

Théâtre
de la
Ville
P A R I S
DIRECTION
EMMANUEL
DEMARCY-
MOTA

musée de
la danse

3rd EDITION
2014



SATURDAY **14** JUNE FROM **11**AM
SUNDAY **15** JUNE FROM **2:30**PM

ADMISSION FREE, SUBJECT TO AVAILABILITY (NO ADVANCE BOOKING NECESSARY)
detailed programme available from June 2

20 SELECTED
PROJECTS

A shared artistic adventure

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MAIRIE DE PARIS

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YOU THINK THAT THE DOORS OF THE THEATRES ARE TOO NARROW? THAT NEW, WIDER ONES SHOULD BE **INVENTED**? YOU THINK THAT THE PRETEXT OF A COMPETITION CAN ALLOW TO CREATE A TRUE, BIG AND **FREE HAPPENING**? AN OPPORTUNITY TO CHANGE WHAT IS USUALLY ALLOWED? YOU THINK THAT COMPETITION TAKES PLACE ON A DAILY BASIS ANYWAY? THAT SELECTION IS RUTHLESS BUT THAT AT LEAST HERE ON THE STAGE THERE IS ROOM FOR DIAGONALS? YOU WANT TO **TAKE PART, WATCH, GIVE IT.** A TRY? **YOU ARE WELCOME AND WE'D LOVE TO SEE YOU.**



Dance is a dirty job but somebody's got to do it, Scali Delpeyrat



L'Homme transcendé, Yukio Suzuki



Un alligator deux alligators ohé ohé, Jonathan Drillet & Marlène Saldana

© AGATHE POUPENEY

A shared artistic adventure

Devised by **Boris Charmatz** and **Emmanuel Demarcy-Mota** – respectively directors of the Musée de la Danse in Rennes (France) and Théâtre de la Ville in Paris – Danse Elargie is a competition inviting artists of all ages and disciplines to engage with the stage as a space for experimental encounters and artistic exchange. There are just two rules: entrants must occupy the stage of the Théâtre de la Ville with a new work lasting 10 minutes (maximum), and featuring three performers (minimum).

The second competition, held in June 2012, exceeded all expectations: 300 entries were received from artists from over 40 countries, assessed by a jury of renowned international artists from all disciplines. Hundreds of artists took to the stage of the Théâtre de la Ville, before an 1800-strong audience.

Following the exceptional success of the first two competitions, and with renewed support from the Fondation d'entreprise Hermès, the Théâtre de la Ville and the Musée de la Danse are organising the **3rd Danse Elargie** competition, to be held on June 14 and 15, 2014, at the Théâtre de la Ville.

The international call for projects for the third competition in the series attracted 319 entries from 37 countries. The selection committee of representatives from the Musée de la Danse and the Théâtre de la Ville studied each entry in depth, before arriving at a shortlist of 20 projects by artists from Germany, Austria, Belgium, Spain, the United States, France, Italy, the Netherlands, Poland, the Democratic Republic of the Congo, and Ukraine.

The 2014 shortlist represents a diverse array of disciplines : dance, architecture, design, visual arts, theatre, publishing, literature, film and music. Performances on June 14 and 15 will bring the full range of contemporary creative arts to the stage of the Théâtre de la Ville, celebrating exchange and encounters between artistic, theatrical forms. The theatre will welcome some 150 artists in a spirit of creative exchange, not competitive rivalry.

The **Artists Jury** for Danse Elargie reflects the spirit of the competition's call for projects: ten artists of all ages and disciplines offer entrants a complementary perspectives on their work. At the end of the first day of the competition the jury will choose ten projects for a second performance on Day Two. At end of the competition, the jury will award **three prizes of 15,000 euros, 11,000 euros and 7,500 euros** respectively.

An Audience Jury will present the Prix du Public ('Audience Prize'), chosen from the full list of twenty projects. For the first time since the inaugural Danse Elargie competition, Jurors from Rennes, will also represent the audience of the Musée de la Danse, further strengthening the partnership between the Musée and the Théâtre de la Ville in Paris.

