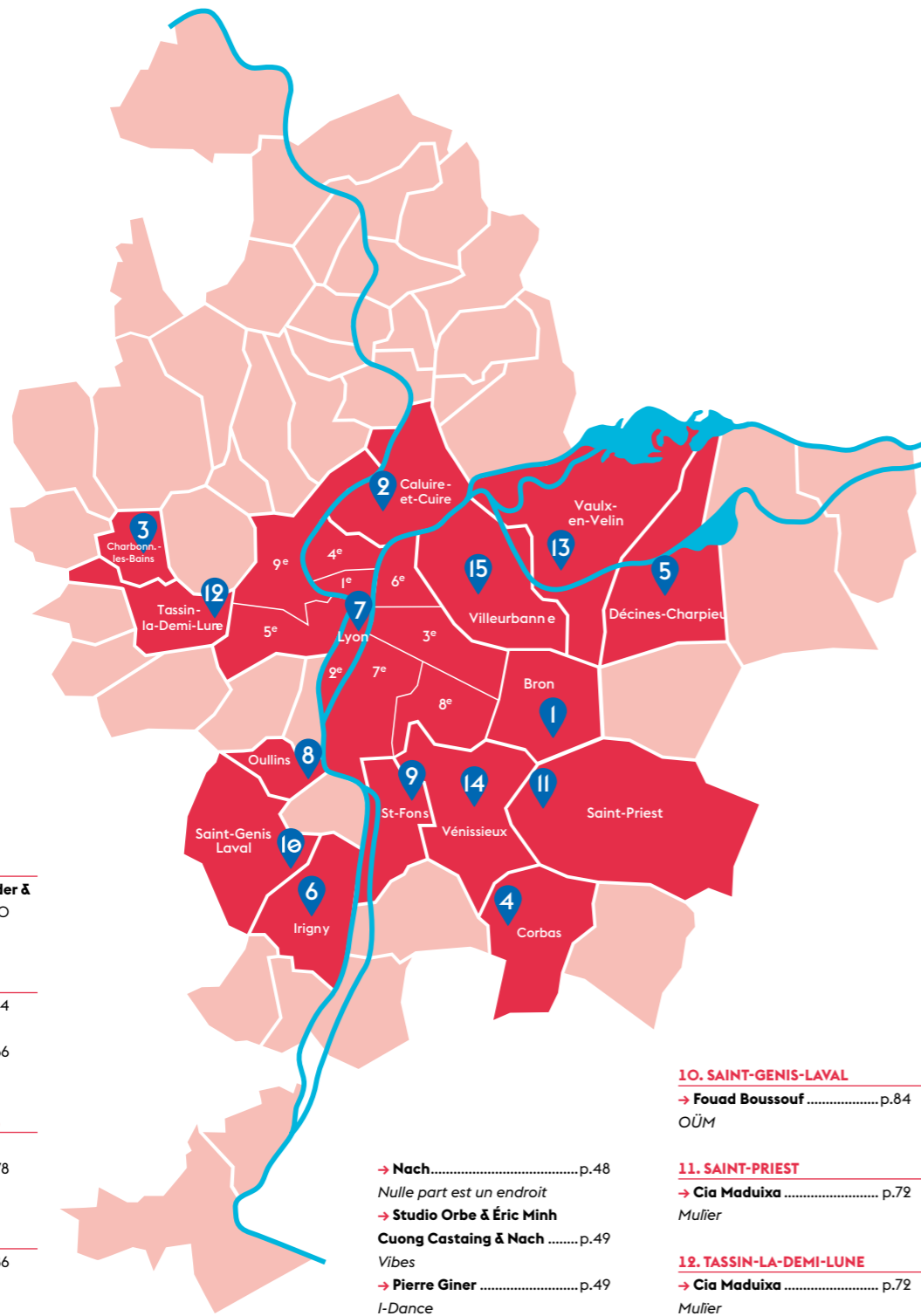
→ *L'AIR (ère) DU TEMPS*

Moments outside of time where our bodies are compressed; exterior and interior movements are restricted; the rhythms of life contract, and spaces shrink. Three artists offer a danced performance to reconcile our forgotten bodies, rediscover a sense of movement and freedom, connect gestures and organise space, in tune with the rhythms.

\*Check out *Les Tables*, the new rooftop destination at the Part-Dieu: more than 20 restaurants and bars beneath a stunning glass roof, with plenty of concepts ranging from specialist Italian to coffee shop.

## THE BIENNALE

↳ In the Lyon area



### 1. BRON

→ **Antoine Colnot, Anne Reh binder & Amala Dianor** ..... p.20  
Urgence

### 2. CALUIRE-ET-CUIRE

→ **Qudus Onikeku** ..... p.54  
Re:INCARNATION  
→ **Ousmane Sy** ..... p.66  
Queen Blood

### 3. CHARBONNIÈRES-LES-BAINS

→ **Collectif 4\* Souffle & Muriel Henry** ..... p.78  
Tu me suis ?

