

**BIENNALE
DE LA DANSE**
11-30 SEPTEMBRE 2018

**18^E BIENNALE
DE LA DANSE**
LYON 11-30 SEPTEMBRE 2018

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PRESS FILE

The Lyon Dance Biennale (11-30 September) offers 42 productions including 27 new pieces and French premieres; a weekend of performances in public space during the European Heritage Days event, with amateurs featuring prominently; and spans 43 towns and cities in Lyon Métropole and the Auvergne-Rhône-Alpes region. In this 18th edition, Dominique Hervieu proposes to explore, alongside 10 creators, the dialogue between dance and images, and between dance and new technology, and provides a stage for the international emerging artists who are producing new work today.

Besides the shows, the Biennale is holding lectures, debates and workshops as well as Focus Danse, a major international event for professionals.

On 16 September, 4,500 participants in 12 groups from around the region will parade in a "Défilé for Peace". The finale in Place Bellecour will consist of *Passants*, the piece by Yoann Bourgeois, and a choreographed tarentella, with 300 amateur choristers, to the tune of *Imagine*, John Lennon's universal anthem.

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Biennale de Lyon Danse

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BILLETTERIE EN LIGNE PASS ET BILLETS JUSQU'AU 30 SEPTEMBRE

AT THE TOURIST OFFICE

Place Bellecour, Lyon 2 (Closed : 21 July to 20 August)

BY PHONE

+33 (0)4 27 46 65 65

BY POST BY 5 SEPTEMBER FROM OUR PARTNERS

Magasins Fnac - Carrefour - U - Géant - Intermarché - www.fnac.com and on your mobile/cell, using the "La Billetterie Fnac Spectacles" app.

AT THE LAST MOMENT

At show venues 45 minutes before the performance starts, subject to availability.

What's new in 2018 ?

**PRICES
ARE DOWN!**

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EDITORIAL EDITORIAL EDITORIAL

WELCOME TO THE 18TH LYON DANCE BIENNALE. AN EDITION WITH A EUROPEAN, TECHNOLOGICAL, INCLUSIVE AND EXPERIMENTAL FLAVOUR!

Since the Lyon Dance Biennale's inception, its two pillars – support for today's creators and amateur practice – have been bound by the emancipating utopia of art. Although its prime purpose is to let artists experiment with new ways of creating, the Dance Biennale is equally attached to offering spectators and amateurs – mainly within the scope of the Défilé – a new way of being in the world, through art.

A Europe of culture is now more necessary than ever. The 18th Dance Biennale plays host to a Europe-wide dance community that's open to the world!

Faced with the temptation of national, cultural or religious withdrawal, and the authoritarian declarations coursing through Europe, the response must be: bringing people together, dialogue, and solidarity. We must reinforce, and even recast, the European cultural community with its values of openness.

This 2018 edition proposes, for the first time, a platform and a Focus Danse with a European footprint, covering 18 emerging and proven creators. The Europe we believe in taps all art-flows and is open to all dialogues. This is what we are promoting in the European Creative Hub, which teams Lyon's Maison de la Danse with the Théâtre de Liège, the Grec Festival of Barcelona and the Municipal Theatre of Porto.

Image and dance: a historical bond, constantly renewed, with a focus on innovation and new technology.

The 2018 edition will enable the public to (re)discover the various dialogues that choreographers sustain between dance and image. We open this keynote segment with *Biped*, a major work by Merce Cunningham for real and virtual dancers. It will be followed by Cris Blanco's performance filmed live on stage, the creations of photographer and choreographer Josef Nadj, and those of Rachid Ouramdane in collaboration with video artist Mehdi Meddaci. The visual arts and technology are now turning live performance upside-down. We want to support the production of technological works that shed the shackles of sensationalism and focus on creating fresh work and new art forms. Gilles Jobin, Fabien Prioville and Yoann Bourgeois will show us their latest pieces in virtual reality and 3D.

A huge thank you!

Thanks to our cultural partners in the 43 municipalities of Lyon Métropole and the Auvergne-Rhône-Alpes region, which are staging dance works as part of this 18th edition.

Thanks also to Saint-Étienne Métropole and the outreach programme of the Comédie de Clermont-Ferrand theatre, which have expanded their local offerings of productions. In 2017, the Musée Guimet's conversion into Ateliers de la Danse, a creative venue for the choreographic art, was confirmed by central government and the local/regional authorities. Our thanks go to all those who foster the development of dance and the 2018 Biennale: central government, Lyon Métropole and Lyon City Council, Auvergne-Rhône-Alpes Regional Council, corporate philanthropists, and every member of the Biennales de Lyon and Maison de la Danse teams. Lastly, a big thank you to the Yokohama Triennale for appointing me artistic director of their event, and for initiating novel collaborations between French

and Japanese artists. Our public and private partners' expressions of trust are intensifying our desire to strive for culture to be a public good that cements our democracy. I wish that we may all, across the region, fully live the experience of this Biennale – an innovative hybrid, open to the world and brimming with surprises.

**Dominique Hervieu,
artistic director,
Lyon Dance Biennale
and European Creative Hub**

(LA)HORDE INVENTS OUR 2018 IDENTITY!

The Maison de la Danse and the Biennale – united in a single hub – were keen to ask the (LA)HORDE collective to invent a comprehensive concept that would inform all the communications of both the Maison and the event.

The (LA)HORDE collective's artists create shows, direct films, and communicate. They epitomise a new generation of artists who were born in the digital age and eagerly embrace its potential.

With us, they decided to create a kind of poetic communication – both pertinent and impertinent – by reappropriating two “fashions” that are prominent on social media:

- for the Maison de la Danse, emoticons.
- for the Biennale, the photocall, which is enjoying endless vitality, especially at film festivals and/or fashion shows.

What will dance's photocall be? Several of the Dance Biennale's guest choreographers cheekily took part in the shoot for this communications campaign.

Our very warm thanks to them for their (occasionally acrobatic) contributions! During the festival, spectators, amateurs, tourists and passers-by will also have the chance to take part in impromptu photocalls around town, and to share them with family and friends.



© (LA) HORDE - Tom de Peyret

18TH DANCE BIENNALE VISUAL IDENTITY

Graphic design ©(LA)HORDEi / Logo design @groupe CCC / Photos ©Tom de Peyret

PRESS FILE produced with the contributions of the programme's authors – Laura Capelle, Marie-Christine Vernay, Isabelle Calabre, Maxime Fleuriot, Philippe Noisette (p.69), Florian Gaité (p.29), Hadrien Volle (p.79) – and the whole Biennale team / **Translation** Rebecca Reynaud (OEC), Elizabeth Hewes, Paul Jones / **Sub-editing, layout and coordination** Louise Meizonnier / **Document design** Long Island / **Printer** Rapid Copy

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ENDAR CALENDAR CALENDAR

	ARTISTS	VENUES	SEPT						
			TUE 11	WED 12	THU 13	FRI 14	SAT 15	SUN 16	MON 17
p.42	Alessandro SCIARRONI	Théâtre de la Croix-Rousse, Lyon							
p.76	Amicale de Production	Les Subsistances, Lyon							
p.56	Angelin PRELJOCAJ	TNP - Grand Théâtre, Villeurbanne							
p.72	Angelin PRELJOCAJ	Théâtre Théo Argence, Saint-Priest							
p.24	Ballet de l'Opéra - PEEPING TOM	Opéra National de Lyon	8pm	8pm	8pm	8pm	8pm		
p.84	Céline LEFEVRE	Théâtre Jean Marais, Saint-Fons							
p.84	Céline LEFEVRE	Espace culturel Eole, Craponne							
p.48	Cris BLANCO	Théâtre de la Croix-Rousse - Studio, Lyon							
p.80	Euripides LASKARIDIS	TNG, Lyon - Les Ateliers Presqu'île							
p.32	Fabrice LAMBERT	Le Toboggan, Décines							
p.36	Gilles JOBIN	TNG, Lyon - Les Ateliers Presqu'île			2-8pm	2-8pm	12-6pm		
p.52	Jann GALLOIS - Adi BOUTROUS	Le Polaris, Corbas							
p.28	Jérôme BEL	Grand Hôtel-Dieu et autres lieux, Lyon		2-7pm	2-7pm	2-7pm	12-6pm		
p.62	Josef NADJ	Musée des Beaux-Arts de Lyon							
p.54	(LA)HORDE	Le Toboggan, Décines							
p.34	LYON DANCE VR	Grand Hôtel-Dieu, Lyon			2-8pm	2-8pm	12-6pm		
p.26	Maguy MARIN	TNP - Petit Théâtre, Villeurbanne	8pm	8pm	8pm	7pm	6pm		
p.60	Marco DA SILVA FERREIRA	Théâtre de la Renaissance, Oullins							
p.82	Martin ZIMMERMANN	TNP - Grand Théâtre, Villeurbanne							
p.30	Merce CUNNINGHAM - CNDC Angers	Les Célestins, Théâtre de Lyon			8pm	8pm			
p.40	Miet WARLOP	TNG, Lyon - Vaise							
p.22	Mourad MERZOUKI	Maison de la Danse, Lyon				9pm	3pm 8.30pm		
p.44	Oona DOHERTY	Pôle en scènes / Albert Camus, Bron							
p.38	Patrice THIBAUD	Le Radiant-Bellevue, Caluire-et-Cuire				8.30pm	8.30pm	7pm	
p.50	Rachid OURAMDANE	Opéra National de Lyon							
p.68	Saburo TESHIGAWARA	Auditorium de Lyon							
p.58	Thomas HAUERT	Les Subsistances, Lyon							
p.70	Triple Bill #1 (K. Attou - J. Gallois - Tokyo Gegegay)	Le Radiant-Bellevue, Caluire-et-Cuire							
p.66	WANG RAMIREZ	Maison du peuple, Pierre Bénite							
p.66	WANG RAMIREZ	La Machinerie - Théâtre de Vénissieux							
p.35	Yoann BOURGEOIS - Michel REILHAC	TNG, Lyon - Les Ateliers Presqu'île			2-8pm	2-8pm	12-6pm		
p.76	Yoann BOURGEOIS	Les Ateliers de la Danse, Lyon							
p.46	Yuval PICK	TNP - Petit Théâtre, Villeurbanne							

CALENDAR

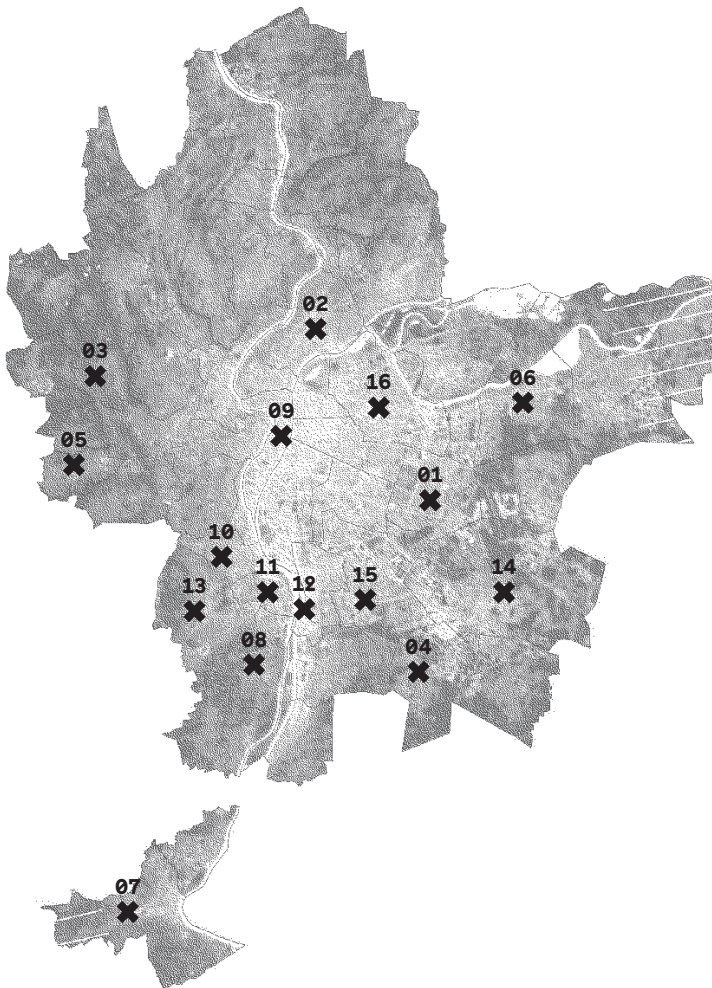
CALENDAR

CALENDAR

TUE 18	WED 19	THU 20	FRI 21	SAT 22	SUN 23	MON 24	TUE 25	WED 26	THU 27	FRI 28	SAT 29	SUN 30	OCT SAT 13
	9pm	9pm											
									8pm	9pm	9pm		
		9pm	9pm	9pm	7pm	7.30pm							
											8.30pm		
											8.30pm		
												6pm	
	7pm	7pm	7pm										
										7pm	7pm		
	9pm												
2-8pm	2-8pm	2-8pm	2-8pm	12-6pm	12-6pm								
			8.30pm										
	2-7pm	2-7pm	2-7pm	12-6pm				2-7pm	2-7pm	2-7pm	12-6pm		
				11.30am	11.30am	12.15am		12.15am	12.15am				
				2pm	2pm	4.30pm		4.30pm	4.30pm				
				3.30pm	3.30pm	6pm		6pm	6pm				
				5pm	5pm	7.30pm		7.30pm	7.30pm				
			9pm	9pm									
2-8pm	2-8pm	2-8pm	2-8pm	12-6pm	12-6pm								
			7pm	7pm									
										9pm	9pm	4pm	
	5pm		7pm	5pm									
8.30pm	7.30pm	8.30pm	8.30pm	3pm	5pm		8.30pm	7.30pm	8.30pm				
			8.30pm										
	7pm	8.30pm											
		9pm	9pm										
				6pm	4pm								
			7pm	7pm									
							8.30pm	7.30pm	8.30pm	8.30pm			
													8pm
										8pm			
2-8pm	2-8pm	2-8pm	2-8pm	12-6pm	12-6pm								
								5pm	5pm	6.30pm	11am	11am	
								8pm		9pm	2.30pm	2.30pm	
											5pm	5pm	
											7.30pm	7.30pm	
	7pm	7pm	7pm										

THE BIENNALE IN LYON MÉTROPOLE

16 towns throughout the metro area!



01 Bron

Oona Doherty
Hard to Be Soft p.44

02 Caluire-et-Cuire

Patrice Thibaud
Welcome p.38
Jann Gallois / Kader Attou /
Tokyo Gegegay
Triple Bill #1 p.70

03 Charbonnières-les-Bains

Compagnie Wang Ramirez
We Are Monchichi p.66

04 Corbas

Jann Gallois & Adi Boutrous
Compact / It's Always Here p.52

05 Craponne

Céline Lefèvre
Ma Class' Hip Hop p.84

06 Décines

Fabrice Lambert
Aujourd'hui sauvage p.32
(LA)HORDE
To Da Bone p.54

07 Givors

Céline Lefèvre
Ma Class' Hip Hop p.84

08 Irigny

Collectif Es
Bal p.105

09 Lyon

Yoann Bourgeois
*Histoires naturelles 24 tentatives
d'approches d'un point de suspension
au Musée Guimet* p.76
Gilles Jobin
VR_I p.36

Euripides Laskaridis

Titans p.80

Lyon Dance Films p.34

Lyon Dance VR p.34

Saburo Teshigawara /

Orchestre National de Lyon

Symphonie fantastique (Berlioz) . p.68

Merce Cunningham / CNDC Angers

BIPED / Beach Birds p.30

Alessandro Sciarroni

Augusto p.42

Cris Blanco

El Agitador Vórtex p.48

Mourad Merzouki

Vertikal p.22

Josef Nadj

Mnémosyme p.62

Peeping Tom / Ballet de l'Opéra

de Lyon

31 rue Vandenbranden p.24

Rachid Ouramdane

Franchir la nuit p.50

Thomas Hauert & La Bolsa

La mesure du désordre p.58

A. Defoort - M. Maillard - S. Vial -

J. Fournet - *On traversera le pont une*

fois rendus à la rivière p.78

Miet Warlop

Big Bears Cry Too p.40

Jérôme Bel

Shirtologie (1997)

Véronique Doisneau (2004)

Compagnie Compagnie (2015)

Danser comme si personne ne

regardait (2018) p.28

10 Oullins

Marco da Silva Ferreira
Brother p.60

11 Pierre-Bénite

Compagnie Wang Ramirez
We Are Monchichi p.66

12 Saint-Fons

Céline Lefèvre
Ma Class' Hip Hop p.84

13 Saint-Genis-Laval

Groupe Lifting / Anne Martin
Pour un non pour un oui p.9

14 Saint-Priest

Angelin Preljocaj
Un trait d'union, Still Life p.72

15 Vénissieux

Compagnie Wang Ramirez
We Are Monchichi p.66

16 Villeurbanne

Julie Desprairies
*Inventaire dansé
de Villeurbanne* p.10

Angelin Preljocaj

Gravité p.56

Martin Zimmermann

Eins Zwei Drei p.82

Maguy Marin

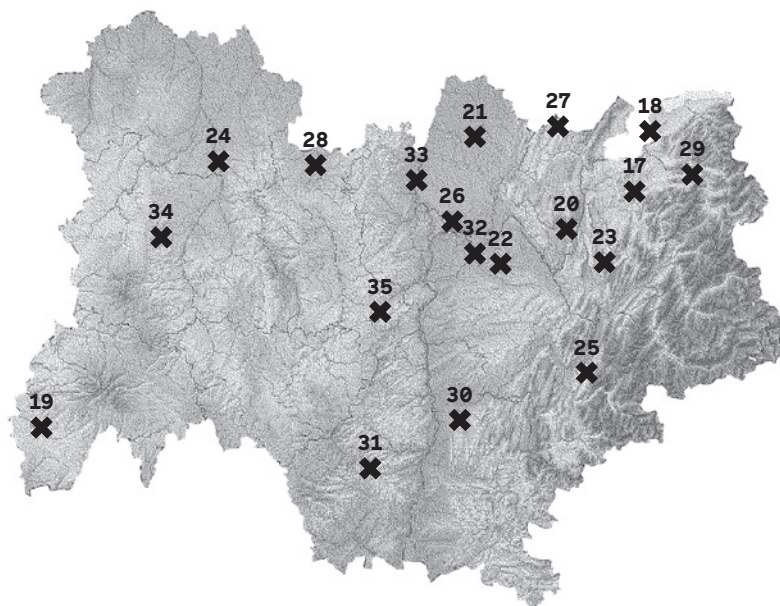
Ligne de crête p.26

Yuval Pick

Acta est fabula p.46

THE BIENNALE IN AUVERGNE-RHÔNE-ALPES

27 towns and cities throughout the region!



17 Annecy

Rachid Ouramdane -
Franchir la nuit p.50
Bonlieu, scène nationale Fri 14, 8pm
[Ticket office] 04 50 33 44 11
bonlieu-annecy.com

18 Annemasse

Anjelin Preljocaj -
Un trait d'union, Still Life p.72
Château Rouge Tue 25, 8pm
[Ticket office] 04 50 43 24 24
chateau-rouge.net
Patrice Thibaud - *Welcome* p.38
Château Rouge Fri 5 Oct., 8pm
[Ticket office] 04 50 43 24 24
chateau-rouge.net

19 Aurillac

Caravane Aurillac p.90
From Thu 27 to Sat 29, 8.30pm
[Ticket office] Théâtre Municipal
d'Aurillac - 04 71 45 46 04 | theatre.
aurillac.fr

20 Belley

Compagnie Wang Ramirez -
We Are Monchichi p.66
L'Intégral Thu 4 Oct., 8pm
[Ticket office] 04 79 42 04 12
lintegral.belley.fr

21 Bourg-en-Bresse

Patrice Thibaud - *Welcome* p.38
Théâtre de Bourg-en-Bresse Thu 11
oct., 8pm | Fri 12 Oct., 8pm
[Ticket office] 04 74 50 40 00
theatre-bourg.fr

22 Bourgoin-Jallieu

Eugénie Rebetez -
Bienvenue p.88
Salle polyvalente Tue 9 Oct., 8pm
[Ticket office] 04 74 93 08 16
bourgoinjallieu.fr

23 Chambéry

Kader Attou / Jann Gallois / Tokyo
Gegegay - *Triple Bill #1* p.70
Espace Malraux Mon 1st Oct., 8pm |
Tue 2 Oct., 8pm
[Ticket office] 04 79 85 55 43
espacemalraux-chambery.fr
Compagnie Wang Ramirez -
We Are Monchichi p.66
Espace Malraux Tue 9 Oct., 8pm |
Wed 10 Oct., 8pm | Thu 11 Oct., 8pm
[Ticket office] 04 79 85 55 43
espacemalraux-chambery.fr

24 Cusset

Angelin Preljocaj -
Un trait d'union, Still Life p.72
Théâtre de Cusset Sat 13 Oct., 8pm |
Sun 14 Oct., 8pm
[Ticket office] 04 70 30 89 45

25 Echirolles

Kader Attou / Jann Gallois / Tokyo
Gegegay - *Triple Bill #1* p.70
La Rampe Thu 4 Oct., 8pm |
Fri 5 Oct., 8pm
[Ticket office] 04 76 40 05 05
larampe-echirolles.fr

26 Miribel

European platform p.94
L'Allégre Thu 20 and Fri 21
[Ticket office] 04 27 46 65 67

27 Oyonnax

Patrice Thibaud - *Welcome* p.38
Centre Culturel Aragon
Tue 9 Oct., 8pm
[Ticket office] 04 74 81 96 80 |
oyonnax.fr

28 Roanne

Compagnie Wang Ramirez -
We Are Monchichi p.66
Théâtre de Roanne Sat 22, 8pm
[Ticket office] 04 77 71 05 68
theatrederoanne.fr
Angelin Preljocaj -
Un trait d'union, Still Life p.72
Théâtre de Roanne Tue 2 Oct., 8pm
[Ticket office] 04 77 71 05 68
theatrederoanne.fr

29 Sallanches

Compagnie Wang Ramirez -
We Are Monchichi p.66
Salle de spectacle Léon Curral
Tue 2 Oct., 8pm
[Ticket office] 04 50 91 56 46

30 Valence

Mourad Merzouki -
Vertikal [new work] p.22
La Comédie de Valence Sat 8, 8pm |
Mon 10, 6pm | Tue 11, 8pm
[Ticket office] 04 75 78 41 70
comediedevalence.com
Gilles Jobin - *VR_I* p.36
LUX Thu 27, 8pm | Fri 28., 8pm |
Sat 28, 8pm | Sun 30, 8pm
[Ticket office] 04 75 82 44 15
lux-valence.com
(LA)HORDE -
La danse post-Internet (film) p.54
LUX Tue 2 Oct., 8pm
[Ticket office] 04 75 82 44 15
lux-valence.com

31 Vals-les-bains

Compagnie Wang Ramirez -
We Are Monchichi p.66
Centre Culturel Les Quinconces
Sat 6 Oct., 8pm
[Ticket office] 04 75 37 49 21
lesquinconces.com

32 Villefontaine

François Veyrunes -
Sisyphes Heureux p.64
Théâtre du Vellein Tue 25, 8.30pm
[Ticket office] 04 74 80 71 85
theatre.capi-agglo.fr
S. Bouillet / M. Desseigne / L. Reynès -
La Mécanique des Ombres p.86
Théâtre du Vellein Tue 2 Oct., 8pm
[Ticket office] 04 74 80 71 85
theatre.capi-agglo.fr

33 Villefranche-sur-Saône

François Veyrunes -
Sisyphes Heureux p.64
Théâtre de Villefranche Fri 21, 8pm
[Ticket office] 04 74 68 02 89
theatredevillefranche.asso.fr
Kader Attou - *Allegria* p.74
Théâtre de Villefranche
Wed 26, 8pm | Thu 27, 8pm
[Ticket office] 04 74 68 02 89
theatredevillefranche.asso.fr

**34 The Biennale in
Clermont-Ferrand
(4 cities)** p.98

**35 The Biennale in
Saint-Étienne (6 cities)**
..... p.97

YS EUROPEAN HERITAGE DAYS

EHD EHD EHD EHD EHD EHD EHD EHD EHD EHD EHD EHD EHD EHD EHD EHD

The Dance Biennale, together with the European Heritage Days, is this year inventing a trail where architecture and dance hold a conversation. The event is being hosted by Lugdunum - Musée & Théâtres Romains.

With this new initiative, we aim to give visibility to aspects of amateur dance practice besides that of the Défilé. All year round, richly diverse and highly demanding arts experiments are run across our territory with residents from every generation and from priority neighbourhoods.

Between Biennale editions, amateurs don't stop dancing!

We have selected six singular artistic propositions that you can discover on 15-16 September in superb heritage venues.

SATURDAY 15, TWO TRAILS

IN LYON 5, ON FOURVIÈRE HILL

Three cultural institutions in Lyon Métropole team up to introduce dance to the greatest number!

Check out four pieces of choreography by internationally renowned creators, danced in the magical setting of Lyon's Roman theatres.

Passerelles, by Yuval Pick / National Choreography Centre of Rillieux-la-Pape (CCNR), a new piece jointly created by youths in Rillieux and young Jewish, Christian and Muslim Israelis as part of the France-Israel Holy Year

VENUE & TIMES

Roman theatres - Esplanade, 3pm and 5pm

Sugar Army, by Oona Doherty, excerpted from *Hard to Be Soft - A Belfast Prayer*, with 10 young amateur female dancers from the National Music & Dance School (ENM) in Villeurbanne

VENUE & TIMES

Roman theatres - Odéon, 2.30pm

Pour un non pour un oui, by Groupe Lifting with Anne Martin, a tribute to Pina Bausch's work by 23 amateur female dancers aged seniors, under the aegis of the Comédie de Clermont-Ferrand - Scène Nationale

VENUE & TIMES

Roman theatres - Odéon, 3.45pm

Seul ensemble, by Cie Relevant – the Maison de la Danse's junior company, a variation on Jann Gallois/Cie Burnout's piece *Quintette*

VENUE & TIMES

Roman theatres - Odéon, 5.40pm

Also get sneak peeks at the repertoire of the Défilé finale's amateur choirs!

Public dress rehearsal, conducted by Philippe Forget / Orphéon*La Compagnie Vocale

VENUE & TIMES

MADE in Sainte-Marie Lyon,
From 10am to 1pm and 2pm to 4pm

IN VILLEURBANNE

Inventaire dansé de Villeurbanne,

with Compagnie des Prairies as part of a residency at Le Rize

VENUE & TIMES

Le Rize, 2pm to midnight

DETAILS & PROGRAMME

lerize.villeurbanne.fr

SUNDAY 16, SPREAD ACROSS THE METRO AREA

IN LYON 5, ON FOURVIÈRE HILL

Passerelles,

by Yuval Pick / National Choreography Centre of Rillieux-la-Pape

VENUE & TIMES

Roman theatres - Esplanade, 3pm and 5pm

Seul ensemble,

by Cie Relevant – the Maison de la Danse's junior company

VENUE & TIMES

Roman theatres - Odéon, 2.30pm, 3.45pm & 5.40pm

IN SAINT-GENIS-LAVAL

Pour un non pour un oui,

by Groupe Lifting with Anne Martin

VENUE & TIMES

Parvis de La Mouche, 17h30

IN VILLEURBANNE

Inventaire dansé de Villeurbanne,

with Compagnie des Prairies

VENUE & TIMES

Le Rize, 11am to 8pm

DETAILS & PROGRAMME

lerize.villeurbanne.fr

EUROPEAN HERITAGE DAYS EU

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THE SHOWS

Passerelles

YUVAL PICK

"A project that applies our ability to step beyond the lines that seem to be imposed on us, and to invent a shared space including each person's singularities.

Passerelles (Bridges) invites the audience to move towards the unknown, transcending the borders between people through dance and connection." - Yuval Pick

Passerelles 2018 stems from the desire to bring together young people of different nationalities, religions, cultures and countries – and who all share a passion for dance.

DSF, a group of young French dancers from various social backgrounds, and Gsharim, a group of young Jewish and Arab Israeli dancers, have gathered to co-produce a piece of choreography under direction of choreographer Yuval Pick, the director of CCNR/Yuval Pick.

TITLE SEQUENCE

Artistic director Yuval Pick

Choreographer Emilie Szikora

Sound design Wilfrid Haberey

Scenography Bénédicte Jolys

Costume design Paul Andriamanana

Artistic coordinator DSF Sharon Eskenazi et Gsharim Rabeah Morkus

Performers 25 youths from DSF and Gsharim

The Passerelles 2018 project is cofunded by the France-Israel Season 2018, Erasmus + EU Youth Exchanges, the Préfecture - DRAC Auvergne-Rhône-Alpes, Auvergne-Rhône-Alpes Regional Council, and Lyon Métropole

SEE IT AGAIN on Sat 30 at 6pm as part of the

KIOSK Festival - Station Mue Cours Charlemagne, Lyon 2 - T1 tram stop: Hôtel de Région – Montrochet.

Sugar Army

Excerpted from *Hard to Be Soft – A Belfast Prayer*, a new piece staged at the 2018 Dance Biennale

OONA DOHERTY

Oona Doherty is a young Northern Irish choreographer who has attracted lots of attention. Her latest piece – *Hard to Be Soft, A Belfast Prayer* – shows various aspects of Irish society. In this extract – the show's second episode – Doherty portrays young women in the midst of adolescence, who must impose themselves to make their way. This choreography already existed in an Irish version, and Oona Doherty chose to transmit it to young amateur female dancers from the National Music & Dance School (ENM) in Villeurbanne, with whom she has been working since February 2018.

TITLE SEQUENCE

Choreography Oona Doherty

Dancers 10 female dancers from the ENM in Villeurbanne

Music (sound design, composition) David Holmes

Pour un non pour un oui

New piece by Groupe Lifting
ANNE MARTIN

"Twenty-three women and twenty-three paths of life, memories, minor cheating, major pride, greed, humour, sadness make up this musical dance poem, a love song about Life... Creating a piece 'for this group of ladies' is a wonderful task. I ask them questions, lots of questions, which they reply to. And based on their replies, which reflect their life experience – for what we are talking about is life – we build slowly, with no certainty whatsoever, but with confidence in themselves and in the uncertainty, a poetic choreographed form that comes from them... I always worked this way alongside Pina Bausch, she refined this working method during her explorations, understanding that each person's riches and beauty can only truly come from the person themselves. I pay homage to her through this work." - Anne Martin

TITLE SEQUENCE

Choreography Anne Martin

Training and monitoring Thierry Lafont

Stage manager Charles Osmond

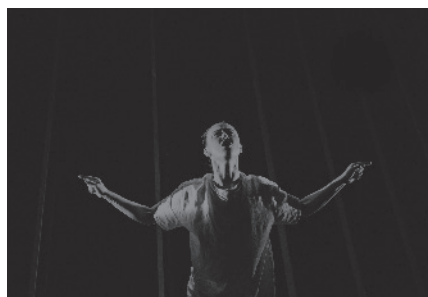
By Groupe Lifting's 23 amateur female dancers aged 60+, and produced by the Comédie de Clermont-Ferrand - Scène Nationale

Production La Comédie de Clermont-Ferrand scène nationale

Project supported by Drac Auvergne-Rhône-Alpes. The Comédie de Clermont-Ferrand - Scène Nationale is funded by Clermont-Ferrand City Council, Ministry of Culture, Auvergne-Rhône-Alpes Regional Council, Clermont Auvergne Métropole, Puy-de-Dôme County Council



© Laurence Danière



© HTBS Press



© Jean-Louis Fernandez

S EUROPEAN HERITAGE DAYS

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THE SHOWS

Seul ensemble

Cie Relevant
AMAURY RÉOT / CIE BURNOUT

This season, Cie Relevant, the Maison de la Danse's junior company, took part in an amateur lab led by Amaury Réot, a dancer with Compagnie Burnout/Jann Gallois. The company experienced the creative process of Burnout's latest piece, *Quintette*. Jann Gallois' work always involves severe physical constraint. For *Quintette*, she worked with five performers on the idea of union and disunion, in the physical and metaphorical senses. The result is an extremely musical piece at the intersection of hip-hop and contemporary dance. Seul ensemble is a variation on it and, like breathing, brings into play the infinite cycles in the life of a group. It reflects on the relationship between group and individual, which is strongly present at this stage in the life of any young company.

TITLE SEQUENCE

Choreography Amaury Réot d'après la pièce *Quintette* de Jann Gallois/Cie BurnOut

With the 10 dancers of Cie Relevant

Music Alexandre Bouvier

Supported by Maison de la Danse and Commissariat Général à l'égalité des Territoires

Orphéon*La Compagnie vocale

PHILIPPE FORGET

It's a milestone event: for the first time, the public will be able to visit the fine architecture of the Sainte-Marie school in Lyon. Architectural emotion will complement the emotion kindled by vocal compositions from our musical heritage. A pleasing combination, both quirky and relevant, of two local forms of artistic expression.

In an initiative by Orphéon*La Compagnie Vocale, there will be two productions on Saturday 15 September, conducted by Philippe Forget:

10am - 1pm Hope, Dream and Dance !, a final rehearsal before the Défilé finale, with 300 singers from 10am to noon, joined by three soloists from noon to 1pm: Virginie Pochon (soprano), Landy Andriamboavonjy (mezzo-soprano) and Delphine Terrier (mezzo-soprano), accompanied on the piano by Sylvaine Carlier, with a programme of Bizet, Delibes, Glass, Lennon and Gainsbourg.

2-4pm A rehearsal of "Voix en Aparté", 24 singers accompanied on the piano by Claude Stochl, in a programme of Sweelinck, Gallus, Schumann and Brahms.

Inventaire dansé de Villeurbanne

JULIE DESPRAIRIES

The panorama of movements shaking up Villeurbanne will be depicted in activated graphic books, staged-designed meals, dancing clothes, a performed lecture, declaimed archives, and more. During a year-long residency at Le Rize, the town's memory centre, choreographer Julie Desprairies compiled a rich stock of material from her encounters with places and their residents, with a view to making a choreographic portrait, or "inventory", of Villeurbanne. A series of performances and appointments, blending urban knowledge and choreographic renderings, is activated live by the dancers and the visitors in the various spaces of Le Rize. The public can follow all the events or attend just a few selected appointments. They are part of the party, and depart with the feeling that they have danced while learning a lot about Villeurbanne.

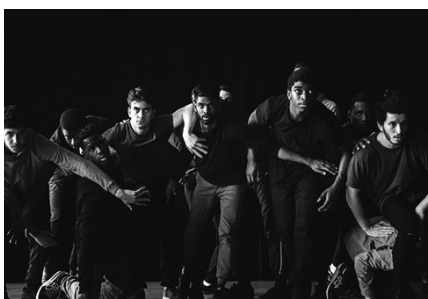
FULL PROGRAMME AT

<http://lerize.villeurbanne.fr>

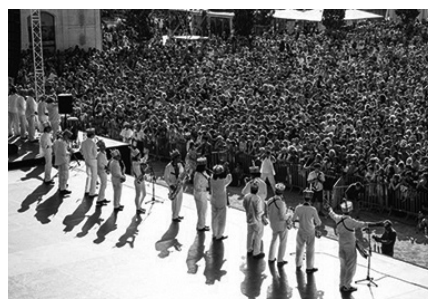
TITLE SEQUENCE

With Elise Ladoué, Geoffroy Monde, Raphaël Zarka and librarians, gardeners, seamstresses, students from the music school and the applied sciences institute (Insa), engineers from Cusset hydroelectric plant, non-profit activists, chefs... **Set design, costumes** Louise Hochet

L'Inventaire dansé de Villeurbanne is produced by Compagnie des Prairies in a co-production with Le Rize-Ville de Villeurbanne **Supported by** DRAC Auvergne-Rhône-Alpes, Ministry of Culture-DGCA (street arts creation programme), Lyon Métropole, with the involvement of the Lyon education office and the county services directorate the Rhône state education agency, in partnership with the ENM of Villeurbanne, Mlis, CCO, asylum seekers reception centre of Forum Réfugiés-COSI in Villeurbanne, Cusset hydroelectric plant, Rita plage, INSA Lyon and Contemporary Art Institute (IAC) of Villeurbanne. Compagnie des Prairies is supported by DRAC Auvergne-Rhône-Alpes - Ministry of Culture with dance company development funding. Julie Desprairies is associate artist at Théâtre Brétigny Dedans/Dehors, scène conventionnée (Essonne county) **Administration, production and distribution** La Magnanerie



© Julie Cherki



© Stéphane Rambaud



© Louise Hochet © Compagnie des prairies

DÉFILÉ DÉFILÉ DÉFILÉ DÉFILÉ

SUNDAY 16 SEPTEMBER, FROM 2.30PM SUNDAY 16 SEPTEMBER, FROM 2.30PM SUNDAY 16 SEPTEMBER, FROM 2.30PM SUNDAY 16 SEPTEMBER, FROM 2.30PM

Come and watch Europe's biggest choreographed parade!

A DÉFILÉ FOR PEACE SUNDAY 16 SEPTEMBER, FROM 2.30PM

**RUE DE LA RÉPUBLIQUE
FROM TERREAUX TO BELLECOUR**

EDITORIAL

Peace is not only the absence of war: as long as there is racism, intolerance and exclusion, we do not live in a peaceful world.

I am very glad that we are parading for Peace in 2018. Though never explicitly expressed, the spirit of peace has always been the Défilé's DNA. We are giving pride of place to this value because we know that Peace is under threat in the world, and because the 1918-2018 centenary is a potent symbol. It will help us to remember, but especially to talk about utopia and the future.

With the Biennale's Défilé team, we collected the words most often spoken by the amateurs after each parade: tolerance, respect, social responsibility, self-awareness. This is what we must cultivate in order to build peace in a world where each person should be able to appreciate ideas and values other than their own. The only true guarantee of Peace is surely to be found within ourselves!

The hope and motivation generated by our Défilé for Peace will be a potent force. I am certain that there will be positive repercussions for the participants, and for the community as a whole. There will be

hope, exacting standards, vigilance, and a magnificent act of collective art.

For the first time, the show on Place Bellecour will be performed by a team of professional circus artists and 20 amateurs aged six to 70, directed by Yoann Bourgeois.

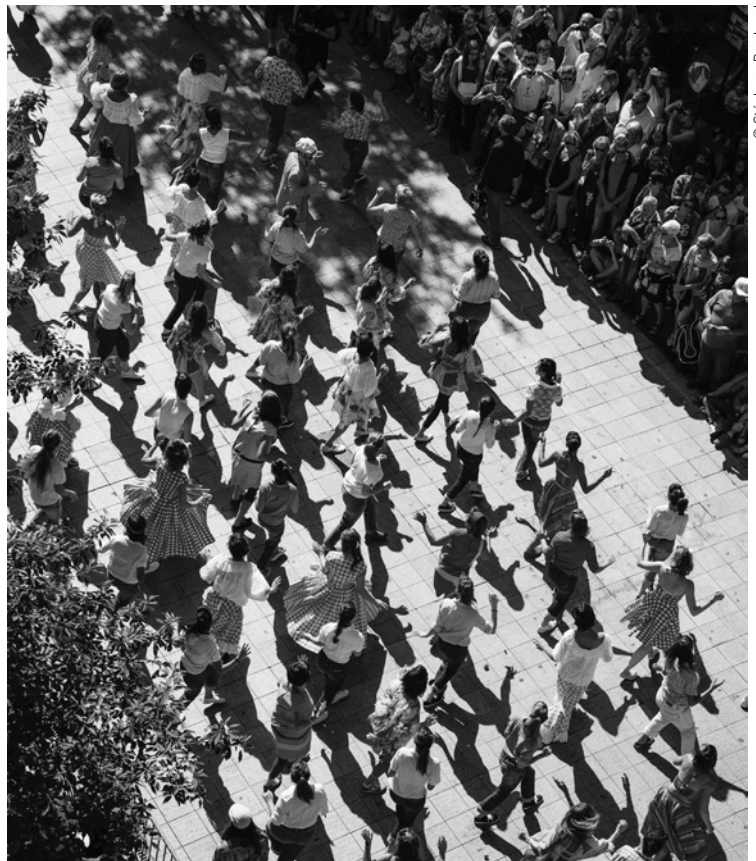
On Place Bellecour, we will dance together to Imagine, John Lennon's universal anthem, which was voted song of the century!

Lastly, and very sincerely, I wish to pay tribute to the choreographers, who are

able to listen to each participant and create bonds between them, so that they express their ideas – and, in 2018, their messages of Peace.

On 16 September 2018, on Rue de la République, dance and music will be the universal language of Peace.

Dominique Hervieu
artistic director,
Lyon Dance Biennale
and European Creative Hub



© Stéphane Rambaud

DÉFILÉ DÉFILÉ DÉFILÉ DÉFILÉ

BER, FROM 2.30PM SUNDAY 16 SEPTEMBER, FROM 2.30PM SUNDAY 16 SEPTEMBER, FROM 2.30PM

EDITORIAL

I am honoured to be the Patron of the Lyon Dance Biennale's Défilé for Peace, and that my message of peace may thus be articulated through the universal language of dance.

Over more than 20 years, the passion and dedication of the amateur dancers and musicians have made this event an emblem of solidarity and fraternity. These values move me, and I champion them daily – which is why I agreed to be the Patron of the Défilé.

We dream of a peaceful and fraternal society, respectful of each person's differences. This beautiful society must be built through education and culture. And this view drives my commitment through the IMAD charity "for youth and peace", whose patrons happen to be two artists, Jamel Debbouze and Christophe Willem.

In an era so severely threatened by the temptation to disunite, moments where a city, a metro area and a region create a space in which inhabitants' hopes can connect are extremely precious. A broad-based arts event builds bridges and

removes barriers between women, men, religions and cultures – and is one way to win our struggle for peace.

I am certain that the 2018 Défilé will send to everyone a message of peace that is as powerful as previous editions' messages of togetherness.

Latifa Ibn Ziaten
Patron, Défilé for Peace



© Stéphane Rambaud

DÉFILÉ DÉFILÉ DÉFILÉ DÉFILÉ

SUNDAY 16 SEPTEMBER, FROM 2.30PM SUNDAY 16 SEPTEMBER, FROM 2.30PM SUNDAY 16 SEPTEMBER, FROM 2.30PM

THE DÉFILÉ: A COMMUNITY PARADE, AND A NOD TO THE SAMBA SCHOOLS THAT HAS BECOME A "CITY-WIDE BONDING RITUAL"

"In the tradition of a certain Lyon-rooted humanism, the Défilé has since 1996 been a place for coming together and sharing; for civic values; and for celebrating amateur practices in their most noble sense – of artistic quality serving social inclusion, citizens having their say in public through an artistic act, and paying special care to involving the most fragile members of society.

For more than 20 years, the Défilé has been part of the policy to showcase working-class neighbourhoods and their residents, while promoting and embodying a social, generational and geographic mix." - Dominique Hervieu

The Défilé is a choreographed parade which, every two years, brings together 4,500 amateur participants aged 10 to 80, from more than 500 municipalities across the region, supervised by 250 professional artists under choreographers' direction. The Défilé thus makes it possible to run year-long artistic-practice workshops that foster interaction between amateurs and professionals in the fields of dance, music, song, and the design and making of costumes, sets, props, etc. The rich quality of these workshops stems from the diversity of the partnerships led in local areas over a long period by the project sponsors, who ensure a mix of participants (ages, origins, social background).

Hundreds of charities and thousands of people are thus the driving force of an incredible dynamic that reaches far beyond the event's organisers and politicians, and which has given rise to the expression, coined by political scientist Philippe Dujardin, of "*rituel d'agglomération*" (a play on '*agglomération*', i.e. a metropolitan-scale ritual with a bonding function – Translator's Note).

The Défilé has established itself over the years as an exemplary event that epitomises:

- the relationship between artists and neighbourhood residents
- the cultural component of urban-cohesion policy
- the connection between the worlds of culture and socio-professional integration
- Lyon's specific dance-related identity and expertise.

The Défilé originally flowed from the fusion of three things:

- an Artistic Director's idea: while visiting samba schools in Brazil, Guy Darnet thought of opening the 1996 Biennale with a dance parade; and of inviting inhabitants from neighbourhoods across the metropolitan area to show the public – in the centre of the central city, in the symbolic artery of Rue de la République – what they had prepared with artists over a number of months;
- an artistic and cultural context: the very strong development, especially in the Lyon area, of all dance forms derived from hip-hop, whose now-recognised leading exponents (Accrorap, Käfig, Traction Avant Cie, Azanie...) all hail from the outskirts of Lyon; this emergence was backed from 1992 onwards by cultural stakeholders (theatres, Maison de la Danse) and public authorities (Ministry of Culture, local authorities), primarily through the Danse Ville Danse events programme;
- a socio-political context: the national "Projets Culturels de Quartiers" programme, which prefigured the cultural component of urban-cohesion policy and aimed to bring artists and residents of so-called "sensitive" neighbourhoods together to work on quality arts projects.

In charge of the event's general and financial organisation is a Steering Committee chaired by Mme Myriam Picot, Lyon Métropole Vice-President for Culture. It comprises the Dance Biennale and the Défilé's partners: Lyon Métropole, central government (Prefecture, DRAC, DIRECCTE), Auvergne-Rhône-Alpes Regional Council, Lyon City Council, Maison Lyon pour l'Emploi, Caisse des Dépôts.

CALENDAR

14 MONTHS TO GO / JULY, ODD YEAR

Once selected by the Steering Committee, each project is built around an operator/choreographer pairing. For 2018, 12 out of 19 applications were chosen: six from Lyon Métropole, and six from other counties in the region. The eight counties of Rhône-Alpes are represented; and for the first time, a group from the town of Aurillac will represent Auvergne, thus marking the creation of our new, larger region.

9 MONTHS TO GO / JANUARY, EVEN YEAR

As part of the Défilé, arts workshops are run to foster the connection between amateurs and professionals in the fields of dance, music, song, costumes, sets, etc. The rich quality of these workshops stems from the diversity of the local partnerships, which ensure a mix of participants (social centres, retirement homes, music schools, schools, etc.). The Biennale supports each project's implementation at all levels: artistic, administrative, financial, technical, communication, partnerships, and media, while at the same time respecting the artistic project and the autonomy of the projects' sponsors.

4 MONTHS TO GO / MAY, EVEN YEAR

The Défilé takes shape, and each group stages its first public rehearsals.

3 MONTHS TO GO / JUNE, EVEN YEAR

At the Défilé press conference, the projects are presented and the artwork is unveiled.

2 WEEKS TO GO / AUGUST-SEPTEMBER, EVEN YEAR

The final countdown: rehearsals, final dress rehearsals, choreographers, dancers, plastic artists, musicians, all in costumes, gather to put the finishing touches to their parade.

THE BIG DAY / SEPTEMBER, EVEN YEAR, TO OPEN THE BIENNALE

The 4,500 participants parade for a live audience of 200,000 people...

DÉFILÉ DÉFILÉ DÉFILÉ DÉFILÉ

BER, FROM 2.30PM SUNDAY 16 SEPTEMBER, FROM 2.30PM SUNDAY 16 SEPTEMBER, FROM 2.30PM

INTEGRATION DIMENSION

The Dance Biennale Défilé, which fits into the government's **urban-cohesion policy**, was behind the creation of the Culture-Based Integration Mission of ALLIES - Maison Lyon pour l'Emploi, which since 1998 has been working to achieve the inter-penetration of integration, urban-cohesion policy, and culture and the arts by running partnerships and providing project-engineering advisory support. **As a large-scale arts project that also has human and solidarity aspects**, the Défilé is a tremendous experimental environment enabling residents of Lyon Métropole and the Auvergne-Rhône-Alpes region with socio-professional integration issues to take an active part in the event.

Through these projects, men and women meet, connect, participate, and train together in dance and music; and in making costumes, props, floats, etc. – thanks to the partnerships set up between training organisations, integration/prevention charities, Missions Locales (youth training and employment advice agencies) and the arts teams involved in the Défilé. And so we have seen choreographers, dancers, costume designers, prop makers and set designers, etc. team up thanks to this dynamic.

The various teams across the region have faced growing obstacles. Under the reformed subsidised-employment scheme, and unlike previous years, it was no longer possible to recruit costume assistants and handymen for the project in Bron, as the contract term does not match the Défilé project timeframe. However, most of the groups included in their coordination teams civic-service postholders as **"culture-for-all outreach workers"**. These voluntary posts enable young people under 26 to enrich their field experience and contribute to the success of this major regional event.

It is also increasingly hard for job-seekers to commit to a project that requires long-term involvement. Other projects – such as education courses and week-long activity programmes for urban youths during the school holidays (Ville Vie Vacances), led by prevention workers – appear better suited to the field of integration.