The 2014 competition will continue the tradition of **screenings of selected videos** from the competition entries, in the auditorium. The screenings will feature works which the selection committee felt were of special interest and merit, but which were not selected for live performance.

Continuing a tradition established at Danse Elargie 2012 – by popular demand from the participating artists and audience – the 2014 competition will also feature a ten-minute, **Crash-Test** performance involving every artist from all 20 shortlisted projects: a 'collective exhibition' of crossed performances from each participating team, giving rise to a new work in its own right.

Following in the footsteps of 2010 and 2012 presenters Claudia Triozzi and actor Gaëtan Vour'h, the 2014 competition weekend will be presented by a former Danse Elargie winner, actor **Scali Delpeyrat**.

In 2014, as in previous years, the teams from the Théâtre de la Ville and the Musée de la Danse aim to transform the celebrated Paris stage over the course of one weekend, into a forum for experiment and shared creativity between artists and audience alike.

LE CONCOURS DE DANSE, UN « READY-MADE »

Interview with Boris Charmatz, choreographer and director of the musée de la danse, rennes, and Claire Verlet, associate director (dance) at the Théâtre de la Ville, Paris.

You're presenting the third edition of Danse Elargie in June 2014. How would you evaluate up the first two competitions, in 2010 and 2012?

BORIS CHARMATZ: It may be too early to assess the lasting impact of Danse Elargie. But clearly, for my part, both competitions have introduced me to artists I would never have come across otherwise. Typically, choreographers applying for studio space at the Centres Chorégraphiques Nationaux (our main vehicle of support for contemporary dance in France) come from a purely dance background. But Danse Elargie receives entries from young and emerging artists right across the creative spectrum: visual and performance artists, actors etc.

CLAIRE VERLET: Invariably, Danse Elargie takes the Théâtre de la Ville out of its comfort zone: the productions are atypical in terms of their format and length, staged by unknown artists, yet they attract a wide-ranging audience, many of whom are new to contemporary theatre and dance, because the event is free, and no advance booking is required. The competition has proved highly effective as a way to spot young and emerging talent, partly because it casts its net beyond the field of 'pure' choreography, and partly because it encourages us to take bold risks in the selection of shortlisted productions.

B. CH.: I love the first day, because unlike a festival featuring known artists, we discover genuinely experimental works, testing the limits of the space and format, finding their artistic 'voice'.

Why have you chosen to stage a competition – an unusual format on today's contemporary dance scene?

B. CH.: The Musée de la Danse is committed to revisiting the history of dance and the arts, for a better understanding of the present. Contemporary artists focus a great deal on repertoire – reconstruction, revival, appropriation, references and quotation – but very little on the protocols and conditions shaping work and creativity in the arts. Which is why we were keen to revive the dance competition – a historic format which was especially prominent in the 1980s (the Bagnolet competition) – and to revisit it in a new and different way, as a kind of historic ready-made. Also, Paris remains relatively inaccessible to young and emerging artists, not only as a place to live, but also as a place in which to stage their work in its most fragile, hesitant state, at the very beginning of their careers. In that context, Emmanuel Demarcy-Motás' appointment as director of the Théâtre de la Ville offered a new opening. Together, we devised a fresh, collective format allowing the theatre's stage space to be shared as part of a 'happening' in the form of an open competition attracting

artists from beyond the relatively closed world of contemporary dance. I wasn't afraid of the competition format – it's widely used in other artistic disciplines, like film and architecture. The great plays of ancient Greece were created for competitions. But that doesn't mean we're embracing the classic TV talent show approach! The jury consists solely of artists, rather than professional producers or artistic directors.

How would you define the Danse Elargie concept?

B. CH.: The event has close affinities with contemporary art *in situ*, because it's governed by very specific rules (maximum ten minutes, minimum three performers) with no relation to standard stage formats.