### 4. CORBAS

→ **José Montalvo** ..... p.86  
Carmen Torô, Torô, Torô

### 5. DÉCINES

→ **Cia Maduixa** ..... p.72  
Mulier

### 6. IRIGNY

→ **Cia Maduixa** ..... p.72  
Mulier

### 7. LYON

→ **Robyn Orlin & Camille** ..... p.18  
... alarm clocks are replaced by floods and we awake with our unwashed eyes in our hands... a piece about water without water  
→ **Olivier Dubois** ..... p.56  
Iltmahrag  
→ **Yuval Pick** ..... p.24  
Vocabulary of need  
→ **Josef Nadj** ..... p.60  
Omma  
→ **Ballet de l'Opéra de Lyon** ..... p.28  
Danser Encore

→ **Ioannis Mandafounis & CNSMDL** ..... p.30  
Dancing In Your Head  
→ **Christophe Haleb** ..... p.34  
Entropic Now  
→ **Irvan Anneix** ..... p.36  
Cher futur moi  
→ **Noé Soulier** ..... p.38  
Removing Reset  
→ **Thierry Thieü Niang** ..... p.40  
Inouï  
→ **Saïdo Lehlouh** ..... p.44  
Apaches  
→ **Olivier Gjoja & Rauf "Rubberlegz" Yasit** ..... p.42  
Neighbours (Part I)  
→ **Collectif ÈS** ..... p.46  
Loto3000  
→ **Concept All 4 House - Ousmane Sy** ..... p.50  
Master Cypher

→ **Nach** ..... p.48  
Nulle part est un endroit  
→ **Studio Orbe & Éric Minh Cuong Castaing & Nach** ..... p.49  
Vibes  
→ **Pierre Giner** ..... p.49  
I-Dance  
→ **Flora Détraz** ..... p.52  
Muyte Maker  
→ **Mathurin Bolze** ..... p.58  
Les hauts plateaux  
→ **Serge Aimé Coulibaly & Magic Malik** ..... p.62  
Wakatt  
→ **Rone & (LA)HORDE** ..... p.68  
Room With A View  
→ **Euripides Laskaridis** ..... p.70  
Elenit

### 8. OULLINS

→ **Germaine Acogny & Mikaël Serre** ..... p.26  
À un endroit du début

### 9. SAINT-FONS

→ **Antoine Colnot, Anne Reh binder & Amala Dianor** ..... p.20  
Urgence

### 10. SAINT-GENIS-LAVAL

→ **Fouad Boussouf** ..... p.84  
OÛM

### 11. SAINT-PRIEST

→ **Cia Maduixa** ..... p.72  
Mulier

### 12. TASSIN-LA-DEMI-LUNE

→ **Cia Maduixa** ..... p.72  
Mulier

### 13. VAULX-EN-VELIN

→ **Collectif 4\* Souffle & Muriel Henry** ..... p.78  
Tu me suis ?

### 14. VÉNISSIEUX

→ **Ousmane Sy** ..... p.66  
Queen Blood

### 15. VILLEURBANNE

→ **Dimitris Papaioannou** ..... p.22  
Transverse Orientation  
→ **Thierry Thieü Niang** ..... p.40  
Inouï  
→ **Marlene Monteiro Freitas** ..... p.64  
Mal - Embriaguez Divina

## THE BIENNALE

↳ In the Rhône-Alpes region



### 16. ANNEMASSE

→ **Mathurin Bolze** ..... p.58  
Les hauts plateaux  
Château-Rouge  
Tue 21, Wed 22 Sept, 8pm  
[Ticketing] O4 50 43 24 24  
chateau-rouge.net

### 17. AURILLAC

→ **Collectif A/R** ..... p.82  
everything is temporary  
Théâtre d'Aurillac  
Sat 25 Sept, 8.30pm  
[Ticketing] O4 71 45 46 O4  
theatre.aurillac.fr

### 18. BOURGOIN-JALLIEU

→ **Denis Plassard** ..... p.88  
Dans le détail  
Théâtre Jean Vilar  
Fri 29 Oct, 8.30pm  
[Ticketing] O4 74 28 O5 73  
theatre.bourgoinjallieu.fr

### 19. CUSSET

→ **Amala Dianor** ..... p.90  
Wo Man, Point Zéro  
Théâtre de Cusset  
Tue 19 Oct, 8.30pm  
[Ticketing] O4 70 30 89 45  
ville-cusset.com/theatre/

### 20. DIE

→ **Bab Assalam & Sylvain Julien** ..... p.76  
Derviche  
Les Aires - Théâtre de Die et du Diois  
Thu 10 June, 8pm  
[Ticketing] O4 26 58 80 35  
theatre-de-die.com

### 21. ÉCHIROLLES

→ **Qudus Onikeku** ..... p.54  
Re:INCARNATION  
La Rampe  
Thu 27 May, 7pm  
[Ticketing] O4 76 405 405  
larampe-echirolles.fr

### 22. GENAS

→ **Nach** ..... p.48  
Nulle part est un endroit  
Le Neutrino  
Thu 30 Sept, 8.30pm  
[Ticketing] O4 72 47 11 11  
genas.fr/une-ville-pleine-de-vies/culture/neutrino