A final difficulty is that training organisations with no visibility on the future of regional training programmes for "first skills" have been unable to commit to the Défilé adventure. For the first time since the inception of this great parade, Tremplin Anepa, a training body in Lyon's 1st district, will be absent in 2018.

Despite this context, **six** metro-area groups and **two** groups beyond it have been **active in the integration component** and will enable many people in socio-professional difficulty to be on Rue de la République on 16 September for the headline arts event of the rentrée (post-summer holiday period)!

OUTREACH PUBLICS

These culture-based integration actions differ from traditional urban-cohesion policy actions in their target publics:

- Participants in local integration and employment plans,
- long-term job seekers (registered with a job centre for more than 12 months),
- Youths aged 16-26 ans registered with Missions Locales,
- Recipients of the basic living allowance (RSA),
- Disabled workers recognised by the Maison du Handicap,
- People in situations of exclusion, from areas with priority status under central government's urban-cohesion policy,
- People in situations of exclusion who are not registered in a scheme.

CONTENT

These actions are also distinctive in how they are defined.

An action must:

- Aim to give the person fresh impetus enabling them to undertake a social and professional integration pathway;
- Specify the compulsory link with a supervising officer working with the person (sometimes before the action, always during it, and if possible after it),
- Include compulsory socio-professional support that draws on cultural actions (working on peripheral barriers to socio-professional integration: mobility, self-confidence, articulacy, etc.),
- Be assessed on the basis of what the action produces in each person (individual assessment) as an integration stage on the basis of the assessment grid of Mission Insertion Culture (MIC).

A POSITIVE IMPACT

Since 1998, MIC has conducted eight statistical studies showing the positive impact of participating in the Défilé. Identified benefits include: removal from isolation; restoration of self-confidence; acquisition of greater self-esteem; and energising the pathway to employment, which in particular is reflected by a stronger relationship with the pathway supervising officer and a greater acceptance of steps to prepare for employment. In addition, there is an improvement in geographic and psychological mobility.

DÉFILÉ DÉFILÉ DÉFILÉ DÉFILÉ

SUNDAY 16 SEPTEMBER, FROM 2.30PM SUNDAY 16 SEPTEMBER, FROM 2.30PM SUNDAY 16 SEPTEMBER, FROM 2.30PM

THE GROUPS

The opening :

AURILLAC

**VENDETTA MATHEA,
CHLOÉ LONGUEVILLE,
SURYA BERTHOMIEUX,
MARGAUX DEVANNE**

L'OISEAU DE FEU

Peace is a balance of fire, air, water and the Earth. All life is composed of these four elements and it is the origin of our existence.

Cie Transe Express will express the Défilé's theme by performing The Firebird with Vendetta Mathea's choreography.

This Firebird is a phoenix with a flaming heart reborn out of its own ashes; at the centre of the four elements, it symbolises love.

PEOPLE INVOLVED

Amateur dancers, dancers from the combined Dance-Study programme and Aurillac's dance students.

PROJECT SPONSOR

LA MANUFACTURE

4 impasse Jules Ferry, 15000 Aurillac
04 71 48 35 03 - antoine.dupuis@la-manufacture.org

ARTISTIC TEAM

Choreography Vendetta Mathea - Cie Vendetta Mathea&Co, Surya Berthomieux - Cie Surya Berthomieux, Chloé Longueville - Cie Adem Ran et Margaux Devanne
Concept design Gilles Rhode **Music** Jacques-Antoine Cômes **Set production** Céline Carraud, Loïc Marijon, Gilles Rhode **Costume production** Isabelle Granier, Lyvia Piaton, Ambre Grazide

PARTICIPATING PARTNERS

Association Éclat Festival d'Aurillac & Théâtre d'Aurillac

SUPPORTED BY

Théâtre d'Aurillac, Mécénat privé & La Manufacture des Arts

12 groups (in alphabetical order by geographical area):

BRON

MOURAD MERZOUKI

PILE & FACE

**May peace rise and bloom, wherever fear looms!
If war is heads, our struggle is tails!**

As joy fades away, we make the world bright.
Our army of smiles and our dreams clear the way
In the warmth of our hearts, for staunch bravery.
Desiring only to act harmlessly,

We rise to the call of peace valiantly.

Let's forge ahead, vanquish foes and fight -

Our mission is clear: take action, unite!

If war is heads, our struggle is tails!

PEOPLE INVOLVED

This project is for everybody but we are undertaking specific actions in collaboration with partner organisations to target people cut off from the arts. Special attention is being paid to residential homes for the elderly and to teenagers in the city's priority neighbourhoods with the aim of bringing these groups of people together.

PROJECT SPONSOR

VILLE DE BRON

Direction de la Culture
Place de Weingarten, 69500 Bron

ARTISTIC TEAM

Choreography Mourad Merzouki **Assistant choreographers** Kader Belmoktar & Christophe Gellon **Dancers** Habiba Chergui, Lionel Djindot alias Johnson, Elodie Monchamp, Soraya Mohamed, Cécilia Nguyen Van Long **Artistic Coordinator** Marie-Laure Moreira **Scenographer** Benjamin Lebreton **Set builders** César Chaussignand & Quentin Charnay **Costume designer** Myriam Remoissenet **Assistant costume designer** Camille Granger **Composer** Rémi Tchangodei **Slam poets** Lionel Lerch alias Cocteau Molotov & Fabrice Daboni alias Fafapunk **Stage manager** Johann Vigneron

PARTICIPATING PARTNERS

Maison de Quartier des Genêts, Centre Social les Taillis, Harmonie la Glaneuse, Collèges Théodore Monod et Pablo Picasso, Sauvegarde 69, IDEF, Service Prévention Ville de Bron, CCAS : résidence de personnes âgées, EMOUS Terrailon & Parilly

SUPPORTED BY

Ville de Bron, Pôle en Scènes & Lyon Métropole Habitat

BUGEY SUD

ABDOU N'GOM

Compagnie Stylistik

DJAMM MÉTAPHORIK

Ambassadors from Bugey Sud present their dance metaphor. A celebratory moment of harmony to celebrate peace.

Djamm Métaphorik is an encounter between artists and a territory and its inhabitants with the aim of creating a joint project. In order to unite, mix and challenge people using the energy projected by the dances and the musicality of blended cultures, we take a journey between Africa and Bugey Sud (in Ain county) that is enriched by the wealth of connections it weaves. A lyrical exercise centred around the word *djamm*, meaning peace (in Wolof), with music from Jam Session (improvisation).

PEOPLE INVOLVED

For everyone All the inhabitants of Bugey Sud were invited to join the project. Compagnie Stylistik is in residence in Bugey Sud for the third year running. Building on past experience, it created a network of motivated partners for its Défilé project to encourage the involvement of inhabitants.

DÉFILÉ DÉFILÉ DÉFILÉ DÉFILÉ

BER, FROM 2.30PM SUNDAY 16 SEPTEMBER, FROM 2.30PM SUNDAY 16 SEPTEMBER, FROM 2.30PM

A focus on the young: Djamm Métaphorik is an amateur group mainly made up of young people thanks to the involvement of primary and secondary schools in the area.

PROJECT SPONSOR

COMMUNAUTÉ DE COMMUNES BUGEY SUD

34 Grande rue, 01300 Belley
04 79 81 41 05
Media information: 04 79 42 33 53
djamm@ccbugeysud.com
www.ccbugeysud.com

ARTISTIC TEAM

Choreographer and artistic coordinator Abdou N'gom **Assistant choreographers** Marlène Gobber, David Rodrigués, Johanna Moaligou **Costume designer** Odrée Chaminade **Musicians and composers** Radio Kaizman **Accompanist musicians** Fanfare Hoppla **Scenographer/plastic artist** Héléne Léonard **Stage manager** Nicolas Charpail, BAAM Productions

PARTICIPATING PARTNERS

Lycée général et technologique du Bugey & Lycée professionnel du Bugey, Collège Sabine Zlatin, Collège du Valromey, Collège Henri Dunant, École Jean Ferrat, École de Ceyzérieu, École de Grosliée, École de Brégnier-Cordon, Temps danse Jazz, Valromey en Scène, Institut Médico-Educatif L'Armaillou, Médiathèques : Belley, Brégnier-Cordon, Culoz & du Valromey, Direction de la Lecture Publique de l'Ain et Médiathèque départementale de Belley, Centre Social Escalé, Bugey Sud Actif, Métis'sage, Centre Hospitalier Dr Récamier, ARIMC - Esat du Colombier, LADAPT01 de Peyrieu, Fanfare Hoppla, Communes : Artemare, Belley, Brégnier-Cordon, Ceyzérieu, Culoz, Grosliée-Saint-Benoit & SIVOM du Valromey

SUPPORTED BY

DRAC Auvergne-Rhône-Alpes, Education nationale, Région Auvergne-Rhône-Alpes, Département de l'Ain, Mécènes : Valente, Bustours, Caisse d'Épargne & Groupama

DRÔME & ARDÈCHE ALLIER, PUY-DE-DÔME

KARIM AMGHAR & MARJOLAINE CHEVAL

Compagnie A'Corps

PAIX ET AMITIÉ FRANCE / ALGÉRIE

The future for France and Algeria can only be a common future! Both countries must work to ensure that their future is as united as possible. The Dance Biennale Défilé represents one step further along the road to Franco-Algerian friendship and reconciliation.

Incorporating a wealth of choreographic languages is fundamental to hip-hop and it is our company's greatest strength. We aim to bring a complementary richness to the expression of emotion and feelings. Through interaction, each dancer's body becomes a vessel of exposed feelings. Each person expresses themselves in an individual way and has their own specific approach to dance, reflecting the diversity of all the possible relationships and interactions with others.

PEOPLE INVOLVED

For everybody (children, teenagers, adults and older people)
Encounter between priority neighbourhoods (Fontbarlettes district in Valence and Les Ors district in Romans) **and rural areas** (Ardèche and Auvergne).

PROJECT SPONSOR

LE CERCLE / CIE A'CORPS

24 rue Sadi Carnot, 26000 Valence
www.lecercle-mdlc.com

ARTISTIC TEAM

Choreography Karim Amghar et Marjolaine Cheval **Assistant choreographer** Trung Ngon Lowriz Vo **Accompanists** Sami Abidi & Chrystelle Payet **Musical creation and live performance** DJ Jet Cut - Jean-Philippe Sigman & Sandra Bonnaud Fernandez (violoniste) **Costume designer** Martine Saouchi **Creation of flowers** Groupe de Femmes de la Maison de quartier des Ors

PARTICIPATING PARTNERS

Association Art de Rue (Quartier Fontbarlettes, Valence), Mairie de Saint-Jean-en-Royans & Ecole de danse de Saint-Jean-en-Royans

SUPPORTED BY

Mairie de Saint-Jean-en-Royans, Département de la Drôme, Cie A'Corps, Ecole de Saint-Jean-en-Royans, Cie Petit Pas des 2 Rives, Cie Terpsichore, Ecole Jellina Danse, Ecole de danse Quentin Gremillet, Maison de quartier des Ors, 1001 Danses, Ecole de Saint-Vallier, Air Algérie, HH de la Drôme, Evoluson, Origin's Crew, Comité des fêtes de Hostun, Saint-Barthélemy-de-Vals, Cie Achak, Association U.V.M., Association Un pas de danse, Association Art de Rue, Ville de Valence, Ville de Tournon, Ecole La Différence Tournon, Département de l'Ardèche, Ville de Clermont-Ferrand, Ville de Gannat & Communauté de communes de Saint-Pourçain

FEYZIN & SAINT FONS

AURÉLIEN KAIRO & KARLA POLLUX

Cie De Faktó

FICHE MOI LA PAIX !

The chess queen dominates the board and protects her king. The king hides behind his castle, and dreams of selling his soul to the devil to feel love again.

Life and democracy are like a game of chess, both a constant struggle.

"On the chessboard, rows and columns define all movement. The bishops dance diagonally and the knights zigzag like crazy. Our barriers transcend and become impassioned as victory draws nearer over the horizon. The pawns stamp in time and march ahead to set the tone.

Our implacable flying Queen dominates the space and protects her king. Set against a chessboard, the choreography integrates white to highlight black.

The energy and tenacity of the mathematical dances quickly seal the outcome of our fate and the movement and life of chess is checkmated."

PEOPLE INVOLVED

For everybody (adults, young people, children, seniors, middle school students).

PROJECT SPONSOR

VILLE DE FEYZIN

Hôtel de Ville
18 rue de la Mairie, 69320 Feyzin
04 72 21 46 62 - biennale@ville-feyzin.fr

ARTISTIC TEAM

Choreography Karla Pollux & Aurélien Kairo **Assistant choreographer** Constance Besançon **Costume designer and prop master** Corinne Lachkar **Plastic artist, float design and build** Hafid Chouaf **Musical composition and director** Jean-Pierre Caporossi **Opera singer** Sandrine Le Brun-Bonhomme **Young accompanists** Eddy Djebbarat & Jérôme Oussou **With the support of** François Vuilleumier & Camille Buonomo

PARTICIPATING PARTNERS

- in Feyzin : Conservatoire de musique, Collège Frédéric Mistral, Centre Social

DÉFILÉ DÉFILÉ DÉFILÉ DÉFILÉ

SUNDAY 16 SEPTEMBER, FROM 2.30PM SUNDAY 16 SEPTEMBER, FROM 2.30PM SUNDAY 16 SEPTEMBER, FROM 2.30PM

Mosaïque, Maison de retraite "Maison Fleurie", La Maison de l'Emploi, La Guinguette de Feyzin, Les services de la ville : le pôle enfance et jeunesse, activités périscolaire et périscolège, crèches municipales, RAM, la démocratie locale.

- in Saint Fons : Ecole de musique Guy Laurent, Collège Alain, Centres Sociaux Arc-en-Ciel, ESAT "Les Ateliers du moulin à vent", EHPAD "Hameau de la source", Les services de la ville : le pôle petite enfance, enfance et jeunesse, activités périscolaire et périscolège, Espace Créateur de Solidarité, le CCAS, Les Bons Plans, Secours populaire, Couleur café crème à Saint Fons, Kako Stars, Semeurs de contes, Feel, Club omnisports de Saint Fons & Générations Unies, la Sauvegarde 69.

SUPPORTED BY

Ville de Feyzin, Ville de Saint-Fons & Total

LYON

FRED BENDONGUÉ

Compagnie Fred Bendongué

JOYEUSE CACOPHONIE

Joyeuse Cacophonie is a homage to diversity, a hymn to the cultural and musical effervescence of the post World War One period, an electrifying and vibrant expression of freedom.

Joyeuse Cacophonie pays homage to the war's foreign contingents and soldier-musicians who brought new dances to France from African-American communities in the US. In *Joyeuse Cacophonie* the rhythms of Funk and Hip-Hop form a second line inspired by traditional parades in New Orleans. The procession unites different energies, transcends ethnic and social affiliations, and will transport you with its vibrant brass band.

PEOPLE INVOLVED

Students and staff from the Universities of Lyon and residents of the 3rd and 7th districts of Lyon.

PROJECT SPONSORS

UNIVERSITÉ DE LYON,
UNIVERSITÉS CLAUDE BERNARD LYON 1, LUMIÈRE LYON 2, JEAN MOULIN LYON 3

Université de Lyon
92 rue Pasteur, 69007 Lyon
Camille Michel - 06 43 50 28 74
DefileUnivsBendongue@universite-lyon.fr
www.universite-lyon.fr/defile-biennale-2018

ARTISTIC TEAM

Choreography Fred Bendongué **Dance assistants** Amandine Vermare et Sophie Richaud **Costume designer** Aurora Van Dorsselaer **Milliners** Emmanuelle Gaide et Véronique Bahuaud **Plastic artists** Némo **Musical director** Serge Desautels

Associated musicians Odyssee ensemble & cie, Marcel Frontale & Brassaventure

PARTICIPATING PARTNERS

Arche de Noël Lyon 7e - Armée du Salut, Bibliothèque de Gerland Lyon 7e, Conseil de quartier Lyon 7e Gerland, Croix-Rouge Française, CROUS de Lyon, FACE Grand Lyon, Grand Lyon Habitat, IFRA Lyon 3e, Lycée professionnel Louise Labé Lyon 7e, Mairie de Lyon 7e, Mairie de Lyon 3e, Maison Lyon pour l'emploi - Antenne de Gerland, Secours Populaire Français Jean Macé Lyon 7e & Service Universitaire des Activités Physiques et Sportives de Lumière Lyon 2

SUPPORTED BY

Université de Lyon, Universités Claude Bernard Lyon 1, Université Lumière Lyon 2, Université Jean Moulin Lyon 3, Ville de Lyon, Aerochris, Chapotis, Epi'Autre Epicerie Sociale et Solidaire, Evira - Emmaüs, La Roche, La Tribu des Oiseaux, Lou Rugby, Rauch, Teintureries de la Turdine, Village des créateurs

Thanks to AFEV Grand Lyon, Associations étudiantes, AWAL Lyon 7e, Centre International d'Etudes Françaises de l'Université Lumière Lyon 2 Compagnie Marinière des Sauveteurs de la Mouche, Conseils de quartiers Lyon 7e Jean Macé

et Guillotière, Etablissements membres et associés de l'Université de Lyon, Maison Pour Tous - Salle des Rancy Lyon 3e, Maison des étudiants de la Métropole de Lyon et Lyon Campus, Maison des passages Lyon 5e, Résidence pour la Réussite Parc Blandan du CROUS de Lyon & Service Inter-Universitaire des Activités Physiques et Sportives

LYON & VAULX-EN-VELIN

KADIA FARAUX

Compagnie Kadia Faroux

ELIKYA

Choreography inspired by combative energy as a form of resistance follows a path to Peace. A fundamental synergy of many dance styles - hybrid, tribal, urban - to the rhythm of muted sounds.

Elikya

Dance for Peace and Liberty

Tolerance ... Courage ... Hope ...

Elikya means "hope" in Lingala (an African language) and takes inspiration from the revolutionary movements that have united peoples in their desire for emancipation. The dancers make the injustices, frustrations and enslavement suffered by peoples in revolt resonate poetically and forcefully.

An afro/hip-hop/krump style hybrid dance is gradually built up as we travel a path to Peace to the beat of muted sounds.

"There is no happiness without freedom, nor freedom without courage." - Pericles

PEOPLE INVOLVED

Children, teenagers, adults.

PROJECT SPONSOR

COMPAGNIE KADIA FARAUX

c/o Sophia Alberto
92 avenue Roger Salengro, 69100 Villeurbanne
06 28 94 03 54

contact@compagniekadiafaroux.org or defile2018@compagniekadiafaroux.org
www.compagniekadiafaroux.org/defile-de-la-biennale-de-la-danse-2018/

ARTISTIC TEAM

Choreographical and artistic director Kadia Faroux **Musical composition** Frank 2 Louise **Assistant choreographers** Christopher Ndinga et Nathalie Fagbohoun **Accompanist** David Letquimounin **Costume designer** Anne Dumont **Assistant costume designers** Nicole Garnier, Aurora Van Dorsselaer et Habiba Mami **Coordinator** Astrid Bunod Ndinga

PARTICIPATING PARTNERS

Association Lalouma (Lyon 1er), Centre social Grande Côte (Lyon 1er), L'Olivier des Sages K-Fé social Philippe Jeantet (Lyon 3e), Centre social Bonnefoi (Lyon 3e), Centre de rééducation Les Massues (Lyon 5e), Direction du Développement social et de la vie associative (Vaulx-en-Velin), Grand Projet de Ville (Vaulx-en-Velin), Association Thé à la menthe (Vaulx-en-Velin), Association Handicap Education (Vaulx-en-Velin), Collège Henri Barbusse (Vaulx-en-Velin), Circ'O Bulle Association (Villeurbanne) & MJC O'Totem (Rillieux-la-Pape)

SUPPORTED BY

Ville de Lyon & Ville de Vaulx-en-Velin

DÉFILÉ DÉFILÉ DÉFILÉ DÉFILÉ

BER, FROM 2.30PM SUNDAY 16 SEPTEMBER, FROM 2.30PM SUNDAY 16 SEPTEMBER, FROM 2.30PM

SAINT-ETIENNE DÉPARTEMENT DE LA LOIRE

MIREILLE BARLET

Les Ballets Contemporains de Saint-Etienne

UN OISEAU POUR LA PAIX

A flock of colourful birds fly a message of hope and peace in the sky over Lyon.

Birds take to the air as a symbol of liberty, borne aloft like a coloured standard. Swirling dancers wearing flowing feathered capes emerge from the nest to take flight, test their wings, meet and help one another and fly together - with electronic music inspired by batucada played live on a moving electro stage. Twenty-two bird puppets of various shapes and sizes will move through the Défilé and come to meet the dancers. The procession will be mostly blue with flashes from a palette of red and yellow tones, making for a flamboyant parade! Between grouped episodes of gliding and fluttering *Un Oiseau pour la Paix* hopes to make a bright colourful message for hope - "a bird for peace" - fly high in the sky.

PEOPLE INVOLVED

Un Oiseau pour la Paix involved individuals from St Etienne and the Loire valley alongside groups of young people from community centres, social centres and sports clubs. Sewing workshops open to all were held at care homes for the elderly in Lyon's Saint Paul district and in the city of Saint-Etienne, the fruit of collaboration between residents and external volunteers. Members of the Vivre Ensemble association also held a number of costume design workshops. Feather-cutting for the costumes involved residents at care homes in Saint-Etienne. *Un Oiseau pour la Paix* fostered connections between different generations.

PROJECT SPONSOR

LES BALLETS CONTEMPORAINS DE SAINT-ETIENNE

17 rue Etienne Dolet, 42000 Saint-Etienne
09 54 52 41 84 - contact@balletscontemporains.com
www.balletscontemporains.com

ARTISTIC TEAM

Choreography Mireille Barlet **Assistant choreographer** Sara Pasquier **Dancers** Elsa Micoud, Maëlle Deral, Yanniss Brissot, Florent Brun **Costume designer** Eve Ragon **Puppetry assistant** Marion Gervais **Scenographer** Jean-Yves Cachet **Composer** Julienne Dessagne

PARTICIPATING PARTNERS

Centre Social de la Rivière, Résidence de personnes âgées de la Rivière, Résidence de personnes âgées de Chavanelle, EHPAD Saint-Paul, Amicale Laïque de Chapelon, Centre Social de Beaulieu et Comité d'animation du Parc Montaud, MJC de Feurs, MJC de Chazelles-sur-Lyon, Club entre Danse et Compagnies, Centre social du Babet, Centre social du Crêt de Roch, Centre social de l'Arlequin, Centre social Armand Lanoux & Association Vivre Ensemble

SUPPORTED BY

Ville de Saint-Etienne, Saint-Etienne Métropole, Direction Départementale de la Cohésion Sociale de la Loire & Commissariat Général à l'Égalité des Territoires et Département de la Loire

SAVOIE & HAUTE-SAVOIE

DOMINIQUE GUILHAUDIN

Compagnie Gambit

SUPER-POTABLE

"The procession I am offering takes the form of a series of vignettes. Each one shows a short story and is inscribed with a saying, common expression or the title of a classic work on peace ("leave me in peace", "make peace", "War and Peace", etc.). Groups will perform the grotesque, absurd and sometimes funny little scenes as they serve water (which has become a strategic peace issue in 2018) as a pretext for bringing people together. A bucket of water will also wake the characters up and bring them back to life as another nod to the theme." - D. Guilhaudin

PEOPLE INVOLVED

The project represents a temporal link for primary and middle schools in one of the City's priority neighbourhoods (covering part of the Biollay district of Chambéry and the town of Gaillard) aiming to secure the long-term future of policies for accessing culture, for creating and circulating arts, and for artistic and cultural education. The goals are to help to establish cultural facilities and schemes in these urban areas and reduce inequality. These objectives open up associated activities other than learning choreography. The activities revolve around the project, are imbued with its artistic colour and enable residential homes for the elderly, social organisations and clubs for the elderly, etc. to become involved.

PROJECT SPONSORS

ESPACE MALRAUX SCÈNE NATIONALE DE CHAMBÉRY ET DE LA SAVOIE ET COMPAGNIE GAMBIT

ARTISTIC TEAM

Assistant choreographer Géraldine Mainguet **Assistant for artistic coordination** Cyrille Colombier **Music composer** Bertrand Blessing **Contributing dancers** Sacha Glachant et Jorys Zegarac **Contributing actor** Stéphane Buisson **Reference for the CRR Savoie / Haute Savoie organisation for the promotion of culture** Elise Hurtelle & Laure Massias **Costume designer** Mélie Gauthier **Float decoration** Stud

PARTICIPATING PARTNERS

Conservatoire à Rayonnement Régional 73/74, Éducation Nationale : EDRES 74, DSDEN 73, Lycée G. Fauré, Collège J. Prévert, École le Salève, École le Chatelet, École les Voirons & École le Biollay

SUPPORTED BY

Urban cohesion policy programme: Ville de Chambéry, Commune de Gaillard et institutional partners: Conseil Savoie Mont-Blanc, Ville de Chambéry & Ville d'Annecy

TRIÈVES & MATHEYSINE

SYLVIE GUILLERMIN

Compagnie Sylvie Guillermin

AHIMSA, LE REFUS DE LA COLÈRE

Ahimsa means "non-violence" or "action that avoids harming life". It is a form of peaceful relationship with all living beings.

In Sanskrit, Ahimsa means "non-violence" or "action that avoids harming life". Creating a peace parade means daring to make a commitment together, with physical and intellectual preparation.

DÉFILÉ DÉFILÉ DÉFILÉ DÉFILÉ

SUNDAY 16 SEPTEMBER, FROM 2.30PM SUNDAY 16 SEPTEMBER, FROM 2.30PM SUNDAY 16 SEPTEMBER, FROM 2.30PM

Peace stems from a giving of self, and this parade is our path to asserting our desire to create and spread it, and to see people living in synergy and tranquillity.

PEOPLE INVOLVED

Mainly people from the Matheysine-Trièves area, with some people from Grenoble.

PROJECT SPONSOR

LE POT AU NOIR

Domaine de Rivoiranche, 38650 Saint-Paul-lès-Monestier
04 76 34 13 34 - potaunoir@orange.fr
www.potaunoir.com

LA MURE CINÉMA THÉÂTRE

Place du Théâtre, 38350 La Mure d'Isère
04 76 30 96 03 - contact@lmct.fr
www.web.lmct.fr

ARTISTIC TEAM

Choreography Sylvie Guillermin **Dancers** Cathy Pastor, Magali Benvenuti, Fred Vaillant **Musician** Arash Sarkechik **Set and costume design** Catherine Bechetoille

PARTICIPATING PARTNERS

Mixages, Le Granjou, Association Les petits pas dans les grands, Association APARDAP Grenoble, AFIPH (Gantiers 1 et 2), Les Briançonniers - Cor des Alpes, Ecole de Mens, Club de hip-hop du Trièves & Lycée de la Matheysine

SUPPORTED BY

Le Pot au Noir, La Mure Cinéma-Théâtre, Communauté de communes de la Matheysine, Communauté de communes du Trièves & Département de l'Isère

VÉNISSIEUX

AURÉLIE LA SALA, OLIVIER GABRYS, JULIE LOYOT

Compagnie Virevolt

I HAVE A DREAM...

"I still have a dream ...

I have a dream that one day this nation will rise up." - Martin Luther King

Let's march together

Let's raise fists together

Let's clasp hands and bodies

Let's listen to our dreams, draw and dance our vision.

Let's examine ourselves, see deeper,
Let's not fear one another or fear our differences,
Let's hope for a joyful, peaceful future with dancing tomorrows.
Let's dream of a great celebratory march with fists raised in memory for an ongoing fight for equality.

Wearing black and white costumes to clearly illustrate cultural blending, the dancers raise their hands in a gesture of brotherly defiance.

And in a whirlwind of golden glitter our spirits rise up towards a possible dream!

PEOPLE INVOLVED

Age of participants: 9 to 77

PROJECT SPONSOR

TRACTION AVANT CIE

31 bis rue Vaillant Couturier, 69200 Vénissieux
04 72 90 11 84 or 06 21 79 03 14
www.tractionavantcie.org

ARTISTIC TEAM

Artistic Director Aurélie La Sala **Choreography** Aurélie La Sala, Olivier Gabrys, Julie Loyot **Circus** Martin Cuvelier, Julie Loyot **Music** Quentin Allemmand **Costumes** Lorraine Jung **Plastic artist for props** Clémentine Cadoret **Float design** Sabine Algan **Construction** Olivier Filipucci **Stage management** Stan Lenfant

PARTICIPATING PARTNERS

Ecole de Musique Jean Wiener, EPJ Moulin-à-Vent, Maison de l'enfance Henri Wallon, Maison de Quartier Darnaise & Centres sociaux des Minguettes

SUPPORTED BY

Ville de Vénissieux, Compagnie Virevolt & Traction Avant Cie

VIENNE CONDRIEU AGGLOMÉRATION

CARLA FRISON

Cie Aqui et là

C'ÉTAIT MIEUX DEMAIN

In light of the experience of the wise, let us be guided to tomorrow's new worlds!

Peace is subjective. Some say that things were better yesterday, others that they will be better tomorrow. Ultimately, few say that they are good today. To build a better tomorrow we must begin today without forgetting yesterday!

Peace is based on dynamic tensions: it is not a state but a manifest movement of forces and beings. Driven by this conviction, we have assimilated the words of the area's inhabitants who create its peace, to reveal and express that peace during the procession. A plural and multi-generational word: peace is also built in the past. Our dream envisages the future as the guardian of the fragile balance of the present.

PEOPLE INVOLVED

Young people, seniors, intergenerational amateurs from the area, pupils and the team from Ponsard middle school, sewing and metal-fabrication students from Galilée secondary school and Jean Jaurès primary school.

PROJECT SPONSOR

MAISON DES JEUNES ET DE LA CULTURE DE VIENNE

2 rue Florentin Laurent, 38200 Vienne
04 74 53 21 96
salleduquai@gmail.com

ARTISTIC TEAM

Dancers Hélène Vidal, Germain Ducros, Marwan Kadded **Plastic artist** Nicolas Baduraux **Costume designer** Cécile Machin **Percussion** Quentin Dubois **Composer** David Kiledjian

PARTICIPATING PARTNERS

Conservatoire Musique & Danse de Vienne, Centre Social Vallée de Gère, Jazz à Vienne & le Lycée Polyvalent Galilée

SUPPORTED BY

Ville de Vienne, Vienne-Condrieu-Agglomération, l'Etat (contrat de ville), Conseil Départemental de l'Isère, Conseil Départemental du Rhône (sous réserve), Députation & Jazz à Vienne.

FILE DÉFILE DÉFILE DÉFILE

FROM 2.30PM SUNDAY 16 SEPTEMBER, FROM 2.30PM SUNDAY 16 SEPTEMBER, FROM 2.30PM

VILLEURBANNE

MARION ALZIEU & SAYOUBA SIGUÉ

Compagnie Ma'
Compagnie Teguerer

LES COULEURS DE LA PAIX

Through the colours of the flag of peace and the colours of flags that reveal the diverse origins of Villeurbanne's inhabitants we affirm our values: tolerance and solidarity with and for everyone.

Inspired by the rainbow flag, our project proudly holds aloft *Les Couleurs de la*

Paix (The Colours of Peace): symbols of fraternity, tolerance and togetherness. The choreography by Marion Alzieu and Sayouba Sigué highlights peace as the result of a shared journey of struggles and hope. In four scenes the dancers, together with the Illotopie company, music from Midnight Ravers, and giant wheels from OFF company, chart a colourful path to joy, harmony and peace.

PEOPLE INVOLVED

This year, particular emphasis has been placed on the involvement of the pupils from two middle schools: Les Gratte-Ciel Mõrice Leroux, and Iris.

PROJECT SPONSOR

LES ATELIERS FRAPPAPZ, CENTRE NATIONAL DES ARTS DE LA RUE ET DE L'ESPACE PUBLIC
16 rue du Docteur Frappaz, 69100 Villeurbanne
04 72 68 09 87
contact@ateliers-frappaz.com

ARTISTIC TEAM

Choreographers Marion Alzieu (Compagnie Ma'), Sayouba Sigué (Compagnie Teguerer) **Assistants** Alice Masson, Lebeau Boumpoutou **Music** *Midnight Ravers* - Dom Peter **Scenography** Les Ateliers Frappaz **Costumes** Clémence Roger **Associated companies** Compagnie OFF & Ilotopie **Sponsorship** Serge Aimé Coulibaly

PARTICIPATING PARTNERS

Ville de Villeurbanne, Collège Les Iris, Collège Mõrice Leroux & Unis vers l'Emploi

SUPPORTED BY

Les Ateliers Frappaz & Ville de Villeurbanne

Join us in Place Bellecour for an outstanding finale!

ORPHÉON*LA COMPAGNIE VOCALE HOPE, DREAM AND DANCE !

Artists from Orphéon*La Compagnie Vocale, together with 300 amateur singers from choirs around the city and 30 beneficiaries and volunteers from the region's non-profit organisation Petits Frères des Pauvres, are directed by Philippe Forget. Voices celebrate both the spirit of brotherhood and re-discovered, desired and long-awaited Peace: professional and amateur artists join hands to bring you immortal music from the most renowned opera arias and the most beautiful refrains of the Beatles and Serge Gainsbourg. A timeless, immense human and vocal fresco, full of emotion, includes diverse classics such as Bizet's *Carmen*, American composer Philip Glass and Gainsbourg's silky-smooth *Javanaise*. Let's hope, dream and dance with the Biennale.

GÉNÉRIQUE

Musical director Philippe Forget **Piano** Sylvaine Carlier **Soprano** Claire Nicolas **Mezzo-soprano** Landy Andriamboavonjy & Delphine Terrier **Works by** Serge Gainsbourg, Georges Bizet, Léo Delibes, Philip Glass, John Lennon **Choirs** Chœur de la Buissière, Chœur franco-allemand, Chœur Prélude, Chœur d'oratorio, Chœur Romantico, Chœur-atelier MADE iN, GRAP, Les Chœurs s'emmèlent, Les Maristyles & Les Voix en aparté

YOANN BOURGEOIS PASSANTS CCN2-Centre Chorégraphique National de Grenoble

Yoann Bourgeois invites you to the Défilé finale in Place Bellecour to enjoy a profoundly poetic experience with *Passants*, a variation of *Fugue / Trampoline - Variation n°4*. Initially created for four performers, the piece is staged here in a new form by 21 amateurs. "With its infinite movement, a revolving spiral staircase describes an invisible coil in the air. The structure is composed of invisible doors and undetectable hatches that enable bodies to appear and disappear. I hope to call on a multitude of individuals and walk with them gradually from bottom to top and from top to bottom, step by step. An uninterrupted series of entrances and exits will reveal the range of our humanity throughout this continuous sequence." Yoann Bourgeois

GÉNÉRIQUE

Conception and direction Yoann Bourgeois **With** Yoann Bourgeois, Damien Droin, Emilien Janneteau, Lucas Struna and 21 amateurs from the Nord-Isère area **Scenography** Yoann Bourgeois et Goury **Sound** Antoine Garry **Set build** David Hanse et Nicolas Picot (C3 Sud Est) **Production** CCN2-Centre chorégraphique national de Grenoble - direction Yoann Bourgeois et Rachid Ouramdane **Coproduction** Compagnie Yoann Bourgeois, Biennale de la danse de Lyon, Théâtre de la Ville-Paris, MCB*

Maison de la Culture de Bourges – Capi, Théâtre du Vellein – Archaos, Pôle National des Arts du cirque Méditerranée, Donostia San Sebastian 2016 - capitale européenne de la culture.

Supported by Isère County Council. Yoann Bourgeois has received support from the BNP Paribas Foundation to develop his projects, and is currently in residence locally at Capi - Théâtre du Villein. The National Choreography Centre of Grenoble (CCN2) is funded by the Auvergne-Rhône-Alpes regional cultural affairs directorate (DRAC), Ministry for Culture, Grenoble-Alpes Métropole, Isère County Council, Auvergne-Rhône-Alpes Regional Council, and is supported by the French institute for international tours (IFTI).

Let's dance and sing together!

Imagine 15,000 people dancing and singing together...

To end the day's festivities, Dominique Hervieu and Philippe Forget with the Orphéon*La Compagnie Vocale and a choir of 300 amateur singers from the city, invite you to sing and dance with them to *Imagine*, John Lennon's universal anthem, which was voted song of the century!

 Learn the choreography and the song at biennaledeladanse.com

   #jedefilealabiennale

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MOURAD MERZOUKI

VERTIKAL

NEW WORK

WORLD
PREMIERE

After tackling the third dimension with Pixel, Mourad Merzouki teams up here with aerial-technique specialist Retouramont to open up a new field of hip-hop possibility.

"The dancer's relationship with the floor is totally altered," he says. "The dancer is by turns the base and a marionette animated by the counterweight of his partners." With a strings/electronic score by Armand Amar, Vertikal marks out new vanishing points in space, while retaining the vocabulary of hip-hop dance. M.C.V.

CREATIVE INTENT

"In this piece, I want to explore a new space, one that is vertical. Using a set-up designed by Retouramont and Benjamin Lebreton, my 10 dancers will tackle this environment where movement plays with gravity.

When creating a piece, I always seek out things that are unfamiliar to me, whether classical music, digital arts, contemporary dance, etc. This time, I really wanted to return to a material, physical world, after experimenting with 3D in Pixel.

There are plenty of possibilities to explore in the action of rising and falling. The relationship with the ground – so essential to hip-hop dancers – is completely transformed. The interplay of dancers also gets shaken up: the dancer is by turns the base and a marionette animated by the counterweight of his partners.

This new dance 'surface' challenges the notion of the performance space – how to master the air as a dance space – and the relationship between individuals on stage, made tangible here by the actual rope connecting one body to another.

Unexplored points of convergence emerge from this work. The devices used in vertical dance create new sensations, a lightness, an impression of flight and illusion.

Rethinking the range of play, shifting the landmarks, all the while retaining the vocabulary of hip-hop dance: all of that inspired me for this piece.

I will continue to explore the relationship between dance and music, working with Armand Amar, who brings these two worlds together with infinite poetry. The staging and lighting participate in the dialogue and harmony of the movement. I see this new work as a hybrid and inversion of hip-hop codes; it's a high-wire balancing act!"

Mourad Merzouki

“THE RELATIONSHIP WITH THE GROUND – SO ESSENTIAL TO HIP-HOP DANCERS – IS COMPLETELY TRANSFORMED.”

M. MERZOUKI



© Laurent Philippe

BIOGRAPHY

Born in Lyon in 1973, Mourad Merzouki has been a leading figure of the hip-hop movement since the early 1990s.

In his exploration of all forms of hip-hop dance, he experiments with additions of circus arts, martial arts, graphic arts, video and live music. From childhood, he practiced martial arts and circus in Saint-Priest, east of Lyon. At the age of 15, he discovered hip-hop culture, which then brought him to the world of dance.

He started his own dance company, Accrorap, in 1989, with Kader Attou, Eric Mezino and Chaouki Saïd. They developed a vocabulary born in the streets, but quickly picked up other choreographic languages, in particular from Josef Nadj. In 1994, the company presented *Athina* at the Lyon Biennale, catapulting hip-hop from the street to the stage.

In 1996, Mourad Merzouki founded his own company, taking the name of his inaugural piece, *Käfig*, meaning "cage" in Arabic and German. The choreographer wanted to

make a statement about refusing to lock himself into a single style.

In early 2006, he began working on the idea of setting up a new place for choreographic creation and development, and in 2009 he opened the Pôle Pik choreographic centre in Bron, east of Lyon. In June the same year, he was appointed director of the National Choreography Centre of Créteil & Val-de-Marne (Paris region). In 2013, he launched *Kalypso*, a festival of hip-hop dance.

In March 2016, he was appointed artistic adviser of Pôle en Scènes, in Bron, a project pooling the forces of Pôle Pik, Espace Albert Camus Theatre and the Fort of Bron to develop an ambitious programme of distribution, training and creation in the performing arts.

He is mentor of the association Laka Touch, "Dance of the soul through movement," which uses dance to promote health among people in difficulty.

PIECE FOR 10 DANCERS

FAMILIES – AGE 7+

1 hr

TITLE SEQUENCE

Artistic direction and choreography

Mourad Merzouki

Compagnie Käfig CCN Créteil & Val-de-Marne

Dancers Casting in progress

Music Armand Amar

Aerial stage space Fabrice Guillot / Cie Retouramont

Choreographer's assistant Marjorie Hannoteaux

Lighting Yoann Tivoli

Stage design Benjamin Lebreton

Costumes Pascale Robin

Installation of apparatus Michaël Poyet

Aerial training Isabelle Pinon

Coproduction Biennale de la danse de Lyon & Scène nationale du Sud-Aquitain

Supported by Direction Régionale des Affaires Culturelles d'Ile-de-France – Ministère de la Culture et de la Communication, Conseil Départemental du Val-de-Marne & Ville de Créteil. National Choreography Centre of Créteil & Val-de-Marne/Compagnie Käfig – director Mourad Merzouki, with the support of Institut Français for international tours.

VENUE

MAISON DE LA DANSE, LYON

DATES & TIMES

Fri 14, 9pm

Sat 15, 8.30pm

Tue 18, 8.30pm

Wed 19, 7.30pm

Thu 20, 8.30pm

Fri 21, 8.30pm

Sat 22, 8.30pm

Sun 23, 5pm

Tue 25, 8.30pm

Wed 26, 7.30pm

Thu 27, 8.30pm

Family shows

Sat 15 and Sat 22, 3pm

School shows

See p.99

PRICES

Full price

Top price €32 / 2nd price €28

Concessions

Top price 30€ / 2nd price 26€

Half price

Top price 16€ / 2nd price 14€

Family price

child €11 / adult €17

PASS category 1

STUDIO OF PERSPECTIVES – See p.101

Meet Mourad Merzouki

Wed 12 at 11am, Café Danse

Screening of dance films 1 hr before the start of shows at Maison de la Danse

Meet the artists after the show Wed 19

Family dance Sat 22, Maison de la Danse

AROUND THE REGION – See p.7

La Comédie de Valence [new work]

Opéra de Saint-Étienne

La Coloc' de la culture, Cournon-d'Auvergne

ON TOUR

Théâtre de l'Olivier, Istres 13 Oct

Odyssud, Blagnac 16-20 Oct.

Festival Kalypso à la Maison des Arts de Créteil – scène nationale 9-14 Nov.

Espace des Arts – scène nationale, Chalon-sur-Saône 3-4 Dec.

Les Gémeaux – scène nationale, Sceaux 7-9 Dec.

La Villette, Paris 12-15 Dec.

Le Corum, Montpellier Danse 18-19 Dec.

DANCE COMPANY WEBSITE

www.ccncreteil.com

BALLET DE L'OPÉRA DE LYON

PEEPING TOM

NEW WORK

31 RUE VANDENBRANDEN

Brussels-based dance theatre specialists Peeping Tom recreate their 2015 Olivier Award winner for the Ballet de l'Opéra de Lyon.

Originally inspired by Japanese film *The Ballad of Narayama*, about an old woman forced by her community to climb a nearby mountain to die, the action stays in the open air – with, in counterpoint, two mobile-homes full of human suffering and passion. Gabriela Carrizo and Franck Chartier's staging is a darkly humorous blend of unleashed impulses, violence and dreamlike interludes. L.C.

CREATIVE INTENT

Between 32 *rue Vandenbranden* and 31 *rue Vandenbranden*, there is no small difference. Though the new production by Argentinian dancer Gabriela Carrizo and the Frenchman Franck Chartier is broadly inspired by the initial piece, the founders of the Brussels dance collective, Peeping Tom, have designed a new version custom-made for the Lyon Opera Ballet. Their art, often described as "theatre of life," derives from a particular worldview, and the name of the company gives you a hint of their voyeuristic approach. But it is primarily built on the dancers' ability to physically embody the mental projections of the choreographers. It comes as no surprise, in this respect, that the two choreographers first met while working with Alain Platel, that great alchemist of images and talents. One thing is certain, collaborating with a completely different troupe, with classical training and wide-ranging experiences, should bring fascinating results.

From the screen to the stage

The original idea for the piece came from the 1983 film, *The Ballad of Narayama*. Directed by Shohei Imamura, it tells the story of an old Japanese peasant woman, forced by custom to go off to the mountains to die, in order not to be a burden on the village. The stage design by Peeping Tom picks up on elements of the film's decor. The mountains appear in wide angle, the sky is vast. But the village

houses are replaced by dilapidated mobile homes occupied by a motley band of suffering humanity. Six men and women live there in a cauldron of fears, hatreds and desires that boil and erupt. On stage, a theatre of cruelty unfolds that reminds us of Antonin Artaud. The most unspeakable impulses are given free rein, natural forces – including a snow storm – are unleashed, and darkness rivals beauty. But this flood of emotions and actions is governed by rigorous stage direction, as visually refined as the film from which it takes inspiration.

A radical approach

At the intersection of contemporary dance and theatre, the choreography seeks above all to create a space through body language. The clutching, hitting and colliding of characters create meaning and connections, even in a state of violence. Navigating between wretchedness and fantasy, the guiding forces of Peeping Tom apply their own brand of methodology: "We nose about, we watch, we're like voyeurs in the world around us. We want to dig deep into people's lives, explore the depths of their intimacy." Mission accomplished in 31 *rue Vandenbranden*, a mirror held up to our collective subconscious.

"WE WANT TO DIG DEEP INTO PEOPLE'S LIVES, EXPLORE THE DEPTHS OF THEIR INTIMACY."

PEEPING TOM



BIOGRAPHY

Peeping Tom was founded in 2000 by Gabriela Carrizo and Franck Chartier.

They created their first joint work, *Caravana* (1999), set in a mobile home, in collaboration with Eurudike De Beul (mezzo-soprano), who was to become a long-time partner. The piece was followed by the film, *Une vie inutile* (2000). Peeping Tom's trademark is a hyper-realistic aesthetic in common settings: a garden, a living room and a cellar, in the first trilogy (*Le Jardin* - 2002, *Le Salon* - 2004 and *Le Sous Sol* - 2007), two trailer homes in a snow-clad setting, in *32 rue Vandenbranden* (2009), and a decrepit theatre in *A Louer* (2011). The choreographers create an unstable world which defies the logic of time and space. Isolation leads to dreams and nightmares, fears and desires. The huis clos of family situations remains an important source of inspiration for Peeping Tom. The dance

company has been working on a new trilogy, running through Spring 2019: *Vader* (Father), *Moeder* (Mother), *Kind* (Child), on this very theme.

Since 2013, Peeping Tom's choreographers have also created works in collaboration with Nederlands Dans Theater, the Gothenburg Opera and the actors of Residenztheater in Munich.

In 2015, *32 rue Vandenbranden* won a prestigious Olivier Award in London in the category "Best new dance production".

PIECE FOR 19 DANCERS

1hr30

TITLE SEQUENCE

Creation, choreography and stage direction Gabriela Carrizo et Franck Chartier

Dancers Les danseurs du Ballet de l'Opéra de Lyon

Mezzo-Soprano Eurudike De Beul

Music Juan Carlos Tolosa, Glenn Vervliet

Stage design Nele Dirckx, Yves Leirs, Frederik Liekens, Peeping Tom

Costume design Diane Fourdrignier et HyoJung Jang

Lighting design Filip Timmerman, Yves Leirs

Playwriting Hildegard De Vuyst & Nico Leunen

VENUE

OPÉRA NATIONAL DE LYON

DATES & TIMES

Tue 11, 8pm

Wed 12, 8pm

Thu 13, 8pm

Fri 14, 8pm

Sat 15, 8pm

PRICES

Full price

Top price 32€ / 2nd price 24€ / 3rd price 10€

Concessions

Top price 28€ / 2nd price 20€ / 3rd price 7€

Half price

Top price 16€ / 2nd price 12€ / 3rd price 5€

PASS category 1

STUDIO OF PERSPECTIVES - See p.101

Backstage at Lyon Opera Ballet, Sat 8, starting 2pm

Meet Peeping Tom Mon 10 at 11am, Café Danse

Meet the artists after the show, Wed 12

Master class for professional dancers at the CND - See p.106

DANCE COMPANY WEBSITES

www.peepingtom.be/fr

www.opera-lyon.com

MAGUY MARIN

LIGNE DE CRÊTE

NEW WORK

WORLD
PREMIERE

Every Maguy Marin piece casts into doubt the entire human community's fate.