CL. V.: The combination of strict rules and complete artistic freedom within those rules generates tremendous artistic tension, leading to completely new expressive forms.

The competition is organised in two phases. How do you set about selecting a shortlist of 20 productions from almost 400 entries?

CL. V.: We have a committee of team members from the Musée de la danse and the Théâtre de la Ville, all of whom go into a three-day conclave! It's a complex exercise. Beyond each work's artistic relevance, we look for the artist's ability to steer his or her project through to completion, together with his or her background and artistic ambition, and the set model entered for the competition. We hesitate, change our minds, and discuss each project endlessly!

What support can you offer the competition entrants – winners or otherwise?

B. CH.: I like the 'ready-made' aspect of Danse Elargie. It's not merely a career vehicle. But the prize funding and support offered by the Fondation d'entreprise Hermès, the Théâtre de la Ville and the Musée de la danse do guarantee a measure of help and guidance for all participants, not just the winners. We host residencies for artists we've discovered, and whose work has interested us during the competition.

CL. V.: The true test of the competition's value as a vehicle for discovering new talent is the continued support we are able to offer after the event – the tension between the ephemeral buzz and spontaneity of the competition weekend, and the subsequent, sustained support for each artist's personal development and projects. Artists discovered at Danse Elargie are regularly invited to perform their competition production, or another new work, as part of the season's programme at the Théâtre de la Ville.

Interview by Gwénola David

Shortlisted projects

1. JOSE MANUEL ALVAREZ

D-Strutures SPAIN

A continuous dialogue between the technical rigour of the art of flamenco, and its need to evolve as a living form. Or a straightforward challenge of society itself?

Jose Manuel Alvarez was born in Seville in 1985. He has toured with productions of flamenco and contemporary dance in France, the Netherlands, Japan, Morocco and Spain, directed by Marco Flores, Rubén Olmo, Juan Carlos Lérida, Javier Latorre, Pepa Gamboa, Rafael Estévez, Craig Rivel and Yoko Komatsubara. He has been a guest artist at international festivals including Ciutat Flamenco, Grec (Barcelona), the Fes Festival of World Sacred Music, and flamenco festivals in Jerez and Málaga. In 2013, he performed with Antonio Canales in Miroterraneo, as a soloist with the Flamenco Ballet of Barcelona. He recently joined the Marco Flores company for its first production, *Laberintica*. He also works with **Roberto Correa** and **Lucas Balbo**. Correa is a scenographer, sculptor and designer who creates and builds sets and objects for theatrical productions and leading brands. Balbo is a self-styled Italo-Argentinian 'musical conquistador' who plays a wide range of percussion instruments..

2. ALINA BILOKON, LEA RAULT

TYJ UKRAINE/FRANCE

TYJ is where 2 solos are happening bound together by a search of a place to take a stand. A place where metaphors and allegories are the most used figures.

Alina Bilokon (Ukraine/Portugal) and **Léa Rault** (France) met in Lisbon, as students on the PEPCC programme (choreographic study, research and composition) at Forum Dança. During their time in Lisbon, the two took part in performance pieces for a number of artists, and premiered the work *As Unidades Mínimas do Sensível* ('Minimal units of sensitivity') in collaboration with Urândia Aragão. In late 2012 they co-founded the not-for-profit association PILOT FISHES as a framework for their solo and joint projects. Their first joint work, *Our Pop Song Will Never Be Popular*, was premiered in April 2014, and marks the start of a new collaboration with musician and sound engineer Jérémy Rouault (France).

3. JUDITH CAHEN, MASAYASU EGUCHI, CLARISSE TRANCHARD, BEATRICE HOUPLAIN

À nos corps défendant FRANCE

What if every dance ever filmed and accessible via Internet became the source for a new scenario, amplified from the computer screen to the stage and vice-versa, from fist fights to neighbourhood dances, conflict to celebration, expansive to intimate gestures.