### 23. ROANNE

→ **Cia Maduixa** ..... p.72  
Mulier  
Théâtre de Roanne  
Sat 2 Oct, 8pm  
[Ticketing] O4 77 71 O5 68  
billetterie-theatre@ville-roanne.fr  
→ **José Montalvo** ..... p.86  
Carmen Torô, Torô, Torô  
Théâtre de Roanne  
Tue 5 Oct, 2pm (schools) & 6.30pm  
[Ticketing] O4 77 71 O5 68  
billetterie-theatre@ville-roanne.fr

### 24. SALLANCHES

→ **José Montalvo** ..... p.86  
Carmen Torô, Torô, Torô  
Salle Léon Curral  
Fri 15 Oct, 8pm  
[Ticketing] O4 50 91 56 46  
billetterie@sallanches.fr

### 25. TARARE

→ **Antoine Colnot, Anne Reh binder & Amala Dianor** ..... p.20  
Urgence  
Théâtre de Tarare  
Sat 2 Oct, 8.30pm  
[Ticketing] O4 74 10 87 70  
theatre-tarare.fr/billetterie

### 26. VALS-LES-BAINS

→ **Cia Maduixa** ..... p.72  
Mulier  
Théâtre Les Quinconces  
Fri 1 Oct, 8.30pm  
[Ticketing] O4 75 37 49 21  
lesquinconces.com

### 27. VILLEFONTAINE

→ **Ousmane Sy** ..... p.66  
Queen Blood  
Théâtre du Vellein  
Sat 2 Oct, 8.30pm  
[Ticketing] O4 74 80 71 85  
billetterie.levellein@capi38.fr

### 28. VILLEFRANCHE-SUR-SAÔNE

→ **Ousmane Sy** ..... p.66  
Queen Blood  
Théâtre de Villefranche  
Fri 19 Nov, 7.30pm  
[Ticketing] O4 74 68 O2 89  
theatredevillefranche.com

### 29. VOIRON

→ **Ousmane Sy** ..... p.66  
Queen Blood  
Le Grand Angle - Scène régionale  
Thu 30 Sept, 8pm  
[Ticketing] O4 76 65 64 64  
le-grand-angle.fr

### 30. LA BIENNALE À SAINT-ÉTIENNE MÉTROPOLE

Andrézieux-Bouthéon, Firminy, St-Chamond, St-Étienne, Sorbiers ..... p.108

## THE BIENNALE

### ↳ In the Saint-Étienne area

For the second edition in a row, the entire Saint-Étienne metro area will dance to the Biennale's tempo. There will be shows at the following venues: Opéra de Saint-Étienne, Musée d'Art Moderne et Contemporain de Saint-Étienne Métropole, Comédie de Saint-Étienne, Amicale Choreographique (Association Richard; and the companies R/O, La Réveuse, Ballet 21 and Virago), Théâtre du Parc in Andrézieux-Bouthéon, Espace Culturel l'Échappé in Sorbiers, and Salle Aristide Briand in Saint-Chamond.

In conjunction with 8 cultural organisations and the Saint-Étienne metro authority

→ **Compagnie Als / Cécile Laloy** .....p.74  
*IE [famille]*  
 La Comédie de Saint-Étienne  
 Wed 26 May, 7pm  
 Thu 27 May, 7pm  
 Fri 28 May, 7pm  
 [Ticketing] 04 77 25 14 14  
 lacomedie.fr

→ **Collectif 4\*Souffle & Muriel Henry** .....p.78  
*Tu me suis ?*  
 L'Échappé - Sorbiers  
 Wed 15 June, 8pm  
 [Ticketing] Sorbiers Culture  
 04 77 01 11 42  
 Maison du Passementier 04 77 95 09 82

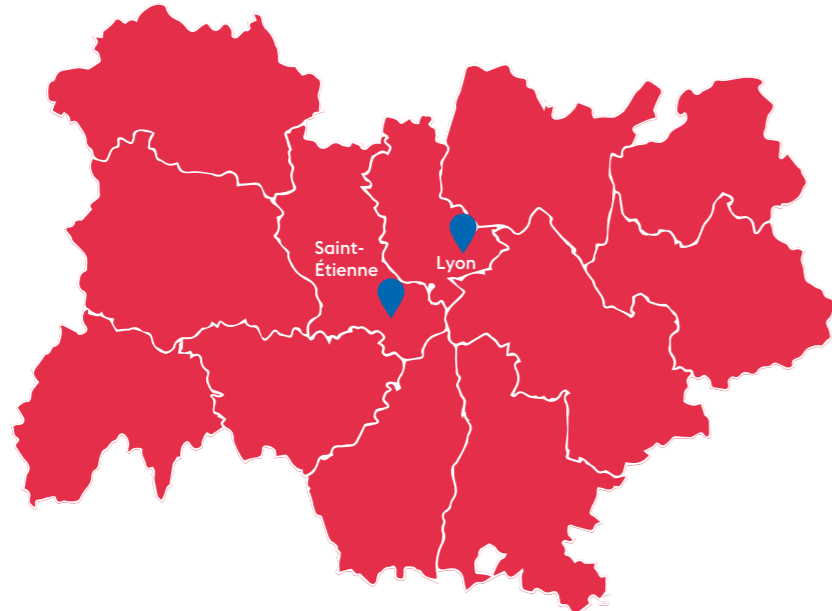
→ **Thierry Malandain** ..... p.80  
*NOcturnes / Beethoven6*  
 Opéra de Saint Étienne  
 Thu 24 June, 8pm  
 [Ticketing] 04 77 47 83 40  
 opera.saint-etienne.fr