From first global success *Maybe* (1981) via cult hit *Umwelt* to last year's capitalism-indicting *DEUX MILLE DIX SEPT*, she has denounced all powers that seek to break the individual, with a growing frontal urgency. This new piece draws on the writings of economist Frédéric Lordon: to refound society, he advocates reconnecting with our deep desire, far from the seductive lures that neoliberalism instils in every person's heart. M.F.

CREATIVE INTENT

"What has become of people's desires?"

"Smothered, ensnared in the torments of our age – violent social situation, unbridled commercialism, increasingly opaque economic and political structures, glaring injustices, wars; drowned to death, dashed hopes, resignation and feelings of powerlessness, withdrawal and cocooned bodies – the question of people's desires is an invitation to extricate ourselves from the spider's web, to think hard about what each of us feels is essential to our existence, and what is blocking our collective desire for a different world. Standing upright, moving forward step by step along a crest between two dangerous slopes: the violence of institutional dysfunction and the violence of human passions "as they are, and not as we would like them to be," rebalancing the inclination for perceiving, feeling, doing and thinking in a certain way, internalised by each individual through his affects, "relinquishing

what we have learned to love." That is the effort we must make to restore our ability to pursue our own desires, rather than those insidiously instituted by capitalism and its vile offshoot, neoliberalism. A process of liberation.

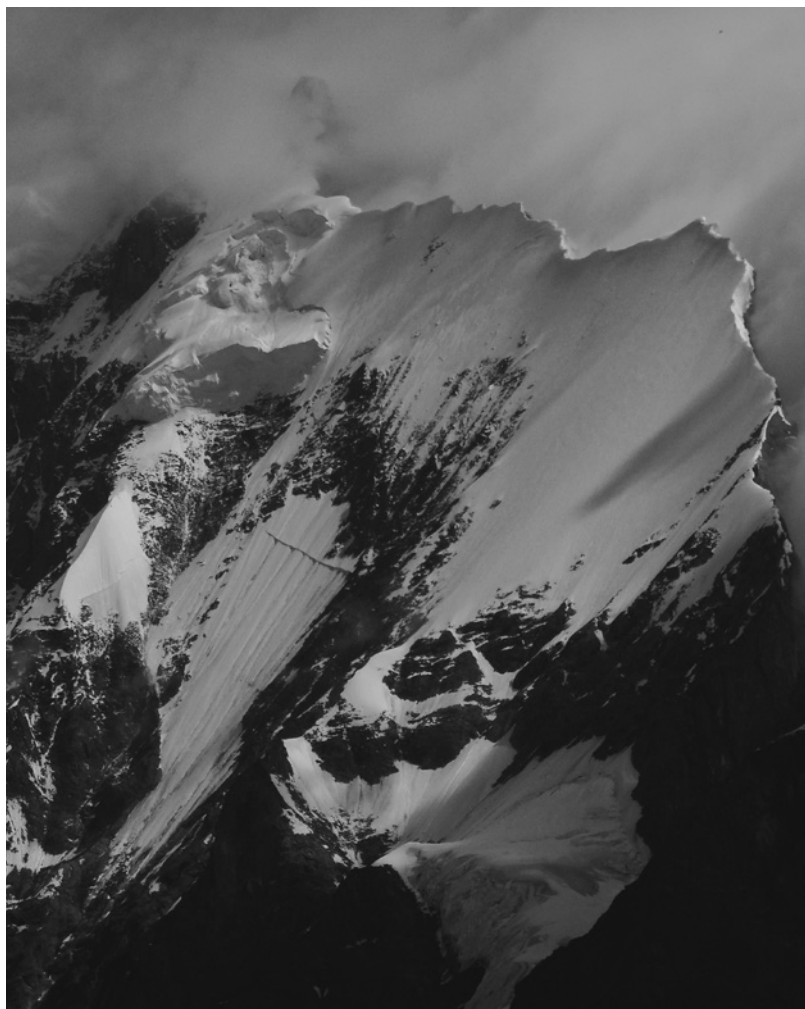
The groundwork for my new piece comes from the unusual combination suggested by Frédéric Lordon in his book *Capitalisme, désir et servitude*, between the emotion of Spinozian philosophy and the political philosophy of Marx. Working with six artist-dancers, long-time fellow travellers, I want to follow that path, the one I began to explore in my previous piece, *DEUX MILLE DIX SEPT*, with the intent this time of approaching it from a different angle, like those determined climbers who push themselves to scale a mountain up an unexplored face, trying to reach what might be an unattainable summit."

[...]

Maguy Marin

"STANDING UPRIGHT, MOVING FORWARD STEP BY STEP ALONG A RIDGE"

M. MARIN



© Peter Thompson

BIOGRAPHY

Born in Toulouse in 1951, Maguy Marin's desire to dance took her to Strasbourg, then Mudra (Brussels) with Maurice Béjart, Alfons Goris, Fernand Schirren, and others.

She went on to work with the group Chandra, then at the Ballet du XXème Siècle.

In 1985, Compagnie Maguy Marin set up at the National Choreography Centre of Créteil & Val-de-Marne (Paris region). Her encounter with Denis Mariotte in 1987 marked the start of a long association, opening their range of experiences through a mutual questioning outside any specific artistic framework or field.

Maguy Marin became director of the National Choreography Centre of Rillieux-La-Pape (Lyon region) in 1998. With a new building, as of 2006, CCN Rillieux-la-Pape became a place for co-habitation and creation, an open laboratory committed to integrating artistic 'acts' into social gathering places, from schools to theatres, from art centres to community centres,

public spaces to housing blocks, studios to neighbourhoods.

In 2011, she left the CCN to work independently on new forms of creation. She continues to experiment with the act of creation, picking up the challenge of exploring other forms of expression at the heart of creation.

After three years in Toulouse, Maguy Marin moved her dance company to Ramdam, a former carpentry workshop in Sainte-Foy-lès-Lyon, purchased in 1995 thanks to royalties. The site has in fact been active for the past 17 years, offering artist residencies, training and public showings. The move in 2015 created an opportunity for cooperation with three other companies to pursue an ambitious new project: RAMDAM, UN CENTRE D'ART.

PIECE FOR 6 DANCERS

1hr30

TITLE SEQUENCE

Conception and choreography Maguy Marin

Lighting design Alexandre Béneteau

Coproduction Biennale de la Danse de Lyon, Théâtre de la Ville, Théâtre Gérard Philipe, Centre dramatique national de Saint-Denis, La Briqueterie – CDCN du Val-de-Marne, Ville de Fontenay-sous-Bois, Théâtre Garonne, Scène européenne – Toulouse, Théâtre national de Toulouse & La Place de la Danse – Centre de développement chorégraphique national Toulouse Occitanie.

Supported by Val de Marne County Council for artistic creation. Compagnie Maguy Marin is supported at the national and international level by the French Ministry of Culture and Communication (Dept of Artistic Creation, Dance section). Compagnie Maguy Marin receives subsidies from the City of Lyon, the Auvergne-Rhône-Alpes Regional Council and, for its international tours, it receives support from Institut Français.

VENUE

TNP – PETIT THÉÂTRE, VILLEURBANNE

DATES & TIMES

Tue 11, 8pm

Wed 12, 8pm

Thu 13, 8pm

Fri 14, 7pm

Sat 15, 6pm

PRICES

Full price

€30

Concessions

€27

Half price

€15

PASS category 2

STUDIO OF PERSPECTIVES – See p.101

Backstage, a guided tour of the TNP Villeurbanne, with sign language interpreters, Sat 8 at 10.30am

Meet Maguy Marin (Mon 10 at 11.45am, Café Danse

Meet the artists after the show, Wed 12

Guest artist for the PREAC seminar on dance and movement, 17-19 Sept. – See p.106

ON TOUR

Théâtre des Abbesses – Théâtre de la ville, Paris 25 Sept.-06 Oct.

Théâtre Gérard Philippe, Saint-Denis 12-14 Oct.

Humantrophumain, CDN Montpellier 6-7 Feb.

Salle Jacques Brel, Fontenay en Scènes 30 Mar.

Théâtre Edwige Feuillère, Vesoul 4 Apr.

DANCE COMPANY WEBSITES

www.ramdmcda.org

JÉRÔME BEL

SHIRTOLOGIE (1997)

VÉRONIQUE DOISNEAU (2004)

COMPAGNIE COMPAGNIE (2015)

DANSER COMME SI PERSONNE

NE REGARDAIT (2018)

NEW WORK

WORLD
PREMIERE

Jérôme Bel presents four of his pieces (video and live) in locations that are symbolic of public space. Together, they form a critical portrait of humankind: a site-specific investigation of the political field as a stage for social performance.

This new project – presented in an alternative format unlike museum exhibitions and stage performance – occupies several politically charged locations across the city, and references four key anthropological activities: work, commerce, social life, and spiritual life. The resulting trail thus offers a contextualised rereading of the political issues underlying it. A place bearing the memory of Lyon’s silk workers, the Canuts – the starting-point of trade unionism – hosts the testimony of *Véronique Doisneau*, a sujet in the Ballet de l’Opéra de Paris, which becomes a story about the alienation of a dance worker. *Compagnie Compagnie*, screened in a social centre, evokes the values of solidarity and collective celebration; whereas *Shirtologie*, shown in a supermarket window, invites us to reflect critically on consumerism. In *Danser comme si personne ne regardait* (Dance As If No One Were Looking), Jérôme Bel – at last taking literally Nietzsche’s invitation to introduce philosophical places into modern cities – offers the opportunity for a meditative return to self, comparing the silence of this sanctuary with the agitation of social life. F.G.

LYON

**“MY WORK IS TO MAKE DANCE A
TOOL FOR EMANCIPATION, OF THE
DANCER AND THE AUDIENCE”**

J.BEL



© Ivan Ali

BIOGRAPHY

Born in Paris in 1964, Jérôme Bel lives in Paris and works all over the world.

Nom donné par l'auteur (1994) is a choreography of objects. In *Jérôme Bel* (1995), dancers perform completely nude. *Shirtologie* (1997) features a dancer wearing several dozen T-shirts. *Le dernier spectacle* (1998) is based on a solo by the choreographer Susanne Linke, as well as Hamlet and André Agassi. *Xavier Le Roy* (2000) is a work signed by Jérôme Bel entirely produced by the choreographer Xavier Le Roy. *The show must go on* (2001) brings together 20 dancers, 19 pop tunes and a DJ. *Véronique Doisneau* (2004) is a solo about the work of a Paris Opera Ballet dancer, Véronique Doisneau. A Brazilian version, *Isabel Torres* (2005), was created for the ballet company of Teatro Municipal de Rio de Janeiro. *Pichet Klunchun and myself* (2005) was created in Bangkok with the traditional Thai dancer of the title. This was followed by *Cédric Andrieux* (2009), a dancer for Merce Cunningham. *3Abschied* (2010) was a joint

creation by Anne Teresa De Keersmaeker and Jérôme Bel, based on *The Song of the Earth* by Gustav Mahler. *Disabled Theater* (2012) is a piece with mentally disabled professional actors of Theater Hora, a company based in Zurich. *Cour d'honneur* (2013) is about 14 spectators in the Cour d'Honneur of Palais des Papes in Avignon. In *Gala* (2015), the choreographer brings together professional dancers and amateurs from a variety of backgrounds. In *Tombe* (2016), commissioned by the National Opera Ballet of Paris, Jérôme Bel asked the ballet dancers to perform a duet with a person of their choice, someone who had never set foot on a dance stage. In 2013, he published *Emails 2009-2010* (Les Presses du Réel), co-authored with the choreographer Boris Charmatz. The book was made available online and in English, by Les Presses du Réel, in 2016.

OPEN ITINERARY THROUGH TOWN

TITLE SEQUENCE

Shirtologie (1997)

Véronique Doisneau (2004)

Compagnie Compagnie (2015)

Danser comme si personne ne regardait (2018)

Creation Jérôme Bel

With dancers of the CNSMD of Lyon, the National Opera Ballet of Lyon and R.B. Jérôme Bel

Staging designed by students of ENS Fine Arts school Master's Program in Exhibition Design,

directed by Olivier Vadrot Laura Azaïs, Mina Chu, Élise Coulmy, Rita Doligez, Lou Duchemin-Lenquette, Mathilde Lebrun, Océane Lutzius, Romane Perelle, Alice Rambeaux & Zhuwei Zheng.

Designer of the morph-cushions Olivier Peyricot

Production Biennale de danse de Lyon, R.B. Jérôme Bel

In collaboration with Ecole nationale supérieure des Beaux-Arts de Lyon, Conservatoire national supérieur musique et danse de Lyon, Opéra National de Lyon, Diocèse de Lyon, Hospices civils de Lyon, Conditions des soies, Monoprix République & Atelier de soierie

Acknowledgements Luigi Pecci Centre for Contemporary Art

R.B. Jérôme Bel receives support from the Île-de-France Regional Dept of Cultural Affairs – Ministry of Culture and Communication, Institut Français – Ministry of Foreign Affairs for its international tours – and ONDA for its tours in France

Artistic consulting and executive direction Rebecca Lee

Administration Sandro Grando

Performance supported by European Creative Hub / Lyon



VENUES

ITINERARY THROUGH PUBLIC SPACES OF LYON

Video screenings open to all

Condition des Soies, Lyon 1

Atelier de Soierie, Lyon 1

In shop windows of Monoprix Cordeliers, Lyon 2

Performance open to all

Chapelle de l'Hôtel Dieu, Lyon 2

DATES & TIMES

Wed 12 – Sat 29

No performance Sun, Mon, Tue

2-7pm weekdays,

except at Atelier de Soierie: 2-6.30pm

Sat 12 at 6pm,

except at Condition des Soies: 2-6pm

PRICE

Free admission

DANCE COMPANY WEBSITE

www.jeromebel.fr

CNDC D'ANGERS

UN HOMMAGE À MERCE CUNNINGHAM

BIPED, BEACH BIRDS

Robert Swinston, formerly Cunningham's assistant and now artistic director at the CNDC in Angers, presents two essential Merce pieces.

In *Beach Birds* (music: John Cage), 11 dancers in black and white swarm on stage: sudden take-offs, moments of calm, and individual phrasing to the fore. *BIPED* (1999) features motion capture and two digital artists. The choreography, aided by the DanceForms software, echoes Gavin Bryars' half-recorded, half-acoustic music. A tribute to the insatiable curiosity of a monstre sacré. L.C.

LYON

“[BIPED] GIVES ME THE IMPRESSION OF ZAPPING CHANNELS ON TELEVISION... THE ACTION VARIES BETWEEN SLOW, FORMAL SECTIONS AND RAPID, FRAGMENTED SEQUENCES.”

M. CUNNINGHAM



© Stéphanie Berger

BIOGRAPHY

Born in Centralia, Washington on April 16, 1919, Merce Cunningham was a leader of the American avant-garde throughout his seventy year career and is considered one of the most important choreographers of our time.

Through much of his life, he was also one of the greatest American dancers. With an artistic career distinguished by constant innovation, Cunningham expanded the frontiers not only of dance, but also of contemporary visual and performing arts. His collaborations with artistic innovators from every creative discipline have yielded an unparalleled body of American dance, music, and visual art.

Of all his collaborations, Cunningham's work with John Cage, his life partner from the 1940s until Cage's death in 1992, had the greatest influence on his practice. He was soloist in the Martha Graham Dance Company. In 1944 he presented

his first solo show and in 1953 formed the Merce Cunningham Dance Company as a forum to explore his groundbreaking ideas. Over the course of his career, Cunningham choreographed more than 150 dances and over 800 "Events".

Cunningham's lifelong passion for exploration and innovation made him a leader in applying new technologies to the arts. He began investigating dance on film in the 1970s, and choreographed using the computer program DanceForms during the latter part of his career. He explored motion capture technology to create décor for *BIPED* (1999).

He received Japan's Praemium Imperiale in 2005 and was named Officier of the Legion d'Honneur in France in 2004.

Cunningham passed away in his New York City home on July 26, 2009.

PIECE FOR 14 DANCERS

1hr15 + interval

TITLE SEQUENCE

Choreography Merce Cunningham

Reconstruction Robert Swinston / CNDC d'Angers

Artistic Direction Robert Swinston

Dancers Marion Baudinaud, Matthieu Chayrigues, Antonin Chediny, Anna Chirescu, Pierre Guilbault, Gianni Joseph, Adélie Marck, Haruka Miyamoto, Catarina Pernaio, Flora Rogeboz, Carlo Schiavo, Claire Seigle-Goujon, Guyonn Auriou

Music Gavin Bryars - *BIPED*

Musicians Gavin Bryars, Sophie Harris, James Woodrow, Takehisa Kosugi

Stage design, decor Shelley Eshkar, Paul Kaiser

Costume design Suzanne Gallo

Costume production Cathy Garnier

Lighting design Benjamin Aymard

Tour technicians François Le Maguer, Alain Cherouvrier, Benjamin Aymard

With the kind authorisation of the Merce Cunningham Trust

VENUE

LES CÉLESTINS, THÉÂTRE DE LYON

DATES & TIMES

Thu 13, 8pm

Fri 14, 8pm

PRICES

Full price

Top price €32 / 2nd price 28€

/ 3rd price 22€ / 4th price 15€

Concessions

Top price €28 / 2nd price 24€

/ 3rd price 18€ / 4th price 11€

Half price

Top price €16 / 2nd price 14€

/ 3rd price 11€ / 4th price 7.5€

PASS category 1

STUDIO OF PERSPECTIVES - See p.101

Backstage: guided tour of the theatre, Sat 8 at 10.30am

Movement workshop with the dancers of the CNDC of Angers, Mon 10 at 7pm, Célestins Theatre of Lyon

Meet the artists after the show, Thu 13

ON TOUR

ESPAL Les Quinconces, Le Mans 20 Sept.

Le Quai, Angers 26-27 Sept.

Le Théâtre - scène conventionnée, Laval 11 Jan. 2019

Le Grand R, La Roche-sur-Yon 22 Jan. 2019

Le Volcan, Le Havre 12 Mar. 2019

La Barcarolle, Arques 14 Mar. 2019

Le Bateau Feu - scène nationale, Dunkerque 19 Mar. 2019

DANCE COMPANY WEBSITE

www.cndc.fr

FABRICE LAMBERT

AUJOURD'HUI, SAUVAGE



"What can we do with what we cannot control?" is the premise of this piece for seven dancers and one musician, which draws on Lévi-Strauss's essay *The Savage Mind*, the intuitive fabric that any human retains until domesticated.

Lambert has built his exploration around the poetics of gesture in order to rediscover, through movement, our archaic origins – in a beguiling labyrinth of light that amplifies these unknown and unstable yet generative movements. I.C.

CREATIVE INTENT

Savage, archaic and modern

We imagine the Savage as something absolutely other, a transgressor. From our vestigial tail, the coccyx, all the way to our reptilian brain, by way of our spine, the deep-rooted memory of our origins and evolution is inhabited by our vertebrate lineage and the four basic elements: earth, water, fire and air. This primal memory is the source of our being, its sensitivity, emotions, impulses, creativity, desires ...

It is here that we find the reason behind our acts, in these basic elements that make us love, create, heal, rediscover ...

I listen to the people who speak to me, and I share with them this world, its modernity and simultaneous archaism. It's the archaism that touches me and that I want to grasp.

I call this archaism our Savage.

The unstable terrain of my dance

My dance is marked by a series of unexpected events in the body. There is no self-centre; we are positioned on the edge, on potentially unstable ground.

This creates a necessary distance to see the movement as it springs forth. I work

on the slopes of movement to race past my decisions, to make them more insane, senseless.

Running on a slope adds to the instability of the terrain.

That's the Savage I want to show on stage. We lose a part of ourselves to the Savage.

This piece attempts to translate what the idea of the Savage induces in each of us, in our dance. What is savage?

How does the Savage in us spring forth, or not?

Is it the Savage that drives me, grounds me or leads me astray? Does it give me direction, a new intuition?

I don't want to draw a line between civilised on the one side, and savage on the other; I am grasping for their point of fusion that makes us living beings.

I want to give this Savage a vision, a purpose, a future, so that he is never forgotten.

Fabrice Lambert

"WE IMAGINE THE SAVAGE AS SOMETHING ABSOLUTELY OTHER, A TRANSGRESSOR."

F. LAMBERT



© Léo Derivot

BIOGRAPHY

Born in Grenoble in 1974, Fabrice Lambert began dance at the Grenoble Conservatory at the age of eight.

He trained in classical dance with Jean-Luc Chirpaz, with a focus on the relationship with other dancers and with space, rather than on form. He learned to channel his energy as a force for expression. He continued his training at the National Centre of Contemporary Dance in Angers. His work was influenced by the performances he saw at Maison de la Culture in Grenoble, Pina Bausch, Josef Nadj and Maguy Marin.

In parallel to his work as a dancer and choreographer for the company L'Expérience Harmaat, he danced for the collective Kublai Khan Investigations, Carolyn Carlson Company and Catherine Diverrès at the National Choreography Centre of Rennes. He also started collaborating with François Verret, Emmanuelle Huynh and Rachid

Ouramdane.

He pursued his research on the perception of space and time, taking inspiration from philosophers, poets, cognitive scientists and filmmakers. His photographic perspective can be seen in all his works, experimenting with remanence and traces of light. In 2013, he created *Nervures* in collaboration with visual artist Xavier Veilhan. In 2015, he presented *L'Incognito*, and *Jamais Assez* for the Avignon Festival. His works have been performed in major venues, such as Avignon, Théâtre de la Ville in Paris, the Lyon Dance Biennale, the Venice Biennale, the TransAmériques Festival in Montreal and Tanzquartier in Vienna.

Always looking to "invent new landscapes for the body," Fabrice Lambert also creates works for different types of spectators, especially intergenerational audiences. He takes them to places off the usual circuit, where large numbers of participants can gather.

PIECE FOR 8 DANCERS

1hr

TITLE SEQUENCE

Choreography Fabrice Lambert

Company L'Expérience Harmaat

Assistant choreographer Hanna Hedman

Dancers Aina Alegre, Jérôme Andrieu, Mathieu Burner, Vincent Delétang, Corinne Garcia, Hanna Hedman, Yannick Hugron

Musician Benjamin Colin

Music Marek Havlicek & Benjamin Colin

Stage and costume design Sallahdyn Khatir

Lighting design Philippe Gladieux

Production L'Expérience Harmaat

Coproduction La Comédie de Clermont-Ferrand - scène nationale, Théâtre de la Ville - Paris, La Briqueterie CDCN du Val-de-Marne, Biennale de la danse de Lyon, La Maison de la musique de Nanterre, Le Théâtre Paul Eluard de Bezons, Centre Chorégraphique National de Créteil et du Val-de-Marne / Compagnie Käfig direction Mourad Merzouki dans le cadre de l'Accueil Studio, Théâtre des 2 Rives - Charenton-le-Pont

Supported by VIADANSE Centre Chorégraphique National de Bourgogne Franche-Comté in Belfort dans le cadre de l'accueil/studio; DRAC Bourgogne Franche-Comté - ministère de la Culture; Conseil Départemental du Val-de-Marne pour l'aide à la création; Creation residency in Théâtre de Saint-Quentin-en-Yvelines, scène nationale; Théâtre Molière-Sète - scène nationale archipel de Thau; SPEDIDAM & Fonds SACD Musique de Scène. Fabrice Lambert is associate artist at La Comédie of Clermont-Ferrand, a national dance theatre. L'Expérience Harmaat receives subsidies from DRAC Ile-de-France, Ile-de-France Regional Council, and from Institut Français for its international tours.

VENUE

LE TOBOGGAN, DÉCINES

DATE & TIME

Wed 19, 9pm

PRICES

Full price

€20

Concessions

€17

Half price

€10

PASS category 3

STUDIO OF PERSPECTIVES - See p.101

Meet Fabrice Lambert: Tue 18 at 11.45am, Café Danse

AROUND THE REGION - See p.7

La Coloc' de la culture, Cournon-d'Auvergne

ON TOUR

Théâtre Paul Eluard, Bezons 17 Dec.

Maison de la Musique, Nanterre 19 Jan. 2019

Centre Pompidou, Paris 6-9 Feb. 2019

Théâtre de Sète 15 Feb. 2019

Centres Culturels Municipaux de Limoges 7 Mar. 2019

Théâtre de Saint-Quentin-en-Yvelines - scène nationale 29 Mar. 2019

Théâtre des 2 Rives, Charenton-le-Pont 13 Apr. 2019

DANCE COMPANY WEBSITE

www.experienceharmaat.com

Co-produced
with Le Toboggan

CONNECTED DANCE

NEW TERRITORIES FOR DANCE

During the 20th century, some of the greatest choreographers became fascinated with images: Merce Cunningham, of course, followed by William Forsythe, Jean-Claude Gallotta, DV8...

The current generation, born in the 1980s and 90s, counts many 'hybrid' artists: some are choreographers and filmmakers, others are dancers and game designers. Still others make films about dance, or venture into new immersive technologies like 3D or virtual reality. Some proponents include (LA)HORDE, Yoann Bourgeois, Oona Doherty...

The Connected Dance programme will take you on a discovery tour of these experiments:

Lyon Dance Films – bold films and documentaries about dance take you to the core of the creative process of major choreographers

Lyon Dance VR – dance like you've never seen it before, thanks to virtual reality

Dansathon – three days of experiments in how to unite dance with new technologies

*Maxime Fleuriot,
artistic adviser of the Lyon Dance Biennale,
head of film programmes and digital creation*

LYON DANCE FILMS

EVENT

CONNECTED DANCE

**Dance dramas, burlesque video clips, documentaries, 3D films ...
Dance in every shape and form!**

When dance and images unite, surprising things occur: experiments by Merce Cunningham and Charles Atlas, followed by the likes of William Forsythe, have marked the history of dance. In addition to paying tribute to these ground-breaking artists, we will present the work of choreographers who are also filmmakers: (LA)HORDE, Yoann Bourgeois, Oona Doherty, Martin Zimmermann, and others. Come enjoy a selection of documentaries about great choreographers at work: Pina Bausch, Anne Teresa De Keersmaeker, Maguy Marin... Plunge into the 3D experiments of Gilles Jobin, and his flamboyant Womb, which won the Best Art/ Experimental Film prize at the San Francisco Dance Film Festival in 2017. And don't miss the line-up of striking short films: *Timecode* with dancer Lali Ayguadé, Palme d'Or in the short film category at the 2016 Cannes Film Festival, and *Les Indes Galantes* by Clément Cogitore, winner of the audience award at the 2018 short film festival of Clermont-Ferrand. M.F.

VENUES

MAISON DE LA DANSE, LE COMEDIA
and a selection of documentaries
See more documentaries on tenk.fr

DATE & TIME

Wed 19, 9pm

LYON DANCE VR

EVENT

CONNECTED DANCE

Dance and virtual reality: discover the latest feats!

Virtual reality is a revolutionary technology. If you've never tried it, now is the time to don a headset and plunge into other worlds! VR is shaking up our way of seeing images, offering spectators totally new sensations: top Hollywood filmmakers like Steven Spielberg have made VR films and the Cannes Film Festival has created a new category for this genre.

The programme of Lyon Dance VR will feature some of the latest creations, chosen in collaboration with Fisheye 360 and the Rencontres de la Photographie d'Arles. Get a sneak preview of a VR ballet by choreographer Fabien Prioville, in the fabulous setting of Grand Hôtel-Dieu. And try it out with your friends, in projects by Gilles Jobin (*VR_I*) and Yoann Bourgeois (*Fugue VR, réalité mixte*). Immerse yourself in the dance of the future! M.F.

PROGRAMME, 13-23 SEPT.

TNG, LYON - LES ATELIERS

PRESQU'ÎLE

Yoann Bourgeois – Michel Reilhac

Fugue VR, réalité mixte – Voir p.35

Gilles Jobin – Artanim

VR_I – Voir p.36

GRAND HÔTEL-DIEU

Free admission

Fabien Prioville

Rendez-vous (produced in collaboration with TETRO+A)

VR film programme

in partnership with the VR Arles Festival

With support from Institut Français



YOANN BOURGEOIS MICHEL REILHAC

FUGUE VR,
RÉALITÉ MIXTE

NEW WORK

WORLD
PREMIERE

Yoann Bourgeois and Michel Reilhac take us on a spatiotemporal journey into virtual reality!

With his background in the circus arts, the co-director of the National Choreography Centre of Grenoble, Yoann Bourgeois, has earned a spot among the most talented artists of his generation. In collaboration with filmmaker Michel Reilhac, he is adapting *Fugue/Trampoline* for a virtual reality version! More than just a film, *Fugue VR, réalité mixte* is a collective experience for 10 participants, carried away on a lost space ship, while the captain tries to save the crew... A work commissioned by Maison de la Danse, *Fugue VR, réalité mixte* is a unique experience, filmed in the enchanting halls of Guimet Museum, which will be converted in 2021 into a space for dance creation. M.F.

CREATIVE INTENT

FUGUE VR: a moment of existential vertigo

Fugue/Trampoline is a spectacular piece with one performer on a staircase to nowhere. The presence of the trampoline gives added instability to his movements, through variations on falling and floating. The dance occupies a space where the body seems to be propelled by external forces.

Adapting this piece to virtual reality allows us to amplify the gravitational sensations by playing with new perceptions. The arrangement of the cameras around the subject or subjects, and the possibility of introducing a temporal distortion, are some of the experiments we are conducting to play with the existential 'vertigo' of this work. This project gives me a welcome opportunity to go back to the original intention of the piece. I wanted to play across the entire volume of space, thanks to an autonomous physical mechanism. I have presented that piece all over the world, but now I will have a virtual playing field, opening up possibilities to create radically new sensations.

Yoann Bourgeois

BIOGRAPHIES

Yoann Bourgeois See p.77

Michel Reilhac

Based in Amsterdam, Michel Reilhac produces virtual reality films and designs interactive narratives.

His latest VR film, *Viens !*, premiered at the Sundance film festival in January 2016. International acclaim for that work brought recognition for his expertise in the field of virtual reality. He is also a pioneer in hybrid narrative formats and immersive, participative and interactive experiences. He is also Director of Cinema Studies at the Biennale College, a project of the Venice Biennale, and is frequently invited to give master classes and talks at international events (Cannes Film Festival, SXSW Austin, Tribeca Film Festival, Pixel Lab, Dixit, FEMIS, and elsewhere). His career also includes contemporary dance creations and he has produced the international tours of major dance companies.

From 2002 to 2012, Michel Reilhac was Head of the Cinema Department of Arte France.

He lives and works in Berlin, Paris and Lamu Island, off the coast of Kenya, where he is setting up a residency for writers and screenwriters.



©DR

PIECE FOR 10 PARTICIPANTS
FAMILIES - AGE 7+
20 minutes

TITLE SEQUENCE

Film direction Michel Reilhac
Choreography and dance Yoann Bourgeois
Music Philip Glass, *Metamorphosis II*, performed by Lisa Moore
Production Small Bang

Coproduction Maison de la Danse, Biennale de la danse de Lyon, CCN2 - Centre Chorégraphique National de Grenoble & Auvergne-Rhône-Alpes Studios

Supported by CNC - Centre National du Cinéma et de l'Image Animée, Région Auvergne-Rhône-Alpes & Fondation BNP Paribas

Film supported by
European Creative Hub / Lyon



VENUE

TNG, LYON - LES ATELIERS PRESQU'ÎLE

DATES & TIMES

Thu 13 - Sun 23
2-8pm weekdays
12-6pm weekends
No performance Sun 16 and Mon 17

PRICES

Single price

€7

PASS VR* price

€10 (instead of €14)

***PASS for two shows on the Connected Dance programme**

STUDIO OF PERSPECTIVES - See p.101

Meet with Yoann Bourgeois

Thu 13 at 11am, Café Danse

AROUND THE REGION - See p.7

La Comédie de Saint-Etienne

ON TOUR

Théâtre de Liège (Belgique) 16-17 Nov.

LYON - SAINT-ÉTIENNE

In partnership with Théâtre
Nouvelle Génération, CDN - Lyon

GILLES JOBIN

ARTANIM

VR_I **FRENCH PREMIERE**

AN IMMERSIVE VIRTUAL REALITY WORK

For the first time, a choreographer melds immersive virtual reality with dance to create a totally new sensorial experience.

In a career spanning 20 years, choreographer Gilles Jobin has always enjoyed injecting innovative technologies into dance. His new creation, VR_I, emerged from his encounter with the founders of Artanim, Caecilia Charbonnier and Sylvain Chagué, specialists in motion capture technology. Their work now allows audiences to experience dance in an immersive virtual reality. In groups of five, spectators equipped with a virtual reality headset and a computer move through evolving virtual scenes: an endless desert, a modern loft, an urban landscape. The immersive technology creates avatars of participants, allowing them to interact with each other, while miniature or giant virtual dancers swirl among them. VR_I won the prize for innovation and the audience award for best performance at the 2017 Nouveau Cinéma festival in Montreal, and it was also selected for the 2018 Sundance Film Festival. M.F.

BIOGRAPHY

Born in 1964 in Morges, Gilles Jobin lives and works in Geneva.

He gained international acclaim for his very first choreographic piece for three dancers, *A+B=X*, which he created in 1997 at Arsenic art centre in Lausanne. It was presented two years later at the Montpellier Dance Festival.

In 1999, he produced *Braindance*, which opened the 2000-2001 season at Théâtre de la Ville in Paris. His radical artistic directions and international recognition made him a precursor among the new generation of European choreographers. In 2004, he settled in Geneva.

In 2006, he became associate artist of Bonlieu Scène Nationale in Annecy, France, where he created his subsequent productions until 2011. In March 2012, he

was awarded the first Collide@CERN-Geneva prize in Dance and Performance for his proposal to explore through interventions and dance the relationship between mind and body at the world's largest particle physics laboratory. In 2015, he received the Swiss Grand Award for Dance for his contribution to the development of contemporary dance. Besides his own productions, Gilles Jobin has made his company's headquarters, Studios 44, in Geneva, a pioneering place for promoting contemporary dance in Switzerland and for international professional exchanges, through various initiatives: daily training for dancers, educational activities, workshops, artistic residencies, as well as projects with countries from the Southern hemisphere, especially Africa and Latin America.

PIECE FOR 5 DANCERS

FAMILIES - AGE 7+

35 minutes

TITLE SEQUENCE

Choreography and artistic direction Gilles Jobin

Dancers Susana Panadés Díaz, Victoria Chiu, Diya Naidu, Gilles Jobin, Tidiani N'Diaye

VR and immersive technology platform Artanim

Virtual costumes and sets Jean-Paul Lespagnard

Sound environment Carla Scaletti

« VR-I »

Choreography and artistic direction Gilles Jobin

Dancers Susana Panadés Díaz, Victoria Chiu, Diya Naidu, Gilles Jobin, Tidiani N'Diaye

Sound environment Carla Scaletti

Virtual costumes and sets Jean-Paul Lespagnard

3D graphic design Tristan Siodlak

3D editing Camilo De Martino

VR and immersive technology platform Artanim

Production Compagnie Gilles Jobin, Genève

Coproduction Arsenic - Centre d'art scénique contemporain, Lausanne - Suisse

Supported by Loterie Romande, Fondation Meyrinoise du Casino & Fonds mécénat SIG

« WOMB »

a film by Gilles Jobin

Music Franz Treichler

Set design Sylvie Fleury

Costumes Jean-Paul Lespagnard

Dancers Susana Panadés Díaz, Gilles Jobin, Martin Roehrich

Production Compagnie Gilles Jobin, Genève

Coproduction Arsenic - Centre d'art scénique contemporain & Lausanne - Suisse

Compagnie Gilles Jobin receives support from the City of Geneva, the Republic and Canton of Geneva and Pro Helvetia, a Swiss foundation for culture

VENUE

TNG, LYON - LES ATELIERS PRESQU'ÎLE

DATES & TIMES

Thu 13 - Sun 23

2-8pm (weekdays), 12-6pm (weekends)

No performance Sun 16 and Mon 17

PRICES

Single price €7

PASS VR* price €10 (instead of €14)

***PASS for two shows on the Connected Dance programme**

STUDIO OF PERSPECTIVES - See p.101

Screening of WOMB, Mon 3 at 8pm, Comœdia

Cinema - Lyon 7, presented by Gilles Jobin

Meet Gilles Jobin Wed 12 at 11.45, Café Danse

AROUND THE REGION - See p.7

Le Lux, Valence

SEE MORE AT LUX-SCÈNE NATIONALE IN VALENCE

VR-I installation, Tue 27 - Fri 30.

Exhibit on Gilles Jobin's work on spatial volume.

Based on VR_I, WOMB and new works. Opening Fri 21, through end October.

Film screenings on opening night.



© Cie Gilles Jobin

In partnership with Théâtre Nouvelle Génération, CDN - Lyon

DANSE + HACKATHON = DANSATHON

EVENT, FRI 28 – SUN 30

CONNECTED DANCE

A danceathon of a different sort will be held during the Dance Biennale: a European hackathon devoted to dance.

Based on an initiative by BNP Paribas Foundation and Lyon's Maison de la Danse, three cities (Lyon, Liège and London) will be the scene for 72 hours of co-creation by interdisciplinary teams: dancers, choreographers, designers, web developers, students, communication specialists. They will pool their knowledge and skills in a new form of shared creative experience.

The co-organisers of the event will provide the teams with resources and coaching to test new ideas.

Designed along the lines of Museomix (museomix.org), this danceathon will not only open up the world of dance to new audiences and participants, it will

also foster collaboration to explore new territories at the intersection of dance and technology.

Two questions will guide the collaborative projects: How can new technologies broaden the audience base for contemporary dance and attract to theatres people whose experience of dance is generally limited to the internet or video games? How can dance work with technology to enrich cultural life and social interaction?



VENUE
PÔLE PIXEL, VILLEURBANNE

DATES
Fri 28 - Sun 30

BY
BNP Paribas Foundation
and Maison de la Danse de Lyon

WITH PARTNERS:
Sadler's Wells Theatre of London
and Théâtre de Liège

**WANT TO PARTICIPATE IN LYON,
LIÈGE OR LONDON?**

Sign up on dansathon.org

**WANT TO SEE THE RESULTS OF THE 3-DAY
DANSATHON?**

Come to **Pôle PIXEL on Sunday 30**

PARTNERSHIP

A loyal partner of Maison de la Danse, BNP Paribas Foundation supports projects combining artistic creation and technological innovation. This year, it is funding digital experimentation projects on the programme of the Dance Biennale, by co-organising the Dansathon and by supporting *Fugue VR* and *Lyon Dance VR*.



The French Ministry of Culture will award a grant to the winner of the Lyon Dansathon.



LYON – LIÈGE – LONDRES

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PATRICE THIBAUD

WELCOME

NEW WORK

WORLD PREMIERE

Choreographer and stage director

Patrice Thibaud offers us a burlesque peek beyond the white corridor of death.

But it is not an idyllic paradise, instead peopled with wandering or fiery souls. And fish. This highly musical show calls to mind a retirement home, where his six performers – who dance, act, mime, sing and improvise – talk about their lives, their desires and regrets, their hopes for a dream life, a little paradise. A mixture of humour, dream and kindness, *Welcome* makes us laugh with what terrifies us. M.C.V.

CREATIVE INTENT

"What does the word paradise mean to us, today?"

The resting place of the righteous after death, idyllic images of a sandy beach lined with coconut trees, an all-inclusive stay at a fabulous hotel, a country where money can be hidden from the tax authorities, a drug-induced nirvana, a gated community cut off from the outside world and reality, but so reassuring for its elderly residents, etc...

We all occasionally dream of a place, a time, a state in which we would be totally liberated from all inhibitions and obstacles. We yearn for an instant, a period, or an eternity where we can fulfil our dreams and indulge our desires.

The stage will be the place where all these desires and dreams converge, along with the inevitable disappointments. How can the bliss of each individual cohabit with that of others? Isn't our search for total serenity and absolute happiness doomed to fail? Are we looking in the right place? No matter our individual definitions of paradise, it necessarily raises the spectre of death. Death, which for some means relinquishing all earthly joy for oblivion, and for others, on the contrary, means deliverance and peace for the eternal soul. Different cultures have their

own interpretation of this passage. Sad, for some, or a celebration, for others; you can shed tears over a tomb or dance around a coffin.

Welcome conjures a place of waiting, a kind of purgatory where each actor evokes his life, desires, regrets, quest, hopes, and tries to build his own little paradise. A vision of paradise inspired by John Hinde's promotional photos of the Butlin holiday camps in Britain in the 1960s. Those picture postcards greatly influenced the young Martin Parr.

Welcome offers a funny, burlesque, poetic and sentimental view of our longing for happiness and for that little cloud from which we can look down peacefully upon the world.

But it's doubtful whether that wispy cloud can bear the weight of our vanities..."

Patrice Thibaud

"WELCOME IS ALSO WHAT'S WRITTEN ON DOORMATS"

P. THIBAUD



© Rebecca Josset

BIOGRAPHY

Born in 1964 in Bordeaux, Patrice Thibaud built his career on personal encounters.

After 10 years working with theatre and music groups, he joined the National Dramatic Arts Centre of Reims in 1995 as an actor.

In 2001, he met Jérôme Deschamps and Macha Makeïeff, the creators of the comedy group, Deschiens. With them, he acted and participated in the comic operas *The Abduction from the Seraglio* by Mozart, and *L'Étoile*, by Chabrier.

In 2008, he wrote, directed and performed in *COCORICO*, a burlesque comedy combining pantomime and music which premiered at Théâtre National de Chaillot, in Paris. Again at Chaillot, he created *JUNGLES* in 2011, and performed in 2013 in José Montalvo's *Don Quichotte du Trocadéro*.

Associate artist at La Comète - Scène Nationale de Châlons-en-Champagne, he directed *BOBINE DE SINGES* and *FAIR-PLAY* in 2012.

In 2015, he created *FRANITO*, premiering at Théâtre de Nîmes, a national centre for contemporary dance and artistic creation. In parallel to his stage career, he works in television and film. From 2004 to 2006, he appeared daily on the channel Canal+, on a show by Stéphane Bern, *20h10 Pétantes*, performing mime skits. In 2012, he created *Les Jeux de M. Tibo*, a short series of mimed sports for the channel TV5MONDE. His cinema work includes, among others, a role in *Yves Saint Laurent* by Jalil Lespert and *Pourquoi j'ai (pas) mangé mon père* by Jamel Debbouze.

Since 2015, Patrice Thibaud has been associate artist at Théâtre de Nîmes. *WELCOME* is his fifth full-length show.

PIECE FOR 6 DANCERS

FAMILIES – AGE 10+

about 1hr20

TITLE SEQUENCE

Director Jean-Michel Guérin, Patrice Thibaud

Music Philippe Leygnac

Choreography Fran Espinosa & Joëlle Iffrig

Stage design Claudine Bertomeu

Costumes Isabelle Beaudouin

Lighting Alain Paradis

Videographer Franck Lacourt

Playwright /assistant director Marie Duret-Pujol

With the kind complicity of magician Etienne Saglio

With Lydie Alberto, Marianne Bourg, Fran Espinosa,

Philippe Leygnac, Olivier Saladin & Patrice Thibaud

Production Théâtre de Nîmes - Scène conventionnée d'intérêt national - Danse contemporaine - Art et Création

Coproduction Biennale de la danse de Lyon, Grand Théâtre de Luxembourg, Chaillot - Théâtre National de la Danse, Espace Jean Legendre Compiègne, Château Rouge - Scène Conventionnée d'Annemasse, L'odyssée - Scène conventionnée de Périgueux, Institut national des arts du mime et du geste, Théâtre Georges-Leygues de Villeneuve-sur-Lot (in progress)

Supported by Patrice Thibaud is associate artist and executive producer at Théâtre de Nîmes. Théâtre de Nîmes receives subsidies from the City of Nîmes, DRAC Occitanie – Ministry of Culture, Gard County Council and Occitanie Pyrénées Méditerranée Regional Council.

VENUE

LE RADIANT-BELLEVUE, CALUIRE-ET-CUIRE

DATES & TIMES

Fri 14, 8.30pm

Sat 15, 8.30pm

Sun 16, 7pm

PRICES

Full price €30

Half price €15

Concessions €27

PASS category 2

STUDIO OF PERSPECTIVES – See p.101

Meet Patrice Thibaud, Thu 13 at 11.45, Café Danse

Meet the artists after the show, Sat 15

AROUND THE REGION – See p.7

Le Sémaphore, Cébazat

Théâtre du Parc, Andrézieux-Bouthéon

Château Rouge, Annemasse

Centre culturel Aragon, Oyonnax

Théâtre de Bourg-en-Bresse

ON TOUR

Théâtre de Nîmes 16-18 oct.

Grand Théâtre du Luxembourg (Luxembourg)

21-23 nov.

Odyssée à Périgueux 29-30 janv. 2019

Théâtre George Leygues, Villeneuve-sur-Lot 1er fév.

Espace Jean Legendre, Compiègne 12 mar.

Théâtre Théo Argence, Saint-Priest 15 mar.

Cratère, Alès 25-26 mar.

Théâtre National de Chaillot, Paris 6-13 avr.

Maison de la Danse, Lyon 21-28 mai

DANCE COMPANY WEBSITE

www.patricethibaud.com

Co-hosted with
Le Radiant – Bellevue

MIET WARLOP & HETPALEIS

BIG BEARS CRY TOO

Big Bears Cry Too examines people's vulnerability within an immense and incomprehensible universe. A series of objects whirl around the stage, speaking to us about our place in the world: a giant over-sized plastic heart that can only be contained by releasing a small amount of air; a gigantic pill that is supposed to make you happier, but actually stops you from recognising yourself; and, a bear who becomes the victim of his own excessive sensitivity. The show plunges us into a universe of coloured rain and never-ending symbols.

Shows by artist and dramatist Miet Warlop – *Springville, Dragging the Bone, Mystery Magnet, and Fruits of Labor* – have titles as intriguing as their direction, and they have taken the world by storm over the last 15 years. Her new production *Big Bears Cry Too* is the first to be created for audiences as young as six.

LYON

**“I LIKE TO MAKE
THE INVISIBLE VISIBLE”**

M. WARLOP



BIOGRAPHY

Born in Torhout in 1978, Miet Warlop is a Belgian visual artist.

She lives and works between Ghent, Berlin and Brussels.

Miet Warlop holds a master degree in Multimedial Arts from KASK, Ghent. For her graduation project 'Huilend Hert, Aangeschoten Wild, an 'inhabited installation consisting of six scenes and a crawling subject', she won the Franciscus Pycke Jury Award and the residence prize for Young Theatre Work 2004. She was responsible for the set design for performances and Les Ballets C de la B (Ghent).

Miet Warlop moved to Berlin for 3 years, to prepare a new piece called *Mystery Magnet*, which premiered at KunstenFestivalDesArts (Brussels). *Mystery Magnet* won the Stuckemarkt Theatertreffen Prize at the Berliner Festspiele for new forms of theatre. *Mystery Magnet* has played more than 100 times all over the world and was nominated for Theatertreffen Berlin for finding a new

way of making stagearts.

In 2014 Miet Warlop started her own legal structure "Irene Wool".

In 2015 Miet Warlop opened the festivities that celebrated the 50 years of Beursschouwburg Brussels. Art Gallery Barbican London asked her for a performance.

In 2016 a new big piece for the stage was made, *Fruits of Labor*, a deep night music performance functioning as a painkiller for the world.

Miet takes off in 2017 at KW – Berlin where she shows some of her *Nervous Pictures* together with the Trisha Brown Company and Guy de Cointet. In the same year she will open Art Institute Vooruit in Ghent with her monumental performance *Amusement Park*. Festival Actoral Marseille invited Miet to collaborate with author and curator Raimundas Mala-sauskas for *L'Objet des Mots*. This results in a new project *Ghost Writer and the Broken Hand Break* that will premiere in september 2018. Early 2018 she is rendering *Big Bears Cry Too*, a show for all ages that premieres at HETPALEIS Antwerpen in April 2018.