Film-maker and actor **Judith Cahen** was the first to suggest a collaboration with visual artist and scenographer Clarisse Tranchard (the author of *dancefloor performatif*, a project also involving stage director and actress Béatrice Houplain). Judith Cahen also works with producer and actor Masayasu Eguchi, so naturally, he received his own invitation to the dance. Following her film *DNA*, Judith Cahen chose to continue working 'in front of and behind the camera', developing a continuous film form that has taken her to Japan for her performance *Les Opérateurs d'échange* (Kyoto, Villa Kujoyama). She is currently working with Masayasu Eguchi on the impact of Fukushima on contemporary imagination and the body (*Focus shima shima*). **Clarisse Tranchard** has taken part in numerous exhibitions and collective performances (at the BANK gallery, Paris Photo, the Chic Art Fair etc.) She has presented her *dancefloor performatif* as part of Show-Off (FIAC, Paris, Galerie Vanessa Quang) and at Point Éphémère. **Masayasu Eguchi** founded his own musical theatre company in Tokyo, and worked as an assistant to film-maker Takashi Miike, producing and directing documentary films including *Goendama* and *Le Printemps de hanamiyama - Fukushima*. **Béatrice Houplain** is a performer with Robert Cantarella's Musée vivant. *Le Rideau de Fer* (Frictions, in Dijon) and *K.L.N.* Both examine the image of resistance and major foundation myths.

4. GIULIO D'ANNA

R_ESISTERE ITALY/THE NETHERLANDS

R_ESISTERE is a dance concert inspired by the theme of resistance, with a choreographic language demanding intense physical and emotional engagement. Courage, endurance, musicality, desire and determination are set to a musical score.

Giulio D'ANNA began studying classical dance at the age of 10, following England's Royal Academy of Dance curriculum until the age of 20. He went on to study Modern Jazz, and became a qualified dance teacher (Aid & a and Bruno Collinet). In 2003, he moved to Florence to study theatre and dance with Simona Bucci (Alwin Nikolais pedagogy). In 2005, Giulio enrolled at SNDO (the School for New Dance Development) in Amsterdam, graduating in choreography in 2009. As well as teaching dance, Giulio has studied medicine, naturopathy, massage techniques and Theta Healing. Giulio's choreographic works have featured at numerous festivals: Nederlandse Dansdagen (The Netherlands), Ammutinamenti (Italy), and the Edinburgh Fringe (United Kingdom). He won the Premio Equilibrio in 2011, and was selected by Dansatelier to represent the Netherlands at Choreoroam Europe, an international European residency project. He won the Dioraphte Dance prize at Nederlandse Dansdagen in 2012, and the Emerging Choreographer award at Danza & Danza. He is currently touring internationally with his works *000000* and *Parkin'Son*.

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Royaume des Pays-Bas

5. GABRIEL DESPLANQUE

J'ai bâti une maison sur trois octaves FRANCE

Mixing diverse artistic practices, *J'ai bâti une maison sur trois octaves* ('I built a house over three octaves') tells the fantastical story of the 'Casa Susanna', the history of men who used to meet secretly to dress up in drag, performed in French by four operatic singers.

Born in 1981, Gabriel Desplanque lives and works in Paris, drawing on a wide range of media (photography, video, text, drawing, installation and performance). Contemporary dance, the nature of theatricality, and the relationship between text and image are all important influences in his work. A graduate of the École des Arts Décoratifs (Paris, 2006) and the Beaux-Arts (Paris, 2008), he subsequently joined the post-diploma research programme La Seine (2009-2011). He has held a number of residencies including C.P.I.F. (2009), the Institut Français in Barcelona (2012) and Maison Zervos (2013). His photographic work has been shown at a number of venues including the Arsenal in Metz, the Centre d'Art Bastille in Grenoble, and the Musée des Beaux-Arts and Galerie Paul Frèches in Paris. His films have featured at festivals including Hors-Piste at the Centre Georges Pompidou, the Festival Paris-Berlin, the Nuits Blanches in Paris, and the Cinémathèque française in Barcelona. He was awarded the Prix Zervos-Bourgogne in 2013, and is currently preparing a solo exhibition at the Maison Zervos for July-August 2014, centred on the Casa Suzanna project, drawing on the full range of his artistic practice, and incorporating a musical dimension.