→ **Fouad Boussouf** .....p.84  
*OÛM*  
 Théâtre du Parc – Andrézieux-Bouthéon  
 Sat 2 Oct, 8pm  
 [Ticketing] 04 77 36 26 00  
 theatreduparc.com

→ **Denis Plassard** ..... p.88  
*Dans le détail*  
 Maison de la culture Le Corbusier - Firminy  
 Fri 8 Oct, 8pm  
 [Ticketing] 04 77 61 08 72  
 sitelecorbusier.com

→ **Amala Dianor** ..... p.90  
*Wa-Man*  
 MAMC Saint-Étienne, Musée d'art moderne et contemporain  
 Sun 10 Oct, 2.30pm & 4pm  
 [Free, ticketing] 04 77 79 52 52  
 mam-st-etienne.fr

→ **José Montalvo** ..... p.86  
*Carmen Torô, Torô, Torô*  
 Salle Artistide Briand, Saint-Chamond  
 Tue 12 Oct, 2.30pm (schools) & 7pm  
 [Ticketing] 04 77 31 04 41 ou  
 saint-chamond.fr



### DANCE DAY AT LA COMÈTE

The Amicale Choreographique (an umbrella for five companies: R/O - Association Richard - La Réveuse - Virago - Ballet21) is devising a crazy day of dance at La Comète in Saint-Étienne.

On the menu: a talk, five performances, and a choreographic game. A convivial opportunity to discover the aesthetic languages of the city's choreographers.

→ Sun 4 July  
 → Information:  
 06 08 51 13 35  
 lacompagniero.wixsite.com/ciero/amicale-choreographique

## BIENNALE FRINGE

### PLATFORM EVENT

Tue 8 June, 2.30pm  
 Institut Goethe, Lyon

### veiculoSUR : travel as choreography

veiculoSUR is a travelling artistic residency that is trans-regional, trans-disciplinary and collaborative. Its focus? Conflicts involving social norms, and their impact on bodies perceived as foreign. Comprising six artists from six countries (Chile, Brazil, Finland, France, Germany, Uruguay), it uses North-to-South travel as a choreographic methodology, based on the organisation of a trajectory of bodies and objects that pass through spaces, countries, borders: a manifesto of bodies in motion. Given the current public-health crisis, how can we rethink ourselves in the absence of physical travel and of schedules? When our bodies do not meet physically, what choreography, what trace and what memory are possible?

**Artists/speakers** : Mario Lopes (chorégraphe/articulateur Br/De), Anna Konjetzky (chorégraphe De), Maëlys Meyer (cinéaste/articulatrice Fr), Anna Tjé (artiste transdisciplinaire Fr) - représentant le complexe veiculoSUR composé par les artistes et curateur-ices : Andrea Arobba (Uy), Candelaria Fernandez (Uy), David Muñoz (Mx/Fi), Eliara Queiroz (Br), Fjolla Hoxha (Kos/Fi), Marcela Olate (Cl), Paula Baeza Pailamilla (Cl), Thais Ushirobira (Br). **Moderator** : Marie-Julie Chalu (afropéenne, autrice, comédienne)



### DANSATHON

November 2021  
 Théâtre de Liège

**The Dansathon – an international hackathon devoted to dance and new technology – aims to bring together dancers, choreographers, developers, designers and technicians for a three-day session to devise innovative artistic forms.**

During these three days, artistic, tech and human resources are provided, enabling the creative teams to dream up and present a first prototype.

Initially scheduled in Liège in November 2020, and postponed until November 2021 given the public-health context, the second edition of the Dansathon is a European event staged by the Fondation BNP Paribas and three leading European dance institutions: the Maison de la Danse in Lyon, Sadler's Wells in London, and the Théâtre de Liège.