PIECE FOR 2 PERFORMERS

FAMILY – AGES 6+

45 minutes

TITLE SEQUENCE

Design and stage management Miet Warlop

Performers Wietse Tanghe ou Christian Bakalov

Music Pieter De Meester, Joppe Tanghe, Wietse Tanghe, Miet Warlop,

Technical director Hugh Roche Kelly/Frouke Van Gheluwe

Production director Seppe Cosyns

Lighting Henri Emmanuel Doublie

Assistants Lila John, Karolien Nuytens, Barbara Vackier, Ian Gyselinck, Geert Viaene (Amotec), Mathias Huybrighs

External eye Danai Anesiadou

Production assistant Tanja Vrancken

Production and technical Miet Warlop/Irene Wool vzw (Gand) & hetpaleis (Anvers)

Coordination Wim Viaene, Elke Vanlerberghe

Coproduction Vooruit Gent (Belgique), Gessnerallee Zürich (Suisse), TJP Centre Dramatique National Strasbourg, AUAWIRLEBEN Theaterfestival Bern (Suisse) & Luzerner Theater (Suisse)

Supported by Vlaamse Overheid, Stad Gent (Belgique), Kunstencentrum BUDA (Courtrai)

Special thanks to Jonas De Meester, Koen Demeyere, Marie Jeanne Symons, Bram Coeman, Koen Jansen, Maarten Van Cauwenberghe, Emma Van Roey, Michiel Goedertier (La Roy NV) & Sparks FX

VENUE

TNG, LYON - VAISE

DATES & TIMES

Wed 19, 5pm

Fri 21, 7pm

Sat 22, 5pm

Schools See p.99

PRICES

Family price

child €11 / adult €17

ON TOUR

hetpaleis, Antwerpen (Belgique) 21 Apr.-13 May

Vooruit, Gand (Belgique) 16-20 May

AUA Wir Leben Theaterfestival, Berne (Suisse) 25-26 May

TANDEM – scène nationale, Arras/Douai 29-30 May

Charleroi Danse, Charleroi (Belgique) 7-8 June

BUDA/Latitudes Contemporaines, Courtrai (Belgique) 24 June

DANCE COMPANY WEBSITE

www.mietwarlop.com

Co-creation with the *Théâtre Nouvelle Génération, National Dramatic Centre (CDN) - Lyon*

ALESSANDRO SCIARRONI

AUGUSTO

NEW WORK

WORLD
PREMIERE

After completing the project *TURNING* that focuses on the action of the body revolving around its axis (with a version produced for the Ballet of the Opera of Lyon and another performed solely by the artist himself), Sciarroni starts a new research on the use of the voice on stage, looking at ways of turning this aural element into a body. Like in previous works, the duration of the performance points in the direction of an expanded temporal dimension. The sound emitted by the bodies and manipulated by the composers, links the performer's space to that of the audience and offers the opportunity to be placed in the presentness of time and space. The public is invited to embark on a journey in which time's new dimension allows for unforeseen epiphanies: the appearance of the human.

CREATIVE INTENT

In June 2017, Sciarroni is invited by the Centre National de la Danse in Pantin to hold a two-week workshop within the "Camping" project. The workshop is born in collaboration with IRCAM, the prestigious Institute for Research and Acoustic-Musical Coordination. The artist worked with 18 dancers (including some professionals, other students) and four contemporary composers. Sciarroni decided to pick up again the material on which he had worked during the *Performing Gender* project and, for the occasion, he gave to the research project the name AUGUSTO. The collaboration between dancers and composers was very fruitful. The four musicians—led by Maestro Jean Lochard, decided to collaborate on a common sound project during which, through the use of digital technologies made available by IRCAM, they manipulated the sounds produced by the performers in real-time on the stage. The workshop's final study was made up of two sequences. In the first one, the performers, using their voice, worked to create an acoustic space characterized by strong sound vibration. The musical and vocal exercises created by the choreographer and born out of the collaboration with the musicians, produced

a dense and hypnotic atmosphere of reverberations, which moved some of the viewers to tears. In the second sequence, the performers, using their voice to the fullness, explored the action of laughter: at first with the effect of becoming "contagious" for the performers on stage and for the audience, later transformed into physical vibration, ecstatic bacchanal, obsessive search for a state of euphoria.

LYON

**“THE UNDISCIPLINED, CLUMSY, AND
BLUNDERING FOOL IS CONFRONTED WITH
A VERY CHIC AND RESPECTABLE WHITE
CLOWN”**

A. SCIARRONI



© Alessandro Sciarroni

BIOGRAPHY

Born in 1976 in Italy, Alessandro Sciarroni is an Italian artist active in the field of Performing Arts with several years of experience in visual arts and theater research.

His works are featured in contemporary dance and theater festivals, museums and art galleries, as well as in unconventional spaces and involve professionals from different disciplines. His work goes beyond the traditional definitions of gender. He starts from a conceptual Duchamp-like matrix, makes use of a theatrical framework, and he can use some techniques and experiences from dance, as well as circus or sports. In addition to the rigor, coherence and clarity of each creation, his work tries to uncover obsessions, fears and fragilities of the act of performing, through the repetition of a practice to the limits of the physical endurance of the interpreters, looking

at a different dimension of time, and to an empathic relationship between the audience and the performers. His works have been performed worldwide: Europe, South and North America, Middle East and Asia. Among the main events he took part: the Biennale de la Danse in Lyon, Kunstenfestivaldesarts in Brussels, Impulstanz Festival in Wien, the Venice Biennale, the Festival d'Automne and the Festival Séquence Danse at 104 in Paris, Abu Dhabi Art Fair, Crossing The Line Festival New York, Hong Kong Art Festival, Juli Dans Festival in Amsterdam, TBA Festival Portland, Festival Panorama Rio de Janeiro and he exhibited his work at the Centre Pompidou in Paris, The Walker Art Center Minneapolis and the MAXXI Museum in Rome.

PIECE FOR 9 PERFORMERS

approx. 1hr

TITLE SEQUENCE

Choreography Alessandro Sciarroni

Performers (9 alternating) Massimiliano Balduzzi, Gianmaria Borzillo, Marta Ciappina, Jordan Deschamps, Pere Jou, Benjamin Kahn, Leon Maric, Francesco Marilungo, Cian Mc Conn, Roberta Racis, Matteo Ramponi

Music Yes Soeur!

Costumes Ettore Lombardi

Lighting design Sébastien Lefèvre

Artistic collaboration with Marta Ciappina

Programming, distribution, advice Lisa Gilardino

Administration and executive production Chiara Fava

Stage manager Valeria Foti

Casting, assistance and research Damien Modol

Production Marche Teatro – teatro di rilevante Interesse culturale (Italy), Corpocelleste_C.C.00# (Italy), European Creative Hub - Maison de la Danse/ Lyon Dance Biennale, Grec – Barcelona Festival (Spain), Théâtre de Liège (Belgium), Teatro Municipal do Porto (Portugal), CENTQUATRE-PARIS, APAP 2020 – Advancing Performing Arts Projects (a project jointly funded by the European Union's Creative Europe programme) and Theaterfestival Boulevard (Netherlands)

Coproduction Tanzfabrik Berlin (Germany), Centrale Fies (Italy), L'arboreto – Teatro Dimora di Mondaino (Italy) and other coproduction partners to be determined.

Alessandro Sciarroni is associate artist at CENTQUATRE-PARIS and is supported by the APAP - Advanced Performing Arts Project.

Show supported by

the European Creative Hub, Lyon



VENUE

THÉÂTRE DE LA CROIX-ROUSSE, LYON

DATES & TIMES

Wed 19, 9pm

Thu 20, 9pm

PRICES

Full price €25

Concessions €22

Half price €12.5

PASS category 2

STUDIO OF PERSPECTIVES – See p.101

Open residency, Sat 15 at 6pm, at Théâtre de la Croix-Rousse

Meet Alessandro Sciarroni Mon 17 at 11am at Café Danse

Meet the artists after the show on Thu 20

Master Class at CND for professional dancers - See p. 80

ON TOUR

Théâtre de Liège, Liège (Belgique) 02-03 Apr. 2019

Teatro Municipal, Porto (Portugal) April 2019

Festival GREC, Barcelone (Espagne) July 2019

DANCE COMPANY WEBSITE

www.alessandrosciarroni.it

OONA DOHERTY

HARD TO BE SOFT

NEW WORK

Belfast-based Oona Doherty takes a clear-eyed look at her city, where religion is central and social norms weigh heavy.

The opening solo explores how men hide their emotions. Female hip-hoppers then offer an inspired tableau of Doherty's years at a local girls' school, before a duet pulls down the barriers around male affection. A "physical prayer for Belfast" powered by gritty dance. "Understanding oneself can be a catalyst for social change." L.C.

CREATIVE INTENT

CONCRETE SONG POEM

Renaissance of a concrete song

dig in to dig out
nothings linear or clear anyway she said
doubt
Rising Birds of Paradise
What if Jesus came back?
What if he was bricking your car on the
holylands?
What if she was nicking WKD
glugglugglug
sparkles down your neck
Uch Sure
Were all made of Germs the planets and
the cells
The Buckfast and the God
People aren't so bad; but ye see at night...
Stage Spotlights and duel carriage ways
Euroland queues and the white cube
A Da's back

The black box, My box
Filled up with passion and rage
Woman and Man and Son and Beast and
Angel and nothing
All at the same time nothing
The adrenalin Future
Small town
Generational Cellular in-balance
Nervous system's five pound entry
Hail to the Dot
an inward shove
fucking Belfast Love

Oona Doherty

**“EMPATHY WITH OTHERS
CAN BE A CATALYST
FOR SOCIAL CHANGE”**

O. DOHERTY



© Luca Trufarelli

BIOGRAPHY

Oona Doherty is an Irish choreographer based in Belfast.

Oona studied at London School Of Contemporary Dance, University of Ulster and LABAN London (BA Honors and Post Graduate in Contemporary Dance Studies). Since 2010 she has created and toured internationally dance and theatre works with Companies such as TRASH (NL), Abbattoir Ferme (BE), Veronika Riz (IT), Emma Martin /United Fall (IE) Oona's work has been recently performed at festivals around Europe including Ravnedans Festival Norway, and the Dublin Dance Festival. Her creations include *Docnite*, the first full length programme of her original work consisting of three episodes exploring metaphysical states; *Hard to be Soft – Episode One: Lazarus and The Birds of Paradise* (Belfast

Children's Festival and Dublin Dance Festival); *Hope Hunt* (Galway Dance Days, Tiger Dublin Fringe), *Leather Jacket Deluxe*, *Lady Magma* and *Echo Hunt*. Oona has been teaching dance theatre workshops in Europe since 2012. She is an ISSAC Associate Artist. In 2016 Oona became The MAC Belfast HATCH Artist and Prime Cut Productions REVEAL Artist. In 2018, Oona presented *Hope Hunt & the Ascension into Lazarus* at the Sens Dessus Dessous Festival at Lyon's Maison de la Danse, where she is in residence with students from Villeurbanne's national music school (ENM) to create a piece for the Dance Biennale. She is also associate artist at the Maison de la Danse for the 2018-19 season.

PIECE FOR 11 DANCERS

50 minutes

TITLE SEQUENCE

Choreography Oona Doherty
Dancers Oona Doherty, John Scott, Sam Finnegan
Sound design & composition David Holmes
Set design Ciaran Bagnall
Lighting design Ciaran Bagnall
Lighting design associate Sarah Gordon
Projections Jack Phelan
Production director Siobhan Barbour
Production Prime Cut Productions
Coproduction Belfast International Arts Festival, Dublin Dance Festival
Supported by La Briqueterie, CDCN du Val-de-Marne, the Arts Council of Northern Ireland's Support for the Individual Artist Major Award, The British Council

Show supported by
the European Creative Hub, Lyon



VENUE

PÔLE EN SCÈNES / ESPACE ALBERT CAMUS, BRON

DATES & TIMES

Wed 19, 7pm
Thu 20, 8.30pm

PRICES

Full price €20 **Half price** €10
Concessions €17 **PASS category 3**

STUDIO OF PERSPECTIVES – See p.101

Meet Oona Doherty Tue 18 at 11am, at Café Danse

Meet the artists after the show on Thu 20

Masterclass at CND for professional dancers - See p. 80

AROUND THE REGION – See p.7

Le Caméléon, Pont-du-Château

Musée d'art moderne et contemporain, Saint-Etienne
(With the show *Lazarus & the Birds of Paradise*)

ON TOUR

Abbey Theatre Dublin Dance Festival, Dublin (Irlande)
18-19 May

Rencontres chorégraphiques internationales de Seine-Saint-Denis – L'Embarcadère 9-10 June

DANCE COMPANY WEBSITE

www.oonadohertyweb.com

Co-production with Pôle en Scènes arts hub at Espace Albert Camus

YUVAL PICK

ACTA EST FABULA

Through the symbol of the anthem, Yuval Pick examines how a collective is built and demonstrates the dancers' dynamic ability to "create together" without losing themselves.

His dancers – of diverse training and backgrounds – build a common vocal and choreographic score, while Olivier Renouf's soundtrack taps the collective memory of contemporary pop. Pick and Renouf remix quotations from tracks suggested by the dancers, while the dance highlights each performer's singularities before these gradually converge. I.C.

“THE DANCE IS BASED ON EACH PERSON'S UNIQUENESS AND THEN GRADUALLY MAKES THEIR MOVEMENTS COME TOGETHER”

Y. PICK



© Laurent Philippe

BIOGRAPHY

Yuval Pick was born in 1970 in Petach-Tikva in Israel.

He was appointed head of the National Choreography Centre of Rillieux-la-Pape (CCNR) in August 2011, and has extensive experience of performing, teaching and choreography. He trained at the Tel Aviv Bat-Dor Dance School and joined the Batsheva Dance Company in 1991, launching his international career working with artists such as Tero Saarinen, Carolyn Carlson and Russell Maliphant. In 1996, he won the Grand Prix at the Paris international dance competition. He joined the Lyon Opera Ballet in 1999 and in 2002 went on to found his own company, The Guests.

Since then, his pieces have been marked by a complex vocabulary of movement accompanied by close collaboration with musical composers in which the dance

offers a constantly challenged balance between the individual and the group. He constructs unexpected dialogues, interweaves rhythmic elements and reshapes spaces. Several years ago, Yuval Pick established a unique choreographic vocabulary which is free from the many influences that have marked his own artistic journey.

In 2015, he hosted and supported the Passerelles (Bridges) project at the National Choreography Centre of Rillieux-la-Pape (CCNR); his tenure as head of the CCNR has been extended for three years. He has also received a national honour, Chevalier de l'Ordre des Arts et des Lettres.

PIECE FOR 5 DANCERS

approx. 1hr

GÉNÉRIQUE

Choreography and artistic direction Yuval Pick

Assistant choreographer Sharon Eskenazi

Artistic director Yuval Pick

Dancers Julie Charbonnier, Madoka Kobayashi, Thibault Desaulles, Adrien Martins, Guillaume Forestier

Sound design Max Bruckert & Olivier Renouf

Sound design assistant Clément Hubert

Lighting Sébastien Lefèvre

Set design Bénédicte Jolys

Costumes Ettore Lombardi, assisted by Paul Andriamanana

Vocal work Guilhem Lacroux & Myriam Djemour

Production Centre Chorégraphique National Rillieux-la-Pape

Coproduction Chaillot - Théâtre National de la Danse

Supported by KLAP Maison pour la danse in Marseille. CCNR/Yuval Pick is subsidised by: Auvergne-Rhône-Alpes regional cultural affairs directorate (DRAC), Ministry for Culture, Auvergne-Rhône-Alpes Regional Council, Rillieux-la-Pape municipality, Métropole de Lyon. The CCNR is supported by Eiffage Construction.

VENUE

TNP - PETIT THÉÂTRE, VILLEURBANNE

DATES & TIMES

Wed 19, 7pm

Thu 20, 7pm

Fri 21, 7pm

PRICES

Full price €25

Half price €12.5

Concessions €22

PASS category 2

STUDIO OF PERSPECTIVES - See p.101

Meet the artists after the show on Thursday 20th

Get moving workshop *Feel the Vibe*, Tue 25 from 7pm to 8.30pm

PASSERELLES (BRIDGES) PROJECT - See p.9

FOCUS DANCE - See p.93

The Dance Biennale, Onda and CCNR/Yuval Pick devised this edition of Focus Danse.

AROUND THE REGION - See p.7

La Comédie de Saint-Étienne

ON TOUR

KLAP - Maison pour la danse, Marseille 29 Sept.

Suzanne Dellal Center, Tel Aviv (Israël) 19-20 Oct.

Théâtre de Beer Sheva (Israël) 23 Oct.

Freiburg Theater, Fribourg (Allemagne) 16 Nov.

DANCE COMPANY WEBSITE

www.ccnr.fr

CRIS BLANCO

EL AGITADOR VÓRTEX

Is it theatre? Dance? A film? Cris Blanco's piece is all of that: an artistic concoction of the reigning codes of each genre, forcing the audience to wonder why clashing colours evoke horror movies, or what would happen if we replaced the James Bond theme song by bagpipes.

The result is a film and the making-of, live on stage, in what the artist calls "a musical/science fiction thriller, with touches of horror and action, karaoke and martial arts in ethnic costume, where a heroine battles evil." X.M.

LYON

“A PIECE OF WORK THAT CAN BE CONSIDERED A FILM, A PERFORMANCE OR A PIECE OF INTERACTIVE DANCE THEATRE”

C. BLANCO



© Mercedes Rodríguez

PIECE FOR 1 PERFORMER

1hr

TITLE SEQUENCE

A project by Cris Blanco

Artistic assistants Anto Rodríguez & Oscar Bueno

Music Cris Blanco et Oscar Bueno

Video production Oscar Bueno, Rubén Ramos et Cris Blanco

Lighting Jorge Dutor et Ignasi Solé

Props and costumes Anto Rodríguez & Oscar Bueno

Production Cris Blanco

Coproduction Fuga.es, TNT - Terrassa Noves

Tendències escèniques/CAET, Mercat de les Flors/El Graner, La Casa Encendida, BUDA Arts Center Kortijk

Supported by CA2M artistes en résidence, La Casa Encendida, Hangar.org, Apuntes en sucio de Teatro Pradillo, Espacio practico

VENUE

THÉÂTRE DE LA CROIX-ROUSSE - STUDIO, LYON

DATES & TIMES

Wed 19, 7pm

Thu 20, 7pm

Fri 21, 7pm

PRICES

Single price

€15

PASS category 3

DANCE COMPANY WEBSITE

www.tea-tron.com/cristinablanca/blog

BIOGRAPHY

Cris Blanco was born in Madrid and currently lives in Barcelona. Since 2003, she has been self-directing and mixing dance, theatre and cinema.

Subverting codes, transforming objects, mixing genres, live music, optical illusions, science fiction and revealing the mechanisms of theatre are all key elements of her work.

Her stage work includes *cUADRADO_fLECHA_PERSONA QUE cORRE* (2004), *Caixa preta-caja negra* with Claudia Müller (2006), *TELETRANSPORTATION* (2010), *ciencia_ficción* (2010), *The Neversarting Story project* (2007/2008) in collaboration with Cuqui Jerez, María Jerez and Amaia Urrea and with the performance *The Set Up* and a short film Cinthy Tuloh, *El Agitador Vórtex* (2014) and *Bad Translation* (2016) in collaboration with Óscar Bueno, Javier Cruz, Cris Celada, Amaranta Velarde and Ayara Hernández. Her latest work *Pelucas en la niebla* was presented in March

2018. Her work has been presented at many international festivals: *ImPulsTanz* in Vienna, *100 dessus dessous* in La Villette, Paris, *Mapa Teatro* in Bogotá, *Alkantara* Lisbon, *Panorama* in Rio de Janeiro, *Nottdance* in Nottingham, *Pôle Sud* in A, *Madrid en Danza*, *Playground STUK* in Leuven and *B:oom* in Seoul.

She has worked as a performer with Xavier Leroy, Cuqui Jerez, Juan Domínguez, and as an actor in films with Roser Aguilar and Iciar Bollaín.

She has been consulted on work by other artists, such as Kate MacIntosh, Ayara Hernández, Raquel Ponce and Twins Experiment. She takes part in educational projects and gives many workshops. She is also a member of a music group.

She is currently working on a new performance project for "all the family", in collaboration with Guillem Mont de Palol and Jorge Dutor, in which she is trying to avoid the conventional codes for this type of show.

Based on a proposal by the Grec Festival of Barcelona

Project created as part of "Four Motors for Europe"

Supported by Institut Ramon Llull

Co-hosted with Théâtre de la Croix-Rousse

RACHID OURAMDANE

FRANCHIR LA NUIT

NEW WORK

WORLD
PREMIERE

Rootlessness, difference and elsewhere have always informed Rachid Ouramdane's work, and here he considers the geographic and mental impact of migration.

The thread running through the piece is the figure of migrant children – who flee far from home, and hope for a better future. Their path is evoked by two essential motifs: water and landscape. "Speak of exile and you also reveal the body's bond with a place and a space." I.C.

CREATIVE INTENT

JOURNEY

Themes of migration and exile often inform my shows. Poetic running threads that offer insights into the imaginations of those who knew a place and left it. Geographical displacement is followed by the displacement of thought. An inner exile can be found in the imagination of those who have made that journey. This imagination opens up territories that are not always visible but are revealed to us through their perspective. Many approaches, but one subject: the movement of populations.

CHILDREN

Faced with so many, frequently tragic, images of migrant children in the media today, I cannot help wonder how those children perceive what is happening to them, how they shape their personalities, and what their future imaginations will be like. Exile often expresses a refusal: the refusal of a situation that makes someone decide to leave their homeland. Exile also expresses hope: the possibility that things are different elsewhere. What does this refusal by migrant children, and the hope conveyed by their flight, tell us? I decided to go to meet them, to listen as they told me about their lives and to try and find an echo of their words on stage. In each of the cities we perform in, work is done upstream with the children who take part in the shows.

WATER

The Mediterranean is an element that many migrants have to deal with. A gateway or

crossing point, potentially an entrance or the end of a journey for those who cannot cross. I intend to examine the relationship with this natural frontier by using water on stage. Just as I did in *Sfumato*, I will make the floor into a body of water, rippling with waves, which will change the landscapes on stage.

LANDSCAPES

On the return leg of a tour during which I had left the Dolomites and crossed the northern Alps, I was talking with one of my collaborators, Mehdi Medacci, about migrant reception centres in my home town. As we gazed at the mountains, we imagined that for some of the migrants, the mountains would recall the high plateaus of Afghanistan, the mountains of Iraq, Iran, Kurdistan or Western Syria, the high Libyan plateaus etc. I decided right then to go and talk to migrants about the landscapes they had known, convinced that when we talk about landscapes we have known, we are talking about ourselves. The choreography and set design of the stage performance allow us to perceive landscapes. The spectators' eyes will glide from the bodies' movement to the surrounding space, and can settle on what bonds a body to its environment.

SONGS

We can hear Africa, the Orient and Europe in their lands' distinct musical cultures. They are brought to us by singer Deborah Lennie-Bisson, who will create the show's soundtrack. The music immerses us in local songs and international hits, seeking how the migrants' story might resonate in the tales told by the songs.

Rachid Ouramdane

**"SPEAK OF EXILE
AND YOU ALSO REVEAL THE BODY'S BOND
WITH A PLACE AND A SPACE"**

R. OURAMDANE



BIOGRAPHY

Rachid Ouramdane was born in 1971 in Nîmes.

On graduating from the National Centre for Contemporary Dance (CNDC) in Angers in 1992, he set out on a career as a choreographer and performer that led him to work in France and abroad, notably with Meg Stuart, Emmanuelle Huynh, Odile Duboc, Christian Rizzo, Hervé Robbe, Alain Buffard, Julie Nioche, etc.

Rachid Ouramdane has created complex pieces using all devices for representation and presented them on the international stage. Dance portraits have long played a key role in his work. He cultivates the art of encounters, offering sensory and full-on experiences that inevitably challenge all prejudices. For some time, his work has drawn on the meticulous gathering of first-hand accounts, in collaboration with documentary makers or authors, integrating video-based devices to explore

the private sphere. He thus strives to contribute to social debates through the art of dance and through choreographed pieces that develop a poetics of testimony. Alongside his creative projects, he also works to develop the transmission and exchange of knowledge and know-how in France and internationally. Since 2016, Rachid Ouramdane has co-directed the National Choreography Centre of Grenoble (CCN2) with Yoann Bourgeois.

PIECE FOR 5 PERFORMERS

1hr

TITLE SEQUENCE

CCN2 – Centre chorégraphique national de Grenoble

Conception and choreography Rachid Ouramdane

In collaboration with the video artist Mehdi Meddaci

Choreography assistant Agalie Vandamme

Music Deborah Lennie-Bisson

Sets Sylvain Giraudeau

Lighting Stéphane Grailot

Sound Laurent Lechenault

Costumes Sigolène Petey et Sarah Chabrier

Writing workshops Fanny Vuailat

With Annie Hanauer, Deborah Lennie-Bisson, Ruben Sanchez, Leandro Villavicencio, Aure Wachter

And the participation of amateurs

Children from the Verderet primary school in Grenoble and from the EPD Le Charmeyran children's home in La Tronche.

Production CCN2 - Centre chorégraphique national de Grenoble **Directors** Yoann Bourgeois & Rachid Ouramdane

Supported by the Hermès business foundation

Coproduction Bonlieu Scène nationale Annecy, Biennale de la danse de Lyon, Théâtre de la Ville - Paris, Chaillot - Théâtre national de la Danse, Théâtre national de Bretagne - Rennes, Festival Bolzano Danza / Tanz Bozen (ongoing). The National Choreography Centre of Grenoble or CCN2, is funded by the Auvergne-Rhône-Alpes's regional cultural affairs directorate (DRAC) / Ministry for Culture and Communication, Grenoble-Alpes Métropole, Isère County Council, Auvergne-Rhône-Alpes Regional Council, and is supported by the Institut Français for international tours.

VENUE

OPÉRA NATIONAL DE LYON

DATES & TIMES

Thu 20, 9pm

Fri 21, 9pm

PRICES

Full price

Top price 32€ / 2nd price 24€

/ 3rd price 10€

Concessions

Top price 28€ / 2nd price 20€

/ 3rd price 7€

Half price

Top price 16€ / 2nd price 12€

/ 3rd price 5€

PASS category 1

STUDIO OF PERSPECTIVES – See p.101

Screening-Discussion of the film *Welcome* by Philippe Lioret, Sun 16 at 11.15am at Comœdia cinema, as part of Rachid Ouramdane's carte blanche programme, with the artist in attendance.

Meet Rachid Ouramdane Wed 1 at 11am, at Café Danse

Meet the artists after the show on Friday 21

AROUND THE REGION – See p.7

Bonlieu scène nationale, Annecy

ON TOUR

MC2: Maison de la culture – Scène nationale de Grenoble 7-8 Nov.

Chaillot – Théâtre national de la danse en partenariat avec le Théâtre de la ville, Paris 15-21 Dec.

Théâtre national de Bretagne, Rennes 13-15 Mar. 2019

Théâtre de Lorient – Centre dramatique national, Lorient 22 Mar. 2019

Comédie de Clermont-Ferrand 28 Mar. 2019

Onassis Cultural Center, Athènes (Greece) April 2019

Festival Bolzano danza/Tanz Bozen (Italy) July 2019

DANCE COMPANY WEBSITE

www.ccn2.fr

1 EVENING BILL: 2 DUETS

ADI BOUTROUS

IT'S ALWAYS HERE

For Israeli choreographer Adi Boutrous, the body is political.

His latest work, *It's Always Here*, digs for the roots of human identity in a virtuoso duet with Avshalom Latusha, who took up dancing after his military service. Inspired by contact dance and breakdance, Boutrous offers us an intimate look at the struggles of his environment. L.C.

BIOGRAPHY

Adi Boutrous studied at MASPA – Matte Asher School for Performing Arts in Kibbutz Gaaton, followed by The Maslool – Professional Dance Program in Tel Aviv. He has performed with a wide range of independent choreographers in Israel including Iris Erez, Hillel Kogan, Dana Ruttenberg, Noa Shador, Rachael Ardos and Bosmat Nussan.

He created choreographic works for festivals in Israel, and touring internationally with his previous work *It's Always Here*. For his work *What Really Makes Me Mad*, he received first prize in the festival *Shades of Dance*, 2013. In 2018 Boutrous started to present his work in France. First with *It's Always Here* in Scène 55, Pavillon Noir and La Biennal de Lyon, followed with his new work, *Submission*, in Théâtre de la Ville - Paris and La Faïencerie-Théâtre Cinéma. *Submission* is a co-production with Théâtre de la Ville - Paris, La Faïencerie-Théâtre Cinéma, Suzanne Dellal Centre for Dance and Theater - Tel Aviv.

In parallel to his dance and choreographic work, Adi Boutrous is also a vinyl collector and DJ. His musical expertise focuses on Latin music between the years 1965-1979.

PIECE FOR 2 PERFORMERS

approx. 30 mins

TITLE SEQUENCE

Choreography Adi Boutrous

Dancers Adi Boutrous & Avshalom Latucha

Artistic director Anat Vaadia

Lighting design Yoav Bareil

Music Francisco Lopez, Prince Conley & Entrance

Sound design & editing Adi Boutrous

This work was created at the 'Curtain Up' 2016 under

artistic direction of Hillel Kogan.

Event held as part of the France-Israel Season 2018

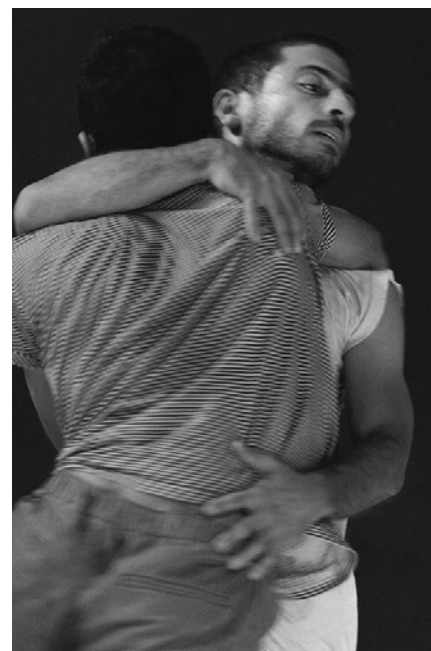
DANCE COMPANY WEBSITE

www.adiboutrous.com

LYON

“THE BODY CARRIES OUR IDENTITY. THE INTENSITY THAT DEFINES PUBLIC SPACE IS ECHOED IN OUR BODIES AS THEY STRUGGLE TO SURVIVE”

A. BOUTROUS



© Tamar Lamm

VENUE

LE POLARIS, CORBAS

Free shuttle bus to Le Polaris, Corbas

(please present your ticket to the show)



Bus leaves: 7.30pm. Meet at bus stop in Place

Antonin Poste, Lyon 2 (in front of main post office).

Return service after the show..

DATE & TIME

Fri 21, 8.30pm

PRICES

Full price €20

Concessions €17

Half price €10

PASS category 3

TWO STORIES OF IDENTITY AND CONNECTION

JANN GALLOIS

COMPACT

Compact arises from the encounter of young hip-hop choreographer-dancers, Jann Gallois and Rafael Smadja.

Together, they explore the possible communion of two bodies. The choreography demands absolute precision and mutual focus, but with a sense of humour and poetry, questioning the effects of a hyper-connected world, and our ability to live in harmony with others. L.C.

BIOGRAPHY

With a wealth of performing experience behind her, Jann Gallois began choreographing in 2012. She founded Cie BurnOut and created the solo *P=mg*, which won nine international prizes, including the Paris Young Talent award, the Solo-Tanz Theater Prize in Stuttgart, the Masdanza award in the Canary Islands, the Machol Shalem Prize in Jerusalem, and the Solo Dance Contest award in Gdansk, Poland. Jann Gallois quickly caught the eye, strengthening her artistic identity by distancing herself from the conventions of her hip-hop family. She created *Diagnostic F20.9* (another solo) in 2015, which prompted German magazine *Tanz* to give her that year's "most promising choreographer" award.

She created the duet *Compact* in 2016, the trio *Carte Blanche*, and then her first group piece, *Quintette* (2017).

Since September 2017, Jann Gallois has been associate artist at the Chaillot National Dance Théâtre and at the Maison de la Danse in Lyon.

PIECE FOR 2 PERFORMERS

25 minutes

TITLE SEQUENCE

Choreography and artistic direction Jann Gallois

Dancers Jann Gallois & Rafael Smadja

Music Alexandre Dai Castaing & Nils Frahm

Costume design Marie-Cécile Viault

Lighting design Cyril Mulon

Production Cie BurnOut **Coproduction** Théâtre de Suresnes Jean Vilar / Cités danse connexions

Supported by DRAC Ile-de-France, CDCN Le Pacifique - Grenoble, Centre Chorégraphique National de Créteil et du Val-de-Marne / Compagnie Käfig (dir. Mourad Merzouki) as part of the Accueil Studio programme, CCG La Gomera (Espagne), Dantzagunea Gipuzkoako (Espagne). Cie BurnOut and its projects are supported by Fondation BNP Paribas

Show supported by
the European Creative Hub, Lyon



DANCE COMPANY WEBSITE

www.cieburnout.com/fr

“DUALITY, FUSION, AND COEXISTENCE ARE THE WATCHWORDS OF THIS GENTLE YET POWERFUL PIECE”

J. GALLOIS



AROUND THE REGION – See p.7

Espace culturel l’Echappé, Sorbiers

(Jann Gallois only, with *Compact* and *Carte Blanche*)

Co-production with Le Polaris

(LA)HORDE

TO DA BONE

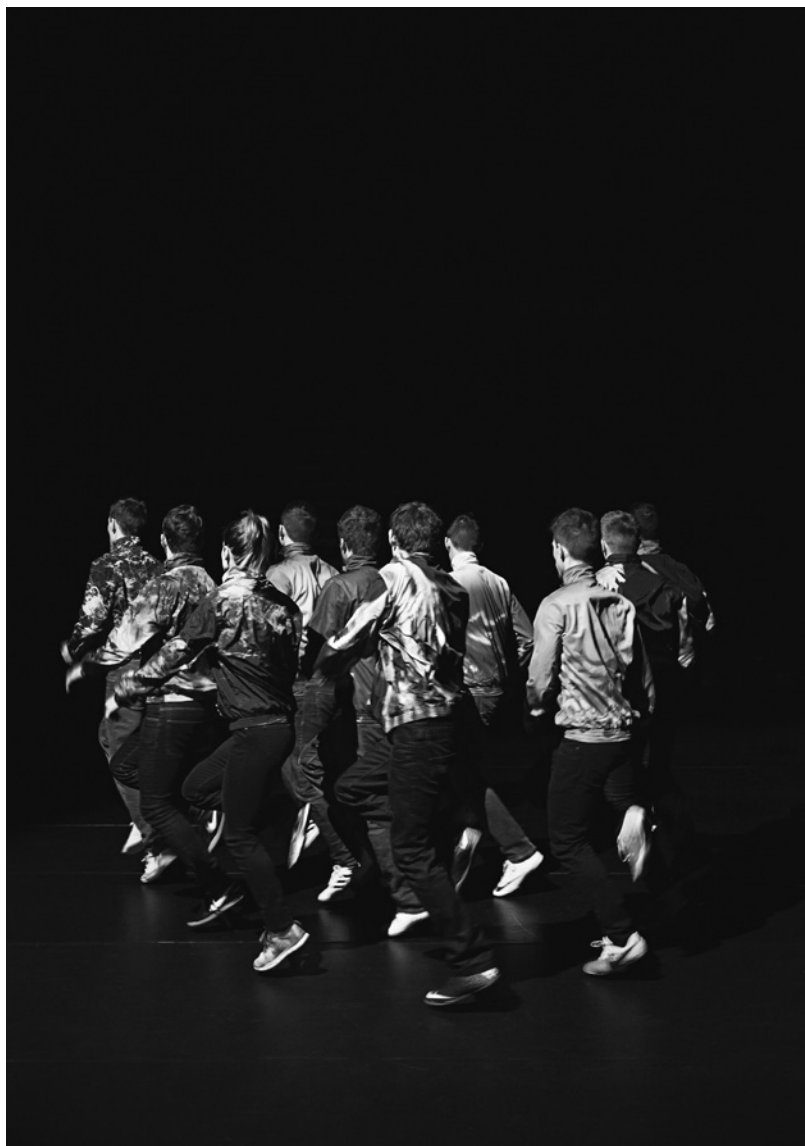
(LA)HORDE, a collective of three cross-disciplinary artists, produces films, performances and installations as well as dance work.

To Da Bone is built around jumpstyle, which grew out of the 90's hardcore techno scene, and features 11 jumpers from around Europe more used to filming their solo performances, then posting them online. Each ultra-intense solo lasts about 25 seconds, in an "outpouring of pent-up frustration". After which, the jumper is "pacified and exudes a centred force".

M.C.V.

**“WE WANT TO EVOKE
A KIND OF INTIMATE
REVOLT OF YOUTH”**

(LA)HORDE



BIOGRAPHY

(LA)HORDE is an arts collective established in 2013.

With three artists – Marine Brutti, Jonathan Debrouwer and Arthur Harel – at the helm, the collective confronts and questions the codes of various artistic disciplines, especially in live arts and contemporary art. They perform and direct, make films, create video installations and choreographic pieces. Using multiple media, they develop scenarios and dramas spanning several narrative spaces and rooted in contemporary issues.

(LA)HORDE creates turbulent worlds and hypnotic fictions that challenge audiences in their ways of comprehending a piece.

Since 2013, they have reached out to people sidelined by the dominant culture to offer them an inclusive artistic experience: the elderly, the visually impaired, smokers, adolescents,

and others. Opposed to all forms of hierarchy and cultural appropriation, they practise interrelations and cooperation. They are vigilant, edgy, always seeking nourishment from shows, exhibits, films, books and flows of web content. The body is at the core of their creative focus.

PIECE FOR 11 DANCERS

FAMILIES – AGES 10+

1hr

TITLE SEQUENCE

Conception and direction (LA)HORDE -

Marine Brutti, Jonathan Debrouwer, Arthur Harel

With Valentin Basset aka Bassardo, Camille Dubé Bouchard aka Dubz, László Holoda aka Leslee, Thomas Hongreaka ToPa, Kevin Martinelli aka MrCovin, Viktor Pershko aka Belir, Nick Reisinger aka Neon, Edgar Scassa aka Edx, Andrii Shkapoid aka Shkap, Damian Kamil Szczegieliński aka Leito, Michal Adam Zybura aka Zyto

Production (LA)HORDE & **Coproduction** Charleroi danse, Théâtre de la Ville de Paris, MAC - Maison des Arts de Créteil, le manège - scène nationale de Reims, Teatro Municipal do Porto, POLE-SUD - CDC Strasbourg, La Gaîté Lyrique, Fondation BNP Paribas, DICRÉAM - Dispositif pour la création artistique multimédia et numérique, Spedidam, Institut français - Convention Ville de Paris

Supported by la Mairie de Paris, SACD - Société des Auteurs et Compositeurs Dramatiques, Cité internationale des Arts, Liberté Living-Lab, CCN2 - Centre chorégraphique national de Grenoble, DGCA - Direction générale de la création artistique.

Acknowledgments Bénédicte Alliot, Tristan Barani, Claire Berger-Vachon, Lucie Boissinot, Patrice Bonnaffé, Yoann Bourgeois, Laure Boyer, Lauren Boyer, Annie Bozzini, Agnes Bretel, groupe CCC, Marjorie Carre, Patricia Caule, Dimitri Chamblas, Isabelle Chesneau, Eli Commins, Garance Coquart, Jordan Constantin, Amélie Couillaud, Jordan Decorte, Nathalie Découdu, Nicolas Delomez, Béatrice Daupagne, Marc Dondey, Victoire Dubois, Martin Faucher, Maxime Fleuriot, Lorenzo Albano Fontanot, Salvador Garcia, Louis Gazet, Jean-Jacques Goron, Tiago Guedes, Hugo Hermanvillier, Dominique Hervieu, Sabine et Richard Keslassy, Louis Kiock, Jérôme Lecardeur, Marie Leschner, Héloïse Lesimple, Bruno Lobé, Patryk Brożyński Lukier, Vincent Macaigne, Edouard Mailaender, Gaëlle Massicot Bitty, Jelle Meulendijks, José Montalvo, Natacha Nezri, Kanamé Onoyama, Rachid Ouramdane, Christine Paly, Justine Parisien, Tom de Peyret, Christophe Potet, Jérôme Richez, Céline Signoret, Joelle Smadja, Claire Verlet, Marylène Vicari, Laurent Vinauger...
To Pierre Mercier

Show supported by

the European Creative Hub, Lyon



VENUE

LE TOBOGGAN, DÉCINES

DATES & TIMES

Fri 21, 9pm

Sat 22, 9pm

PRICES

Full price €20

Half price €10

Concessions €17

PASS category 3

STUDIO OF PERSPECTIVES – See p.101

Meet the artists after the show, Sat 22

Introduction to Jumpstyle with (LA)HORDE dancers, Sat 29 at 6pm, Part-Dieu shopping centre

AROUND THE REGION – See p.7

La Cour des Trois Coquins, Clermont-Ferrand

SEE MORE AT LUX-SCÈNE NATIONALE IN VALENCE

Films, talks and performance on post-internet dance, Tue 2 Oct

ON TOUR

Julidans Amsterdam 14 July.

Sommerfestival Kampnagel Hamburg 23-25 Aug.

Kaserne Basel 8-9 Sept. (with 13 dancers)

Théâtre Saint Quentin en Yvelines 5-6 Oct.

Leuven 30 CC (via Stuk) 10 Oct.

Théâtre Paul Eluard, Bezons 18 Oct.

Mars Mons Arts de la scène 20 Oct.

L'apostrophe scène nationale de Cergy-Pontoise 10-11 Nov.

Scène nationale d'Albi 3 Dec.

le lieu unique, Nantes 6-7 Dec.

CDN Rouen 2 dates sur semaine du 4 Feb. 2019

Les Salins, Martigues 20 Feb. 2019

Carré-Colonnes, Saint-Médard 26 Mar.

Dansens Hus, Stockholm 4-5 Apr.

Théâtre de Macon 17 May

DANCE COMPANY WEBSITE

www.collectiflahorde.com

Coproduced with Le Toboggan

ANGELIN PRELJOCAJ

GRAVITÉ

NEW WORK

WORLD
PREMIERE

Angelin Preljocaj likes to alternate between narrative ballets and "research" pieces such as this abstract work, in which he ponders the origin of movement, exploring various forms of resistance to air. Each gravitational field is given a specific gestural language, with suitably rhythmic music. The dancers go on a cosmic and "carnal odyssey" that highlights "the attraction between the bodies". I.C.

CREATIVE INTENT

"Gravity is one of the four basic forces of the universe. It concerns the attraction of two bodies. It is invisible, impalpable, immanent. Yet it exerts a pull derived from the mass, or weight, of a body. From 1907 to 1915, Einstein developed his theory of general relativity, encompassing and supplanting Newton's theory of universal gravitation. According to Einstein, gravity is the manifestation of a space distortion caused by the bodies in the universe. These questions of weight, space, speed and mass have intuitively framed my choreographic research for years. True to my tradition of alternating between narrative ballets and 'research' pieces, the question of gravity is now pulling me in the direction of a new form of abstraction. How can dance reflect the bodily and spatial sensations generated by unequal gravitational forces? The very essence of my choreographic writing is to question the body and movement through an exploration of different forms of resistance to air, considering space as a fluctuating material. I want to test several distinct degrees of gravity by imagining the feeling of weight and mobility, going from the lightest to the heaviest, inventing a gestural language specific to each of

these gravities. Each will be given its own musical environment, chosen for its tonal qualities, structure, rhythm and texture. A group of 12 to 15 dancers will go on a 'carnal odyssey' to reveal the attraction between bodies in a given gravitational field."

Angelin Preljocaj

**“QUESTIONS OF WEIGHT, SPACE,
SPEED AND MASS HAVE INTUITIVELY
FRAMED MY CHOREOGRAPHIC RESEARCH
FOR YEARS.”**

A. PRELJOCAJ



BIOGRAPHY

Angelin Preljocaj was born in the Paris region, in France, and began studying classical ballet before turning to contemporary dance.

In 1980, he went to New York to work with Zena Rommett and Merce Cunningham. He then joined Dominique Bagouet before founding his own company in December 1984.

Angelin Preljocaj collaborates regularly with other artists in various fields such as Air, Laurent Garnier, Granular Synthesis, Karlheinz Stockhausen, Jean Paul Gaultier, Azzedine Alaïa, Enki Bilal, Fabrice Hyber & Natacha Atlas. His productions are now part of the repertoire of many companies, many of which also commission original production from him, notably La Scala of Milan, the New York City Ballet and the Paris Opera Ballet.

He has made short films and several full-length films. Since then he has

collaborated on several films of his own choreographic work. Several books have been written about his work, notably Angelin Preljocaj (2003).

Throughout the course of his career, Angelin Preljocaj has received numerous awards, including the "Grand Prix National de la Danse" in 1992, the "Bessie Award" for *Annonciation* in 1997 and the "Globe de Cristal" for *Snow White* in 2009. He is an "Officier des Arts et des Lettres" and a "Chevalier de la Légion d'honneur" and he was appointed an "Officier de l'ordre du Mérite" in May 2006. He has received the Samuel H. Scripps/ American Dance Festival Award for Lifetime Achievement in 2014.

Since October 2006, the Ballet Preljocaj and its 24 permanent dancers have resided at the Pavillon Noir in Aix-en-Provence, a building entirely dedicated to dance, with Angelin Preljocaj as its artistic director.

PIECE FOR 12 TO 15 DANCERS

1hr30

GÉNÉRIQUE

Choreography Angelin Preljocaj

Dancers Casting in progress

Costumes Igor Chapurin

Lighting Éric Soyer

Deputy assistant to artistic director Youri Aharon Van den Bosch

Rehearsal assistant Cécile Médour

Choreology Dany Lévêque

Production Ballet Preljocaj

Coproduction Chaillot - théâtre national de la danse - Paris, Les Théâtres de la Ville de Luxembourg, Biennale de la danse de Lyon, Grand Théâtre de Provence - Aix-en-Provence, Scène nationale d'Albi, Theater Freiburg (Allemagne). Le Ballet Preljocaj, Centre Chorégraphique National, receives subsidies from the DRAC PACA - ministère de la Culture, the Provence-Alpes-Côte d'Azur region, the Bouches-du-Rhône department, the Communauté du Pays d'Aix and the City of Aix-en-Provence. Angelin Preljocaj's projects receive support from Groupe Partouche - Casino Municipal d'Aix Thermal, Total Business Foundation, member-companies of Carré des Mécènes, private and corporate benefactors of Cercle des Mécènes.

VENUE

TNP - GRAND THÉÂTRE, VILLEURBANNE

DATES & TIMES

Thu 20, 9pm

Fri 21, 9pm

Sat 22, 9pm

Sun 23, 7pm

Mon 24, 7.30pm

PRICES

Full price

€35

Concessions

€32

Half price

€17.5

PASS category 1

STUDIO OF PERSPECTIVES - See p.101

Backstage, a guided tour of the TNP Villeurbanne, with sign language interpreters, Sat 8 at 10.30am

Meet Angelin Preljocaj Wed 19 at 11.45am, Café Danse

Screening & Talk with Angelin Preljocaj and Valérie Müller presenting *Polina, danser sa vie* Tue 18 at 8pm, Comœdia cinema

Movement workshop with Véronique Giasson, a Ballet Preljocaj dancer, Sat 22 at 2.30pm, TNP

Meet the artists after the show, Sun 23

ON TOUR

Chaillot - Théâtre national de la danse, Paris 7-22 Feb. 2019

But also in Mulhouse, Mâcon, Albi, Fribourg, Luxembourg...

DANCE COMPANY WEBSITE

www.preljocaj.org

THOMAS HAUERT & LA BOLSA

LA MESURE DU DÉSORDRE

FRENCH
PREMIERE

This piece by Swiss Thomas Hauert – based in Brussels with company ZOO since 20 years – was created in 2015 in collaboration with La Bolsa, a group of catalan artists.

The mesure of disorder unfolds like an organism in constant transition, where individual movements grow out of the performers' friction and proximity. The piece taps the unconscious as a way of experimenting external stimulations, and brilliantly incorporates the idea of unpredictability – inviting us to contemplate the beauty of disorder.

CREATIVE INTENT

A STIMULATING CONSTELLATION

- text by Thomas Hauert

"I am in regular contact with the choreographic community of Barcelona. I've met a lot of contemporary dancers/ choreographers there and, every time, I've been impressed by their incredible creative energy working together, as well as by the mutual respect they have for each other's individual works. It was also very gratifying for me to earn their interest and enthusiasm for my work, and to see them keep coming back to my workshops to learn, practise and play around with ideas. When Cecilia, Natalia, Anna, Federica, Mireia, Xavi and Iris told me they wanted to continue working with me to create a piece, I agreed straight away. They are a fabulous group of agile dancers, with strong personalities and creative instincts. Most of the choreographic forms that I teach and use in my pieces are not, in fact, fixed, pre-determined movements. They are, instead, a set of parameters designed to generate movement in conjunction with each dancer's creativity. The overall structure has great creative potential and can take many different forms, depending on the people involved and the directions that emerge in the course of the work. The quality of the results greatly depends on the creative contribution of each dancer, and on the group dynamics. I was lucky to be able to develop these forms over the past 20 years with my own dance company – a group of excellent, adventurous dance artists –, which allowed me to build on this shared experience, from one piece to the next. Though we were always driven to break away from familiar forms, to recognise habits and move past them, to distrust convention, the fact that the members of ZOO have remained relatively stable over time means that the work has inevitably been nurtured within the micro-culture of the company. It is now very interesting for me to go back over the dance scores with a different group of enthusiastic, experienced, autonomous and virtuoso dancers, but from very different backgrounds than ZOO."