6. KATHARINA ERNST

a: z_approximate symmetries AUSTRIA

ausdehnen: zusammenziehen (a: z), which can be translated by expand: contract, is an ongoing choreographic research on social structures using instruments related to drumming. In *a: z_approximate symmetries*, two couples form a rhythmic structure both in sound and movement that emerges from a chaotic structure and finally returns to it.

Katharina Ernst was born in Austria in 1987. She started playing the drums at age 9 and attended several music workshops and classes during schooltime. She also took private lessons in drawing, painting and chinese calligraphy. After school she studied painting at the Academy of Fine Arts, Vienna. In 2009 she started working with the french Cie Luc Amoros in the field of experimental street theatre. Being an artist, a drummer and an improviser, she has collaborated with artists such as dieb13, Burkard Stangl, eRikm... She has performed throughout Europe as well as in Asia, in Central America and Australia in events such as WomAdelaide, ImPuls Tanz, Chalons dans la Rue, Brussels Summer Festival, Hi Seoul Festival. She is interested in aspects of movement in fine arts and music, on optical illusions, their relation to space and in reductive approaches. In 2012, she performed at Tanzquartier Wien and at the Arsenale in Venice. *a: z* has obtained a special mention at the Arte Laguna Award Ceremony in Venice (2014) and a honorary prize from the Friends of the Academy of fine Arts (2013).

6. DAVIS FREEMAN

What you need to know UNITED STATES/BELGIUM

What you need to know combines contemporary dance with a TED* talk and shooting gallery. An opportunity to learn something you may have been trying to avoid, but which you really should know. Have fun!

Davis Freeman (1969) is an American performance artist who has been working with Forced Entertainment (*Bloody Mess, The World in Pictures*), Meg Stuart (*Built to Last, Highway 101, Alibi*), Stephan Pucher (*Kirschgarten, Snapshots*) and Superamas (*Big 2, Big 3, Empire*). Along with these performances he started his own company Random Scream in 1999 in Brussels. The work is extremely eclectic from dance pieces, theatre works and installations to even lounge acts. It's referred to as devious political theatre or Docu-performances and often fights for a more ecological planet. Currently he is touring his latest pieces *Now & the future, A better place & 7 Promises*, teaching non acting for performers and curating an international video project called *Karaoke (ART)* that premieres September 2014.

* TED (Technology, Entertainment and Design) is a nonprofit devoted to « ideas worth spreading ».

8. SIMON GAUCHET

Pergamon Altar (faire voyager les ruines) FRANCE

'We shift hundreds of tons of Greek ruins, and place them on a theatre stage. For a brief moment, bodies excavate and bring forth elemental struggles out of Antiquity: the Greek gigantomachia.'

(Manifesto of Physical Archaeology)

Simon Gauchet was born in Saint-Malo in 1987. He is an actor, director, scenographer, visual artist and publisher. He graduated from the École Supérieure du Théâtre National de Bretagne in 2012. At the age of 16, he began studying Antonin Artaud and visited Austria on the trail of the spectre of playwright Werner Schwab. In Indonesia and Japan, he sought to define the role of theatre in traditional exorcism ceremonies. As an actor, he has worked with Stanislas Nordey, Eric Lacascade, François Tanguy, Thomas Jolly, Benjamin Lazar and Bernard Sobel. His visual work has been shown in a number of self-designed exhibitions, sometimes featuring invited guest artists. As a director and scenographer, his diptych *PERFORMER DIEU* premieres in June 2014. The two-part work features a theatrical and visual performance on the theme of Joan of Arc (*l'Expérience du feu*) and a choreographic study, *Pergamon Altar*. Simon Gauchet is the author of twelve manifestos, including some published in Estonia, and the co-author of the book *Le Mouvement M*, published by Editions Eskola P. Interno, of which he is editorial director. He is the co-founder of the Jeune Théâtre-Laboratoire Européen, the École Parallèle Imaginaire (www.ecolepi.com) and Mouvement M.