## VENUES

↳ Lyon and metro area

## Professionals &amp; press welcome desk, Café Danse, ticketing

## → Fagor factory

65 rue Challemel-Lacour, Lyon 7

- T** T1 - Debourg, T6 - Artillerie
- M** B - Debourg
- B** 34, 64 - Gabriel Rosset

## → LYON

## → Centre de shopping La Part-Dieu

17 rue Dr Bouchut

- M** B - Gare Part-Dieu Vivier Merle
- T** T1 - Gare Part-Dieu Vivier Merle
- T3, T4 - Gare Part-Dieu Villette
- B** C1, C2, C3, C6, C7, C9, C13, C25
- P** Payant

## → Cinéma Comœdia

13 avenue Berthelot, Lyon 7

- T** T1 - Quai Claude Bernard
- T2 - Centre Berthelot
- M** A - Perrache, B - Jean Macé

## → CN D

40 ter rue Vaubecour, Lyon 2

- T** T1, T2 - Perrache
- M** A - Perrache
- B** 8, 31, 32, 46, 49, 55, 63, 73, 96, 182, 184 - Perrache

## → Goethe-Institut Lyon

18 rue François Dauphin, Lyon 2

- M** A, D - Bellecour
- B** C9, C10, C12, C20, I5, 27, 31, 35, 40

## → Les Nuits de Fourvière - Grand théâtre

6 rue de l'Antiquaille, Lyon 5

- F** Saint-Just - Minimes, théâtres romains
- P** Payants - Saint-Georges, Saint-Jean, Célestins, Saint-Antoine

## → LES SUBS

8 bis quai Saint-Vincent, Lyon 1

- M** A - Hôtel de Ville - Louis Pradel
- B** C14, 19, 31, 40 - passerelle Homme de la Roche ou Les Subs
- P** Payant - Terreaux

## → Maison de la Danse

8 avenue Jean Mermoz, Lyon 8

- M** D - Grange Blanche puis **T** T2
- T** T2 - Bachut-Mairie du 8<sup>e</sup>
- B** C15, 23, 24, 26 - Bachut-Mairie du 8<sup>e</sup>
- 34 - Cazeneuve-Berthelot
- P** Gratuit - Place du Bachut
- Payant - Hôpital Privé Jean Mermoz

## → Théâtre de la Croix-Rousse

Place Joannes-Ambre, Lyon 4

- M** C - Croix-Rousse, Henon, Cuire
- B** C13, 38, 33 – Hôpital de la Croix-Rousse
- C1 - Cuire
- P** Payants - Croix-Rousse, Gros Caillou

## → Théâtre Nouvelle Génération, Lyon / Le TNG - Vaise

23 rue de Bourgogne, Lyon 9

- M** D - Valmy
- B** 2, 31, 90, C6, C14 - Tissot

## → GREATER LYON

## BRON

## → Pôle en Scènes - Espace Albert Camus

1 rue Maryse Bastié

- T** T2 - Rebufer, T5 - Les Alizés
- B** C15 - Rebufer, 26 - Colonel Chambonnet
- P** Gratuit

## CALUIRE-ET-CUIRE

## → Le Radiant-Bellevue

1 rue Jean Moulin

- M** C - Cuire puis **B** 33 ou 38
- B** C1, C2, 9, 70 - Caluire Pl. Foch
- 33, 38, 55 - Caluire Hôtel de Ville Radiant
- P** Gratuit

## CHARBONNIÈRES-LES-BAINS

## → Espace Culturel Alpha

24 avenue Lamartine

- P** Gratuit

## CORBAS

## → Le Polaris

5 avenue de Corbetta

- M** D - Gare de Vénissieux puis **B** ↓
- B** 54 - Polaris
- P** Gratuit

## DÉCINES

## → Le Toboggan

14 Avenue Jean Macé

- M** A - Vaulx-en-Velin puis **T** T3
- T** T3 - Décines centre
- B** 67 - Décines centre, 79 - Décines mairie

## IRIGNY

## → Le Sémaphore – Théâtre d'Irigny

Rue de Boutan

- M** B - Gare d'Oullins puis **B** ↓
- B** 15 - Champvillard puis suivre chemin piétonnier
- P** Gratuit

## OULLINS

## → Théâtre de la Renaissance

7 rue Orsel

- M** B - Gare d'Oullins
- B** C7, C10, 63 - Orsel
- 15 - Gare d'Oullins
- P** Payants - Arles-Dufour, MEMO
- Gratuit - Aulagne

## RILLIEUX-LA-PAPE

## → Centre Chorégraphique National / Yuval Pick

30ter avenue Général Leclerc

- B** C5 - MJC Centre chorégraphique
- P** Gratuit

## SAINT-FONS

## → Théâtre Jean Marais

59 rue Carnot

- B** C12, 93 - Robert Reynier, 60 - Saint-Fons Albert
- Thomas
- P** Gratuit

## SAINT-GENIS-LAVAL

## → La Mouche

8 rue des Ecoles

- B** C10 - Saint-Genis Mairie
- P** Gratuit

## SAINT-PRIEST

## → Théâtre Théo Argence (hors-les-murs)

Ferme Berliet, Cité Berliet, 8 avenue C

- M** D - Gare de Vénissieux puis **B** ↓
- B** C25, 62 – Cité Berliet
- 93 – Berliet Porte C
- P** Gratuit

## TASSIN-LA-DEMI-LUNE

## → L'Atrium - Espace culturel

35 avenue du 8 mai 1945

- M** D - Gorge du Loup
- B** 5, 72 - Tassin Genetières
- C21, 41, 73 - Carrefour Libération
- 55, 86, 98 - Trois renards
- P** Gratuit