ZOOM IN, ZOOM OUT

- text by La Bolsa group

"*La mesure du désordre* is a dance piece in which the body plays the leading role, with its complex aptitude for awareness, flexibility, adaptation and creativity in the face of ever-changing situations. The dramatic construction of the piece is based on the workings of human consciousness; the self is not governed by linear thought patterns that digest one piece of information before ingesting another. Our thinking jumps in different directions, simultaneously managing numerous bits of information; sometimes it zooms in on a detail, and other times it zooms out to get a bigger, overall picture. When composing *La mesure du désordre*, we wanted to focus on the subconscious as a mechanism for testing and adapting to external stimuli. The work is based on complex dance scores we must respect, which aim to give order where there is none. As the title suggests, we want to get the 'measure of the disorder'. The piece invites us to contemplate the beauty of disorder, as we can also observe in natural, biological and social processes. *La mesure du désordre* is a show composed like a musical piece, with its notions of rhythms, harmony, dissonance, colouring, etc. The spectator is not facing a unilinear structure but, rather, a multidimensional web of events inviting him to constantly adapt his perception, to zoom in and out, contemplate the tree and embrace the forest, comprehend or go with the flow. In *La mesure du désordre*, we offer the audience a polyphonic harmony full of surprises, in a complex form that demands focussing on the here and now."

**"WE EXPLOIT THE
SUBCONSCIOUS AS
A RESOURCE FOR
EXPERIMENTATION
AND ADAPTATION."**

T. HAUERT



© Tristan Pérez Martín

BIOGRAPHIES

Thomas Hauert

Born in 1967 in Schnottwil, Switzerland, Thomas Hauert set up his dance company, ZOO, in Brussels in 1998 after a career as a dancer with Anne Teresa De Keersmaeker, David Zambrano and Pierre Droulers, among others.

He has created some 20 shows with ZOO, including the most recent, *How to proceed*, in 2018. In parallel to his work with ZOO, Thomas Hauert choreographed *Hà Mais* (2002) in Mozambique, and several pieces for students at P.A.R.T.S and the Laban School in London. His piece for the Ballet of Zurich, *Il Giornale della necropolis*, premiered in autumn 2010. In 2014, he created *Notturmino*, a work for Candoco, an English company of disabled and non-disabled dancers. ZOO's work is the product of its research on movement, with a choreographic focus on improvisation, exploring the tensions between freedom and constraint, the individual and the group, order and disorder, form and formlessness. Thomas Hauert also investigates the relationship between dance and music. He teaches at P.A.R.T.S. in Brussels and in 2012, he was invited

to participate in the Motion Bank project created by the Forsythe Company to foster research on choreographic concepts and practice. Since 2013, he has headed the examination board of Lausanne's Haute Ecole des Arts de la Scène.

La Bolsa

La Bolsa is an international collective of dancers who all met in Barcelona: Cecilia Colacrai, Iris Heitzinger, Anna Rubirola, Xavi Moreno, Federica Porello, Mireia de Querol and Natalia Jiménez.

Through various training sessions and projects, they have built a shared approach to choreographic research, creation and practice. What brings the collective together is an ongoing investigation of movement based on dance scores that set a strict framework: it nourishes their creative intuition in the studio and on stage.

PIECE FOR 7 DANCERS

1hr

GÉNÉRIQUE

Direction Thomas Hauert

Concept & Creation Thomas Hauert & La Bolsa

Created & performed by Compagnie ZOO

Dancers Cecilia Colacrai, Thomas Hauert, Natalia Jiménez, Mireia de Querol, Iris Heitzinger, Xavi Moreno, Federica Porello et Anna Rubirola

Music Igor Stravinsky, Per Martensson, Fredy Vallejos, Modest Mussorgsky, Witold Lutosławski, Béla Bartók, Luciano Berio, Mauro Lanza, Mina, Richard Strauss, Count Basie

Set and lighting design Bert Van Dijck

Costumes Carme Puigdevall

Production ZOO/Thomas Hauert (Bruxelles) & Anna Bohigas (Barcelone)

Coproduction Grec Festival de Barcelone, Charleroi danse - Centre Chorégraphique de la Fédération Wallonie-Bruxelles, Les Brigittines - Playhouse for Movement

In collaboration with l'Animal a l'Esquena, L'Estrech-Fàbrica de Creació de les Arts en Viu de l'Ajuntament de Sabadell, Fabra i Coats, La Caldera - Arts del Moviment, El Graner

Supported by Fédération Wallonie-Bruxelles - Service de la danse, Pro Helvetia - Fondation suisse pour les arts, Vlaamse Gemeenschapscommissie, Ein Kulturengagement des Lotterie-Fonds des Kantons Solothurn, Wallonie-Bruxelles International, Generalitat de Catalunya

VENUE

LES SUBSISTANCES, LYON

DATES & TIMES

Fri 21, 7pm

Sat 22, 7pm

PRICES

Full price €20

Half price €10

Concessions €17

PASS category 3

STUDIO OF PERSPECTIVES - See p.101

Meet Thomas Hauert, Thu 20 at 11.45am, Café Danse

Meet the artists after the show, Sat 22

DANCE COMPANY WEBSITE

www.zoo-thomashuert.be

Based on a proposal by Théâtre de Liège

Supported by Institut Ramon Llull

Supported by Wallonie-Bruxelles International and Agence Wallonie-Bruxelles Théâtre/Danse

In partnership with Les Subsistances

MARCO DA SILVA FERREIRA

BROTHER

After the arresting *Hu(r)mano*, Da Silva Ferreira continues to explore genealogy in *BROTHER*, looking for affinities and similarities that are passed through the generations. For this piece, the Portuguese choreographer drew inspiration from ethnic-dance videos before his company helped sculpt the movement. The piece – from animalistic solo to mass effects that join and disjoin bodies – takes the audience into the field of physical memory, in a dialogue with the live music of Rui Lima and Sérgio Martins. L.C.

OULLINS

“BROTHER SEEKS TO CREATE A SHARED DIRECTION, A SENSE OF BELONGING, THE REVERBERATION OF AN EXTERNAL FORCE”

M. DA SILVA FERREIRA



© José Caldeira

BIOGRAPHY

Born in Santa Maria da Feira, Portugal, and trained in physical therapy, Marco da Silva Ferreira began his choreographic career in 2004.

He has danced for André Mesquita, Hofesh Shechter, Sylvia Rijmer, Tiago Guedes, Victor Hugo Pontes and Paulo Ribeiro, to name a few. He has also worked with stage directors Mala Voadora, Nuno Cardoso and Victor Hugo Pontes. As a choreographer, he created *Nevoeiro 21, Réplica ... éplica ... éplica* (2013), presented at Mais Imaginarius, *Por minha culpa minha tão grande culpa* (2014), co-created with Mara Andrade, *Hu(r) mano* (2014), which earned him the Best Young Portuguese Artist award in 2014 and brought him international recognition. For the Imaginarius festival, he created *Land(e)scape* (2014), a multidisciplinary piece in collaboration with the sound architect Ana Guedes and the visual artist Marta Angelozzi. He presented *Brother* in

March 2017 at Teatro Sao Luiz – Lisbon. These two most recent works were performed in Paris in 2015 and 2017 at Théâtre de la Ville, as part of the Chantiers d'Europe festival. Inspired by an urban choreographic language, he plays with the friction between the "human me" and the "urban we", seeking the essence of humanity, both in isolation and among the mass.

PIECE FOR 7 DANCERS

approx. 1hr

TITLE SEQUENCE

Choreography and artistic direction Marco da Silva Ferreira

Dancers Anaísa Lopes, Cristina Planas Leitão, Duarte Valadares, Filipe Caldeira, Marco da Silva Ferreira, Gonçalo Cabral, Vitor Fontes

Live music Rui Lima and Sérgio Martins

Theatrical collaboration Mara Andrade

Costumes Marco da Silva Ferreira

Lighting design Wilma Moutinho

Coproduction São Luiz Teatro Municipal (PT), Teatro Municipal do Porto (PT), Centre Chorégraphique National de Rillieux-la-Pape / Direction Yuval Pick (FR)

Supported by República Portuguesa - Cultura I DGArtes - Direção-Geral das Artes, Centro Cultural Vila Flor, O Espaço do Tempo, Quinta do Rio

VENUE

THÉÂTRE DE LA RENAISSANCE, OULLINS

DATES & TIMES

Fri 21, 7pm

Sat 22, 7pm

PRICES

Full price

€20

Concessions

€17

Half price

€10

PASS category 2

STUDIO OF PERSPECTIVES – See p.101

Movement workshop

led by Marco da Silva Ferreira, Sat 22 at 11.30am, Théâtre de la Renaissance

Masterclass at CND for professional dancers – See p.107

DANCE COMPANY WEBSITE

www.pensamento-avulso.jimdo.com/marco-da-silva-ferreira

*Based on a proposal by Théâtre Municipal de Porto
Supported by O Camões – Portuguese Cultural Centre
Co-hosted by Théâtre de La Renaissance*

JOSEF NADJ

MNÉMOSYNE

NEW WORK

WORLD
PREMIERE

The B&W and then colour output of Nadj, a genius of all trades, informed his creative process before becoming art in its own right.

Centre stage, with his most recent pictures on display, the choreographer gives a singular performance in a visual installation that calls to mind both the 19th-century camera obscura and black-box theatres. *Mnémosyne* is thus the medium for an engrossing experiment that mixes the arts of imagery and the stage. I.C.

CREATIVE INTENT

In *Mnémosyne*, Josef Nadj takes on photography as a performative art, linking and weaving the two arts together. He works with a paradox where the time of the show flows, inevitably, with the flow of life, whereas a photo, like death, stops time and immobilises movement. The genesis of a photographic image, with its successive stages – from composition, consisting of preparing the set and props, the placement and poses of the figures, to shooting and developing the image – transforming a staged, three-dimensional scene, into a two-dimensional photograph, is precisely the aim and the subject of the piece. In *Mnémosyne*, this interplay of knowledge and know-how also sheds light on how photography has contributed to the philosophical and aesthetic aspects of knowledge, and how it has influenced our sense of vision, i.e. shaped our view of the world, intervening in history, especially in art history.

LYON

“CONCEIVING OF DANCE AS A GATHERING PLACE”

J. NADJ



BIOGRAPHY

Born in 1957 in Kanjiža, Serbia, Josef Nadj initially studied drawing.

After his time at the Fine Arts School of Budapest, he moved to Paris, took classes in mime, tai chi, butoh and contemporary dance, and began performing for Sidonie Rochon, Mark Tompkins, Catherine Diverrès and François Verret. His insolent and novel approach established him in the 1980s as a pioneer in contemporary dance. Since *Canard Pékinois* (1987), his defining piece, he has set the standard for highly demanding and radical choreography. Whether inspired by marginal writers or in his work with plastic artists and musicians on stage, his scope knows no bounds. Fluctuating between realism and fantasy, tradition and modernity, he raises the essential question of man's relationship with himself. Choreographer and dancer, but also an artist and photographer, he takes a poetic

and passionate view of humanity, as he seeks out new forms of expression. The originality of his gestural language finds its source in an artistic career shaped by the upheavals of European history. Author of more than 40 works and exhibits shown in 50 countries, Josef Nadj rises above borders and barriers.

He has been a guest artist at major international events, including the Festival of Avignon.

He directed the National Choreography Centre in Orléans from 1995 to 2016. In 2017, he created a new company, Atelier 3+1, in Paris, with a renewed focus on visual arts, at the core of his work on staging and the body.

He was awarded the title of Chevalier des Arts et des Lettres in 2002, for the contribution of his work to promoting the arts in France and around the world. He was promoted to the title of Officier dans l'Ordre des Arts et des Lettres in 2011.

PIECE FOR 1 DANCER

approx. 20 mins

TITLE SEQUENCE

Conception, performance, photographs and video

Josef Nadj

Artistic collaboration on photographs and videos

Dudás Szabolcs

Lighting and design (exhibition) Rémi Nicolas

Frames Jean-Pierre Haie (Atelier Demi-Teinte)

Set construction and technical production

Sylvain Blocquaux

Production, distribution & administration Bureau

PLATÔ (Séverine Péan, Céline Chouffot, Emilia Petrakis)

Executive production Atelier 3+1

Coproduction Centre Chorégraphique National - Orléans, La Filature Scène Nationale - Mulhouse, Le CENTQUATRE-Paris, Biennale de la danse de Lyon

Supported by ministère de la Culture - Direction générale de la création artistique - Délégation à la Danse, La Villette-Paris, Résidence Sainte-Cécile-Orléans. Josef Nadj is artist in residence at CENTQUATRE-Paris and laureate of the international artist residency programme of the City of Paris, at Les Récollets

VENUE

MUSÉE DES BEAUX-ARTS DE LYON - RÉFECTOIRE

DATES & TIMES

Performances

Sat 22 & Sun 23,
11.30am, 2pm, 3.30pm,
5pm
Mon 24, Wed 26 &
Thu 27,
12.15am, 4.30pm, 6pm,
7.30pm

Exhibit

22-23 September, from
10am to 6pm
24-27 September, from
10am to 8pm
Closed Tue 25

TARIF

Performance

Single price
€15

PASS category 3

Exhibit

Free admission

STUDIO OF PERSPECTIVES - See p.101

Meet Josef Nadj, Thu 20 at 11am, Café Danse

Tour of the exhibition with Josef Nadj, Sun 23 at 10.15am

Masterclass at CND for professional dancers - See p.106

DANCE COMPANY WEBSITE

www.josefnadj.com

FRANÇOIS VEYRUNES

SISYPHE HEUREUX

For Albert Camus, Sisyphus represented the human condition: stuck in an endless cycle of futile and hopeless labours.

Choreographer François Veyrunes devotes the third part of his dance trilogy on mythology to this doomed character.

But, as Camus pointed out, "The struggle toward the summit is, in itself, enough to fill a man's heart. We must imagine that Sisyphus is happy." The six dancers invite the audience to share in this physical undertaking, in an uncompromising choreographic language. M.F.

VILLEFRANCHE-SUR-SAÔNE – VILLEFONTAINE

**“OPENING RATHER THAN
COWERING. OPENING AND
HOLDING ONTO DIGNITY.”**

F. VEYRUNES



© Guy Delahaye

BIOGRAPHIE

François Veyrunes heads 47•49, his dance company based in Grenoble since 1989.

With enthusiasm and determination, he pursues an artistic line, alongside the ongoing civic engagement of his company. He believes in the value of time that must be devoted to questions of being, creating and exercising free will in the face of challenges.

Two artistic collaborations have particularly nourished his work. As a visual artist, Philippe Veyrunes approaches each piece from a singular perspective on space. Artist and choreographer Christel Brink Przygodda adds her view of dramaturgy and dance to the mix.

In his creations for the stage, and in his artistic activities involving local residents, he tries to bring out the unique qualities of each participant, be they dancers, circus artists, actors, amateurs, school children, job-seekers, people with disabilities, hospitalised or in prison.

Since he started 47•49, he has created

some 30 choreographic works. His most recent pieces have toured widely in France and abroad.

In October 2014, he won the Masdanza international dance competition of the Canary Islands (jury audience awards). In 2015, his dance company represented France at the International Dance Day in Shanghai and was invited to Sidance in Seoul and to Busan, also in Korea. They have performed at the Almada dance centre of Lisbon. In March 2017, he completed *Sisyphes Heureux, Une Trilogie Humaine*, a three-part choreographic piece for six dancers. In July 2017, he was invited by the International Dance Council to present *Chair Antigone* at the Fifth International Dance Symposium held in Segovia (Spain).

PIECE FOR 6 DANCERS

approx. 1hr10

TITLE SEQUENCE

Choreography, artistic direction François Veyrunes
Dramatist and assistant choreographer Christel Brink Przygodda

Created with and performed by Marie-Julie Debeaulieu, Gaëtan Jamard, Jeremy Kouyoumdjian, Sylvère Lamotte, Emily Mézières, Francesca Ziviani

Composers François Veyrunes & Stracho Temelkovski

Set and lighting design Philippe Veyrunes

Costume design Compagnie 47•49 François Veyrunes

Coproduction Compagnie 47•49, Espace Paul Jargot - Crolles, CHORÈGE/Relais Culturel Régional du Pays de Falaise, Théâtre du Vellein - Villefontaine, THV - Saint-Barthélemy d'Anjou, Théâtre du Parc - Andrézieux Bouthéon, Château Rouge - Centre culturel - Annemasse

In residency CNDC - Angers, CHORÈGE/Relais Culturel Régional du Pays de Falaise, Théâtre du Parc - Andrézieux Bouthéon, Arts vivants en Vaucluse - Auditorium Jean Moulin - Le Thor, Le 3CL Centre de Création chorégraphique Luxembourgeois - Luxembourg

Supported by Compagnie 47•49 François Veyrunes is accredited by the Auvergne-Rhône-Alpes Regional Council and subsidised by DRAC Auvergne-Rhône-Alpes/Ministry of Culture/Structural Aid, Isère County, Grenoble City Council, SPEDIDAM, Fondation InPACT, and ADAMI

AROUND THE REGION - See p.7

**THÉÂTRE DE VILLEFRANCHE,
VILLEFRANCHE-SUR-SAÔNE /
THÉÂTRE DU VELLEIN, VILLEFONTAINE**

DATES & TIMES

Fri 21, 8.30pm (Théâtre de Villefranche)

Tue 25, 8.30pm (Théâtre du Vellein)

PRICES

Théâtre de Villefranche

Full price €25

Concessions €15

Reservations available

only through Théâtre de Villefranche,

starting Wed 5 at 1pm

+33 (0)4 74 68 02 89 or

theatredevillefranche.

asso.fr

Théâtre du Vellein

Full price €24

Concessions €22

Mini rate 16€

Reservations available

only through Théâtre du Vellein,

theatre.capi-agglo.fr

or +33 (0)4 74 80 71 85

or the tourist office of

Bourgoin-Jallieu

STUDIO OF PERSPECTIVES - See p.101

Meet the artists after the show, Fri 21

ON TOUR

La Rampe - scène conventionnée Danse et Musique d'Échirolles 13 Dec.

Le Forum - Falaise 9 Jan. 2019

Bonlieu - scène nationale d'Annecy 20-21 Mar. 2019

L'Artchipel - scène nationale de la Guadeloupe 9

May 2019

DANCE COMPANY WEBSITE

www.compagnie47-49veyrunes.com

COMPAGNIE WANG RAMIREZ

WE ARE MONCHICHI

NEW WORK

They burst onto the international scene seven years ago with explosive duet *Monchichi*.

She (born in Frankfurt to Korean parents) and he (a Frenchman of Spanish heritage) mixed theatre, hip-hop, classical and contemporary influences to speak of a complex love without borders. Now, they have reworked their piece in the image of a new couple of young dancers. Addressing young and not so young, *We Are Monchichi* humorously explores the multiple identities in each of us – and how the other can shake them up. L.C.

CREATIVE INTENT

The story of Honji Wang and Sébastien Ramirez is universal: the meeting of differences, two origins, two families. It is also the story of sometimes complex – and often felicitous – adjustments to interculturality. A new pair of young dancers will carry on this story, built on the aesthetics and choreography of the originators, Wang Ramirez. Other lives, other trajectories, other faces, but telling the same story, the same one that moves us all: a love story.

"Sébastien Ramirez and Honji Wang's choreographic writing is an evolving sketch of a limitless country. They imagine it, erase it, and reinvent it with every movement. They live in this fluctuating country with the profound naiveté of children fascinated by the interplay of their bodies in the mirror. They observe each other, brush past each other, avoid each other, throw themselves at one another, hurt each other, work it out, reject each other, get back together... just like grown-up couples, just like kids in the schoolyard.

Monchichi is the story of people who ask the endless question about converging identities, where each individual is

depository of multiple identities (personal identity, social identity, geographic identity, borrowed identity, poetic identity) so in the end, there's no more need to ask it.

We are Monchichi will tell children, adolescents, adults, all audiences that the 21st century is, and will be, an "unfolding of self" in the self of others, an absence of borders, an intermingling of languages, an enriching time.

It is a 'poelitical' piece that lies between dance and theatre, poetry and politics, where thoughts summon movements, where humour surpasses grace, where roots attach themselves to other roots all in order to create a sensual and diversely blended text. A text that transports situations, anecdotes, stories, our stories, whether we are seven or 70 years old. The question of community, of integrating a new group, of offering friendship, of budding love, of learning about class, of supporting neighbours already begins with two. We all exist in this couple. Virtuosos and childlike."

Fabrice Melquiot, dramaturge

"THE QUESTION OF COMMUNITY BEGINS WITH TWO"

F. MELQUIOT, DRAMATURGE



© Morah Geist, avec l'aimable autorisation de Jacob's Pillow Dance

BIOGRAPHIES

Compagnie Wang Ramirez

Since the founding of Wang Ramirez, Honji Wang and Sébastien Ramirez have choreographed and produced dance-theatre works that have won numerous awards, including the 2013 New York Bessie Award for Outstanding Performer. In 2015, they participated as choreographers for Madonna's Rebel Heart Tour. In 2016, Sadler's Wells invited them to create and perform in a piece to the music of *Dystopian Dream* by Nitin Sawhney. In 2017, their piece *Monchichi* was nominated for a Bessie Award in the Outstanding Production category.

Honji Wang

Born in 1982 in Frankfurt, of Korean parents, Honji Wang is a dancer, choreographer and artistic director. Her dance language is an abstraction of hip hop dance and has influences of earlier martial arts and ballet training. She is recognised as an artist who brings contemporary and hip hop together in an exceptionally organic fashion. Wang was invited to Madonna's final auditions in New York, where her outstanding performance earned her an invitation to perform on the Rebel Heart Tour. She was invited

as a guest artist to perform a duet with acclaimed British choreographer Akram Khan in *The Pursuit of Now*. She also collaborated with Rocío Molina in the duo *Felahikum*, and with New York City Ballet principal dancer Sara Mearns in the duet *No.1*.

Sébastien Ramirez

Born in 1982 in southern France, Sébastien Ramirez is a dancer, choreographer and artistic director.

He specialises in the use of aerial work as well as choreographic rigging development. Since founding his company, he has developed a new vision of space and choreography, bringing hip-hop dance to a wider and new audience. Ramirez was invited by Madonna to choreograph parts of her show for the Rebel Heart Tour. He also conducted training sessions on floorwork movements for the creation of Akram Khan's solo *DESH*. He was invited by Sadler's Wells to be one of the five choreographers of *RIOT Offspring*, a dance piece created for the 100th anniversary of *Rite of Spring* by Igor Stravinsky, played by the British chamber music orchestra Southbank Sinfonia.

PIECE FOR 2 DANCERS – APPROX. 55 MINS
FAMILIES – AGES 7+

TITLE SEQUENCE

Conception, artistic direction, choreography Honji Wang & Sébastien Ramirez **Dancers** Marco Di Nardo et Shihya Peng **Dramaturgy and texts** Fabrice Melquiot **Lighting design** Cyril Mulon **Set design** Ida Ravn **Costumes** Honji Wang **Music** Iliia Koutchoukov alias Everydayz / +∞ **Arrangements** Fabien Biron **Voice recordings and sound arrangement** Clément Aubry **Sound and light engineering** Guillaume Giraud **Executive production** Compagnie Wang Ramirez - Clash66 **Coproduction** Théâtre de la Ville, Paris, Scène Nationale d'Albi. *We are Monchichi* received support for coproduction from European Creative Hub/DRAC Auvergne-Rhône-Alpes, Pôle Danse de Lyon (Dance Biennale + Maison de la Danse) and a residency in Lyon **Residency** Théâtre de l'Archipel, scène nationale de Perpignan, La Villette / résidences d'artistes & Théâtre de la Ville / Les Abbesses **Supported by** Direction régionale des affaires culturelles Occitanie, Conseil régional Occitanie / Pyrénées-Méditerranée. Wang Ramirez - Clash66 is accredited by DRAC Occitanie and the Occitanie / Pyrénées-Méditerranée Regional Council. The company also receives support from Pyrénées Orientales County Council.

It receives project funding from BNP Paribas Foundation. Sébastien Ramirez and Honji Wang are associate artists of Théâtre de l'Archipel in Perpignan

VENUES

LA MACHINERIE, THÉÂTRE DE VÉNISSIEUX / ESPACE CULTUREL ALPHA, CHARBONNIÈRES-LES-BAINS / MAISON DU PEUPLE, PIERRE-BÉNITE

DATES & TIMES

Fri 28, 8pm (Théâtre de Vénissieux)
Tue 25, 8.30pm (Espace Culturel Alpha)
Sat 13 Oct, 8pm (Maison du Peuple)

PRICES

Maison du Peuple & Théâtre de Vénissieux
Full price €17
Concessions €14
Half price €8.5
PASS category 3

Espace Culturel Alpha
Reservations available only through Espace Culturel Alpha
04 78 87 64 00 or
3emeacte.com/
charbonniereslesbains

STUDIO OF PERSPECTIVES – See p.101

Meet the artists after the show, Fri 28 Sept. and Sat 13 Oct.

AROUND THE REGION – See p.7

Théâtre de Roanne / Salle Léon Curral, Sallanches
L'Intégral, Belley / Centre Culturel Les Quinconces, Vals-les-Bains / Espace Malraux, Chambéry

ON TOUR

Première au Théâtre de l'Archipel, scène nationale de Perpignan 20 June
Maison de la Danse, Lyon 16-23 Oct.
Reggio Emilia (Italie) 04 Nov.
L'Octogone, Pully (Suisse) 10 Nov.
Théâtre de la Ville, Paris 21-25 Nov.
Théâtre AM STRAM GRAM, Genève (Suisse) 13-16 Dec.
Théâtre Jean-Vilar, Bourgoin-Jallieu 20 Dec.
Pavillon Noir, Aix en Provence 24-26 Jan. 2019
Espace 1789, Saint-Ouen 30 Jan. 2019
Théâtre de Lorient 07 Feb. 2019
Scène Nationale d'Albi 08-09 Apr. 2019

DANCE COMPANY WEBSITE

www.wangramirez.com

Coproduced with *La Machinerie, Théâtre de Vénissieux*

SABURO TESHIGAWARA – RIHOKO SATO / ORCHESTRE NATIONAL DE LYON

SYMPHONIE FANTASTIQUE (BERLIOZ)



Saburo Teshigawara is one of Asia's major creative artists. How will the Japanese master's dance – by turns ethereal and catlike in its speed – embody the dreams and nightmares of Berlioz (who died in 1868).

Also featured: American Joan Tower's Fanfare for the Uncommon Woman, a humorous and lilting response to Copland's Fanfare for the Common Man. The 1918 Armistice is celebrated with Bartók's *Dance Suite*, which reflects his pacifism. And this thrilling programme is rounded off by Ravel's hypnotic *Boléro*. P.N.

CREATIVE INTENT

« I think it is important to listen to the *Symphonie Fantastique* not just as sound, but to body its structure with a physical and qualitative undulation.

The 'idée fixe' phrase repeatedly appears, and evokes physical memory and emotions.

These memories intertwine and undulate, transforming the way it develops.

The sound coming from the instruments have a strong sense of color. They scatter and condense like particles.

The transformation suddenly develops and accelerates. It gives a spatial pressure from a different dimension.

The change of theme for each movement appears and disappears like unexpected nightmares. They are repeating dreams of fate.

The acoustic expression of an unreality driven from extreme lust, draws clearly the most mysterious world.

Against any kind of convincing story-like structure, the music develops touching the most profound parts of a human beings, such as dreams and emotion, lust and anxiety.

When one receives what occurs between ones interior and exterior as a passionate and delicate movement, it is clear that this

music is created by and aesthetic sense that strongly combines solitary emotion and colorful structure.

A transforming colorful spiral, in a lively incomprehensible form.

A vast mysterious fate that distorts the straight soul of a youth. It is a mirror that the world or the universe holds out to us. »

Saburo Teshigawara

**“AN EXCITING WAY TO
CELEBRATE BERLIOZ!”**



© Akihito Abe

PIECE FOR 2 DANCERS

55 minutes

MUSIC

PART I (Orchestra only)

Joan Tower *A Fanfare for the Uncommon Woman n° 6*

Béla Bartók *Suite de danses*

Maurice Ravel *Boléro*

PART II (commissioned by the Auditorium – Lyon

National Orchestra and Lyon Dance Biennale)

Hector Berlioz *Symphonie fantastique*

TITLE SEQUENCE

Orchestre national de Lyon

Direction Cristian Măcelaru

Choreography, set, costumes and lighting Saburo Teshigawara

Artistic collaboration Rihoko Sato

Dancers Saburo Teshigawara, Rihoko Sato

Music *Symphonie Fantastique*, Berlioz

Production Karas

Production, tours Epidemic (Richard Castelli assisted by Chara Skiadelli, Florence Berthaud and Claire Dugot)

Supported by Cultural Affairs Agency of the Japanese Government, for 2018



VENUE

AUDITORIUM DE LYON

DATES & TIMES

Sat 22, 6pm

Sun 23, 4pm

PRICES

Full price

Top price 48€ / 2nd price 34€

/ 3rd price 16€

Concessions

Top price 41€ / 2nd price 29€

/ 3rd price 14€

Half price

Top price 24€ / 2nd price 17€

/ 3rd price 8€

PASS category 1

BIOGRAPHIE

Born in 1953, Saburo Teshigawara began his unique creative career in 1981 in his native Tokyo after studying plastic arts and classic ballet.

In 1985, he formed KARAS with Kei Miyata and started group choreography and their own activities. Since then, he and KARAS have been invited every year to perform in major international cities around the world. In addition to solo performances and his work with KARAS, Saburo Teshigawara has also been receiving international attention as a choreographer/director. He has been commissioned by many international Ballet companies such as the Paris Opera to create repertoire pieces for the company. Teshigawara has likewise received increasing international attention in the visual arts field, with art exhibitions, films/ videos as well as designing scenography, lighting and costume for all his performances.

Teshigawara's keenly honed sculptural sensibilities and powerful sense of

composition, command of space and his decisive dance movements all fuse to create a unique world that is his alone. Keen interests in music and space have led him to create site-specific works, and collaboration with various types of musicians.

Through various projects, Saburo Teshigawara continues to encourage and inspire young dancers, together with his creative work.

His work has won numerous awards and honours in Japan and abroad, including a Bessie Award in 2007, the Medal of Honor by the Emperor of Japan in 2009 and in 2017 he was made an Officer of the Order of Arts and Letters in France.

ON TOUR

Chaillot - Théâtre national de la danse (with *The Idiot*) 27 Sept.-5 Oct.

DANCE COMPANY WEBSITE

www.st-karas.com/index_en/

Supported by Cultural Affairs Agency of the Japanese Government, for 2018

Coproduced with the Auditorium / Lyon National Orchestra

KADER ATTOU – JANN GALLOIS – TOKYO GEGEGAY

TRIPLE BILL #1

NEW WORK

In this three-part bill – a Franco-Japanese dialogue initiated by Dominique Hervieu, guest director of the 2018 Yokohama Triennial – two French choreographers rub shoulders with five Japanese female hip-hop soloists, with a smattering of Japanese freestyle.

Attou borrows from the martial arts; Gallois uses the head spin to defy gravity; and Tokyo Gegegay – whose work (choreographer: Mikey) is going down a storm in Japan on TV and YouTube – take us back to high school for a hilariously odd exam. P.N.

CREATIVE INTENTS

2018 CREATION - Kader Attou

Meeting, exchanging and sharing were to form the bedrock of Kader Attou's programme when he took over as head of the National Choreography Centre (CCN) of La Rochelle in 2008. From the outset, he focused on enriching his choreography by fully investing in cultural diversity and opening up to the world. He fosters the idea of a plural hip-hop dance, created by appropriating choreographers who revisit existing codes to create something new. The hip-hop dances that emerge from this wealth of creativity are infused with diverse identities and cultures. Some appear distinctive, their unique characteristics making them easily identifiable. During a journey of discovery to Japan in 2014, he felt that he could use the same technique to draw on martial arts, meditation and the manga universe. Japanese hip-hop is stands at the meeting point of these aesthetic and spiritual positions, of tradition and modernity and is of very high technical quality. Choreographing for Japanese dancers gave Attou the opportunity to better grasp the mechanisms behind their way of thinking. He enjoyed exploring these elements while exposing them to his own sensitive and poetic universe. Just as he is attracted by the circus arts, he is inspired by the movements produced by martial arts: the rhythm, breathing, precision, mentality, etc. He intends their energy to infuse this piece, making it a transitory and unifying space between two very different worlds.

REVERSE - Jann Gallois

During a truly physical and technical performance, Jann Gallois turns the world on its head and challenges the bodies of Bboying's five Japanese dancers not to touch the ground with their feet.

How can we find meaning in an illogical world, such as the one we live in today where everything seems to be turning upside-down?

By working with Bboying's different techniques, the choreographer attempts to defy gravity by turning their bodies upside-down. The process of creating within limitations is common in choreographic work.

TOKYO GEGEGAY'S HIGH SCHOOL - Tokyo Gegegay

A day spent in Tokyo Gegegay's vision of high school: an encounter with an odd but very humorous brand of dance. From the beginning of the school day to its end, Tokyo Gegegay's eccentric and amusing choreography presents us with strange lessons – the school of our dreams! Overcome cultural differences and step into the fantastic world of Tokyo Gegegay.

**“DISCOVER MIND-BLOWING HIP-HOP
MADE IN JAPAN!”**



BIOGRAPHIES

Kader Attou

See p.75

Jann Gallois

See p.53

Tokyo Gegegay

Tokyo Gegegay is a Japanese hip-hop group created and led by Munetaka Maki, also known as Mikey. The group's other members are women: Bow, Marie, Miku and Yuyu. They had their breakthrough in 2013 when they won the fifth season of "Dance@Hero Japan", the famous competition on the Japanese programme "Dance@TV".

Since then, Tokyo Gegegay's members have produced their own hip-hop videos and amassed hundreds of thousands of views on YouTube. They have become real stars in Japan and also have an

excellent reputation in many southeast Asia countries, where they tour regularly.

Tokyo Gegegay won the 10th Japan Dance Forum Award in 2016, which recognised the group's remarkable creativity and its major contribution to the world of dance.

3 SHORT PIECES FOR 10 DANCERS

FAMILIES – AGES 10+

approx. 1hr30

TITLE SEQUENCE

CRÉATION 2018

Choreography Kader Attou

REVERSE

Choreography Jann Gallois

TOKYO GEGEGAY'S HIGH SCHOOL

Choreography Tokyo Gegegay

Show supported by

the European Creative Hub, Lyon



Executive production Dance Dance Dance @

YOKOHAMA 2018 (Japon), Centre Chorégraphique National de La Rochelle / Cie Accorrap (France)

Production Biennale de la danse de Lyon, Chaillot -

Théâtre national de la Danse, Dance Dance Dance @ YOKOHAMA 2018, Centre Chorégraphique National de La Rochelle / Cie Accorrap, La Coursive, Scène Nationale de La Rochelle, La Rampe - La Ponatière, Scène conventionnée - Echirolles

Co-direction Japan Foundation as part of the 2018 Japonismes season

Supported by Parco (Japan) and the Institut Français and the French Embassy / Institut Français in Japan

VENUE

LE RADIANT-BELLEVUE, CALUIRE-ET-CUIRE

DATES & TIMES

Tue 25, 8.30pm

Wed 26, 7.30pm

Thu 27, 8.30pm

Fri 28, 8.30pm

PRICES

Full price

€25

Concessions

€22

Half price

€12.5

PASS category 2

STUDIO OF PERSPECTIVES – See p.101

Meet Kader Attou, Jann Gallois and Tokyo Gegegay

Mon 24 at 11am at Café Danse

Dancing as a family: inter-generational movement workshop with Jann Gallois, Sun 23 at 2.30pm at Le Radiant

Meet the artists after the show on Wed 26



As part of the 2018 Japonismes season

AROUND THE REGION – See p.7

Espace Malraux, Chambéry

La Rampe, Echirolles

La Comédie de Saint-Étienne

ON TOUR

Dance Dance Dance @ YOKOHAMA 2018 2-5 Sept

Chaillot – Théâtre national de la Danse 18-21 Sept.

Le Scarabée - Scène Nationale de Chambéry et de la Savoie hors les murs 1-2 Oct.

La Rampe-La Ponatière – scène conventionnée danse et musiques, Echirolles 4-5 Oct.

La Comédie de Saint-Étienne – Centre Dramatique Nationale 9 Oct.

Maison de la musique de Nanterre 12-13 Oct.

Opéra de Rouen – Haute-Normandie 16 Oct.

Le Quartz – scène nationale de Brest 19-20 Oct.

Le Pin galant, Mérignac/Festival LAB, Bordeaux 23-24 Oct.

Le Reflet – Théâtre de Vevey (Suisse) 31 Oct.

Théâtre Équilibre, Fribourg (Suisse) 2-3 Nov.

La Coursive – Scène Nationale de La Rochelle 7-9 Nov.

Double Bill (without Tokyo Gegegay)

Scène Nationale d'Albi 13-14 nov.

DANCE COMPANY WEBSITE

www.ccnlarochelle.com

www.cieburnout.com

Co-organised by the Japan Foundation

Co-hosted by Le Radiant-BelleVue

ANGELIN PRELJOCAJ

UN TRAIT D'UNION
STILL LIFE

A bill of early and a recent Preljocaj pieces. In 2017, channelling the vanitas, he made dance a disturbing mirror of life-death porosity: framed by burning candles, six performers alternate still poses and sequences of intricate, fluid or jerky moves.

Against the passing of time, one weapon: bodies' emotional force and the creative wellspring. The striking *Un Trait d'Union* (1989) – an armchair, a chair, and the second movement of Bach's *Concerto No.5 for piano* – examines the full spectrum of human relations. I.C.

SAINT-PRIEST – ANNEMASSE – ROANNE – CUSSET

**“IN THE REALM OF PAINTING,
STILL LIFE SOMETIMES REPRESENTS
AN ALLEGORY OF DEATH, TIME AND
THE VACUITY OF PASSIONS...”**



BIOGRAPHIE

Angelin Preljocaj was born in the Paris region, in France, and began studying classical ballet before turning to contemporary dance.

In 1980, he went to New York to work with Zena Rommett and Merce Cunningham. He then joined Dominique Bagouet before founding his own company in December 1984.

Angelin Preljocaj collaborates regularly with other artists in various fields such as Air, Laurent Garnier, Granular Synthesis, Karlheinz Stockhausen, Jean Paul Gaultier, Azzedine Alaïa, Enki Bilal, Fabrice Hyber & Natacha Atlas. His productions are now part of the repertoire of many companies, many of which also commission original production from him, notably La Scala of Milan, the New York City Ballet and the Paris Opera Ballet.

He has made short films and several full-length films. Since then he has

collaborated on several films of his own choreographic work. Several books have been written about his work, notably Angelin Preljocaj (2003).

Throughout the course of his career, Angelin Preljocaj has received numerous awards, including the "Grand Prix National de la Danse" in 1992, the "Bessie Award" for *Annonciation* in 1997 and the "Globe de Cristal" for *Snow White* in 2009. He is an "Officier des Arts et des Lettres" and a "Chevalier de la Légion d'honneur" and he was appointed an "Officier de l'ordre du Mérite" in May 2006. He has received the Samuel H. Scripps/ American Dance Festival Award for Lifetime Achievement in 2014.

Since October 2006, the Ballet Preljocaj and its 24 permanent dancers have resided at the Pavillon Noir in Aix-en-Provence, a building entirely dedicated to dance, with Angelin Preljocaj as its artistic director.

PIECES FOR 2 TO 6 PERFORMERS

approx. 1hr15

TITLE SEQUENCE

UN TRAIT D'UNION

Choreography Angelin Preljocaj

Music Jean-Sébastien Bach

Sound design Marc Khanne

Costumes Nathalie Fontenoy

Lighting Jacques Chatelet

Dancers casting in progress

Coproduction Maison des Arts de Créteil, Centre national de création et de diffusion culturelles de Châteauevallon, Alpha - FNAC, Ballet Preljocaj.

With creation assistance from the Conseil Général du Val-de-Marne, ministère de la Culture, Direction de la Musique et de la Danse (Fonds de promotion chorégraphique) et ADAMI

STILL LIFE

Choreography Angelin Preljocaj

Music Alva Noto & Ryuichi Sakamoto

Sound design 79D

Set and costume design Lorris Dumeille

Lighting Éric Soyser

Dancers casting in progress

Choreologist Dany Lévêque

Ballet Preljocaj, a national choreography centre (CCN), is subsidised by Provence-Alpes-Côte d'Azur (PACA) Regional Cultural Affairs Directorate (DRAC) - Ministry of Culture, Provence-Alpes-Côte d'Azur Regional Council, Bouches-du-Rhône County Council, Pays d'Aix Metro Authority and Aix-en-Provence City Council. It receives project-development support from the Partouche Group - Municipal Casino in Aix-Therma, Total business foundation, Carré des Mécènes member companies, individuals, and Cercle des Mécènes members.

VENUE

THÉÂTRE THÉO ARGENCE, SAINT-PRIEST

DATE & TIME

Sat 29, 8.30pm

PRICES

Full price €25

Half price €12.5

Concessions €22

PASS category 3

STUDIO OF PERSPECTIVES - See p.101

Screening of *Polina, Danser sa vie* and discussion
Tue 18 at 8pm at Comoedia Cinema, with Angelin Preljocaj and Valérie Müller

AROUND THE REGION - See p.7

Château Rouge, Annemasse

Théâtre de Roanne

Théâtre de Cusset

ON TOUR

Still Life (preceded by *Helikopter*)

Pavillon Noir, Aix-en-Provence 22-23 June

Grande Halle de La Villette, Paris 28-30 June

DANCE COMPANY WEBSITE

www.preljocaj.org

KADER ATTOU

ALLEGRIA

Kader Attou's latest piece unapologetically takes spectators on a dreamlike search for poetry, "wherever it may be" – in the dancers' bodies, in the everyday, but also in the violence of today's world.

After a weighty trilogy, one of France's leading hip-hop figures lightens up. In a stagespace of diaphanous frames, the all-male cast playfully dialogue with dance in a poem where virtuosity is a byword for pleasure. "I like to give a light-hearted portrayal of the serious things happening in the world," he says. L.C.

**"I LIKE TO GIVE A LIGHT-HEARTED
PORTRAYAL OF THE SERIOUS THINGS
HAPPENING IN THE WORLD"**

K. ATTOU



BIOGRAPHY

Kader Attou was born in 1974 in Lyon and is Accrorap's artistic director and choreographer and also dances with the company.

Today's hip-hop creations clearly carry their authors' hallmarks. They are forming a new dance scene, and spreading the image of French culture worldwide. Kader Attou has claimed a rightful place at the heart of this new scene. He is a key figure in French hip-hop, and Accrorap is an emblematic company.

Kader Attou's dance is contemporary, cross-cultural, engaged on a humanist level – and truly of its time. Attou nourishes and refines his dance with an alchemy of hip-hop, circus arts, contemporary dance and visual arts.

Key examples of his work include: *Prière pour un fou* (1999), *Anokha* (2000), *Pourquoi pas* (2002), *Douar* (2004), *Les corps étrangers* (2006), *Petites histoires*.

com (2008), *Trio?* (2010), *Symfonia Piésni Złotnych* (2010), *The Roots* (2013), *Un break à Mozart* (2014), *OPUS 14* (2014), *Un break à Mozart 1.1* (2016) and *Allegria* (2017).

In La Rochelle in 2008, Kader Attou became the first hip-hop choreographer to be appointed director of one of France's national choreography centres (CCNs).

PIECE FOR 8 DANCERS

FAMILIES – AGES 10+

1hr10

TITLE SEQUENCE

Artistic direction, choreography and dramaturgy

Kader Attou

Set design Camille Duchemin in collaboration with Kader Attou

Company Accrorap

Dancers Gaetan Alin, Khalil Chabouni, Sabri Colin, Jackson Ntcham, Artem Orlov, Mehdi Ouachek, Sulian Rios, Maxime Vicente

Assistant Mehdi Ouachek

Original music Régis Baillet – Diaphane

Lighting design Fabrice Crouzet

Production CCN de La Rochelle - Cie Accrorap, Direction Kader Attou

Coproduction La Coursive, Scène Nationale de La Rochelle

VENUE

THÉÂTRE DE VILLEFRANCHE, VILLEFRANCHE-SUR-SAÔNE

DATES & TIMES

Wed 26, 7.30pm

Thu 27, 8.30pm

PRICES

Full price

€30

Concessions

€18.5

Tickets from Théâtre de Villefranche only starting Wed 5 at 1pm

STUDIO OF PERSPECTIVES – See p.101

Meet the artists after the show on Wed 26

Public rehearsal Thu 27 at 4.30pm

DANCE COMPANY WEBSITE

www.ccnlarochelle.com

YOANN BOURGEOIS

HISTOIRES NATURELLES, 24 TENTATIVES D'APPROCHES
D'UN POINT DE SUSPENSION AU MUSÉE GUIMET

NEW WORK

WORLD
PREMIERE

"Any place can become a stage", says
Yoann Bourgeois.

And now, for the first time, the Musée Guimet – the former natural history museum being converted for and by the Maison de la Danse – hosts the Biennale. The former circus artist continues his quest for the "suspension point", in delicate virtuoso arrangements that defy gravity's limits with unique grace. Drawing on his repertoire, each number in this site-specific show will address the impossibility of sitting down, with a chair the central element. L.C.

CREATIVE INTENT

ORIGINS/PERSPECTIVE

"I came up with this programme because I had just reached the age when, regardless of the actual course of events, you can begin seriously to foresee the broad strokes of your life to come, and start to speak of the future as if it were the past. No matter how many days were left, no matter how optimistic the prognosis, there would never be enough of those days. My programme was about stalling time. It was, of course, impossible. But there were ways of approaching it. It was to be straightforward, definitive. A single phrase would sum it up: *Tentative approaches to a suspension point*. Something like a desire to create. Details would demonstrate that smaller forms are no less powerful than larger ones; that all the shapes and sizes on the horizontal plane try to grasp the present; that all the set constructions, apparatus, machines, and objects and the relationships with the objects, time, the audience, and images and so on, join together definitively in pursuit of one single thing: a moment of suspension.

ETHICS

Performance art is a media-less art, and clearly niche, making it a non-virtual space with no intermediaries: a space where 'people come to see people'. In the past, performance art had to confront reality, while today the opposite is true: the whole world is becoming a virtual world and shows are becoming reality. Performance art has an ethical and existential responsibility. It is a battle that is never over. It speaks of the simple joy of being in the world and of doing. We have the audacity to imagine such 'moments'.

NUMBERS

Would numbers or routines - a highly specific form that seemed to have fallen by the wayside, part of "traditional" circus and abandoned by the "new" circus - be anachronistic? I decided to re-embrace the form, which has a singular economy with many specific features. A routine is the quintessential short form. It is the maximum distillation of a form to its greatest possible intensity. Once the simplification process is over, once it has been refined through extraction, we have achieved the ultimate dream: a standalone number. A routine that works without any cultural set-up and in all contexts. And a routine must stand the test of time.

ATTEMPTS TO APPROACH...

After seven years of prototypes, I saw something like a constellation emerging to join up all the independent routines, because they all gravitate around a common core. The common core is the pursuit of suspension. Each routine shows a man in a physical device that renders a suspension point perceivable. The suspension point I seek is at the junction of two crucial lexical fields. In the physical lexical field, it is where weight is eliminated. In the temporal lexical field, it is the present moment, a sort of absolute now. The intersection of these two lexical fields opens a window onto eternity.

INFINITE PROGRAMME/ INFINITE PROGRAMMES

Any place can become a stage. This simple premise leads us into all spaces. After an exploratory phase to find our bearings, we use our collection of routines to create a unique programme. The encounter with a particular place (its appearance, history, economy and so on) breathes life into the programme. We devise the contextualisation and a method for presenting our work (show, exhibition, parade etc.). In our encounter with the place, we look for a point of equilibrium where the environment informs the work and the work poeticises the environment."

Yoann Bourgeois

"MY PROGRAMME IS ABOUT STALLING TIME. IT IS, OF COURSE, IMPOSSIBLE. BUT THERE ARE WAYS OF APPROACHING IT."