9. JAMES MCGINN

Previously on Majestiny UNITED STATES/BELGIUM

Majestiny is a TV mini-series for the stage, structured as a mosaic of cultural references, delimiting and de-stabilising societal notions of race, gender, beauty, intelligence and power. *Previously on Majestiny* summarises the events in *Majestiny: Episode 4 – The Quest for Inauthentic Form*, focusing on the problematic contemporary artistic obsession with authenticity.

James McGinn is a contemporary performer and choreographer working in and between dance, theater, & performance. He was born and raised in Sarasota, FL by a Scottish figure painter and American Cecchetti ballerina. James spent a decade of his youth studying/performing/teaching at the American Dance Festival and received a BA in Liberal Arts from Eugene Lang College/The New School '08. While enrolled in the '12-14 Research Cycle at P.A.R.T.S. in Brussels, he attended the '13 DanceWEB program at Impulstanz in Vienna. James has been greatly influenced by performing in works by Miguel Gutierrez, Ishmael Houston-Jones, John Jasperse and Jonah Bokaer. His choreographic work has been performed in the US, Europe and Africa and was presented in the 2011 American Realness Festival.

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10. N'ZUP

MadChic FRANCE

N'ZUP celebrates the coming-together of dance, friendship, humour and feminism. A mix of personalities with a common goal: to share their love of Hip Hop dance, and to show that an all-girl Hip Hop group can enthuse audiences with their fresh, original approach and technique.

N'ZUP is an all-girl Hip Hop New Style dance group formed in 2010 by Tya, Tara, Amélie, Stéphanie, Wensi, Talya, Johanna and Ashley, with choreographer Jimmy (of the group Yudat). Over the past four years, N'ZUP has performed shows at a variety of festivals and competitions including Quality Street Finest, LHDC (Le Havre Dance Crew), the Montreuil hip hop festival, and Fresnezik. They have also supported the contemporary dance troupe Compagnie Ethadam. The crew were the winners of *Paname allons danser* and *Impose ton style* in 2012.

11. OS 351/SUSAN QUINN

A Cunning Remix BELGIUM/AUSTRIA

A cunning remix is a contemporary version of Merce Cunningham's piece *Inlets 2*.

In 2012, seven dancers took part in a reconstruction of Merce Cunningham's *Inlets 2*, and performed Susan Quinn's concept *A Cunning Remix*, inspired by the original work. The reconstruction of *Inlets 2*, and the new work *A Cunning Remix* were directed by Susan Quinn, Cunningham Fellow, founder and director of SEAD (the Salzburg Experimental Academy of Dance), assisted by Maja Poturovic and Janyce Michellod. *A Cunning Remix* proposes a contemporary version of *Inlets 2*. The music is different, and the dancers wear contemporary urban dress, but the choreographic structure remains unchanged. The performers' work is generated from improvised movements inspired by their own understanding of *Inlets 2*. The OS 351 Collective was formed after this experimental project. The group comprises seven contemporary dancers, all graduates of SEAD in Austria: Daniela Faria (Portugal); Francesca Perrucci (Italy); Nahee Lee (Korea); Louise Everarts de Velp (Belgium); Luan De Lima (Brazil); Evandro Pedroni (Brazil); Sander Deben (Belgium).

A Cunning Remix is part of a protected choreographic repertory. Susan Quinn has generously agreed to the one-off performance of the piece for Danse elargie only.