## VAULX-EN-VELIN

## → Théâtre de Verdure (Centre culturel Charlie Chaplin hors-les-murs)

Parc Elsa Triolet, rue Pierre Cot

- M** A - Laurent Bonnevey puis **B** ↓
- B** C3, C8, 57 - Vaulx HDV Campus
- P** Gratuit

## VÉNISSIEUX

## → Théâtre de Vénissieux

8 boulevard Laurent Guérin

- M** D - Gare de Vénissieux
- T** T4 - Gare de Vénissieux
- B** 93, 12 - Langevin, C12 - Vénissieux marronniers
- P** Gratuit

## VILLEURBANNE

## → Théâtre National Populaire, Villeurbanne

8 place Lazare-Goujon

- M** A - Gratte-ciel
- B** C26, 27, 69 - Mairie de Villeurbanne
- P** Payant - Parking Hôtel de Ville, Villeurbanne

## VENUES

↳ Auvergne-Rhône-Alpes region

## DIE

## → Les Aires - Théâtre de Die et du Diois

Rue Kateb Yacine

## ÉCHIROLLES

## → La Rampe

15 avenue du 8 mai 1945

- T** A - La Rampe centre-ville
- B** C7 - La Rampe centre-ville
- P** Gratuit

## FIRMINY

## → Maison de la culture Le Corbusier

Boulevard Périphérique du Stade

- M** Saint-Étienne Bellevue / Firminy, Église Le Corbusier
- P** Gratuit

## GENAS

## → Le Neutrino

Place du Général de Gaulle

- P** Gratuit

## ROANNE

## → Théâtre de Roanne

1 rue Molière

- P** Gratuit

## SAINT-CHAMOND

## → Salle Aristide Briand

Avenue Antoine Pinay

- B** M5 - Palermes St Chamond
- 41 - Saint-Pierre St Chamond

## SAINT-ÉTIENNE

## → La Comédie de Saint-Étienne

Place Jean Dasté

- T** T2 - Carnot ou T3 - Zénith
- B** NOctambus - La Comédie
- P** Gratuit

## → Musée d'art moderne et contemporain – MAMC+

Rue Fernand Léger

- T** 1, 3 - Musée d'art moderne

## → Opéra de Saint-Étienne

Jardin des plantes

- B** M2, M6, M7, 13 - Place Villeboeuf, 12 - Villeboeuf-le-Haut
- P** Gratuit

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## → Salle Léon Curral

213 Avenue Albert Gruffat

- P** Gratuit

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17 avenue Charles de Gaulle

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## → Théâtre de Tarare

5 bis place G.A. Simonet

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## → Centre Culturel Les Quinconces

3 avenue Claude Expilly

- B** O3 - Vals Laboratoire

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## → Théâtre du Vellein

Avenue du Driève

- P** Gratuit

## VILLEFRANCHE-SUR-SAÔNE

## → Théâtre de Villefranche

Place des Arts

## VOIRON

## → Le Grand Angle – Scène régionale

6 rue du Moulinet

## TICKETING

Prices &amp; payments

½ PRICE  
FOR -26 YEARS OLD

STARTING  
AT 10€

GROUP  
PRICES

10+ PEOPLE

-20%

## ↓ INFORMATION

## Performances in September and October

→ Fouad Boussouf, 30 Sept, 8.30pm at La Mouche, Saint-Genis-Laval, 04 78 86 82 28

→ José Montalvo, 8 Oct, 8.30pm at Le Polaris, Corbas, 04 72 51 45 55

These two shows are being sold by the Dance Biennale until 16 June inclusive, after which you should contact the venues directly when their booking periods open in early September. No tickets can be changed or refunded unless the performance is cancelled. In this case, tickets purchased from the Dance Biennale will be refunded by the Dance Biennale.

## ↓ PRICES

## ↳ CONCESSIONARY PRICES

Proof required when you buy tickets. Valid for: job seekers, Maison de la Danse pass holders, TCL pass holders, Lyon City Card holders, Nuits de Fourvière dance pass holders.

## ↳ HALF PRICE

Proof required when you buy tickets. Valid for: under-26s, RSA (social inclusion benefit) recipients, asylum-seekers.

↳ GROUP PRICES  
For 10 or more people

20% reduction  
For all enquiries about group rates (for schools, training bodies, leisure and social centres, specialist institutes, works' councils and non-profits/charities), please contact the audience relations department:  
[public@labiennalede Lyon.com](mailto:public@labiennalede Lyon.com)  
04 27 46 65 66

↳ PROFESSIONAL PRICES  
(for performing-arts professionals only)

To enjoy the professional rate, get accreditation on [labiennalede Lyon.com](http://labiennalede Lyon.com) and book your seats online. For help with smoothing your stay in Lyon and for details of the professional events, please contact the professionals office:  
[pros@labiennalede Lyon.com](mailto:pros@labiennalede Lyon.com)  
04 27 46 65 67

As the public-health context remains unclear, the Biennale pledges to refund all seat purchases if it has to cancel any shows.