Y. BOURGEOIS



© Géraldine Arésteanu

BIOGRAPHY

Yoann Bourgeois is an acrobat, actor, juggler and dancer but he is first and foremost a player.

Since 2016, Yoann Bourgeois has co-directed the National Choreography Centre of Grenoble (CCN2) with Rachid Ouramdane.

Born in 1981 in the Jura region, Yoann was nurtured at the Cirque Plume school. He trained at the National Centre of Circus Arts, while also training at the National Centre for Contemporary Dance. He then became a permanent artist at the National Choreography Centre of Rillieux-la-Pape (CCNR) for Maguy Marin's company.

The first creative cycle used iconic pieces of music as a basis for working on the "figure" (a classical element of circus work), freeing the new circus style from the all-powerful tyranny of the "spectacular".

In 2010 the cycle resulted in: *Les fugues* (routines presenting the relationship

between a man and an object), then *L'art de la Fugue*, and *Wu-Wei*.

In 2014, Bourgeois's second creative cycle sought to radicalise his artistic intent. He then manifested a unique interest in the body/strength relationship as an inexhaustible source of drama. The study resulted in the pieces *Celui qui tombe* (He who falls) and *MINUIT* (Midnight).

Since then, Bourgeois has continued his research alone on systems that amplify physical phenomena: "tentative approaches to a suspension point". All of this output informs the fields that draw on it: opera, film, clips, concerts, theatre, circus and so on.

PIECE FOR 6 PERFORMERS

FAMILIES – AGES 10+

approx. 1hr15

TITLE SEQUENCE

CCN2 – Centre chorégraphique national de Grenoble

Conception and direction Yoann Bourgeois

Sound Antoine Garry

Lighting Jérémy Cusenier

Costumes Sigolène Petey

Design and build Nicolas Picot (C3 Sud Est), Hervé Flandrin

Set build David Hanse et Nicolas Picot (C3 Sud Est)

Project management and build Ametis, C3 Sud Est

With Yoann Bourgeois, Estelle Clément-Béalem, Raphaël Defour, William Thomas, Yurié Tsugawa, Marie Vaudin

Stage manager David Hanse

Assistant stage manager Albin Chavignon & Audrey Carrot

Production CCN2 Centre chorégraphique national de Grenoble / direction Yoann Bourgeois & Rachid Ouramdane.

Coproduction Cie Yoann Bourgeois, Maison de la culture de Bourges, Théâtre National de Bretagne - Rennes, Théâtre de la Ville-Paris, Théâtre du Vellein - La CAPI - Villefontaine, Medicis Clichy Montfermeil, Cirque Théâtre d'Elbeuf, Biennale de la danse de Lyon.

Supported by CENTQUATRE-Paris

Show supported by

the European Creative Hub, Lyon



VENUE

LES ATELIERS DE LA DANSE - MUSÉE GUIMET, LYON

DATES & TIMES

Wed 26, 5pm & 8pm

Thu 27, 5pm

Fri 28, 6.30pm & 9pm

Sat 29 et Sun 30, 11am,

2.30pm, 5pm, 7.30pm

PRICES

Full price

€25

Concessions

€22

Half price

€12.5

PASS category 2

STUDIO OF PERSPECTIVES - See p.101

Meet Yoann Bourgeois Thu 13 at 11am at Café Danse

ON TOUR

Toulouse 18 Nov.

CENT-QUATRE, Paris 8-22 Dec.

Châteauroux 24 Apr. 2019

DANCE COMPANY WEBSITE

www.ccn2.fr

ANTOINE DEFOORT – MATHILDE MAILLARD – SÉBASTIEN VIAL – JULIEN FOURNET –

**ON TRAVERSERÀ LE PONT UNE FOIS
RENDUS À LA RIVIÈRE**

A woman's car breaks down in the sticks. She finally reaches a field where two men are hosting a surreal radio show on a tractor. Here, switching on an appliance has spellbinding consequences... Through screens, sounds, and an audience handed control, all our senses go haywire. The spectators are an integral part of the experience, thanks to the smartly playful use of new technology, as virtual magic melts the fourth wall. H.V.

Listen to the radio version of the show.

Sign up on

www.ontraverseralepont.com



LYON – CLERMONT-FERRAND

**“ABSURD CHOREOGRAPHY AND NEW
TECHNOLOGY IN A WORLD WHERE
AUDIENCE AND ACTORS MERGE.”**

L'AMICALE



BIOGRAPHY

L'Amicale is a project cooperative that shares its resources (production, administration, distribution, logistics, etc.) to create cross-disciplinary hybrids of live performance and the visual arts.

Its members try to respond to aesthetic and economic concerns about new approaches to stage work, while developing an approach to thinking about production.

L'Amicale was founded in 2010 by Antoine Defoort, Julien Fournet and Halory Goerger, and is based in Lille and Brussels. The trio prefer to define their work as artisanal. Which it is. They have opted to join forces in a cooperative that supports the projects undertaken while also leaving room for impromptu arrangements, precision and crazy digressions. Each artistic project is partly contained in its material: the entire team, in particular the creative forces, must be able to

appropriate the production framework and the development context.

When looking for the correct angle from which to tackle a production, it is necessary to analyse, to monitor and to make prototypes. L'Amicale therefore acts as a platform or meeting place for the technicians, head of production, creators, communications managers and other lab staff by aiming to maintain a clear symmetrical relationship between the production team and the artists/project sponsors.

Antoine Defoort and Julien Fournet are associate artists at CENTQUATRE-PARIS. From 2013 to 2020, L'Amicale is associated with Le Phénix - Scène Nationale in Valenciennes, a European Creative Hub.

PIECE FOR 3 PERFORMERS

approx. 1hr20

TITLE SEQUENCE

Concept Antoine Defoort, Mathilde Maillard, Sébastien Vial

Company L'Amicale

Performers Arnaud Boulogne, Mathilde Maillard, Sébastien Vial

Artistic collaboration Julien Fournet

Sound & music design and sound engineer Lieven Dousselaere

Lighting design & engineer Alice Dussart

Artistic & technical assistant Samuel Hackwill

Web development Etienne Boutin, Samuel Hackwill, Guillaume Libersat

Coproduction Le phénix scène nationale Valenciennes pôle européen de création, Kunstenfestivaldesarts Bruxelles, Biennale de la danse, Le Vivat, Scène Conventionnée danse et théâtre, Armentières, Carré-Colonnes - Saint-Médard-en-Jalles, Le CENTQUATRE-Paris, La Filature, Scène nationale Mulhouse, La Halle aux grains - scène nationale de Blois, Künstlerhaus Mousonturm, Frankfurt, Kunstencentrum BUDA, Courtrai, MA scène nationale - Pays Montbéliard, Noorderzon, Grand Theatre, Groningen, Steirischer Herbst Festival, Graz, Le Théâtre Garonne, scène européenne, Toulouse, Vooruit, Gand

Supported by the Pianofabriek Kunstenwerkplaats, Brussels, Le Tripostal - City of Lille, with the participation of the scheme for funding artistic multimedia and digital creativity (DICRéAM), and NXTSTP (supported by the European Union's Culture Programme). The project is supported by the Nord-Pas-de-Calais Regional Cultural Affairs Directorate (DRAC) and the Ministry of Culture.

VENUE

LES SUBSTANCES, LYON

DATES & TIMES

Thu 27, 8pm

Fri 28, 9pm

Sat 29, 9pm

PRICES

Full price

€20

Concessions

€17

Half price

€10

PASS category 3

STUDIO OF PERSPECTIVES - See p.101

Meet the artists after the show on Fri 28

AROUND THE REGION - See p.7

La Cour des Trois Coquins, Clermont-Ferrand

ON TOUR

Humain trop humain - CDN Montpellier, Montpellier 8-9 Feb.

MA scène nationale - Pays de Montbéliard, Montbéliard 7-10 Mar.

La Halle aux grains - scène nationale de Blois 20-21 Mar.

Espace Malraux, Chambéry 4-5 Apr.

DANCE COMPANY WEBSITE

www.amicaledeproduction.com

EURIPIDES LASKARIDIS

TITANS

According to Greek mythology, other gods ruled before the Olympic pantheon: the Titans.

Euripides Laskaridis delves into this obscure time in human history to reveal ties with our fragile modern world. After the strange figure of *Relic*, he is back this time, with Dimitris Matsoukas, as primordial beings whose round tummies may be pregnant with child or perhaps ideas. The androgynous costumes deform and reshape their bodies, in an irreverent attempt to return to a world before the advent of reason. L.C.

LYON

**“TWO SOLITARY CREATURES
IN A SOMBRE CELESTIAL CIRCUS
CONTEMPLATE EXISTENCE AND
ETERNITY”**

E. LASKARIDIS



BIOGRAPHY

Euripides Laskaridis (director, performer) tackles with the themes of ridicule and transformation.

He studied acting in Athens' leading drama school Karolos Koun and directing (MFA) in New York's Brooklyn College on an Onassis Foundation Scholarship. He has been performing since 1995, working with such directors as Dimitris Papaioannou and Robert Wilson.

He began directing his own work in 2000, both stage works and, later, award-winning short films. In 2009, he founded the OSMOSIS Performing Arts Co and presented works at various Greek theatres. The company's first solo work, *RELIC*, made it to the Aerowaves 2015 list and opened in Barcelona that year. Since then it has appeared at twenty international festivals in the UK, France, Austria, Italy, Finland, Ireland, Israel, Slovenia, Switzerland and is still touring. Euripides'

new work *TITANS* is an international co-production between Greece, France, Canada, Holland and Portugal.

It premiered in 2017 and before appearing at Théâtre de la Ville - Les Abbesses in November-December 2017 it has been presented at: Festival delle Colline Torinesi, the Grec Festival de Barcelona and Julidans Amsterdam. In 2018 it will be presented in various international festivals. In 2016 Euripides was awarded one of the inaugural *Pina Bausch Fellowships* to spend few months alongside the director and choreographer Lemi Ponifasio in New Zealand, Chile and Europe. In August 2017 Euripides was listed in the *Hoffnungsträger* (Promising Talent) list of the German magazine *Tanz* and was also honored to become associated artist of Portugal's leading residency organization, O Espaço Do Tempo - Associação Cultural.

PIECE FOR 2 PERFORMERS

approx. 1hr

TITLE SEQUENCE

Direction, choreography and staging Euripides Laskaridis

Company OSMOSIS

Performers Euripides Laskaridis, Dimitris Matsoukas

Original music and sound design Giorgos Poullos, Themistocles Pandelopoulos

Sound installation and sound engineer Nikos Kollias, Kostis Pavlopoulos

Costumes Angelos Mendis

Lighting design Eliza Alexandropoulou

Lighting installation Konstantinos Margkas, Giorgos Melissaropoulos

Dramaturge Alexandros Mistriotis

Stagehand on tour Tzella Christopoulou

Artistic collaboration with Drosos Skotis, Diogenis Skaltsas, Thanos Lekkas, Nikos Dragonas

Assistant directors Dimitris Triandafyllou, Paraskevi Lypimenou

In collaboration with EdM Productions et Rial & Eshelman

The show is presented with the support of the Hermès business foundation (France) as part of the New Settings programme.

Coproduction Athens and Epidaurus Festival (GR), Théâtre de la Ville (FR), Eleusis 2021 European Capital of Culture (GR), Festival TransAmériques (CA), Julidans Amsterdam (NL), Megaron - The Athens Concert Hall (GR), CCVF Guimaraes (PR), OSMOSIS Performing Arts Co (GR).

Supported by O Espaço do Tempo (PR), NEON Organization for Culture and Development (GR), Centre Culturel Hellénique (FR), Isadora & Raymond Duncan Dance Research Centre (GR)

VENUE

TNG, LYON - LES ATELIERS PRESQU'ÎLE

DATES & TIMES

Fri 28, 7pm

Sat 29, 7pm

PRICE

Single price

€15

PASS category 3

DANCE COMPANY WEBSITE

euripides.info

In partnership with Théâtre Nouvelle Génération, a National Dramatic Centre (CDN) - Lyon

MARTIN ZIMMERMANN

EINS ZWEI DREI



Packed with visual collisions, Zimmermann's wordless theatre has circus, dance and visual-arts roots.

Here, with live piano accompaniment, a tasteful museum space catalyses, in tragi-comic manner, the violence and complexity of human passions... As the three characters (at once actors, dancers and circus performers) come up against the institution's walls and their own limits, and things go irresistibly askew, what chance survival? Will the seeds of conflict finally cause them to snap, or rewrite the rules? I.C.

CREATIVE INTENT

"In this new work, I use three characters to articulate highly charged issues such as authority, submission and liberty, whether that of childhood or of madness. I place the trio and its tensions into an aseptified world, governed by strict conventions and precise social norms. The museum is a public institution we all recognise, but it is also the essence of elegance, good taste, order and self-created collective memory. It is a space riddled with rules and taboos, and it has its own system of values to determine what is and what is not acceptable. Things there have a precise order, which sometimes goes beyond the artists' own wishes.

In my view, museum visitors are as much works on display as what they come to see. In my work, bodies have a material quality and objects have a human dimension. I enjoy the collision of the two, and all the dramatic possibilities generated by that confrontation.

I have long been interested in how the figure of the clown is understood and how it is staged in contemporary theatre. A clown is not an actor, and is genderless; a clown is completely present, internally and externally. The clown figure always centres on the question of existence.

The key question for the three characters in Eins Zwei Drei is: "How will they survive?" This triangulation sketches all the poetry, violence and complexity of human relations and power struggles. I intend to use the museum, which shelters and displays them, to play on the different components in a way that yields comic resonances from the monstrous potential of the situations.

Eins Zwei Drei was created with, and is performed by Tarek Halaby, Dimitri Jourde and Romeu Runa. The music was composed and is played on stage by pianist Colin Vallon."

Martin Zimmermann,
September 2017

"THE KEY QUESTION FOR THE THREE CHARACTERS IN EINS ZWEI DREI IS: HOW WILL THEY SURVIVE?"

M. ZIMMERMANN



BIOGRAPHY

Born in Winterthur in 1970, Martin Zimmermann is a director, choreographer and physical actor.

He grew up in Wildberg, a small village in Switzerland. After studying set design in Zurich, he trained at the National Centre for Circus Arts (CNAC) in France. For twenty years, he has choreographed and directed wordless visual and physical plays for the theatre, where the body creates a dialogue with animated objects within mobile sets until the boundaries between reality and fiction magically disappear. His work has been presented in prestigious theatres worldwide, including BAM in New York, the Théâtre de la Ville in Paris and the Metropolitan Theatre in Tokyo. Between 1999 and 2004, he created the trilogy *Gopf, Hoi & Janei* with the MZdP collective. In 2005, he directed and staged *Anatomie Anomalie* for the Anomalie company. Between 2006 and 2012, he created

four pieces in collaboration with Dimitri de Perrot: *Gaff Aff, Öper Öpis, Chouf Ouchouf* (performed by the Groupe Acrobatique de Tanger from Morocco) and *Hans was Heiri*. In 2014, he created and performed *Hallo* at the Théâtre Vidy-Lausanne and in 2016 created the performance *Der Besucher* at the Beyeler Foundation for the Alexander Calder & Fischli/Weiss exhibition. In 2017, he directed *Bienvenue*, the latest solo by Eugénie Rebetez, a regular collaborator. The same year, he started working on a new piece with three performers (actors, dancers and circus performers all at once) and a pianist. The premiere for *Eins Zwei Drei* was on 24 April 2018 at the Théâtre Vidy in Lausanne. Martin Zimmermann lives in Zurich.

PIECE FOR 4 PERFORMERS FAMILIES – AGES 12+

1hr30

TITLE SEQUENCE

Concept, direction, choreography and costumes Martin Zimmermann

Created with and performed by Tarek Halaby, Dimitri Jourde, Romeu Runa et Colin Vallon

Music composed by Colin Vallon

Dramaturgy Sabine Geistlich

Scenography Martin Zimmermann, Simeon Meier

Set design, technical coordination Ingo Groher

Sound design Andy Neresheimer

Lighting design Jérôme Bueche

Collaboration on direction and external eye Eugénie Rebetez

Assistant director Sarah Büchel

Production MZ Atelier

Coproduction Biennale de la danse de Lyon, Kaserne Basel, Les 2 Scènes - scène nationale de Besançon, Les Théâtres de la Ville de Luxembourg, Le Volcan - scène nationale du Havre, Maillon - Théâtre de Strasbourg/Scène européenne, Maison de la Culture Bourges/Scène Nationale, Nebia - Biel/Bienne, Scène Nationale du Sud-Aquitain, Théâtre de la Ville - Paris, Theater Casino Zug, Theater Chur, Théâtre Vidy-Lausanne & Zürcher Theater Spektakel

Supported by Bourse pour l'écriture de musique de spectacle de la SSA - Société Suisse des Auteurs, Corymbo Stiftung, Ernst Göhner Stiftung, Stanley Thomas Johnson Stiftung

Acknowledgements IG Rote Fabrik, Theater Neumarkt, Zurich

Residency to finalise the creative process at Théâtre Vidy, Lausanne, premiered on 24 April 2018

Martin Zimmermann benefits from a cooperative subsidy agreement between the Zurich City Council (cultural affairs dept), Zurich Canton (cultural affairs dept) and Pro Helvetia, the Swiss Foundation for Culture.

Martin Zimmermann is associate artist at the Tanzhaus in Zurich.

VENUE

TNP – GRAND THÉÂTRE, VILLEURBANNE

DATES & TIMES

Fri 28, 9pm

Sat 29, 9pm

Sun 30, 4pm

PRICES

Full price

€30

Concessions

€27

Half price

€15

PASS category 1

STUDIO OF PERSPECTIVES – See p.101

Meet Martin Zimmermann Thu 27th at 11am at Café Danse

Day backstage: guided tour of the TNP theatre with a French sign language interpreter, Sat 8 at 10.30am

Movement workshop with Dimitri Jourde, acrobat-dancer, performer in *Eins Zwei Drei*, Sat 29 at 11am at the TNP

Meet the artists after the show on Sat 29

ON TOUR

Helsinki Festival (Finlande) 18-19 Aug.

Zürcher Theater Spektakel (Suisse) 23-28 Aug.

Theater Casino, Zug (Suisse) 26-27 Oct.

Maillon - Théâtre de Strasbourg-scène européenne 21-24 Nov.

Kaserne Basel (Suisse) 29 nov.-01 Dec.

Spectacles Français – Théâtre Palace, Bienne (Suisse)

06-08 Dec.

2019

Le Manège – scène nationale de Maubeuge 10-11 Jan.

Grand Théâtre de Luxembourg (Luxembourg) 15-16 Jan.

Le Volcan – scène nationale, Le Havre 29-30 Jan.

Théâtre de la Ville/co-réalisation CENTQUATRE, Paris 20-24 Feb.

Les 2 Scènes, scène nationale de Besançon 19-22 Mar.

Maison de la Culture de Bourges/Scène Nationale 02-03 Apr.

Equinoxe, scène nationale de Châteauroux 11-12 May

Théâtre de Bayonne, scène nationale du Sud-Aquitain

21-23 May

Théâtre National de Nice 05-07 June

Tchekhov Festival, Moscou (Russie) 13-15 June

DANCE COMPANY WEBSITE

www.martinzimmermann.ch

Co-hosted with the TNP

CÉLINE LEFÈVRE

MA CLASS' HIP HOP

Boogaloo, locking, popping: the dancer-choreographer Céline Lefèvre has done it all.

When the Suresnes Cités Danse festival asked her for a 5-minute solo on the origins of hip-hop, she ran way over time, but the audience was thrilled! Now a full-fledged show, her "history class" covers 40 years of hip-hop, in words and movement, like a danced stand-up routine. From the street, to the stage, to the encounter with other techniques, she tells the story of her art, and the place of women in hip-hop today. L.C.

GIVORS – SAINT-FONS – CRAPONNE – FIRMINY

“THERE ARE NO HIP-HOP HISTORY CLASSES. IT’S A NEW ART FORM, CONSTANTLY UNDER CONSTRUCTION.”

C. LEFÈVRE



© Harold Fibro

PIECE FOR 1 FEMALE DANCER

FAMILIES – AGES 10+

1h env.

TITLE SEQUENCE

Choreography Céline Lefèvre

Dancers Céline Lefèvre

Production Kader Acoun Productions

VENUES

THÉÂTRE DE GIVORS

**THÉÂTRE JEAN MARAIS, SAINT-FONS /
ESPACE CULTUREL EOLE, CRAPONNE /**

DATES & TIMES

Fri 28, 8.30pm (Théâtre de Givors)

Sat 29, 8.30pm (Théâtre Jean Marais)

Sun 30, 6pm (Espace culturel Eole)

PRICES

Théâtre de Givors

**Bookings at Théâtre de
Givors only**

04 72 24 25 50

or billetterie.

theatredegivors@

orange.fr

Théâtre Jean Marais &

Espace culturel Eole

Full price €20

Concessions €17

Half price €10

PASS category 3

AROUND THE REGION – See p.7

Théâtre Le Majestic, Firminy

DANCE COMPANY WEBSITE

www.celinelefevre.com

BIOGRAPHY

Céline Lefèvre was born in 1977 and has been dancing since she was five.

She started in classical dance, moving on to modern jazz, then rapidly discovered the hip-hop movement through the *H.I.P.H.O.P* TV show presented by Sidney. She began to dance hip-hop by watching and copying her big brother.

At 17, she joined Mistikacton, one of the first hip-hop dance associations in the Val d’Oise area near Paris, before coming face to face with Parisian hip-hop in the Place Carrée at Châtelet, in discos, and at a workshop given by American pioneers of the genre at the TCD (now the Micadanses studio) in 1998. There, she met young women keen to create a new women’s crew, the NBCie. Together, they created a show for discos and went to Los Angeles to attend the B.Boy Summit and meet dancers from all over the world. Céline specialised in upright dances

(locking, popping, house and new style), in addition to her jazz and classical credentials. At the same time, she developed a career as a professional dancer and actor, working on variety shows on television, music videos, with singers (MC Solaar) and choreographers/directors on the hip-hop and contemporary scenes (Des Equilibres, Choréam, Trafic de styles, Franck II Louise, Jacques Weber, Stephanie Loïc, Laura Scozzi, Coline Serreau, etc.) in particular at the Rencontre de la Villette and the Suresnes Cités Danse festivals, and at the Opéra Bastille etc.

In February 2004, after working for several dance and theatre companies as a choreographer, dancer and actor, Céline Lefèvre decided to create her own company: C’MOUVOIR.

Today, she continues to choreograph (*Juste un cygne, Des Branchés, Vous Désirez ?* etc.), dance and act.

SYLVAIN BOUILLET – MATHIEU DESSEIGNE – LUCIEN REYNÈS

LA MÉCANIQUE DES OMBRES

Three dancer-acrobats in jeans and hoodies deploy a weird, dislocated gestural language to tell us the story of little people in search of themselves.

Their silhouettes battle the laws of gravity – falling, getting up, saving each other from danger. Abandonment, resistance and accident are the leitmotifs of this slick “mechanics of the shadows”.

Fusing hip-hop energy with the poetry of contemporary circus, the men probe the frontiers of the lives in virtuoso movement, and convey an unsettling beauty. D.S.

VILLEFONTAINE – ANDRÉZIEUX-BOUTHÉON

“THREE DANCERS AND ACROBATS MOVE WITH ALMOST ABSURD PERSEVERANCE TO REDISCOVER THE CODES OF HUMAN RELATIONS”



BIOGRAPHIES

Sylvain Bouillet, Mathieu Desseigne, and Lucien Reynès are all dancers and acrobats.

As teenagers, they all tried their hands at circus in a community youth club and arts centre and have never looked back. Mathieu trained at the National Centre of Circus Arts (CNAC) and then moved towards dance. Following auditions, the hand of fate led him from school to Belgium to work with Alain Platel at Les Ballets C de la B. He stayed for six years, working on three creative projects: *Vsprs*, *Pitié !* and *Out of context*, until he began to feel the need for change.

Lucien graduated from the same school, but continued his apprenticeship alongside the teacher Alexandre Del Perugia, carving out a path in circus and theatre. He became the author-and-performer of shows overseen by La Scabreuse, Cahin-Caha and Yoann Bourgeois. He also worked in dance with Gilles Verière, and in theatre with Yves-Noël Genod and Marine Mane. Sylvain teaches at training schools and is self-taught. Meeting Mathieu in an

amateur circus school led to their creating a common language, and they spent nine years carving out a path with Nabil Hemaïzia in the collective 2 Temps 3 Mouvements. Sylvain notably co-wrote the pieces *Reflets* and *Et des poussières*, and is already producing transmission protocols.

Sylvain, Lucien and Mathieu's explorations are now supported by Naïf Production. In 2014, the three came together to create *Je suis fait du bruit des autres*, featuring amateurs. *La Mécanique des Ombres* was the fruit of their initial joint research and was first staged in 2016, winning the judges' prize at the (Re)connaissance competition that same year.

Naïf Production is not a collective or company, but a horizontal non-hierarchical structure. It affirms that creating can only ever be collective; that nothing is ever achieved alone; that working together is a prerequisite for success; and that all our peculiarities and specificities – however acute – sketchily outline the path to togetherness. A labyrinthine, inclusive mosaic.

PIECE FOR 3 DANCERS

approx. 55 mins at Théâtre du Vellein, Villefontaine
short form: 25 mins, at Théâtre du Parc, Andrézieux-Bouthéon

TITLE SEQUENCE

Choreography, artistic direction and performance

Sylvain Bouillet, Mathieu Desseigne, Lucien Reynès

Music Christophe Ruetsch

Dramaturgy Sara Vanderieck

Costume design Natacha Costechaire

Lighting design Pauline Guyonnet

Coproduction Théâtre Jean Vilar de Vitry-sur-Seine, MC93 de Bobigny, Espace périphérique, mairie de Paris-Parc de la Villette, le Centquatre-Paris

Supported by Agora, cité internationale de la danse de Montpellier dans le cadre d'une résidence de création à l'Agora, et du CDCN-Les Hivernales à Avignon. The work was supported by SPEDIDAM, the Provence-Alpes-Côte d'Azur (PACA) Regional Council and Val-de-Marne County Council. Naïf Production is associate artist at Les Hivernales – National Choreographic Development Centre (CDCN) in Avignon and supported by the PACA Regional Cultural Affairs Directorate (DRAC).

AROUND THE REGION – See p.7

**THÉÂTRE DU VELLEIN, VILLEFONTAINE /
THÉÂTRE DU PARC, ANDRÉZIEUX-BOUTHÉON**

DATES & TIMES

Tue 2 Oct., 8.30pm (Théâtre du Vellein)

Thu 4 Oct., 8pm (Théâtre du Parc)

PRICES

Théâtre du Vellein

Full price €18

Concessions €16.5

Mini rate €11

Bookings at Théâtre du

Vellein only

04 74 80 71 85

theatre.capi-agglo.fr

Théâtre du Parc

From €10.50 to €19

**Bookings at Théâtre du
Parc only**

DANCE COMPANY WEBSITE

www.naif-production.fr

EUGÉNIE REBETEZ

BIENVENUE



For her third work, the dancer-choreographer becomes a cleaning lady, far removed from the divas of her earlier *Gina and Encore*.

"The glitter has been swept into the bin, after the lights go down. Cleaning is about touching and taking care of objects, and, for some, it's a living." Alternating intensity and lightness, poetry and comedy, the ordinary and the surreal, Eugénie Rebetez creates an odd domestic scene of chaos and order. M.C.V.

CREATIVE INTENT

"In my third show, *Bienvenue*, I begin by cleaning the stage and dusting the set. Then my body and the decor become one. It's as though the space surrounding me and the space within me blend unceremoniously. I am fascinated by the idea of the body and the home, and I play on their mise en abyme and ambivalence to question our relationships with the inside and outside, our internal and external worlds, our dreams and realities. The set represents a private space, a cocoon, a refuge. The space transforms, just like the shape of my character. How can we stay open to others and remain part of the world, while staying close to ourselves and our imagination so we do not lose ourselves? By playing a cleaner at the start of the piece – one of the figures at the bottom of the social scale, but also one of the rare figures we are certain to meet in any theatre, company or public institution – I am starting at the opposite end of the scale to the diva I played in my most recent pieces. This time, the glitter has literally been hoovered up to make room for what is left when the lights are turned off; when we are confronted with ourselves, our memories, our unfulfilled dreams and our unresolved problems. Cleaning involves touching, having contact with something else, taking care of it, and it also allows some people to make a living.

In my choreographic work, I alternate intensity and levity, poetry and humour, the everyday and the surreal. That tension is a source of inspiration. It corresponds to the relationships we may have with ourselves

and with others in our lives. I enjoy creating confusion about the nature of the situations I put on stage.

In my work, musicality links dance, emotions, singing and words. In fact, I compose my dance like a piece of music, where different forms of expression play and speak together. Everything you hear is music and belongs to the show's soundtrack: the pieces of music as well as the sounds the set makes, my voice, my breathing and even the audience's reactions. In this piece, the various elements tend to melt into each other, as if their boundaries have mysteriously disappeared.

Bienvenue was created in collaboration with a marvellous artistic team. They enabled me to take a step back from my work and find a new perspective when composing my universe, giving dialogue greater importance than in the past. The people around me are my greatest source of inspiration."

Eugénie Rebetez

Zurich, September 2017

"THIS TIME, THE GLITTER HAS LITERALLY BEEN HOOVERED UP TO MAKE ROOM FOR WHAT IS LEFT WHEN THE LIGHTS ARE TURNED OFF"

E. REBETEZ



BIOGRAPHY

Born in 1984 in Geneva, Swiss artist Eugénie Rebetez has lived and worked in Zurich since 2008.

She first studied dance and choreography in high school, in a specialist dance section at Lycée Martin V in Louvain-la-Neuve, Belgium, then at ArtEZ Institute of Arts in Arnhem, Netherlands. Her training completed, she worked chiefly with Venezuelan choreographer David Zambrano, but also with Swiss stage director and choreographer Martin Zimmermann, with whom she still collaborates regularly. She has created and performed three solo pieces – *Gina* (2010), *Encore* (2013) and *Bienvenue* (2017) – as well as several performance pieces for art venues. She stages her work throughout Switzerland and Europe: Maison de la Danse (Lyon), Théâtre National (Nice), Théâtres de la Ville (Luxembourg), Tanzquartier (Vienna), Kunsthalle (Krems), Tanzhaus NRW (Düsseldorf), Mercat de

les Flors (Barcelona), Kunsthaus (Zürich), Hauser & Wirth (Zürich), Fondation Beyeler (Riehen), Aargauer Kunsthaus (Aarau), Kunst Halle (St. Gallen), ADC (Geneva), Theater Chur (Chur) and Theater Spektakel (Zürich).

Eugénie Rebetez's work centres on her artistic figure, at once a tragi-comic character and a living sculpture, which she adapts and transforms in her solo works. The young Swiss dancer and choreographer stands out by her blend of boldness, self-mockery, grotesqueness, sincerity and flippancy. The body is central to her artistic approach and expresses itself fully, revealing the complexity and ambivalence of being oneself.

PIECE FOR 1 FEMALE DANCER

1hr

TITLE SEQUENCE

Choreography, texts and performance

Eugénie Rebetez

Stage direction Martin Zimmermann

Dramaturgy Tanya Beyeler

Set design Simeon Meier

in collaboration with Martin Zimmermann

Original music Eugénie Rebetez & Andy Neresheimer

Sound design Andy Neresheimer

Lighting design Tina Bleuler

Costume design Eugénie Rebetez, Martin

Zimmermann & Tina Bleuler

Additional music Lesley Barber, Heinrich Ignaz Franz

Biber, Gloria Gaynor, Mica Levi, Rihanna, Stars of The

Lid, Tambouren Infanterie-Rekrutenschule 206

Assistant choreographer Romain Guion

Costume making Katharina Baldauf

Voice coach Marcel Fässler

Set painting Michèle Rebetez-Martin

Lighting engineer and technical director Jérôme

Bueche

Sound engineer Julien Dick

Production assistant Claudia Toggweiler

Production Verein Eugénie Rebetez

Coproduction Zürcher Theater Spektakel, Tanzhaus

Zurich, ROXY Birsfelden, Theater Chur, ADC Genève,

Théâtre La Grange de Dorigny - UNIL Lausanne

Supported by Stadt Zurich Kultur, Pro Helvetia,

République et Canton du Jura, Fachstelle Kultur

Kanton Zurich, Fachausschuss Tanz & Theater BS/

BL, Ernst Göhner Stiftung, Fondation Corymbo,

Fondation GKKZ, Pourcent Culturel Migros

In cooperation with le Fonds des Programmeurs de

RESO - Réseau Danse Suisse

AROUND THE REGION – See p.7

SALLE POLYVALENTE, BOURGOIN-JALLIEU

DATES & TIMES

Tue 9 Oct, 8.30pm

PRICES

Full price

€18

Concessions

€14

Bookings at Théâtre Jean Vilar only

12 rue de la République or 04 74 28 05 73 or

billetterie.theatre@bourgoinjallieu.fr

ON TOUR

Belluard Festival, Fribourg (Suisse) 03 July.

EviDanse – Salle de l'Inter, Porrentruy (Suisse) 04 Oct.

Théâtre de Beausobre, Morges (Suisse) 23 Nov.

Théâtre Bennon Besson, Yverdon (Suisse) 23-24 Jan.

2019

Espace Albert Camus, Bron 04-05 Mar. 2019

Théâtre la Grange de Dorigny, Lausanne (Suisse) 5-6

Apr. 2019

DANCE COMPANY WEBSITE

www.eugenierebetez.com/fr

CARAVANE AURILLAC

**EVENT FROM THU 27
TO SAT 29 SEPTEMBER**

Caravane is a novel cooperation project devised by the National Dance Centre (CND): a mobile CND that reaches out to field actors and audiences in France and abroad. It takes the CND travelling outside its base – to the provinces and abroad – and makes available all its activities to audiences and local dance stakeholders: heritage based, educational, artistic and professional.

After Porto, Mexico City, Madrid and Pau, the CND caravan is being hosted in the Auvergne town of Aurillac by La Manufacture and the Théâtre d'Aurillac as part of the Lyon Dance Biennale, in partnership with Cantal County Council. On the programme: a workshop for professional dancers, a meeting on the dance professions, advice to dancers and companies, and outreach workshops for

local stakeholders. And also, for everyone: a show, a meet-with session, exhibitions, an amateur workshop and a giant yoga class. During this caravan roadshow, choreographer and CND director Mathilde Monnier, accompanied by choreographers Volmir Cordeiro and Marcela Santander Corvalán, and the CND's professional-resource and outreach teams, will come to meet with everyone in Aurillac.

SHOW **ÉPOQUE**

The dances to which Marcela Santander Corvalán & Volmir Cordeiro have grown attached – drawing on ecstasy, gratification, subversion, lasciviousness, fright, extravagance and joy – demand an intense ability to jump between moods and to tell oneself the most outrageous imaginary scenarios, without neglecting to disjoint, defuse and shake the flesh. For each emotion, a programme of imaginary faculties is created to make visible specific presences, varied deft natures, and interdependent modes of feeling. *Époque* is a study, or survey, of dances, where a

certain way of playing with misshapen gestures has been questioned by female artists of the 20th century.

TITLE SEQUENCE

By Volmir Cordeiro & Marcela Santander Corvalán
The CND Caravane is produced in partnership with Théâtre d'Aurillac, Cantal County Council, and La Manufacture

DATE & TIME

Thu 27, 8.30pm

PRICES

Full price

€15

Biennale PASS holders

€10

Participants in Caravane activities

€5

SHOW DETAILS AND BOOKINGS

Théâtre Municipal d'Aurillac – Scène conventionnée

04 71 45 46 04 or theatre.aurillac.fr

ACTIVITY DETAILS AND BOOKINGS

Centre national de la danse à Lyon

04 72 56 10 70 or cndlyon@cnd.fr

FULL PROGRAMME AT:

cnd.fr and biennaledeladanse.com



Rad
ouki

Francois
Veyrune

MERCZ
Cunningham

EURIPIDES
LANTHOS

La mécanique
des Ombres

Thomas
Lanthos

ADRI
BOUTROUS

Michel
Reilfac

TOKYO
GEORGAS

JANN
GALLOIS

ALEXANDRO
SCIALOJA

Fabrice
Lambrecht

Cris Blanc

Poann
Bourgeois

ANGELIN
PREKOPIA

MARCO
da Silva
FERREIRA

YU
PICK

Jules
Nadi

Martin
Zimmermann

Kader
Attou

Saburo
Teshigahara

O'NA
DOHERTY

RICE
AUD

Yuval
Pick

Looping
Tom

EURIPIDES
LANTHOS

Miet
Warlop

Jules
Nadi

Eugénie
Rebetz

Maguy
Marin

(LA)HORDE

Rachid
Ouramdane

LA
BOLSA

ALEXANDRO
SCIALOJA

Thomas
Lanthos

Fabrice
Lambrecht

Jérôme Bel

WAN
RAMINA

Cris Blanc

Rad
ouki

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des Ombres

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Lanthos

ADRI
BOUTROUS

Michel
Reilfac

TOKYO
GEORGAS

JANN
GALLOIS

ALEXANDRO
SCIALOJA



© DR

TIMECODE / INCOGNITO

DANCE SCREENING NIGHT

IN PREVIEW

"A choreographic break-in on the roof of LPA Cordeliers car park"

Lali Ayguadé, a Catalan dancer and choreographer, has performed works by the greatest international choreographers, such as Akram Khan and Hofesh Schechter. In 2010, she was an "outstanding dancer" nominee at the London Critics' Awards. In 2013 she created *Incognito*, a duet for public space, which she performs with Nicolas Ricchini. This piece, which taps the emotional intensity of the two dancers' encounter, was the starting point for Juanjo Giménez's short film *Timecode*, Palme d'Or winner at the 2016 Cannes Film Festival.

We wanted to bring together the two projects for the first time, in a dialogue between the screening of the short film, which was shot entirely in a car park,

and the choreographic break-in, danced live on the roof of the LPA car park. This experience will show the porosity between film and choreography, but also between architecture and dance – two spatial arts. For both dancer and architect, space is not neutral. It is there to be occupied, inhabited, poeticised, modified...

A city's architecture is a system made of harmony, tensions and clean breaks, but also of desires. Lali Ayguadé's dance for public space and a car park displays transgressive, poetic, living bodies. Through dance, film and architecture, the artists explore their encounter, in the body-city linkage.

A singular experience to be lived right up close to two exceptional dancers!

LPA is embracing the present to design an intelligent city that takes account of its users and their wellbeing. Art is one facet of its thinking.

LPA strongly supports innovation and contemporary creators, and in 2018 is committing alongside the Lyon Dance Biennale to back a novel arts project in the Parc Cordeliers car park. Movement, travel, back-and-forth – the same vocabulary will connect the car park with choreographic writing at an exceptional evening event.

TITLE SEQUENCE

Choreography by and with Lali Ayguadé et Nicolas Ricchini

Timecode film directed by Juanjo Giménez

VENUE

ROOF TERRACE OF LPA CORDELIERS CAR PARK

DATE & TIME

Thu 6, 7.30pm

PRICE

Show reserved for LPA pass holders and for Biennale pass holders, by invitation



FOCUS DANSE FOCUS DANSE

F(DANSE)CUS

The international gathering
for dance programmers

A EUROPEAN FOCUS DANSE

FROM 19 TO 22 SEPT. 2018

18 SHOWS IN 4 DAYS

The professional platform shows
during the day at the Allegro
in Miribel

Lali Ayguadé (Catalogne), Incognito / French premiere	p.94
Mădălina Dan et Agata Siniarska (Roumanie, Pologne), Mothers of Steel / French premiere	p.94
Cláudia Dias (Portugal), Mardi : Tout ce qui est solide fond dans l'air.....	p.95
Jordi Galí (France), ORBES / 2018 New work	p.95
Cécile Laloy (France), DUO	p.95
Pierre Pontvianne (France), Janet on the roof	p.96
Vania Vaneau (France), Blanc	p.96
Fré Werbrouck (Belgique), Sillon / French premiere	p.96

The Focus Danse shows
in the evening

Fabrice Lambert (France), Aujourd'hui, Sauvage / World premiere	p.32
Rachid Ouramdane (France), Franchir la nuit / World premiere	p.50
Alessandro Sciarroni (Italie), Augusto / World premiere	p.42
Miet Warlop (Belgique), Big Bears Cry Too / 2018 New work	p.40
Jérôme Bel (France), Création 2018 / World premiere	p.28
Cris Blanco (Catalogne), <i>El agitador vórtex</i>	p.48
Marco da Silva Ferreira (Portugal), Brother.....	p.60
Oona Doherty (Irlande du Nord), Hard to Be Soft	p.44
Thomas Hauert (Belgique), <i>La mesure du désordre</i>	p.58
(LA)HORDE (France), To Da Bone.....	p.54

TO REGISTER AND DISCOVER THE PROGRAMME

Visit our website at biennaledeladanse.com
Contact Melissa Boudilmi at the Professionals Office
by phone +33(0)4 27 46 65 67
or email pros@labiennaledelyon.com

Focus Danse 2018 is staged by
The Lyon Dance Biennale, the Onda (French office for
contemporary performing arts circulation), Maison
de la Danse / European creative hub and the Centre
Chorégraphique National de Rillieux-la-Pape; and in
collaboration with the Grec Festival
de Barcelona (Spain), the Teatro Municipal do Porto
(Portugal) and the Theatre de Liège (Belgium).
With support of the Institut Français.

Thanks to the Allegro in Miribel
and with support of Rillieux-la-Pape



And supported by



© Stéphane Rambaud

EDITORIAL

The Lyon Dance Biennale, Onda and the CCNR/Yuval Pick have together devised this fresh edition of Focus Danse.

For the first time, Focus Danse is acquiring European scope by extending an invitation to artists from various European countries (Belgium, Italy, Northern Ireland, Poland, Portugal, Romania, Spain and France). This European Focus Danse has been devised to build on the impetus of the European Creative Hub led by the Maison de la Danse in Lyon since 2016. This hub – a new tool devoted largely to producing work – has enabled us to develop partnerships with professionals across the EU: Francesc Casadesus from the Grec Festival in Barcelona; Tiago Guedes from the Municipal Theatre in Porto; and Serge Rangoni from the Théâtre de Liège. Onda has provided its expertise and qualified knowledge of a large network of venues and artists in France and Europe. Together, we have designed this keynote event on the new European choreography scene. During this event, 10 works will be presented. In addition, the CCNR/Yuval Pick is highly attentive to up-and-coming young local talent. Hand in hand with Yuval, we are pleased to add to this programme a regional and European professional platform. Its purpose is to offer both emerging and proven artists the chance to show their new work to professionals from around the world; and to encourage a two-way dynamic around interaction, artist mobility, and visibility. This European Focus Danse, enriched by the European platform, will enable us to support a Europe of culture that is more necessary than ever.

**Dominique Hervieu, artistic director,
Lyon Dance Biennale
and European Creative Hub**
Yuval Pick, director, CCNR/Yuval Pick
Pascale Henrot, director, Onda

CATALONIA

LALI AYGUADÉ INCOGNITO

FRENCH
PREMIERE

Born in Barcelona in 1980, Lali Ayguadé notably trained at the prestigious PARTS school founded by Anne Teresa de Keersmaecker, then worked as a dancer in the companies of Akram Khan and Hofesh Schechter and collaborated with Marcos Morau (La Veronal). In the duet Incognito, which she performs with Nicolas Ricchini, another Akram Khan dancer, she serves up dance that is both sensual and explosive. Parts of this duet feature in the short film *Timecode*, which can be seen during the Biennale, and which won the Palme d'Or at the 2016 Cannes Film Festival and a Goya Award, and was also nominated for an Oscar.

20 mins

TITLE SEQUENCE

Performers Lali Ayguadé, Nicolas Ricchini

Artistic direction Lali Ayguadé

Music Bachar Mar Khalifé

VENUE : L'ALLÉGRO, MIRIBEL

DATE & TIMES : Thu 20, 2pm & 4.10pm

Based on a proposal by the Grec Festival of Barcelona

Supported by Institut Ramon Llull

Project produced as part of the "Four Motors for Europe"

ROMANIA/POLAND

MĂDĂLINA DAN – AGATA SINIARSKA MOTHERS OF STEEL

FRENCH
PREMIERE

This project is the study of the phenomenology of tears around many themes: memory, history, death, happiness, fragility, innocence, strength, futuristic ontologies, etc. It questions the social and cultural mechanisms associated with public and private demonstrations of emotions. Contrasting personal statements and emblematic images of teardrops in the context of Eastern Europe, it examines how we exhibit our emotions in different situations, and why we express them (or don't) in public. Through narratives about our biopolitics (i.e. our cultural, national and emotional identities), this projects addresses bodily paradigms and current technologies, and attempts to disentangle the personal from the artificial.

50 mins

TITLE SEQUENCE

Concept and performance Mădălina Dan, Agata Siniarska

Dramaturgy assistant Mila Pavicevic, Siegmur Zacharias

Sound, video, graphic design Diego Agulló

Production Art Stations Foundation by Grażyna Kulczyk

Coproduction Konfrontacje Teatralne (Lublin) Fabrik Potsdam Alfred ve Dvore (Praga)

VENUE : L'ALLÉGRO, MIRIBEL

DATE & TIMES : Fri 21, 11am et 3.10pm



© DR



© Jakub Wittchen

PLATFORM EUROPEAN PLATFORM

PORTUGAL

CLÁUDIA DIAS MARDI, TOUT CE QUI EST SOLIDE FOND DANS L'AIR

A recognised artist in Portugal and beyond, Cláudia Dias has notably collaborated with choreographer João Fiadeiro. Her original output includes numerous performance pieces. Her latest work, whose title translates as "On Tuesday, everything solid will melt into air", is part of a seven-year project through 2022, *Seven years Seven pieces*, against the idea of an absent or precarious future, which she is painstakingly compiling, year after year. *After Monday: Watch out for the right ! (Lundi: Attention à droite !)*, this latest opus, created in 2017 in Lisbon, revolves around a visual narrative. At its core is the story of a 10-year-old boy whose grandparents were deported from Palestine, then from Lebanon, and who journey from Syria to Italy.

1hr10

GÉNÉRIQUE

Concept and direction Cláudia Dias

Guest artist Luca Bellezze **Script** Cláudia Dias

Performers Cláudia Dias & Luca Bellezze

External eye - Seven Years Seven Pieces Jorge Louraço Figueira

Set design and lighting Thomas Walgrav

Animation Bruno Canas

Production Alkantara **Coproduction** Maria Matos Teatro Municipal ; Teatro Municipal do Porto

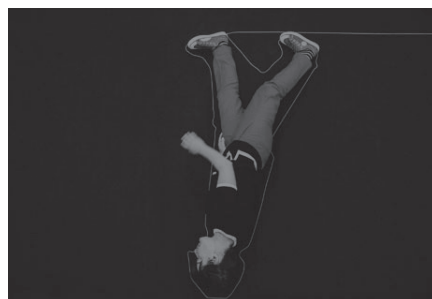
Artist residencies Teatro Municipal do Porto/Teatro do Campo Alegre ; O Espaço do Tempo, Centro Cultural Juvenil de Santo Amaro - Casa Amarela

Acknowledgements Ângelo Alves, Anselmo Dias, Ilda Figueiredo, José Goulão, Jorge Cadima, Paulo Costa. SEVEN YEARS SEVEN PIECES project is supported by Câmara Municipal de Almada. Alkantara A.C. is funded by República Portuguesa, Cultura/Direção-Geral das Artes and Câmara Municipal de Lisboa

VENUE : L'ALLÉGRO, MIRIBEL

DATE & TIME : Thu 20, 2.40pm

Based on a proposal by the Municipal Theatre of Porto
With the backing of O Camões - Portuguese cultural centre, Paris



© ALIPIOPADILHA

FRANCE

JORDI GALÍ ORBES

Body, matter, time, space and relationships are the core ideas in this choreographic installation, made up of 120 structures of bodies, where the five performers are at once materials and builders.

These pieces of pop-up architecture are designed using a precise mathematical protocol based on chance and symmetry, and result from the inter-body traction and compression stresses; they are situations of choral equilibrium made up of individual disequilibria. The abstract quality of the structures thus composed is transformed by the public space and its constant changes. In this ever-renewed context, the bodies offer themselves to the gaze and deploy their presence through time, proposing to open up a space conducive to multiple interpretations.

2hrs30 to 2hrs45 -

The audience is free to come and go as it pleases.