## ↓ PAYMENTS

→ By cheque, made payable to "Biennale de la danse"  
→ Credit/debit card, chèques vacances, chèques culture, PASS' Région

## ↳ FLEXIBLE PAYMENT

Amounts of €80 or more can be paid in several instalments. To be arranged when you book.

## TICKETING AND PRICES

		FULL PRICE		CONCESSIONARY PRICE		HALF PRICE	
		CATEGORY 1	CATEGORY 2	CATEGORY 1	CATEGORY 2	CATEGORY 1	CATEGORY 2
MATHURIN BOLZE	Maison de la Danse, Lyon	32 €	29 €	28 €	26 €	16 €	14 €
ROBYN ORLIN & CAMILLE	Les Nuits de Fourvière - Grand théâtre, Lyon	32 €		30 €		16 €	
RONE & (LA)HORDE	Les Nuits de Fourvière - Grand théâtre, Lyon						
DIMITRIS PAPAIOANNOU	Théâtre National Populaire - Grand Théâtre, Villeurbanne	30 €		27 €		15 €	
OUSMANE SY - QUEEN BLOOD	Le Radiant-Bellevue, Caluire-et-Cuire	28 €		25 €		14 €	
JOSEF NADJ	Les Nuits de Fourvière - Grand Théâtre, Lyon	28 €		26 €		14 €	
MARLENE MONTEIRO FREITAS	Théâtre National Populaire - Grand Théâtre, Villeurbanne						
QUDUS ONIKEKU	Le Radiant-Bellevue, Caluire-et-Cuire						
SERGE AIMÉ COULIBALY & MAGIC MALIK	Théâtre de la Croix-Rousse, Lyon	25 €		22 €		12,5 €	
EURIPIDES LASKARIDIS	Maison de la Danse, Lyon						
YUVAL PICK	Maison de la Danse - Lyon						
FOUAD BOUSSOUF	La Mouche, Saint-Genis-Laval	24 €		19 €		12 €	
COLLECTIF 4 <sup>e</sup> SOUFFLE	Centre Charlie Chaplin (Théâtre de Verdure), Vaulx-en-Velin						
CIA. MADUIXA	Le Sémaphore, Irigny						
	Théâtre Théo Argence, Saint-Priest						
	L'Atrium, Tassin-la-Demi-Lune						
	Le Toboggan, Décines-Charpieu						
FLORA DÉTRAZ	Théâtre Nouvelle Génération - TNG Vaise, Lyon	20 €		17 €		10 €	
OLIVIER DUBOIS	Fagor factory, Lyon						
GERMAINE ACOGNY & MIKAËL SERRE	Théâtre de la Renaissance, Oullins						
A. COLNOT, A. REHBINDER & A. DIANOR	Pôle en scènes / Albert Camus, Bron						
	Théâtre Jean Marais, Saint-Fons						
JOSÉ MONTALVO	Le Polaris, Corbas						
	Espace culturel École, Craponne						
IOANNIS MANDAFOUNIS	Les SUBS, Lyon	16 €		13 €			

# DOMINIQUE HERVIEU

↳ Biography



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## – Dominique Hervieu

**Chief executive, Maison de la Danse**  
**Artistic director, dance Biennale**

Born in 1962 in Coutances, Normandy, Dominique Hervieu has had a voracious appetite for all forms of movement since she was six years old. After her first love, gymnastics, she elected dance as the new object of her passion: classical dance, at first, which she practised for a dozen years, mainly with Michèle Latini; and then contemporary dance, with Peter Goss, Alwin Nicolais and Hervé Diasnas.

In 1981 she met José Montalvo, and with him developed an original gestural language – fluid, rapid and precise – that would impart a singular style to their pieces. In 1988, their close artistic bond yielded Compagnie Montalvo-Hervieu, which performed at the leading venues in France and worldwide. Ten years and five creations later, the pair were appointed to head the National Choreography Centre (CCN) of Créteil and Val-de-Marne. From 2000 onwards, Dominique Hervieu co-wrote all the choreographies of Compagnie Montalvo-Hervieu, one of the most popular and highly considered contemporary companies in France and beyond. They received many awards throughout their journey together.

In 2000, Dominique Hervieu became artistic adviser to the Théâtre National de Chaillot, and was appointed director of the venue's youth programme.

In 2001, she created *Mosaïque... Danse(s) d'une ville*, a show for 180 amateur dancers aged 15 to 85: a multicultural dancing portrait of the town of Créteil. In parallel to her own choreographic output, she and José Montalvo co-choreographed two operas.

In June 2008, Hervieu was appointed chief executive of the Théâtre National de Chaillot.

In July 2011, she succeeded Guy Darnet as chief executive of the Maison de la Danse in Lyon and as artistic director of the Lyon Dance Biennale. Building on the existing operation, she drove new actions for the Lyon Dance Biennale and the Maison de la Danse, the only theatre of such scale in France devoted wholly to dance. She is striving to develop and promote dance in Lyon and beyond. The venue's programming, at once niche and broad based, avoids any form of aesthetic exclusion and attracts an increasingly large and curious audience.