TITLE SEQUENCE

Conception Jordi Galí

In dialogue with Nermin Salepci

Creation and performance Anne Sophie Gabert, Lea Helmstädter, Konrad Kaniuk, Jérémy Paon, Jeanne Vallauri / Julia Moncla

VENUE : PLACE DES TERREAUX, LYON

DATE & TIME : Sat 22, 2.30pm



© David Hiram Sanchez

FRANCE

CÉCILE LALOY DUO

A couple. A very tall young man and a smaller young woman. He is 1m96 (6ft5) tall, she is 1m60 (5ft3). No characters, just a man and a woman - figures that pass through several body states, play various relations, travel through different ages. It appears that they want to be one, oscillating between obsession and suffocation. They shake, clasp, grab, twist and drag each other, and hold each other tight. Cécile Laloy considers all the modes of love - in a blend of burlesque and ennui, desire and sheer madness, in choreography with a highly cinematographic and theatrical flavour.

50 mins

TITLE SEQUENCE

Choreography Cécile Laloy

In close collaboration with Joan Vercoutere and Marie Urvoy, dancers

Artistic collaboration, set design, costumes Alice Laloy

Music composed by Damien Grange and Olivier Bost, musician

Sound engineer Damien Grange

Lighting, technical stage manager, stage manager Johanna Moaligou

Costume assistant Delphine Laloy

Assistant stage manager Jérémy Quintin

VENUE : L'ALLÉGRO, MIRIBEL

DATE & TIME : Fri 21, 4.40pm



© Alice Laloy

TFORM EUROPEAN PLATFORM

FRANCE

PIERRE PONTVIANNE JANET ON THE ROOF

In his solo *Janet on the Roof*, choreographer Pierre Pontvianne develops a style of dance at once shifting and pictorial, where the imperceptible tweaks of postures and the intense energy switches bear witness to our world's current pendulum swings.

The performer deploys infinite images, where each time and each space mark both a desire for change and the sense of an ending. She plunges the spectator into a tiny gap between amazement and apoplexy, where she rolls out hypnotic dance.

"The horizon turns hazy, the present tenses up, and what seemed far off is already in front of us." - Pierre Pontvianne

50 mins

TITLE SEQUENCE

Choreography Pierre Pontvianne

Performance Marthe Krummenacher

Sound design Pierre Pontvianne

Lighting Valérie Colas

Costumes Janet Crowe

Sets Pierre Treille

External eye David Mambouch

VENUE : L'ALLÉGRO, MIRIBEL

DATE & TIME : Fri 21, 2pm

FRANCE

VANIA VANEAU BLANC

BLANC stems from an investigation into ritual, trance and transformation. Seeking to unravel the strata that form the body and the individual, the piece grows out of the desire to reach a place of vertigo, revealing the crowd – the multiple that inhabits the singular, just as white light is composed of every colour. The body is treated as much in its material condition as in its utopian dimension, and the performer becomes a vehicle of her environment.

A flow of stories, cultures, states and emotions pass through a filter-like Vania Vaneau. In her quest for extreme bodily porosity and an empathetic rapport with the public, she proposes a journey from organic materiality to visual hallucination, from real to fictitious, from rational to irrational.

45 mins

TITLE SEQUENCE

Choreography & performance Vania Vaneau

Music Simon Dijoud

Lighting Johann Maheut

Assistant Jordi Galí

External eye Anna Massoni

Production Cie Arrangement Provisoire (Lyon)

Coproduction CCNR- Yuval Pick, Ramdam (Sainte-Foy-les-Lyon)

Supported by Les Substances (Lyon), L'Animal à la Esquena (Gerone, ES), CDC-Le Pacifique (Grenoble)

VENUE : L'ALLÉGRO, MIRIBEL

DATE & TIME : Thu 20, 4.45pm

BELGIUM

FRÉ WERBROUCK SILLON

FRENCH
PREMIERE

Sillon is the first part of *Variations sur l'immobile*, a series of solos created to the same artistic requirements: bringing a still image onto stage, setting it in motion by maintaining its form in a precise framework, ushering forth blurred and shifting images that open up a space, without imposing their messages. *Sillon* is a beguiling and catchy piece, delicately delivered in a very intimist mood. In barely 15 minutes, Fré Werbrouck manages to create a weightless style; a fragmentation of ethereal movements, scrambled sounds, broken rhythms, silences and murmurs... *Sillon* is a piece in suspension, performed by Sara Sampelayo, where image and movement, and being and time, mix and merge.

17 mins

TITLE SEQUENCE

Direction & choreography Fré Werbrouck

Creation & performance Sara Sampelayo

Music Boris Gronemberger

Images Eve Giordani

Production Cie D'ici P.

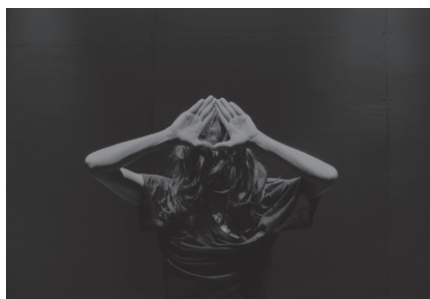
Coproduction Théâtre Marni & Centre Culturel Jacques Franck. With the help of Ministère de la Communauté française Wallonie-Bruxelles - Service de la danse

Supported by Commune d'Ixelles, Pianofabriek kunstwerkplaats, SACD, WBT/D & Brigittines, Centre d'Art Contemporain du Mouvement. Cie D'ici P. is assisted by Grand Studio and hosted in residence by Cie Mossoux-Bonté

VENUE : L'ALLÉGRO, MIRIBEL

DATE & TIMES : Thu 20, 2pm et 4.10pm

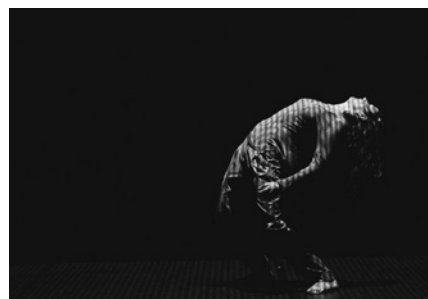
Based on a proposal by Théâtre de Liège
Supported by Wallonie-Bruxelles International and
Agence Wallonie-Bruxelles Théâtre/Dance



© ciné-parc



© Gilles Aguilá



© DR

AROUND THE REGION AROUND

REBONDS

The Lyon Dance Biennale is an idea that arose from the opportune presence of artists, but primarily from a close bond with various cultural institutions. One of our priorities is for works and audiences to circulate around the region.

Some stakeholders are operating away from their base; others are united in metro-scale partnerships; and others still are seizing an opportunity to stage dance. We are thus very happy to present a line-up of some 60 dates to extend our event and embody the Dance Biennale across the metro area and the whole region. Thank you to all these friends – venue directors and institutions – for coming aboard! D.H.

18^E BIENNALE DE LA DANSE

SAINT-ÉTIENNE MÉTROPOLE

9 SEPT-13 OCT.

The Dance Biennale in Saint-Etienne

In conjunction with nine cultural bodies
and Saint-Étienne Métropole

Patrice Thibaud

Welcome p.38

THÉÂTRE DU PARC -
ANDRÉZIEUX-BOUTHÉON

Tue 2 Oct., 8pm

[Ticket office] 04 77 36 26 00

theatreduparc.com

S. Bouillet / M. Desseigne / L. Reynès

Mécanique des Ombres p.86

THÉÂTRE DU PARC -
ANDRÉZIEUX-BOUTHÉON

Thu 4 Oct., 8pm

[Ticket office] 04 77 36 26 00

theatreduparc.com

Céline Lefèvre

Ma class' hip hop p.84

THÉÂTRE LE MAJESTIC - FIRMINY

Thu 4 Oct., 8pm

[Ticket office] 04 77 56 01 22

Mourad Merzouki

Vertikal p.22

OPÉRA DE SAINT-ETIENNE

Wed 3 Oct., 8pm

[Ticket office] 04 77 47 83 40

opera.saint-etienne.fr

Kader Attou / Jann Gallois /

Tokyo Gegegay

Triple Bill #1 p.70

COMÉDIE DE SAINT-ETIENNE

Tue 9 Oct., 8pm

[Ticket office] 04 77 25 14 14

lacomédie.fr

Yuval Pick

Acta est fabula p.46

COMÉDIE DE SAINT-ETIENNE

Fri 12 Oct., 8pm

[Ticket office] 04 77 25 14 14

lacomédie.fr

Yoann Bourgeois – Michel Reilhac

Fugue VR, réalité mixte p.35

COMÉDIE DE SAINT-ETIENNE

Tue 9 Oct., 8pm | Wed 10 Oct., 8pm |

Thu 11 Oct., 8pm | Fri 12 Oct., 8pm

[Ticket office] 04 77 25 14 14

lacomédie.fr

Oona Doherty

Hard to Be Soft p.44

MAMC, MUSÉE D'ART MODERNE
ET CONTEMPORAIN

Sun 16, 3pm, 4pm, 5pm

[Ticket office] 04 77 79 52 41

mam-st-etienne.fr

Jann Gallois

Compact, Carte blanche p.52

L'ECHAPPÉ - SORBIERS

Sat 6 Oct., 8pm

[Ticket office] 04 77 01 11 42

Eric Languet / DesArts//DesCinés

Ma vie sans bal p.105

ESPACE CULTUREL ALBERT CAMUS
DU CHAMBON-FEUGEROLLES

Sat 13 Oct.

[Ticket office] www.desartsdescines.org /

lechambon.fr

REGION AROUND THE REGION

REBONDS

EN COMPLICITÉ AVEC LA COMÉDIE **18^E BIENNALE DE LA DANSE**

CLERMONT-FERRAND 12 SEPT-11 OCT

The Dance Biennale in Clermont-Ferrand

In conjunction with the Comédie de Clermont,
scène nationale hors-les-murs

(LA)HORDE

To Da Bone p.54

**LA COUR DES TROIS COQUINS -
CLERMONT-FERRAND,**

Tue 25, 8pm | Wed 26, 8pm |

Thu 27, 8pm

[Ticket office] 04 73 74 56 62

A. Defoort – M. Maillard – S. Vial – J. Fournet

*On traversera le pont une fois rendus à la
rivière* p.78

**LA COUR DES TROIS COQUINS -
CLERMONT-FERRAND,**

Tue 2 oct., 8pm | Wed 3 Oct., 8pm

[Ticket office] 04 73 74 56 62

Fabrice Lambert

Aujourd'hui, Sauvage p.32

**LA COLOC' DE LA CULTURE -
COURNON-D'AUVERGNE,**

Wed 12, 8pm | Thu 13, 8pm

[Ticket office] 04 73 77 36 10

Mourad Merzouki

Vertikal p.22

**LA COLOC' DE LA CULTURE -
COURNON-D'AUVERGNE,**

Sun 9 oct., 8pm | Thu 11 Oct., 8pm | Fri 12

oct., 8pm

[Ticket office] 04 73 77 36 10

Patrice Thibaud

Welcome p.38

SÉMAPHORE - CÉBAZAT,

Mon 24, 8pm | Tue 25, 8pm |

Wed 26, 8pm

[Ticket office] 04 73 87 43 41

Oona Doherty

Hard to Be Soft p.44

LE CAMÉLÉON - PONT-DU-CHÂTEAU,

Thu 27, 8pm | Fri 28, 8pm

[Ticket office] 04 73 83 73 62

SCHOOLS SCHOOLS SCHOOL

PRIMARY - MIDDLE SCHOOL

**SCHOOL RATE:
€6 / CHILD**

Each package includes educational sessions and documentary resources to support teachers in their projects. The learning pathways are devised in consultation with teachers when show tickets are booked.

DETAILS

Shows, workshops, support projects

biennaledeladanse.com > Groups section / Schools

Shows to see

MOURAD MERZOUKI

**Cie Käfig
VERTIKAL**

AGES 7+

SCHOOL YEAR RANGE (UK): 2 - 8

VENUE & TIMES - See p.22

Maison de la Danse, Lyon

Thu 20, 10am

Tue 25, 2.30pm

MIET WARLOP & HETPALEIS

BIG BEARS CRY TOO

AGES 6+

SCHOOL YEAR RANGE (UK): 1 - 7

VENUE & TIMES - See p.40

TNG, Lyon-Vaise

Tue 18, 10am et 2.45pm

Thu 20, 10am et 2.45pm

Fri 21, 10am



DETAILS AND BOOKINGS

public@labiennaledelyon.com

04 27 46 65 66

MIDDLE/HIGH SCHOOL PUPILS, APPRENTICES AND STUDENTS

**HALF PRICE FOR UNDER-26S:
€8-16 PER TICKET!**

Possible to pay with the PASS RÉGION

Daytime trails

Jérôme Bel (see p.28), Gilles Jobin (see p.36),

Yoann Bourgeois (see p.35 and 76).

Spectator trails to be created around some weekday and daytime propositions. Don't hesitate to get in touch with us to design your day.

DETAILS

Educational and thematic trails are detailed at:

biennaledeladanse.com > Groups section / Schools

Our arts and cultural education partners: Auvergne-Rhône-Alpes Regional Council, Lyon Métropole.

TEACHER TRAINING

WEDNESDAY 12

AT 2.30PM

Show training

For teachers. Movement workshop and meet the artists.

DETAILS

AND REGISTRATIONS

public@labiennaledelyon.com

04 27 46 65 66

FROM 17 TO 19 SEPT.

PREAC dance and motion arts

Maguy Marin is the associate choreographer giving a presentation during the PREAC seminar.

DETAILS

AND REGISTRATIONS

preac@maisondeladanse.com

THE FAMILY WITH THE FAMILY

A selection of shows
for ages 6+

HALF PRICE

From €5 to €17.5 per ticket
for under-26s

WANG RAMIREZ

FAMILY - AGES 7+

See p.66

PATRICE THIBAUD

FAMILY - AGES 10+

See p.38

TRIPLE BILL #1

FAMILY - AGES 10+

See p.70

(LA)HORDE

FAMILY - AGES 10+

See p.54

YOANN BOURGEOIS

FAMILY - AGES 10+

See p.76

CÉLINE LEFÈVRE

FAMILY - AGES 8+

See p.84

"COMPLICE" RATE*

€11 for children /
€17 for adults

*Only for "Complice" performances
for young audiences.
Open to 1 adult accompanying at least 1 child.

MIET WARLOP & HETPALEIS

FAMILY - AGES 6+

See p.40

MOURAD MERZOUKI

FAMILY - AGES 7+

See p.22

Family weekend

SATURDAY 22

ON DANSE EN FAMILLE !

Around Mourad
Merzouki's show

FREE
ADMISSION

A festive gathering interspersed with
original moments at the Maison de la
Danse, open to children and adults: hip-
hop workshops with the artists, original
events, trail-based game...

FULL PROGRAMME AND BOOKINGS

www.biennaledeladanse.com

SUNDAY 23 - 2.30PM > 4PM

HIP-HOP DON'T STOP !

Around the show Triple Bill #1

Jann Gallois got into dance via hip-
hop, which she blends brilliantly
with contemporary dance. She leads
a workshop inspired by her own
choreographic world for adults and
children aged 10 and over. The workshop
is split by a pot-luck teatime break.

BOOKINGS

www.biennaledeladanse.com or 04 27 46 65 65



© Michel Cavalca

STUDIO OF PERSPECTIVES ST

Offering spectators unique experiences with Biennale artists

Screenings, meet-with sessions, workshops... are all chances for some people to deepen their knowledge and for others to experiment with motion arts.

EXPLORE

SATURDAY 8: A DAY BACKSTAGE!

During this exceptional day, theatres open their doors and take spectators behind the scenes.

BACKSTAGE AT LYON OPERA BALLET

The Opera Ballet lifts the lid on itself through technique workshops, public rehearsals, an audience with the artists, and screenings of documentaries. This half-day session is also the chance to visit the Opera House, its backstage areas and rehearsal studios, which are usually closed to the public... An experience packed with surprises!

VENUE & TIMES

Opéra National de Lyon, place de la comédie, Lyon 1, 12am-5pm

PRACTICAL INFO

Free admission

GUIDED TOURS OF THEATRES

In small groups, you'll go behind the scenes and discover the different parts of the theatre – stage, dressing rooms, fly system... Soak up all the anecdotes and history of these heritage-packed venues. Venues: Les Célestins (Lyon) and TNP (Villeurbanne).

VENUES & TIME

Célestins - Théâtre de Lyon et TNP, Villeurbanne, 10.30am

PRACTICAL INFO

Free for spectators with a Biennale show ticket, and for deaf and hearing-impaired people. The tour of the TNP theatre in Villeurbanne is simultaneously interpreted in French sign language (LSF). Book at ticket offices or on biennaledeladanse.com

SHARE

OPEN RESIDENCY

Alessandro Sciarroni opens up his rehearsals for Augusto at Théâtre de la Croix-Rousse and invites the public to discover a stage of this "work in progress".

VENUE, DATE & TIME

Théâtre de la Croix-Rousse, Lyon 4, Sat 15, 6pm

PRACTICAL INFO

Free admission - Book at ticket offices or on biennaledeladanse.com

MEET THE ARTISTS...

Once the performance is over, the creative team will gather on the stage-edge to converse with the audience and answer their questions.

VENUES, DATES & TIMES

Please refer to the Shows section

MEET THE CHOREOGRAPHERS

Before their premieres, the artists fine-tuning their pieces host a session open to all, where they unveil their artistic approach and the specific features of the work they're creating for the Biennale, as well as answering the questions of journalists and public.

VENUE, DATES & TIMES

Café danse, 3 rue Grolée, Lyon 2

For dates and times, please refer to the Shows section

PRACTICAL INFO

Free admission

SPECIAL TOUR WITH JOSEF NADJ

In tandem with his performance *Mnémosyne* at Lyon's Fine Arts Museum, the choreographer will accompany a group of visitors to visit his personal exhibition, curated in close relation with his performance.

VENUE, DATE & TIME

Musée des Beaux-Arts de Lyon, place des Terreaux, Lyon 1, Sun 23 à 10.15am

PRACTICAL INFO

Free admission - Book at ticket offices or on biennaledeladanse.com



© Stéphane Rambaud

VES STUDIO OF PERSPECTIVES

DANCE

PRACTICAL WORKSHOPS

What if only one step separated your theatre seat from the rehearsal studio? To get a different take on the shows and better grasp the aesthetic issues underlying them, we invite you to practise with choreographers or dancers at discovery workshops that are accessible to all.

With a dancer from the CNDC of Angers
Mon 27 at 7pm, **Marco da Silva Ferreira** Sat 22 at 11.30am, **Véronique Giasson (Ballet Preljocaj)** Sat 22 at 2.30pm **Dimitri Jourde** (dancer with Martin Zimmermann) Sat 29 at 11am.

PRACTICAL INFO

Free admission - book at ticket offices or on biennaledeledanse.com

"FEEL THE VIBE" WORKSHOP

With Sharon Eskenazi, around Yuval Pick's piece *Acta est fabula*. Based on the simple pleasure of dancing and discovering, the workshop proposes a singular, movement-based approach to Yuval Pick's piece.

VENUE, DATE & TIME

CCNR, 30 ter av. du Général de Gaulle, Rillieux-la-Pape, Tue 25 from 7pm to 8.30pm

PRACTICAL INFO

For adult amateurs

PRICE

€5, book at info@ccnr.fr or 04 72 01 12 30

VIEW

SCREENINGS AT COMEDIA CINEMA

13 avenue Berthelot, Lyon 7

WOMB 3D

By Gilles Jobin, with Gilles Jobin, Susana Panadés Diaz and Martin Roehrich. 2016.

WOMB is a stereoscopic dance film that offers an augmented artistic experience thanks to high-definition 3D technology. The film delivers an innovative form of spatial narration, combining stereoscopic footage, choreography, visual art and music. The action of WOMB unfolds in a space-time continuum. An existential tracking shot and an abstract analogy about the course of life, the film draws on the depth of the bodies' space and volume to kindle contemplative emotion.

In the presence of Gilles Jobin, and echoing VR_I, his choreographic piece in immersive virtual reality.

32 mins

DATE & TIME

Mon 3 oct., 8pm

PRICE

€8.9 / €6.9 / €5

Admission: please present your show ticket for VR_I

WELCOME

By Philippe Lioret, with Vincent Lindon, Frat Ayverdi, Audrey Dana. 2009.

In French - France. 1hr50

To impress and win back his wife, Simon, a swimming-pool lifeguard in Calais, risks secretly helping a young Kurdish refugee who wants to swim across the English Channel. A poignant and moving film, and a hard-edged, full-on portrait of a man who decides to put himself in danger.

As part of a carte blanche programme by Rachid Ouramdane and in his presence, and echoing his show 'Franchir la nuit'.

DATE & TIME

Sun 16, 11.15am

PRICE

€4.9

TO DA BONE

Documentary by Tenk de Lussas platform

By Laure Boyer and Edouard Maïlaender 2017. France. 26 min

Filmed throughout Europe, this documentary covers the creation of To da Bone, a piece by collective (LA)HORDE. You discover the principles of jumpstyle, an extremely energetic dance offshoot of the hardcore techno movement.

The screening is supplemented by films directed by (LA)HORDE: Cloud Chasers and Novaceries.

In the presence of a Tenk de Lussas platform representative and of artists, echoing the show by LA(HORDE).

DATE & TIME

Sun 23, 11.15pm

PRICE

€4.9



© DR



#jedansealabiennale

STUDIO OF PERSPECTIVES **STU**

VIEW

POLINA, DANSER SA VIE

By Valérie Müller and Angelin Preljocaj, with Anastasia Shevtsova, Niels Schneider, Juliette Binoche. 2016.

In Russian/French with French s/t. 1h48

Russia in the 1990s. Polina, a promising classical dancer, has been propelled forward since childhood by the rigour and high standards of her teacher Bojinski. While preparing to join the prestigious Bolshoi ballet, she attends a performance of contemporary dance, which leaves a deep impression – an artistic shock that strikes at everything she believed in. Polina decides to leave everything behind and move to Aix-en-Provence to work with talented choreographer Liria Elsaj and try to find her own way.

In the presence of Valérie Müller and Angelin Preljocaj, and echoing Ballet Preljocaj's production.

DATE & TIME

Tue 18, 8pm

PRICES

€8.9 / €6.9 / €5 if you present a Ballet Preljocaj show ticket

AT MAISON DE LA DANSE

8 avenue Jean Mermoz, Lyon 8

LYON DANCE FILMS

One hour before the performance starts, at Maison de la Danse, enjoy a free, big-screen projection of dance films in Salle Jacques Demy.

PRACTICAL INFO

In connection with the performances of *Vertikal* by Mourad Merzouki. See p.22

ONLINE

NUMERIDANSE.TV

Check out the new version of the online international dance video library, of the Dance Biennale's video archive, of numerous thematic collections (hip-hop influences, dance and visual arts, the committed artist) and of two new areas: Tadaam ! (portal for children) and ND Lab (new digital works).

FREE
ADMISSION

DEEPEN

LIBRAIRIE MUSICALAME

The Musicalame bookshop, specialising in music and dance, stocks a very wide selection of books on dance – related to the Dance Biennale's programming and far more – plus a big assortment of DVDs. A good way to understand techniques, discover choreographers' creative worlds and dance movements. Upcoming bookshop events include signings, meet-with sessions, etc. More details on the Dance Biennale website.

VENUES, DATES & TIMES

Mini-shop at Café Danse, 3 rue Grolée, 11-30 Sept., Mon-Sat 11am-6pm

Musicalame bookshop, rue Pizay, open all year, Mon 2-7pm and Tue-Sat 10am to 7pm

PRACTICAL INFO

Place your book and DVD orders and reservations ahead of time on librairie@musicalame.fr or 04 78 29 01 34, www.musicalame.fr or on the shop's Facebook page



© Blandine Soulage-Rocca

PROFESSIONNEL STUDIO AMATEUR STUDIO

Dance classes at Part-Dieu shopping centre, on Wednesdays and Saturdays at 6pm

Watch, live, share... Come and discover different artistic worlds and take part, just for the pleasure of dancing!

Throughout the Dance Biennale, Part-Dieu shopping centre will host an eclectic line-up of dance. On the central square, discover excerpts from shows followed by a taster that's open to all.

LA
PART
DIEU
SHOPPING



© Fred Durantet

FORMATION I.D

Cie De Fakto
PARCE QUE GAINSBURG

Try hip-hop to a Serge Gainsbourg soundtrack! Some of his songs and an artful blend of text and dance will offer a surprising take as you revisit the œuvre of the "man with the cabbage head".

DATE

Sat 8

TITLE SEQUENCE

Choreography Aurélien Kairo - Cie De Fakto
Dancer performers Formation I.D

INVITATION TO DANCE

In the form of a hip-hop ball by Cie De Fakto

SAYOUBA SIGUÉ

Cie Tegerer
ARTICLE

Three performers take a trip for us through the symbolic representations of the movements of history and its footnotes. Living dance like a story written by the body – breathing, inspiring itself, bending and bounding.

DATE

Sat 15

INVITATION TO DANCE

With a contemporary African dance flavour courtesy of Sayouba Sigué

SYLVIE KAY

Cie Sylvie Kay
**U.TAP - SUR LES TRACES
DE DUKE, ENTRE DANSE
ET PERCUSSIONS...**

A capella tap, striking impudent metal sounds... And playful tap surfing on music like chewing-gum bubbles... The musical world of Duke Ellington swings back to life with the spirit and colours of today's era, plus humour and tongue-in-cheek fun!

CHOREOGRAPHIC PIECE FOR 5 TO 7 DANCERS

DATE

Wed 19

TAP DANCE TASTER

Led by Sylvie Kay and her dancers

ABDOU N'GOM

Cie Stylistik
RESISTANCES (EXCERPTS)

Dance performances around ideas of oppression and freedom, of tragedy and hope... Dancing, living in the planet's vigilant gaze, with an acute awareness that the uninterrupted traces of our "resistances", which are vital to humans' survival, can produce art...

DATE

Sat 22

TITLE SEQUENCE

Choreography Abdou N'gom
Dance Abdou N'gom & Marlène Gobber
Original music Thomas Millot

INVITATION TO DANCE

With a hip-hop flavour courtesy of Abdou N'gom and Marlène Gobber

YUVAL PICK

**DSF (Danser Sans Frontières) -
CCN de Rillieux-la-Pape
PASSERELLES 2018**

A project that implements our ability to cross the lines that are apparently imposed on us, and to invent a shared space including each person's singularities. Passerelles (Bridges) invites us to go towards the unknown, towards s/he who is not me, by transcending the boundaries between people through dance and interaction.

DATE

Wed 26

INVITATION TO DANCE TOGETHER

Artistic direction: Emilie Szikora and Sharon Eskenazi

(LA)HORDE

TO DA BONE (EXCERPT)

The new piece by the (LA)HORDE collective gathers jumpstyle dancers from across Europe to share the energy and rage of their dance. After emerging in Belgium and the Netherlands in the late '90s, the genre resurfaced online in the 2000s through tutorials.

DATE

Sat 29

JUMPSTYLE TASTER

By the dancers of (LA)HORDE

 Full details:
biennaledeladanse.com

AROUND THE BIENNALE AROU

EXHIBITION

CHLOÉ SERRE

The BF15 venue hosts an exhibition by Chloé Serre, where social organisation becomes a format to be replayed through a corpus of sculptures and their choreographic staging. How do you present yourself to others? What issues and roles do we invoke when we enter a social space? How do we articulate our movements and gestural language, depending on other people and the situation? This project, inspired by the work of Erving Goffman, anchors the body in an environment of grippable sculptures and replays the issues of relations in public: relations with each other, but also with the environment. A series of photographs will be displayed, showing the gestures made during workshops with elderly people.

VENUE, DATES & TIMES

Choreographic opening, Thu 13, from 6pm to 9pm
Choreographic episodes, Sat 22 and 29, from 2pm to 7pm
From 14 Sept. to 10 Nov. at the BF15,
11 quai de la Pêcherie, Lyon 1

TRINATIONAL ARTS TRAINING

DANCE, VIDEO & PUBLIC SPACE

Run by the French-German Platform for Young Creators, this course will enable young European artists to explore the ties between dance, video and public space and to discover the Dance Biennale. Supported by: French-German Youth Office (OFAJ), Auvergne-Rhône-Alpes Regional Council and Fondation Hippocrène.

VENUE & DATES

From Thu 20 to Thu 27 at MJC Confluences youth centre, Lyon 2.

PRACTICAL INFO

04 78 62 89 42 / info@plateforme-plattform.org / www.plateforme-plattform.org

SHOW

HADRA, ALEXANDRE ROCCOLI

For several years now, Saint Jean de Dieu hospital has been hosting contemporary arts experiments that explore its various places (chapel, park, cloisters, etc.) and bring different publics together.

For *Hadra*, Alexandre Roccoli drew inspiration from the source of possession dances such as those that appeared in Morocco, notably in the gnaoua brotherhoods, but also in some more urban contemporary cultures, from hip-hop to house music. The energy and virtuoso skill of young Moroccan dancer Yassine Aboulakoul inform the circular, hypnotic and magnetic aesthetic of this choreographic piece, taking you to the verge of giddiness. After the performance: a discussion on the dance-and-care issue.

VENUE, DATE & TIMES

Chapel at Saint Jean de Dieu hospital
290 route de Vienne, Lyon 8, Mon 24, 2.30pm & 7pm

PRACTICAL INFO

culture-sjd@arhm.fr

DANCE NIGHT

I WANNA DANCE WITH SOMEBODY, COLLECTIF ÈS

In 1987, Whitney Houston sang "I wanna dance with somebody!"

And today, what if we decided to dance it? Join us, let yourself be guided, get dancing, and follow the instructions. The ÈS collective invite you to go with the flow at this big dance night.

Come and celebrate dance and the pleasure of being together! Let's come together, invite people along, share and dance!

Don't forget the dress code: shiny!

VENUE, DATE & TIME

Sémaphore Théâtre d'Irigny, Fri 28, 8.30pm



#jedansealabiennale

SHOW

MA VIE SANS BAL, ERIC LANGUET

Programming as part of the partnership between the town of Chambon-Feugerolles and the DesArts//DesCinés festival in Saint-Etienne.

In the danced lecture *Ma vie sans bal*, Eric Languet and Wilson Payet take a light-hearted and uninhibited look at disability across all its dimensions: social, symbolic, philosophical and poetic. Drawing on 15 years' experience of integrated dance, they deliver, in movements and words, their vision – at once realistic, provocative and moving – of the worlds grouped under the heading of "disability".

The performance will be followed by a screening of short danced films by the company, and an excerpt of the unreleased documentary on the work of Eric Languet and Compagnie Dances en l'R.

A discussion with the audience will conclude the evening.

VENUE & DATES

Espace Culturel Albert Camus
du Chambon-Feugerolles, Sat 13 Oct.

PRACTICAL INFO

www.desartsdescines.org / lechambon.fr

SCREENINGS

DesArts//DesCinés is showing a selection of dance films, echoing Dance Biennale shows, in Saint-Etienne. You'll be able to discover choreographer Oona Doherty in a fresh light; dig deeper into the world of hip-hop; and watch short films about Yoann Bourgeois's virtual-reality work.

VENUE & DATES

Saint-Etienne et sa Métropole, 15 Sept.-13 Oct.

PRACTICAL INFO

desartsdescines.org

PRO EVENTS PRO EVENTS PRO

PRACTICAL SESSIONS

WORKSHOPS AND MASTERCLASSES AT THE CND

These sessions at the National Dance Centre (CND), intended for professional choreographers, are designed to echo the productions in the Dance Biennale programme and will be led by several choreographers and dancers on the bill, including Oona Doherty, Alessandro Sciarroni, Marco Da Silva Ferreira, Josef Nadj, Peeping Tom, and Rachid Ouramdane.

VENUE & DATES

CN D, 40 ter rue Vaubecour, Lyon 2, du 11 au 30

DETAILS AND REGISTRATIONS

Centre national de la danse in Lyon
04 72 56 10 70 / cndlyon@cnd.fr / www.cnd.fr

SEMINAR – PREAC: DANCE AND MOTION ARTS

WHITHER EQUALITY?

"Placing art at the heart of learning sharpens senses and thought so that, step by step, what is revealed to the individual is a process and journey that puts them in the position of researcher and explorer, as the consequence of tentative probing, hesitations and questions that must be resolved as best possible. Artistic experience should be the basis of self-construction which, in the field of education, can occur equally in children and teachers." – Maguy Marin
PREAC (arts and culture education resource hub): Dance and Motion Arts is holding its 5th National Seminar as part of the Dance Biennale, with choreographer Maguy Marin.

VENUE & DATES

Ramdan, centre d'art, Sainte-Foy-lès-Lyon,
17-19 Sept.

DETAILS AND REGISTRATIONS

Contact: Anouk Médard, PREAC coordinator
anouk.medard@ac-lyon.fr / 04 72 78 18 18
and on preac.crdp-lyon.fr/danse

RESEARCH WORKSHOP

AROUND RESEARCH. DISSERTATION FACTORY #3.

Proposition by the workshop for dance PhD students at the CND (research and choreographic repertoires department). This "factory" highlights the methods and tools used by PhD students working on dance, the choreographic arts or the body. In this workshop, they will present what lies hidden around their research, i.e. the moments and activities that are inseparable from the dissertation but will not be part of the final document: the teaching, their social circle, the post-doctoral period, etc. Workshop coordinated by Karine Montabord (Grenoble University), Julie De Bellis (Lyon 2 University) and Marion Fournier (Lorraine University).

VENUE, DATE & TIME

CN D, 40 ter rue Vaubecour, Lyon 2,
Fri 21, from 10am to 5pm

PRACTICAL INFO

Open to current and future PhD students.

STUDY DAY

THE IMAGES OF DANCE: FUNCTIONS, USES, DISCOURSES

This fifth study day in resonance with the Dance Biennale will focus on images of dance, i.e. on a set of still and moving images – considered with their various carriers (pictures, photos, videos, etc.), which are both media and iconic signs – that appear in the process of creating, transmitting and disseminating dance. Images whose functions it is important for us to problematise.

For example, we will seek to explore the use of images by dance artists and in the field of dance.

Images are also an endless resource

in developing the discourses and representations of dance itself; they have informed this art's incessant variations and perpetual reinventions. What kind of dance do these images prompt us to see and think about? Today, productions and modes of dissemination of dance images are growing in number, whether through specialist websites like Numéridanse and Fanadanse; through dance companies; or, more "freely", through YouTube, Dailymotion and Vimeo, with some digital platforms even becoming a vehicle for the canonical transmission of the repertoire. It would therefore be helpful to analyse these images in dance, in order to interpret their inputs and contributions, but also the discourses, censorship and ideology that they spread – on stage and beyond. Taking case studies or synthetic perspectives as a starting-point, the idea is to explore the huge output of images that have become de facto operational tools in the processes and stages of creating, transmitting, reconstructing, disseminating, safeguarding and representing dance. Various avenues could be envisaged: images as tools in transmitting and disseminating dance / the images that document dance / the use of images in teaching dance.

Under the direction of Paule Gioffredi and Claudia Palazzolo, and supported by the Passage XX-XXI research team at Lyon 2 University and by the Lyon Dance Biennale.

VENUE, DATE & TIME

TNG, Lyon - Les Ateliers Presqu'île,
5 rue du Petit-David, Lyon 2,
Fri 28, from 9.30am to 5.30pm



#jedansealabiennale

EVENTS PRO EVENTS PRO EVE

CND PROFESSIONAL INFORMATION DESK

The Professional Resources team of the National Dance Centre (CND) will run an information and assistance session for all choreography-sector stakeholders. Come and meet us to find out about our various tools and services regarding: employment, professions, training, integration and retraining; the sector's organisation and economics; law (performance and teaching regulations, artist and teacher status, unemployment insurance, etc.); and healthcare. Appointments can be booked.

VENUE & DATES

Bureau des pros, 3 rue Grolée, Lyon 2, 19-22 Sept.

INFORMATIONS AND APPOINTMENTS

ressources@cnd.fr or 01 41 839 839

WORK IN PROGRESS HIP-HOP DANCE

IADU, a programme to support young hip-hop creators, is teaming with the Dance Biennale to present work by the artists from its new incubator. Works in progress always provide the chance to discover the choreographic riches of up-and-coming authors. On this year's programme: Leila Ka - Pode Ser - solo / Linda Hayford - AIShe/Me - duet / Santiago Codon-Gras - Cie Phorm - divin@media.com - solo / Johanna Faye and Sandrine Lescourant - Syn. - duet.

Each choreographer will present a 15-20 min excerpt.

VENUE, DATE & TIMES

Maison de la Danse, studio, 8 av. Jean Mermoz, Lyon 8, Wed 19, from 3pm to 5pm

PRACTICAL INFO

Free admission if you book at the Pros Office: pros@biennaledelyon.com or 04 27 46 65 67

URBAN DANCE ARTIST INITIATIVES

IADU (Urban Dance Artist Initiatives) was co-founded by Fondation de France and Parc de la Villette, with support from the general commission for territorial equality (CGET). www.iadu.fr

PROFESSIONAL INFORMATION DESK

HOSTING FOREIGN ARTISTS IN FRANCE

MobiCulture, an information service on hosting foreign artists in France, is offering individual appointments. Got a project involving artists from around the world? Wondering about the following aspects: visas, resident permits, labour law, social security and contributions, taxation, etc.? Don't hesitate to come and meet with us for information tailored to your situation.

VENUE, DATE & TIMES

Bureau des pros, 3 rue Grolée, Lyon 2, Thu 20, from 10.30am to 1pm by appointment with Anais Lukacs (mobiculture.fr/fr/contactez-nous) or from 2.30pm to 5.30pm without an appointment.

PROFESSIONAL EVENT ON YOUNG AUDIENCES

EARLY DEVELOPMENT OF CRITICAL THOUGHT IN BODILY ENGAGEMENT

A national stage on dance as part of the "Childhood Tour", this professional event is staged by LOOP* in partnership with Scènes d'Enfance - ASSITEJ France (a charity for the young-audience performing arts sector).

This event, based on an initiative led by the Manufacture CDCN and guided by the thinking of professionals and stakeholders in arts-education projects, will provide a chance to consider how we can assist young audiences to develop critical thinking, through interpreting a choreographic work.

*LOOP: a professional network for dance and youth led by Le Gymnase I CDCN, comprising 20 national organisations with an interest in dance for young people.

VENUE, DATE & TIMES

Maison de la Danse, Lyon 8, Wed 19, from 3pm to 6pm

DANCE & FILM LAB

DesArts//DesCinés is behind an innovative project called mAPs - Migrating Artists Project, which brings together seven partners from the Euro-Mediterranean region to produce dance films around society's big issues. As part of the Biennale, mAPs will run a three-day Dance & Film Lab aimed at professional choreographers and film directors, on the theme "the political body on screen".

VENUE & DATE

Saint-Etienne & Lyon, Tue 25 to Thu 27

PRACTICAL INFO

2 days in Saint-Etienne + 1 day in Lyon. Please send your CV to stela.lepass@gmail.com by 3 Sept. (15 places max). Participation on all 3 days: €100.

PROFESSIONAL EVENT

FILMING DANCE: WRITING, PRODUCING, DISSEMINATING

In the presence of major players involved in making dance films – choreographers, directors, producers and distributors –, this event will address how practices are evolving in terms of creative, technology, production and distribution.

VENUE, DATE & TIMES

CNSMD Lyon, Sat 22 from 11am to 1.30pm.

FULL PROGRAMME AT

biennaledeladanse.com.

MEETING ORGANIZED BY

Délégation à la danse / DGCA / Ministère de la culture

CTICAL INFO ***PRACTICAL INFO***

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112	Non-Pass prices	117	Partner venues

CAFÉ DANSE CAFÉ DANSE C

CAFÉ-RESTAURANT / BOOKSHOP / PLATFORM EVENTS

WELCOME TO CAFÉ DANSE!

In the heart of the central Grôlée district, check out Café Danse with:

- The reception office for professionals and journalists
- The mini-shop of bookseller Musicalame, with a wide selection of dance-related titles
- The café-restaurant run by the team from Lyon's Café Cousu: fresh produce, a different menu daily, dishes for children and adults, and Saturday brunch

Also this year:

- Audiences with choreographers at 11am (for dates, check the Shows section here; or the diary on the Dance Biennale website)
- Extended evening opening after the show, to rub shoulders with your favourite artists!

VENUE, DATES & TIMES

Mon-Wed: 11am to 7pm

Thu 13, Fri 14, Sat 15: 11am to midnight

Thu 20, Fri 21, Sat 22: after party until 2am

Thu 27, Fri 28: 11am to midnight

Sat 29: 11am to 7pm

CAFÉ DANSE INTERIOR DESIGN PARTNERS



© DR

TICKETING TICKETING TICKETING

BOOKINGS OPEN: WEDNESDAY 6 JUNE, 12 NOON

Online - biennaledeladanse.com

Buy tickets and Passes online 24/7, until 30 September! Also on our website: show videos, artist interviews, and all practical info on the festival.

At the Tourist Office place Bellecour, Lyon 2

Our team is at your service, Tuesday to Saturday, 12-6pm; and, starting 27 August, Monday to Saturday, 11am to 6pm.

The team can provide guidance and present the programme. (Closed: 21 July to 20 August)

By phone - +33 (0)4 27 46 65 65

Our ticketing staff will give you personalised advice, Tuesday to Saturday, 12-6pm; and, starting 27 August, Monday to Saturday, 11am to 6pm.

(Closed: 21 July to 20 August)

WHAT'S NEW IN 2018?

Ticket prices start at €7 – which means more dance, and for everyone!



Eager for more? Choose the "Pass Curieux"

3 shows from €28.50!

See next page

By post

Send us your detachable booking form by 5 September.

Biennale de la danse - Billetterie
BP 1137 69203 LYON Cedex 01

From our partners

Magasins Fnac - Carrefour - U - Géant - Intermarché - www.fnac.com and on your mobile/cell, using the "La Billetterie Fnac Spectacles" app.

At the last moment

At show venues 45 minutes before the performance starts, subject to availability.

PLEASE NOTE

During the festival, ticket sales for the day's performances stop at 2pm.

Latecomers

Once the performance starts, access to numbered seats is no longer guaranteed. Out of respect for the artists and audience, latecomers will be placed in seats at the rear or asked to wait until the interval. They may be refused admission if restrictive scenic installations are in use.

PRICES & PASSES

PRICES & PASSES

PASS CURIEUX **3 SHOWS** **FROM €28.50**

Let your curiosity get the better of you and discover choreographers you don't know yet, with the three-show PASS CURIEUX

- 3 shows for the price of 2 (full rate)!
- 3 shows for €57, or €28.50 for under-26s

Lots of benefits!

- Up to 30% off ticket prices
- Preferential placement
- Reduced rate on any shows you pick during the festival (excluding your PASS shows) and on 2018-19 season shows at Maison de la Danse
- Special offers during the Biennale

LE PASS VR **2 SHOWS**

The chance to discover innovative projects at a highly affordable price!

2 shows in virtual reality for €10 instead of €14: *VR_I*, Gilles Jobin & *Fugue VR*, Yoann Bourgeois, see p.35

Bookings: online, by phone or in ticket offices only.

COMPLICE RATE

For family outings:

children €11 | adults €17

For COMPLICE performances by Mourad Merzouki and Miet Warlop, see p.100

REDUCED RATE

Please show proof when buying tickets:

job seekers, Maison de la Danse pass holders, Lyon City Card holders

HALF PRICE

Please show proof when buying tickets:

under-26s, basic income (RSA) recipients, asylum seekers (except for single-price performances)

GROUP RATES: 20% OFF

For 10 or more people

For all group rate requests (schools, training centres, leisure centres, social centres, specialist institutes, works' councils, charities/non-profits), please contact the audience relations department

public@labiennaledelyon.com
or +33 (0)4 27 46 65 66

PROFESSIONAL RATES

Reserved for performing arts professionals

To enjoy the pro rate, please register on biennaledeladanse.com from 6 June onwards and book your seats online.

To smooth your stay in Lyon and for information about our professional events, please contact the Professionals Office: pros@labiennaledelyon.com
or +33 (0)4 27 46 65 67

PAYMENTS

- By cheque, made out to:

La Biennale de la Danse

- Credit/debit card, holiday vouchers, culture vouchers, PASS REGION

PAYMENT ARRANGEMENTS

For purchases of €100 or over, you can pay with several cheques

How it works

PASS CURIEUX - 3 SHOWS:

- Select three shows, one in each category (1, 2 and 3)
- Your PASS is non transferrable: please complete one form per person.
- Two or more people going to the show? To be placed together, please send in your forms stapled together.
- Non-PASS shows: complete the "Hors PASS" column and apply the reduced rate (refer to price list on p.112)

NON-PASS AND COMPLICES SHOWS

Complete the "Hors PASS" column and/or the Complice grid, applying the reduced rate (refer to price list on p.112)

TICKET OFFICE : 04 27 46 65 65 – BIENNALEDELADANSE.COM

See previous page



ON-PASS PRICES

NON-PASS PRICES

			Series 1	series 2	series 3	series 4
Category 1	Angelin PRELJOCAJ - <i>Gravité</i>	TNP - Grand Théâtre, Villeurbanne	€35			
	Ballet de l'Opéra de Lyon - Peeping Tom	Opéra National de Lyon	€32	€24	€10	
	Martin ZIMMERMANN	TNP - Grand Théâtre, Villeurbanne	€30			
	Merce CUNNINGHAM - CNDC Angers	Les Célestins, Théâtre de Lyon	€32	€28	€22	€15
	Mourad MERZOUKI - Cie Käfig	Maison de la Danse, Lyon	€32	€28		
	ONL - Saburo TESHIGAWARA*	Auditorium de Lyon	€48	€34	€16	
	Rachid OURAMDANE	Opéra National de Lyon	€32	€24	€10	
Category 2	Alessandro SCIARRONI	Théâtre de la Croix-Rousse, Lyon	€25			
	Maguy MARIN	TNP - Petit Théâtre, Villeurbanne	€30			
	Marco DA SILVA FERREIRA	Théâtre de la Renaissance, Oullins	€20			
	Patrice THIBAUD	Le Radiant-Bellevue, Caluire-et-Cuire		€30		
	Triple Bill #1	Le Radiant-Bellevue, Caluire-et-Cuire		€25		
	Yoann BOURGEOIS - <i>Histoires naturelles...</i>	Les Ateliers de la Danse, Lyon	€25			
	Yuval PICK	TNP - Petit Théâtre, Villeurbanne	€25			
Category 3	Amicale de Production	Les Subsistances, Lyon	€20			
	A. PRELJOCAJ - <i>Un Trait d'Union et Still life</i>	Théâtre Théo Argence, Saint-Priest	€25			
	Céline LEFEVRE	Espace culturel Eole, Craponne	€20			
	Céline LEFEVRE	Théâtre Jean Marais, Saint-Fons	€20			
	Cris BLANCO	Théâtre de la Croix-Rousse, Lyon				
	Euripides LASKARIDIS	TNG, Lyon - Les Ateliers Presqu'île				
	Fabrice LAMBERT	Le Toboggan, Décines	€20			
	Jann GALLOIS et Adi BOUTROUS	Le Polaris, Corbas	€20			
	Josef NADJ	Musée des Beaux-Arts de Lyon				
	(LA)HORDE	Le Toboggan, Décines	€20			
	Oona DOHERTY	Pôle en scène / Albert Camus, Bron	€20			
	Thomas HAUERT	Les Subsistances, Lyon	€20			
	WANG RAMIREZ	Maison du peuple, Pierre Bénite	€17			
	WANG RAMIREZ	Théâtre de Vénissieux	€17			

PRICES NON-PASS PRICES NON-PASS PRICES

series 1	series 2	series 3	series 4	series 1	series 2	series 3	series 4
€32				€17,5			
€28	€20	€7		€16	€12	€5	
€27				€15			
€28	€24	€18	€11	€16	€14	€11	€7,50
€30	€26			€16	€14		
€41	€29	€14		€24	€17	€8	
€28	€20	€7		€16	€12	€5	
€22				€12,5			
€27				€15			
€17				€10			
€27				€15			
€22				€12,5			
€22				€12,5			
€22				€12,5			
€17				€10			
€22				€12,5			
€17				€10			
€17				€10			
Single price €15							
Single price €15							
€17				10 €			
€17				10 €			
Single price €15							
€17				10 €			
€17				10 €			
€17				10 €			
€14				8,5 €			
€14				8,5 €			
Gilles JOBIN Yoann BOURGEOIS & Michel REILHAC	TNG, Lyon - Les Ateliers Presqu'île			Book: at ticket offices, online, or by phone	Single price €7 Single price €7		PASS VR €10
Jérôme BEL	Itinerary through public spaces of Lyon			Free admission	Free		
LYON DANSE VR	Grand Hôtel-Dieu, Lyon				Free		

KEY FIGURES

KEY FIGURES

BUDGET

	Shows	Amateur projects	Total 2018
Subsidies	€3,260,000	€890,000	€4,150,000
Private partnerships	€1,310,000	€140,000	€1,450,000
Total	€5,670,000	€1,030,000	€6,700,000

18TH EDITION

59 AUTHORS

64 WORKS (SHOWS IN VENUES OR PUBLIC SPACE, VR AND 3D FILMS)

42 SHOWS IN VENUES

27 NEW WORKS
INCL. **19** WORLD PREMIERES
AND **8** FRENCH PREMIERES

4 COMMISSIONS

12 RESIDENCIES

18 COPRODUCTIONS

12 COUNTRIES REPRESENTED

42 GUEST COMPANIES

375 ARTISTS ON STAGE

338 AMATEURS (EXCL. DÉFILÉ PARTICIPANTS)

43 TOWNS/CITIES

67 THEATRES/VENUES

205 PERFORMANCES

606 VR LOOPS

THE DÉFILÉ

12TH EDITION

4 500 PARTICIPANTS

12 GROUPS FROM THE REGION

11 COUNTIES

9 TOWNS/CITIES

2 DUAL-COUNTY PROJECTS

4 MULTI-MUNICIPAL AUTHORITIES

17 MONTHS OF PREPARATION

10,000 HOURS OF WORKSHOPS AND REHEARSALS

1 GUEST COMPANY FOR THE OPENING

250 ARTISTS FROM THE REGION
INCL. **21** CHOREOGRAPHERS

FOR THE FINALE

300 AMATEUR CHORISTERS

22 AMATEURS AND **4** PROFESSIONALS FOR YOANN BOURGEOIS'S SHOW PASSANTS

BIOGRAPHY BIOGRAPHY BIO

DOMINIQUE HERVIEU **CHIEF EXECUTIVE, MAISON DE LA DANSE** **ARTISTIC DIRECTOR, DANSE 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 redevelopment in 2021 of Lyon's Musée Guimet into the "Atelier de la Danse", 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 has been awarded the following national honours: Chevalier des Arts and des Lettres (2001), Officier des Arts and Lettres (2009) and Chevalier de la Légion d'Honneur (2011).