For the Dance Biennale, she has initiated a policy of public-space programming, offering free performances for all segments of the public, including Place Bellecour in front of 16,000 spectators. This one-of-a-kind event is unanimously acclaimed by critics and France and worldwide. In 2016, the Maison de la Danse and the Dance Biennale attracted 277,500 spectators – beginners and enlightened enthusiasts – in 40 towns and cities across the Auvergne Rhône-Alpes region. This expanding reach is consolidating Lyon's status as one of the world's most important cities for dance.

In 2013, the Maison de la Danse became the body that manages the "arts and culture education resource hub" (PREAC) for dance and motion arts in the Rhône-Alpes region, with support from the Lyon area education authority and the Ministry of Culture and Communication. Every season, 30,000 young spectators from across the Auvergne Rhône-Alpes region go on school trips to the Maison de la Danse.

Keen to share with Lyon's residents the issues underlying the creation of choreographic works, in 2015 Dominique Hervieu created the *Babel 8.3* project, a participatory production that brought together on stage 300 amateurs aged four to 95 from the city's third and eighth districts. The show was accompanied live by musicians from the Lyon National Orchestra, to music by Mozart.

In January 2016, the Maison de la Danse was awarded the "European Creative Hub" label by the Ministry of Culture and Communication. This hub aims to better link research, production, distribution and outreach activities by fostering enhanced synergy between regional stakeholders and European partners. In July 2016, Dominique Hervieu curated a day of dance in public spaces in San Sebastian, European Capital of Culture.

In 2018, she was artistic director of the Yokohama Triennale, "Dance, Dance, Dance", in Japan.

With the construction of the "Atelier de la Danse" in 2023, the Maison de la Danse will enjoy a creative facility to complement its existing venue. The dance hub headed by Dominique Hervieu will encompass the Atelier de la Danse, for choreographic and educational research; the Maison de la Danse, and the Dance Biennale.

# DOMINIQUE HERVIEU

↳ Biography

## PERFORMER AND ASSISTANT CHOREOGRAPHER

*Varianyon* (1986)  
*Pariation* (1986)  
*Podebal* (1992)  
*Double trouble* (1993)  
*Hollaka Hollala* (1994)  
*Philaou Thibaou* (1995)  
*La Gloire de Jérôme A* (1995)  
*Paradis* (1997)

## CHOREOGRAPHER

*Mosaïque danse(s) d'une ville* (2001)  
*Babelle heureuse* (2002)  
*Intervallo brio* (2002)  
*Le Corbeau et le Renard* (2003)  
*Les paladins* (2004 - Opéra)  
*On danse* (2005)  
*La Bossa Fataka de Rameau* (2006)  
*Porgy & Bess* (2008 - Opéra)  
*Good Morning Mister Gershwin* (2008)  
*Lalala Gershwin* (2010)  
*Orphée* (2010)  
*La danse* (2011) (dans le cadre de Concert famille avec l'orchestre national de Lyon)

## BIBLIOGRAPHY

*Montalvo-Hervieu* de Rosita Boisseau aux Éditions textuel  
*10 Ateliers sous la direction de Dominique Hervieu, chorégraphe* dans la collection Les Ateliers de Théâtre

## FILMS AND DOCUMENTARIES

- *Tour de Babel* – réalisation Étienne Aussel  
- Film – captation *Les Paladins* réalisé par François Roussillon Captation (Prix de la meilleure captation d'opéra - Pragues - 2005)  
- *Babelle heureuse*, réalisation Olivier Caïozzi, France 3  
- *Orphée*, réalisation Olivier Caïozzi, France Ô  
- *Tomorose*, réalisation Olivier Megaton, Arte  
- *Paradis*, réalisation Marie-Hélène Rebois, Arte  
- *Babel 8.3, les fondations*, réalisation Stéphane Lebard, France 3

Documentaires réalisés par Dominique Hervieu :

- Cartes postales chorégraphiques pour les francophonies ! ". Diffusion TV 5 Monde  
- *La danse, l'art de la rencontre*. Diffusion Arte

## AWARDS AND OTHER DISTINCTIONS

- Concours de Nyon (1986)  
- Danse à Paris (1986)  
- Concours chorégraphique de Cagliari (1988)  
- Prix d'interprétation féminine du Concours International de danse de Paris avec *La demoiselle de Saint-Lo* (1988)  
- Trophée " Créateurs sans frontières " par le ministère des Affaires Étrangères et Européennes.  
- Laurence Olivier Awards pour *le Jardin io io ito ito* (2001)  
- Prix Chorégraphie de la SACD pour l'ensemble de l'œuvre Montalvo-Hervieu (2006)  
- Grand Prix du Golden Prague et Prix du festival du Film de Bagdad (2007)



## TEAM

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↳ Dominique Hervieu

**The Dance Biennale is staged by non-profit body La Biennale de Lyon**

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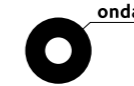
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