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) et *Paradis* (1997)

CHOREOGRAPHER

Mosaïque... Danse(s) d'une ville (2001), *Babelle heureuse* (2002), *Intervalla 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) et *La danse* (2011) (as part of a family concert with the Lyon National Orchestra)

BIBLIOGRAPHY

Montalvo-Hervieu by Rosita Boisseau, Éditions Textuel; and 10 *Ateliers* (ed. Dominique Hervieu, choreographer) in the series *Les Ateliers de Théâtre*

FILMS AND DOCUMENTARIES

Tour de Babel – directed by Étienne Aussenel.
Caption *Les Paladins* directed by François Roussillon Caption ("Best film of a live opera performance" award - Prague - 2005).
Babelle heureuse, directed by Olivier Caïozzi, France 3.
Orphée, directed by Olivier Caïozzi, France Ô.
Tomorose, directed by Olivier Megaton, Arte.
Paradis, directed by Marie-Hélène Rebois, Arte.
Babel 8.3, les fondations, directed by Stéphane Lebard, France 3.
Documentaries directed by Dominique Hervieu:
Cartes postales chorégraphiques pour les francofonies ! - 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)
Female performance award,
Concours International de Danse de Paris, with *La demoiselle de Saint-Lo* (1988)
"Créateurs sans frontières" trophy, bestowed by the Ministry of Foreign and European Affairs.
Laurence Olivier Award for *Le Jardin io io ito ito* (2001)
Prix Chorégraphie de la SACD for all of Montalvo-Hervieu's oeuvre (2006)
Grand Prix, Golden Prague; and First Prize, Bagdad International Film Festival (2007)

TEAM TEAM TEAM TEAM

ARTISTIC DIRECTOR

Dominique Hervieu

The Dance Biennale is staged by non-profit body La Biennale de Lyon

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Sylvie Burgat

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Jean-Paul Brunet & Laura Lamboglia

Local, National and International Press
in collaboration with

Dominique Berolatti

Assisted by **N.N.**

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Théâtre du Parc
1 avenue du Parc
theatreduparc.com
Ⓟ Free admission

Anancy Bonlieu

1 rue Jean Jaurès
bonlieu-anancy.com

Annemasse Château Rouge

1 route de Bonneville
chateau-rouge.net

Aurillac

Théâtre d'Aurillac
4 rue de la Coste
aurillac.fr/theatre

Belley

L'Intégral
422 avenue Hoff
lintegral.belley.fr
Ⓟ Free admission

Bron

Espace Albert Camus
1 rue Maryse Bastié
albertcamus-bron.fr
Ⓜ T2 - Rebufer
Ⓟ C15 - Rebufer
Ⓟ 26 - Colonel Chambonnet
Ⓟ Free admission

Bourg-en-Bresse

Théâtre de Bourg-en-Bresse
11 place de la Grenette
theatre-bourg.com
Ⓟ Charges apply - Verdun

Bourgoin-Jallieu

Salle Polyvalente
92 avenue du Professeur Tixier,
Bourgoin-Jallieu
bourgoinjallieu.fr

Caluire-et-Cuire

Le Radiant-Bellevue
1 rue Jean Moulin
radiant-bellevue.fr
Ⓟ C1, C2, 70, 9 - Caluire
Pl. Foch
Ⓟ 33, 38, S5 - Caluire
Hôtel de Ville Radiant
Ⓜ C - Cuire puis B 33 ou 38
Ⓟ Free admission

Cébazat

Le Sémaphore
Rue d'Aubiat
cebazat.fr

Chambéry

Espace Malraux
(hors-les-murs)
Place du Manège
espacemalraux-chambery.fr
Ⓟ Free admission

Charbonnières-les-Bains

Espace Culturel Alpha
24 avenue Lamartine
charbonnieres.com
Ⓟ Free admission

Clermont-Ferrand

La Cour des Trois Coquins
12 Rue Agrippa d'Aubigné
clermont-ferrand.fr

Corbas

Le Polaris, Corbas
5 rue de Corbetta
lepolaris.org
Ⓜ D - Gare de Vénissieux puis
Ⓟ 54 - Polaris
Ⓟ Free admission

Cournon-d'Auvergne

La Coloc' de la culture
58 avenue de la Libération
cournon-auvergne.fr
Ⓟ Free admission

Craponne

Espace Culturel Eole
16 rue Centrale
espacecultureleole-craponne.fr
Ⓟ C24 - Craponne Centre,
Bergeron
Ⓟ Free admission

Cusset

Théâtre de Cusset
3 rue du Marché au Blé
ville-cusset.com

Décines

Le Toboggan
14 avenue Jean Macé
letoboggan.com
Ⓜ T3 - Devines Centre
Ⓜ A - Vaulx-en-Velin La Soie
puis Ⓜ T3
Ⓟ Free admission

Échirolles

La Rampe
15 avenue du 8 mai 1945
larampe-echirolles.fr
Ⓟ Free admission

Firminy

**Théâtre Le Majestic
(Maison de la Culture
Le Corbusier)**
1, place Voltaire
sitelecorbusier.com

Givors

Théâtre de Givors
2 rue Puits Ollier
theatredegivors.fr

Irigny

Le Sémaphore
Chemin de Boutan
irigny.fr
Ⓟ 15 - Champvillard puis
suivre chemin piétonnier
Ⓟ Free admission

La Ricamarie

**Centre Culturel
de La Ricamarie**
Avenue Maurice Thorez
centre-culturel-laricamarie.fr

Le Chambon- Feugerolles

**Espace culturel Albert Camus,
Le Chambon-Feugerolles**
5 Allée des Pyrénées
lechambon.fr

Lyon

L'Atelier de la Soierie
33 rue Romarin, Lyon 1
Ⓜ A, C - Hôtel de Ville Louis
Pradel
Ⓟ C3, C5, C13, C14, C18, 9,
19, S1, S6, S12, 171 - Hôtel
de Ville Louis Pradel
Ⓟ Charges apply - Parc Opéra,
Parc
atelierdesoierie.com

Condition des Soies

7 rue Saint-Polycarpe, Lyon 1
centresocialquartiertvitalite.
i-citoyen.com
Ⓜ C - Croix-Paquet
Ⓟ S12 - Romarin
Ⓟ Charges apply - Terreaux,
Opéra
Ⓟ Vélo'v Stations

Les Subsistances

8 quai Saint-Vincent, Lyon 1
les-subs.com
Ⓟ C14, 19, 31, 40 - passerelle
Homme de la Roche
ou Les Subsistances
Ⓟ Charges apply - Terreaux
Ⓟ Vélo'v Stations

Musée des Beaux-Arts de Lyon

20 place des Terreaux, Lyon 1
mba-lyon.fr
Ⓜ A, C - Hôtel de Ville Louis
Pradel
Ⓟ C3, C5, C13, C14, C18, 9,
19, S1, S6, S12, 171 - Hôtel
de Ville Louis Pradel
Ⓟ Charges apply - Parc Opéra,
Parc Hôtel de Ville, Terreaux
Ⓟ Vélo'v Stations

Opéra National de Lyon

1 place de la Comédie, Lyon 1
opera-lyon.com
Ⓜ A, C - Hotel de Ville -
L. Pradel
Ⓟ C3, C5, C13, C14, C18, 9,
19, S1, S6, S12, 171 - Hôtel
de Ville - L. Pradel
Ⓟ Charges apply - Parc Opéra,

Café Danse

3 rue Grolée, Lyon 2
biennaledeladanse.com
Ⓜ A - Cordeliers
Ⓟ C3, C5, C13, C14, C23 -
Cordeliers
Ⓟ Charges apply - Grolée,
Cordeliers, Bourse, Tupin
Ⓟ Vélo'v Stations

Célestins, Théâtre de Lyon

4 rue Charles Dullin, Lyon 2
celestins-lyon.org
Ⓜ A et D - Bellecour
Ⓟ C5, C9, C10, C12, 15, 15E,
C20, C20E, 27, 35, 40, 88,
S1 - Bellecour
Ⓟ Charges apply - Célestins,
Ambroise, Saint-Antoine,
République, Bellecour

Chapelle de l'Hôtel-Dieu

1 Place de l'Hôpital, Lyon 2
Ⓜ A et D - Bellecour
Ⓟ Charges apply - Antonin
Poncet, République, Bellecour

Grand Hôtel-Dieu

1 Place de l'Hôpital, Lyon 2
Ⓜ A et D - Bellecour
Ⓟ Charges apply - Antonin
Poncet, République, Bellecour

Monoprix Lyon Grand Bazar

27 rue de la République, Lyon 2
monoprix.fr
Ⓜ A - Cordeliers
Ⓟ C3, C5, C13, C14, 9, 27, 171
Ⓟ Charges apply - Cordeliers
Ⓟ Vélo'v Stations

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Station Mue

Cours Charlemagne, Lyon 2
T T1 - Hôtel de Région
Monrochet

Théâtre Nouvelle Génération, CDN - Lyon, Les Ateliers - Presqu'île

5 rue Petit-David, Lyon 2
tng-lyon.fr
M A - Cordeliers, Bellecour
M D - Bellecour
B C3, C5, C9, C23 - Cordeliers
P Charges apply - Saint-Antoine, Célestins, Cordeliers, République, Bellecour
Vélo'v Stations

Auditorium - Orchestre National de Lyon

149 Rue Garibaldi, Lyon 3
auditorium-lyon.com
M B - Gare Part-Dieu Vivier
Merle ou Place Guichard
T T1 - Gare Part-Dieu Vivier
Merle ou Part-Dieu Servient
B C3, C7, C9, C13, 38 -
Part-Dieu ou Auditorium
Vélo'v Stations

Théâtre de la Croix-Rousse

Place Joannes-Ambre, Lyon 4
croix-rousse.com
M C - Croix-Rousse, Henon
B C13, 38, S4 - Hôpital
Croix-Rousse
B C1 - Cuire
B 2, 33, 45, S6, S12 -
Croix-Rousse
P Charges apply - Croix-Rousse, Gros Caillou
Vélo'v Stations

Lugdunum - Musée et Théâtres romains

17 rue Cléberg, Lyon 5
contact.lugdunum@grandlyon.com
F F2 - Minimes

MADE iN Sainte-Marie Lyon

2 chemin de Montauban,
Lyon 5

Les Ateliers de la Danse

28, boulevard des Belges,
Lyon 6

Cinéma Comoedia

13 avenue Berthelot, Lyon 7
cinema-comoedia.com
T T1 - Quai Claude Bernard
T T2 - Centre Berthelot
M A - Perrache
M B - Jean Macé
P Free admission
Vélo'v Stations

Maison de la Danse

8 avenue Jean Mermoz, Lyon 8
maisondeladanse.com
T T2 - Bachut-Mairie du 8e
M D - Grange Blanche
puis T T2
B 23, 24 - Bachut-Mairie du 8e
B 34 - Cazeneuve-Berthelot
P Free admission
Vélo'v Stations

Théâtre Nouvelle Génération, CDN - Lyon, Le TNG - Vaise

23 rue de Bourgogne, Lyon 9
tng-lyon.fr
M D - Valmy
B 2, 31, 90, C6, C14 - Tissot
P Free admission
Vélo'v Stations

Miribel

L'Allégo
Place de la République
allegro.free.fr

Oullins

Théâtre de la Renaissance

7 rue Orsel
theatrelarennaissance.com
M B - Gare d'Oullins
B C10, C7, 63, 88 - Orsel
P Charged - Arles-Dufour,
MEMO
P Free admission

Oyonnax

Centre Culturel Aragon
88 bis cours de Verdun
oyonnax.fr

Pierre-Bénite

Maison du Peuple
4 place Jean Jaurès
pierre-benite.fr
B C7, 15, 17 - Pierre-Benite
Centre
P Free admission

Pont-du-Château

Le Caméléon
52 avenue de Cournon
pontduchateau.fr

Roanne

Théâtre de Roanne
1 rue Molière
theatrederoanne.fr
P Free admission

Saint-Étienne

La Comédie de Saint-Etienne
7 avenue Président
Emile Loubet
lacomédie.fr

MAMC, Musée d'art moderne et contemporain

Rue Fernand Léger
mam-st-etienne.fr

Opéra de Saint-Etienne

Jardin des plantes
operatheatredesaintetienne.fr
P Free admission

Saint-Fons

Théâtre Jean Marais
59 rue Carnot
theatre-jean-marais.com
B 12, 93 - Robert Reynier
B 60 - Saint-Fons
Albert Thomas
P Free admission

Saint-Genis-Laval

La Mouche
8 rue des Ecoles
la-mouche.fr
B C 10 - Saint-Genis/Mairie
P Free admission

Saint-Priest

Théâtre Théo Argence
Place Ferdinand Buisson
theatretheoargence-
saintpriest.fr
T T2 - Esplanade des Arts
B C25, 62 - Esplanade
des Arts
P Free admission

Sallanches

Salle Léon Curral
Avenue Albert Gruffat
sallanches.fr
P Free admission

Sorbiers

L'Echappé - Espace culturel
17, avenue Charles de Gaulle
mairie-sorbiers.fr

Valence

La Comédie de Valence
Place Charles-Huguenel
comediedevalence.com

Lux

36 boulevard General de Gaulle
lux-valence.com

Vals-les-Bains

Centre Culturel
Les Quinconces
3, avenue Claude Expilly
lesquinconces.com

Vénissieux

Théâtre de Vénissieux
8 boulevard Laurent Guérin
theatre-venissieux.fr
M D - Gare de Vénissieux
T T4 - Gare de Vénissieux
B 93, 12 - Langevin
B 93 - Maison du Peuple
P Free admission

Villefontaine

Théâtre du Vellein
Avenue du Drieve
capi-agglo.fr
P Free admission

Villefranche-sur-Saône

Théâtre de Villefranche
Place des Arts
theatredevillefranche.asso.fr

Villeurbanne

Le Rize
23 Rue Valentin Haüy
lerize@mairie-villeurbanne.fr
M A - Gratte-Ciel
B C3 - Blanqui-Centre
mémoire & société
B C11 - Arago
B C26, 198 - Grandclément
T T3 - Reconnaissance Balzac
Vélo'v Stations

Pôle PIXEL

24-26-36 rue Emile Decorps
polepixel.fr

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La Biennale de la danse travaille en association avec la structure de développement du centre-ville de Lyon, My Presqu'île pour faire résonner la Biennale dans les commerces de l'hyper-centre. Ce partenariat implique la Biennale de la danse dans la dynamique du territoire et le management de centre-ville.

Chaque année, depuis huit ans une centaine de boutiques se mobilise et bénéficie d'un adhésivage conçu spécialement pour leurs vitrines, aux couleurs de l'édition. Des programmes sont mis à disposition des clients et les commerçants bénéficient d'une soirée de présentation de l'évènement et de ses coulisses. Le Défilé de la Biennale et la mobilisation des différents commerçants et lieux culturels de la Presqu'île illustrent son dynamisme et son attractivité au quotidien, pour les visiteurs et les Lyonnais. Ces actualités sont relayées sur www.mypresquile.com.

À propos de My Presqu'île

My Presqu'île, association loi 1901 a été fondée en 2007, à l'initiative de l'État, du Grand Lyon, de la Ville de Lyon, des Chambres consulaires, et des entreprises du territoire. La structure est financée par des fonds privés (cotisations de ses 210 adhérents : boutiques, enseignants, professionnels de l'immobilier, banques et entreprises de services) et des fonds publics. Elle fédère ces acteurs autour de solutions concertées sur les problématiques de promotion, de développement et de gestion du centre-ville de Lyon.

Aéroports de Lyon connecte Lyon et la Région Auvergne-Rhône-Alpes au monde. Acteur majeur du rayonnement international de son territoire, l'aéroport Lyon-Saint Exupéry en est la première porte d'entrée aérienne, avec 120 destinations proposées en direct et 27 nouvelles lignes lancées en 2018.

Les artistes et nombreux visiteurs internationaux de la Biennale de la danse seront en premier lieu accueillis sur les aéroports Lyon-Saint Exupéry et Lyon-Bron. C'est donc naturellement qu'Aéroports de Lyon est partenaire Communication et membre du Club de la Biennale 2018.

JCDecaux, numéro un mondial de la communication extérieure, est aujourd'hui présent dans plus de 80 pays et 4 033 villes de plus de 10 000 habitants. Tout a commencé en 1964 à Lyon par une idée simple : installer gratuitement du mobilier urbain dans les villes en échange de l'exclusivité de son exploitation publicitaire a des emplacements privilégiés. Depuis 54 ans, ses produits sont considérés comme la référence en matière de qualité, d'esthétique et de fonctionnalité. Grâce au savoir-faire de ses collaborateurs, la qualité des services du Groupe, notamment pour l'entretien et la maintenance, est reconnue mondialement par les villes, les autorités aéroporтуaires et de transports, ainsi que les annonceurs. JCDecaux est le seul acteur mondial à exercer exclusivement le métier de la communication extérieure et à proposer aux marques tous les formats de ce média : mobilier urbain, publicité dans les transports, affichage grand format, publicités lumineuses, toiles événementielles.

Aux côtés de la ville de Lyon depuis 54 ans, présent au cœur de la Métropole et fort de 286 collaborateurs en région Auvergne-Rhône-Alpes, JCDecaux, qui collabore au quotidien avec les acteurs du monde culturel et associatif, est heureux d'être partenaire de la Biennale de la danse depuis de très nombreuses années.

JCDecaux

AÉROPORTS de LYON 



Depuis 1987, la Fondation d'entreprise groupe EDF soutient des projets d'intérêt général avec pour ambition de faire bouger les lignes de notre société. Une société confrontée aujourd'hui à des défis majeurs, notamment ceux de la cohésion sociale, du vivre ensemble et de la capacité à inventer collectivement un monde meilleur. Face à cette évolution importante, la Fondation EDF a fait de la solidarité et du progrès les deux axes majeurs de son intervention pour les quatre prochaines années du mandat qu'elle a entamé le 1^{er} janvier 2016.

En soutenant le Défi de la Biennale de la danse, la Fondation EDF encourage ainsi les valeurs de mixité, d'inclusion sociale, de partage, de créativité. Elle permet de lutter contre toutes les formes d'exclusion et favorise l'insertion sociale et professionnelle des publics dits empêchés par la culture.

Philippe Blanquetfort
Directeur régional

La Caisse des Dépôts déploie une politique de mécénat visant à aider à l'émergence de jeunes et nouveaux talents dans les domaines de la musique classique, de la danse, de l'architecture et du paysage.

Le mécénat accompagne cette année encore le Défilé de la Biennale de Lyon au titre de son nouveau programme en faveur « des jeunes et nouveaux talents danse » qui soutient des auteurs chorégraphiques émergents prometteurs ou des écritures chorégraphiques singulières.

À ce titre, plusieurs jeunes chorégraphes se sont impliqués cette année encore dans cette action culturelle participative et chorégraphique à l'échelle de la région Auvergne-Rhône-Alpes, que constituent la préparation et le rendu très attendu du Défilé, le seul en Europe à être intégralement chorégraphié.

C'est cette singularité qu'entend souligner la Caisse des Dépôts par son fidèle soutien au titre de son mécénat.





Vatel, 1^{er} Groupe mondial de l'Enseignement du Management de l'Hôtellerie-Tourisme, forme les cadres opérationnels et les cadres dirigeants de l'hôtellerie internationale de demain. Il compte, dans le monde, 45 écoles, 7 000 étudiants et 33 000 diplômés qui exercent dans les plus beaux établissements hôteliers.

Depuis Lyon, qui héberge le siège du groupe et l'une de ses plus importantes écoles, Vatel fait rayonner, à l'international, l'art de recevoir à la française. Aussi, soutenir la Biennale de la danse est pour le groupe une évidence. Vatel démontre chaque jour à ses étudiants du monde entier que tous les arts sont étroitement liés. Et plus particulièrement la danse qui partage avec l'hôtellerie des qualités humaines auxquelles Vatel est très attaché et s'emploie à développer chez les futurs managers : créativité, générosité, persévérance, précision, solidarité... sont aussi nécessaires au danseur qui donne du bonheur à son public qu'à l'hôtelier qui laisse à ses hôtes un souvenir inoubliable de leur séjour.

Par notre concours à populariser la danse, nous voulons cultiver chez les jeunes générations la curiosité, l'ouverture d'esprit, la culture artistique, l'esprit d'analyse, le multiculturalisme et que, à leur tour, ils contribuent à faire rayonner les arts et ouvrir les nouvelles générations sur le monde.

Alain Sebban

Président-fondateur du Groupe Vatel

Leader des services énergétiques, Dalkia apporte des solutions innovantes pour une croissance durable des villes et des entreprises. Dans un contexte de changement climatique, Dalkia met son expertise au service de ses clients pour développer, réaliser et gérer des systèmes d'énergies plus écologiques et plus économiques.

Logements, bâtiments publics, immeubles de bureaux, plates-formes industrielles, ensembles hospitaliers... À Lyon et dans la région, Dalkia optimise les performances techniques, économiques et environnementales des installations dont ses clients lui confient la charge.

Réel partenaire du territoire, de ses entreprises mais aussi de sa vie culturelle, Dalkia veut donner du sens à son métier en s'engageant auprès de la Biennale de la danse. Notre entreprise partage pleinement la perpétuelle recherche de progrès et de créativité portés par cet événement...



Le Groupe Bernard partage avec la danse des valeurs fortes : performance et respect. C'est donc naturellement qu'il renouvelle son engagement en accompagnant la Biennale de Lyon pour la 9^{ème} année consécutive.

Avec 95 établissements sur les régions Rhône-Alpes, Bourgogne, Franche-Comté, Champagne-Ardenne et Lorraine, le Groupe Bernard est un acteur majeur de la distribution automobile et de véhicules industriels en France. Ses 2 430 collaborateurs ont commercialisé en 2017 plus de 60 000 véhicules et réalisé 950 000 heures de maintenance, pour un chiffre d'affaires de 1,2 Milliard d'euros.

Le Groupe Bernard contribue chaque jour à améliorer la mobilité des personnes et le transport des biens au travers de ses activités de location et de commercialisation de véhicules : Renault Trucks et Mercedes pour les poids lourds, Renault, Nissan, Dacia, Alpine, Peugeot, Citroën, DS, Mercedes, Smart, Infiniti pour les véhicules particuliers. Nous sommes fiers de représenter des marques qui sont parmi les premières au monde à proposer des modèles innovants et respectueux de l'environnement, tant en véhicules particuliers, qu'en véhicules utilitaires ou en poids lourds.

Partenaire majeur, depuis 98 ans, de constructeurs innovants et responsables, le Groupe Bernard est fier de s'associer et d'apporter son soutien à cette 18^{ème} édition de la Biennale de la danse de Lyon. Il met à la disposition des artistes et des organisateurs une flotte de véhicules adaptés, leur permettant de se rendre sur tous les lieux d'exposition et de création.

Jean-Patrice Bernard
Président



Créé en 2007, le Club procède de la volonté de la Biennale de Lyon de s'ouvrir davantage au secteur économique et d'insuffler une dynamique rassemblant les acteurs qui souhaitent avec elle défendre et encourager la création contemporaine.

En complément du rôle structurant rempli par les grands mécènes, le Club a pour objectif de rassembler les PME/PMI locales et régionales qui souhaitent soutenir La Biennale de Lyon, grâce à un mécénat collectif et à des montants de mécénat très accessibles.

Depuis 2012, le Club s'adresse également aux particuliers.

Tout au long de l'année, le Club rassemble les mécènes de la Biennale de Lyon à l'occasion de rencontres culturelles inédites : rencontres avec des chorégraphes, accès aux répétitions de spectacles, visites d'expositions en avant-première, échanges avec des personnalités du monde de l'art, voyages culturels à l'étranger (Venise, Barcelone, Berlin, Oslo, Lisbonne, Bruxelles, Tanger...).

Membres du Club de la Biennale en 2018

Arch'in design – Création 57, Arioste, Bremens Associés Notaires, Bumper investissement, Groupe hôtels-Lyon, Fancy Voyages, it Partner, Kalliane Thibaut Avocat, Lyon City Tour, Oluma, Omnium, PME Centrale, Rapid Copy, Sier & Paul et Geneviève Bricchet.



Premier développeur immobilier des territoires, Altarea Cogedim agit en entreprise responsable, citoyenne, consciente des impacts de ses activités sur la société. Encourageant le développement économique, la création d'emplois et le développement des arts, le Groupe entend constituer un véritable partenaire d'intérêt général des collectivités.

Dans l'optique d'enrichir ses projets et de susciter le bien-être des habitants, Altarea Cogedim met en place de grands partenariats en lien avec ses convictions et sa vision de la ville.

Entrepreneur pour les villes, Altarea Cogedim soutient les initiatives locales, notamment celles menées dans la métropole lyonnaise, territoire stratégique pour le Groupe. A ce titre, Altarea Cogedim est fier de s'associer à la nouvelle édition de la Biennale de la danse de Lyon 2018.

Ce partenariat s'inscrit dans la continuité des actions déjà entreprises par le Groupe à Lyon et plus largement en France afin de promouvoir l'art sous toutes ses formes, au service de ses collaborateurs et de ses clients. Altarea Cogedim incite toutes les initiatives visant à accroître le mieux vivre collectif.

Egis, partenaire de la Biennale de Lyon

Egis est fier de soutenir les danseurs venus du monde entier à l'occasion de la 18^{ème} Biennale de la danse. Événement phare de la rentrée culturelle française, la Biennale de Lyon participe largement au rayonnement international de la Métropole de Lyon et de la région Auvergne-Rhône-Alpes.

Entreprise créative et citoyenne, Egis contribue aussi, par ses projets, à faire rayonner le talent, l'inventivité et le savoir-faire français à différentes échelles. À Lyon, Egis est intervenu sur des projets d'envergure tels que le pôle commercial Confluence, le tramway T1, la Tour Incity et participe actuellement au projet urbain de la Part-Dieu, au réseau de chauffage urbain Grand Lyon Centre Métropole et au prolongement du Métro B vers les hôpitaux Sud.

Au fil du temps, nos ingénieurs ont marqué l'évolution de la société par leurs innovations et leur capacité à manager de grands projets complexes. Nos nombreuses références dans des domaines aussi variés que les transports, le bâtiment, l'eau, l'environnement et les grands ouvrages, mais aussi l'industrie et l'énergie, ont fait de notre Groupe l'un des leaders mondiaux de l'ingénierie pour qui la créativité est source de progrès.

En devenant partenaire de la Biennale de Lyon, Egis encourage ainsi pleinement l'expression artistique et manifeste son intérêt pour toutes formes d'innovation, quel que soit son mode d'expression.





La société EIFFAGE CONSTRUCTION est heureuse de s'engager auprès de la Biennale de la danse, événement exceptionnel créateur de lien social dans lequel elle se retrouve pleinement.

Par ailleurs le groupe EIFFAGE défend les valeurs telles que responsabilité, confiance, transparence, exemplarité, lucidité, courage et pugnacité que nous pouvons retrouver dans le monde de la danse.

À propos d'EIFFAGE

66 000 collaborateurs, 14 milliards d'euros de chiffre d'affaires, 3^{ème} major français et 5^{ème} européen des concessions et du BTP, EIFFAGE exerce ses activités à travers 4 branches et 7 métiers : la construction (bâtiment, immobilier), les infrastructures (route, génie-civil, métal), l'énergie (génies électriques, climatique et mécanique, automatisation de process), les concessions et partenariats public – privé (grands ouvrages d'infrastructures autoroutières et ferroviaires, bâtiment, énergie, réseaux).

EIFFAGE CONSTRUCTION, filiale du groupe EIFFAGE, intègre les métiers complémentaires de l'aménagement urbain, la promotion immobilière, la construction, la maintenance et les travaux services.

www.eiffageconstruction.com



Internationale et implantée à Lyon depuis plus de 30 ans, la société Esker souhaite contribuer au rayonnement de la région en nouant des partenariats avec les initiatives locales d'envergure mondiale. Esker s'était déjà engagée en 2015 et 2017 avec la Biennale d'Art Contemporain.

Cette année, Esker étend avec enthousiasme son partenariat à la 18^{ème} Biennale de la danse qui place la métropole de Lyon et la région Auvergne-Rhône-Alpes au cœur de la scène culturelle internationale.

Esker est un des principaux éditeurs mondiaux de solution de dématérialisation des documents en mode Cloud. Parce que l'utilisation du papier pénalise encore trop les entreprises, Esker leur permet de dématérialiser le traitement de leurs documents de gestion : commandes d'achats, factures fournisseurs, commandes clients, factures clients, relances et réclamations clients... Ses solutions logicielles sont adaptées à tous les environnements : géographiques, réglementaires, technologiques.



Le Groupe La Poste est heureux de s'associer une nouvelle fois à la Biennale de la danse de Lyon.

Un événement phare, national et international, qui ouvre un espace de partage, de créativité, de découverte et donne à vivre la danse sous toutes ses formes.

Chaque jour, La Poste construit avec les acteurs locaux des solutions pour permettre une meilleure inclusion dans la société et améliorer le « vivre ensemble ». C'est un des nombreux points de convergence avec la Biennale de la danse qui conduit une démarche de médiation dont la volonté est de se rapprocher des publics exclus, de les décomplexer et de simplifier leur rapport à l'art.

Contribuer à simplifier l'accès à la culture, c'est le sens de l'engagement de La Poste

auprès de la Biennale de la danse.

Grand projet populaire et de territoire, la Biennale de la danse rejoint d'autres partenariats initiés par Le Groupe La Poste qu'ils soient culturels, solidaires ou sportifs.

Ainsi, Le Groupe La Poste est partenaire fondateur de la Cité du design de Saint-Etienne. En Haute-Loire, il soutient depuis plusieurs années le Festival de la Chaise-Dieu. La Poste

est partenaire depuis cette année de La Fabrique Opéra Grenoble dont l'ambition consiste à démocratiser l'accès à l'Opéra.

Fidèle à ses valeurs et à ses missions de service public, porté par son esprit d'innovation et par son rôle de facilitateur d'échanges au sein des territoires, c'est tout naturellement que Le Groupe La Poste accompagne et soutient La Biennale de Lyon qui consacre la danse comme un outil de connaissance, de respect et d'écoute.

À propos du Groupe La Poste

Société anonyme à capitaux 100 % publics, Le Groupe La Poste est organisé en cinq branches : Services-Courrier-Colis, La Banque Postale, Réseau La Poste, GeoPost, Numérique. Le Groupe est présent dans plus de 44 pays sur 4 continents. Chaque jour, les 17 000 points de contact de La Poste, 1er réseau commercial de proximité de France, accueillent 1,6 million de clients. La Poste distribue 22,726 milliards d'objets par an dans le monde (lettres, imprimés publicitaires et colis), 6 jours par semaine. En 2017, le Groupe a réalisé un chiffre d'affaires de 24,110 milliards d'euros, dont 24,4 % à l'international, et emploie plus de 253 000 collaborateurs. Dans son plan stratégique « La Poste 2020 : conquérir l'avenir », La Poste s'est donné pour objectif d'accélérer sa transformation en partant à la conquête de nouveaux territoires. Avec pour ambition de devenir la première entreprise de services de proximité humaine, pour tous, partout et tous les jours, La Poste s'engage à simplifier la vie.

LPA est un acteur à part entière de la ville et de son développement et s'inscrit dans une dimension de recherche et d'innovation pour penser une ville intelligente qui prend en compte ses usagers et leur bien-être. **L'art est une des réponses à ce questionnement.**

Depuis 25 ans de construction et d'aménagement, LPA s'est attaché à laisser une place importante à l'art au sein de ses parcs de stationnement par le biais de collaborations avec des architectes, designers, ou artistes. Une quinzaine d'œuvres in situ offrent un regard contemporain sur les parkings et l'art dans la ville, répondant à la mission d'intérêt général d'une EPL.

LPA a souhaité replacer la **création au cœur de son histoire** entrepreneuriale avec une nouvelle signature de communication institutionnelle : **la mobilité est un art.**

En 2016, la **politique de mécénat artistique et culturel** a été renouvelée en soutenant les événements et expositions temporaires des institutions lyonnaises.

Des conventions de mécénat sont proposées aux opérateurs artistiques et culturels, l'objectif étant d'offrir un prolongement à leurs événements au sein des parcs de stationnement de LPA.

Un **premier espace pérenne « La Place de l'Art »** a été inauguré au **Parc République** en octobre 2016 où plusieurs expositions ont été présentées depuis, *Reko Was Here* (en partenariat avec le MACLYON), *La BD en 7 leçons* (en partenariat avec le musée de l'imprimerie et Lyon BD Festival), *La ville, mode d'emploi* (en partenariat avec le musée urbain Tony Garnier), *Andy Warhol, Morningstar* (en partenariat avec le musée de l'imprimerie).

En septembre 2017, un second espace a été ouvert au public au **Parc Fosse aux Ours** dans le cadre de la 14^{ème} Biennale d'art contemporain.

En 2018, LPA s'engage fortement auprès de la Biennale de la Danse pour soutenir la danse contemporaine.

Par ces démarches, LPA s'inscrit résolument dans le présent par une valorisation de la **création contemporaine** et comme un acteur de développement de démarches innovantes qui résonnent avec son identité.



Un transporteur partenaire de la Biennale de la danse... une idée décalée !

Chez DUPESSEY & CO, nous aimons afficher nos différences.

Parce que le monde change, nous accompagnons ses évolutions et allons au-delà de notre raison d'être... pour nos collaborateurs, pour l'environnement, pour nos clients, en étant

résolument tourné vers la société qui nous entoure.

Si notre éco-système reste le transport et la logistique, nous avons aussi l'ambition

de répondre aux nouveaux enjeux de la société d'aujourd'hui et de demain.

Soutenir la Biennale de la danse, c'est affirmer notre volonté d'engager notre marque pour un monde plus sensible, tourné vers la créativité et la solidarité.

Ainsi, nous aimons toujours les camions, et au travers de notre fonds de dotation, nous sommes particulièrement heureux et fiers d'entrer dans la danse avec la Biennale pour apporter notre petite touche de finesse !



**Une banque innovante et engagée,
mécène de la Biennale de la danse**

La Caisse d'Épargne Rhône Alpes réaffirme son engagement auprès de la Maison de la Danse par son soutien à la Biennale. Initié il y a 9 ans, cet accompagnement s'inscrit dans le champ de sa Responsabilité Sociale des Entreprises.

À travers ce bel événement, elle soutient l'attractivité de son territoire, associe son nom à l'excellence créative et offre à ses clients des spectacles de danse de grande qualité. La Caisse d'Épargne Rhône Alpes soutient de grandes institutions ou manifestations culturelles telles que le musée des beaux-arts de Lyon, le Festival de Musique Baroque d'Ambromay, la Maison de la Culture (MC2) et le musée de Grenoble, la Fondation Facim, le Festival baroque de Tarentaise, le Festival Valloire baroque...

La banque compte parmi les mécènes les plus importants de sa région. Elle consacre chaque année plus de 4 millions d'euros en faveur de projets à caractère social, entrepreneurial, environnemental, sportif ou culturel.

Ces projets, au service de l'intérêt général, sont rendus possibles grâce aux bons résultats de la Caisse d'Épargne Rhône Alpes qu'elle obtient en s'adaptant et en innovant sans cesse.

Depuis 2012, elle accélère sa transformation en l'inscrivant dans une performance durable. Esprit d'Équipe, Coopération, Entrepreneurat, Innovation et Ancrage régional sont les cinq valeurs sur lesquelles repose son projet d'entreprise.

En 2014, la Caisse d'Épargne Rhône Alpes lance Hypéria Finance, une banque d'affaires qui regroupe les activités de fusions-acquisitions, financements structurés et gestion de fortune. Cette même année, la banque ouvre une filiale à Genève, la banque du Léman, et devient ainsi le groupe Caisse d'Épargne Rhône Alpes.

Fin 2015, elle crée une agence Innovation dédiée aux entreprises en rupture de business model qui nécessitent un accompagnement bancaire spécifique.

En 2016, l'entreprise emménage dans un bâtiment HQE, la tour Incity à Lyon et poursuit ses innovations en créant le B612, son incubateur-accélateur de startups.

En 2017, la Caisse d'Épargne Rhône Alpes ouvre une agence Santé et une agence Économie Sociale et Solidaire à destination des professionnels de ces écosystèmes. Enfin, en 2018, la banque lance son nouveau plan stratégique 2018-2020. Fruit d'une réflexion collective, ce projet d'entreprise intitulé « Acteurs d'@venir » s'articule autour de quatre grandes ambitions qui regroupent pour la seule année 2018 une centaine de projets.

Le Groupe Partouche et son Grand Casino de Lyon le Pharaon, participent activement à la vie culturelle et artistique lyonnaise depuis de nombreuses années. Partenaire principal de la Biennale d'art contemporain et de la Biennale de la danse de Lyon, le Casino le Pharaon est également présent auprès de nombreuses associations lyonnaises.

Le Casino le Pharaon situé à la Cité Internationale vous accueille tous les jours de 10h à 4h du matin afin que vous puissiez profiter pleinement de ses machines à sous, de ses jeux traditionnels, de sa Poker Room ainsi que de son nouveau Restaurant L'Acacia et de ses nombreuses animations et spectacles.

Les valeurs du Groupe Partouche et, par conséquent, celles du Grand Casino de Lyon, nous portent à soutenir des événements culturels de qualité et prestigieux, c'est pourquoi depuis 1998 et cette année encore nous soutiendrons la Biennale de Lyon. Bonne Biennale à tous.

CASINO
LYON | PHARAON

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PARTOUCHE
♣ ♦ ♠ ♥

Bienvenue sur nos lignes.

Le SYTRAL organise la mobilité de l'agglomération lyonnaise et du département du Rhône. Partenaire historique et fidèle des Biennales de Lyon, le SYTRAL est heureux de permettre aux visiteurs de découvrir la richesse culturelle et artistique proposée dans le cadre de la danse de Lyon et de participer une nouvelle fois au succès de cet événement majeur. De l'aéroport Saint-Exupéry au centre-ville, des gares aux lieux de spectacles de la Biennale, des restaurants aux hôtels, des fleuves et rivières aux quatre coins du territoire : les réseaux et services du SYTRAL* vous prennent en charge.

Le SYTRAL vous souhaite la bienvenue et de bons voyages.

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Fraternité, liberté, diversité

Pour cette 18^{ème} édition de la Biennale de la danse, Villeurbanne hisse les couleurs de la paix. Les expressions de la fraternité, la liberté en mouvement, les entrelacs de la diversité, tout cela se danse. Tout cela fait sens dans cette ville qui a toujours accueilli des femmes et des hommes fuyant la guerre et les persécutions.

Placée sous la direction artistique des Ateliers Frappaz, Centre national des arts de la rue et de l'espace public, la chorégraphie de ce nouveau défilé a été confiée à deux artistes complices, l'Européenne **Marion Alzieu** et l'Africain **Signé Sayouba**. Adossés aux réseaux de la culture et de l'éducation populaire, ils ont constitué sans peine un cortège de plusieurs centaines de danseurs et danseuses amateurs.

La Biennale de la danse est une formidable manifestation populaire. C'est aussi une scène où le grand public a le privilège de voir danser des talents exceptionnels. **Angelin Preljocaj, Maguy Marin, Yuval Plick et Martin Zimmermann** seront au TNP. **Julie Despraires** sera au Rize, avec son inventaire danse. Une affiche manifeste pour promouvoir la paix.

Jean-Paul Bret

Maire de Villeurbanne

Loïc Chabrier

Adjoint à la Culture

En 2018, le défi de la Biennale de la danse revient rue de la République. C'est un symbole fort. Il y a deux ans, face aux menaces contre le vivre ensemble et contre nos libertés, la Biennale avait du reprogrammer cet événement festif dans un lieu clos. Cette année, la création artistique réinvestit joyeusement l'espace urbain de notre métropole en son cœur historique. Elle va y faire triompher les forces de la vie. Un siècle après l'armistice qui mit fin au premier conflit mondial, c'est un autre symbole, tout aussi remarquable, que le défi ait pris pour thème celui de la paix. La paix est ce que nous allons opposer, avec les artistes, les organisateurs et le public de la Biennale de la danse, à toutes les formes de barbarie. C'est la vocation de l'art de se tenir toujours du côté de l'humanité.

Depuis 34 ans qu'elle existe, la Biennale n'a d'ailleurs jamais failli à cette exigence humaniste. Elle rend hommage aux cultures du monde entier. Ouverte à tous, elle est le reflet de la diversité, à travers les artistes invités venus du monde entier et le mélange des styles et des formes artistiques.

Elle rassemble de très nombreux amateurs du 6^{ème} art de notre métropole et d'ailleurs, le grand public attiré par le défi et les participants des structures socio-culturelles de tous nos territoires, qui apportent aussi leur contribution à sa pleine réussite. La dimension sociale et éducative de la Biennale est une innovation devenue l'une de ses marques de fabrique. Elle illustre le propos de Maurice Béjart que « La parole divise. La danse est union ». Toutes les communes et tous les habitants pourront encore une fois se reconnaître dans cette Biennale.

Je me réjouis que parmi les 25 créations de cette édition, premières mondiale ou française, certaines mêlent la danse aux arts visuels en faisant appel aux nouvelles technologies qui contribuent à leur modernité.

Le développement international est aussi au rendez-vous, fidèle à l'identité de notre métropole. Mais on peut avoir les yeux tournés sur le grand large sans oublier où l'on est. La Biennale devient plus que jamais en 2018 une manifestation régionale puisque 42 villes d'Auvergne-Rhône-Alpes accueilleront une des œuvres présentées au public. Un signe de plus de la vitalité de cet événement et de son rayonnement

Je souhaite à tous les spectateurs une très belle Biennale de la danse.

David Kimmel

Président de la Métropole de Lyon

Cette année encore, la Région sera un fidèle soutien de la Biennale de la danse, qui magnifie la culture en Auvergne-Rhône-Alpes.

Nous sommes une Région de culture. Notre objectif est donc d'être très ambiteux pour promouvoir la création et la diffusion d'une culture exigeante et populaire. A ce titre, l'appui au spectacle vivant, aux acteurs et aux scènes, figure parmi nos grandes politiques, comme le montre l'aide que nous apportons à plus de 300 festivals.

La Biennale incarne parfaitement notre ambition, car tout en étant d'un très haut niveau artistique, elle touche un large public. De même, elle se réinvente d'année en année, et de plus en plus, ses spectacles réunissent l'homme et la technologie, et mettent à l'honneur les arts visuels. Le traditionnel défilé célébrera le centenaire de l'Armistice de 1918. Ce « Défilé pour la paix » sera un grand moment de partage entre les 4 500 participants et les 200 000 spectateurs.

Au fil des ans, grâce à une programmation ambitieuse et créative, la Biennale a pris une véritable dimension internationale, devenant une formidable vitrine pour le rayonnement de la Région. Elle a noué des partenariats nombreux et prestigieux, à l'image de sa collaboration avec la Triennale de Yokohama, dans le cadre de l'Année du Japon en France. Je l'ai dit, la culture doit irriguer tous les territoires de la Région. C'est pourquoi je suis très heureux que ce rendez-vous incontournable soit devenu un élément fédérateur pour notre territoire. Au total, 42 villes d'Auvergne-Rhône-Alpes accueilleront au moins une œuvre de la Biennale. Plus encore, des collaborations étroites ont été nouées avec Clermont-Ferrand et la Métropole de Saint-Etienne.

Pour cette 22^{ème} édition, j'ai enfin à cœur de rendre hommage aux 900 professionnels, aux nombreux bénévoles, et plus largement à tous ceux qui rendent possible cette extraordinaire aventure collective.

Je vous souhaite à tous une excellente Biennale !

Laurent Wauquiez

Président de la Région Auvergne-Rhône-Alpes

La Biennale de la danse est devenue au fil des éditions un événement incontournable. Aujourd'hui, ce grand rendez-vous international de la danse, sans équivalent ni en France ni dans le monde, s'adresse à tous les publics - amateurs, passionnés, professionnels - en proposant une programmation marquée par l'audace et la créativité.

Diverse et singulière, l'édition 2018 donnera à voir un panorama riche de la création chorégraphique d'aujourd'hui. Au-delà de la présence de grands chorégraphes qui y présenteront leurs dernières œuvres, c'est l'ouverture aux images et aux nouvelles technologies qui en sera également le marqueur.

Le numérique et les arts visuels sont devenus des outils incroyables pour renouveler les modes de création. Les artistes s'emparent désormais des nouvelles technologies pour en explorer les territoires et repousser les pratiques classiques de la danse et plus largement les arts du mouvement. Regard sera donc porté sur des projets qui expérimentent et réinventent les formes du spectacle vivant.

La biennale de la danse s'inscrit pleinement dans la politique territoriale défendue dès sa nomination par Mme Françoise Nyssen, Ministre de la culture. Par le développement de ses collaborations avec la Comédie de Clermont-Ferrand, la Comédie de Saint-Etienne et les 42 villes qui accueilliront une ou plusieurs œuvres dans leurs théâtres, c'est toute la région Auvergne Rhône-Alpes qui sera habitée de rencontres, d'échanges et de créations à découvrir et à partager.

Les territoires, ce sont aussi ceux hors de nos frontières. Dans le cadre du Pôle européen de création, la biennale participe au rayonnement international de Lyon, grâce à l'organisation d'un nouvelle plate-forme dédiée aux œuvres d'artistes émergents, qui se placera dans le cadre du « Focus danse », temps fort qui réunit durant chaque édition les professionnels, journalistes et artistes venus du monde entier.

Enfin, l'incontournable défi célébrera le centenaire de l'armistice de 1918, un « Défi pour la Paix ». Tous les deux ans, cette parade chorégraphique, fruit de la collaboration entre des acteurs locaux et des équipes artistiques professionnelles placées sous la direction de chorégraphes, mobilise un nombre croissant d'amateurs. Dans toute leur diversité, les publics se rencontrent au service d'un projet fédérateur, placé sous le signe de la créativité et du plaisir partagé !

Remercions toutes celles et ceux qui permettent ces rencontres, grâce à leur passion et à leur engagement. La danse sera bien là, pour donner plaisir et énergie, désir de cohésion et de découvertes !

Stéphane Bouillon

Préfet de la région Auvergne-Rhône-Alpes



***THANK YOU
TO OUR PARTNERS!***

THANK YOU!

**18^E BIENNALE
DE LA DANSE
LYON 11-30 SEPT**

**18^E BIENNALE
DE LA DANSE
LYON 11-30 SEPTEMBRE 2018**

**18^E BIENNALE
DE LA DANSE
SEPTEMBRE 2018**