12. OUCHPO

Tu dances? FRANCE

I remember 'Tonight, tonight' in the dark and... No? Yes! 'Let's Dance'.
I remember Merce Cunningham's movements between movements.
I remember Plus ou moins l'infini
I remember Akram Khan's gaze.
I remember Sasha Waltz's gentle, decisive inclined stages.
I remember a falling brick, and that dancer Vandekeybus, motionless, right underneath.
I remember Nazareth Panadero's voice.
I remember Israel Galván, striking out.
I remember the green in Garry Stewart's G.
I remember chairs lined up, and chairs tripping over one another.
I remember Dominique Mercy, how could anyone not remember Dominique Mercy?
I remember Umwelt, the fans, and a sandwich thrown on the floor by a king.
I remember the Ballets Ce de la B, completely Out of Context.
I remember creaking sounds walking, The Song, and whistling sounds that turn and spin.
I remember Va Wölfl's Kurze Stücke, and waiting for the auditorium to empty, for it to begin.
I remember a cheese-grater in James Thiérée's arms.
I remember Nasser Martin-Gousset's cinematographic Comedies.
I remember Pina Bausch's arms.
I remember Anne Teresa de Keersmaecker reaching out with hers.
I remember Ushio Amagatsu, bowing.
I remember the Théâtre de la Ville.

13. RABTALDIRNDLN

À travers le Rabtal sauvage AUSTRIA

A travers le Rabtal sauvage ('Through the wild Rabtal') is a ten-minute excursion along a narrow track, with Austrian theatre group the Rabtaldirndl. The Rabtal is an imaginary place, invented by the members of the group.

Rabtaldirndl is an Austrian theatre group formed in 2003, a five-member formation that develops its own performance works, in town and country venues alike, and outside Germany. Their work has featured at festivals including Festival Impulse; Sophiensäle, Berlin; Szene Salzburg and *Steirischer Herbst*.

The Rabtaldirndl are Barbara Carli, Rosa Degen, Beatrice Dermond, Gudrun Maier and Gerda Strobl. The group's members research and narrate their subject-matter collectively. Sometimes, an audience member will be drawn on stage, or caught in a whirlwind of movement, to be spat out again at the end.

Rabtaldirndl is a theatrical group taking inspiration from a host of pre-existing forms (slide shows and film screenings, book launches, even general assemblies) as the basis for contemporary performance works. Each work presents a play on the theme of disillusionment, in which fictional characters established over a number of years (the Rabtaldirndl) blend with the artists themselves (the Rabtaldirndl).

14. PAULA ROSOLEN

AEROBICS! GERMANY

Five dancers investigate the relationship of Dance, Choreography and Aerobics from its aesthetics and coordinated movements. The movement vocabulary of aerobics will be taken apart in a new spatial relationship, and will be treated as dance material for choreography.

Paula Rosolen graduated from the University for Music and Performing Arts in Frankfurt. She holds a MA in Choreography and Performance from the JLU in Gießen. Granted with Dance WEB in 2009. She was choreographer in residence at K3-Zentrum für Choreographie in Hamburg and Workspace Brussels. Paula Rosolen's works have been shown at ZKM Karlsruhe, Pact Zollverein Essen, Künstlerhaus Mousonturm, Akademie der Künste Berlin, Festival 150 % Hamburg, Biennale Tanzausbildung 2008/2012, Kampnagel, European Festival for Contemporary Dance Poland and Centro Cultural de la Cooperación in Buenos Aires. Since 2010, with her works *Die Farce der Suche*, *Libretto* and *Piano Men*, she researches the relationship among documentary theatre, oral history and dance. Paula Rosolen taught workshops and master classes at JLU University in Giessen, Bilgi University in Istanbul and the Boston Conservatory. Paula Rosolen is based in Frankfurt am Main, Germany.

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15. DJINO SABIN ALOLO, CHRISTINA TOWLE

DEBOUT DEMOCRATIC REPUBLIC OF THE CONGO/UNITED STATES

Debout takes a fresh look at legendary boxer Muhammad Ali and his most spectacular fight, the so-called *Rumble in the Jungle* (Kinshasa, 1974) against the supposedly unbeatable George Foreman. Ali – a virtuoso of the art of boxing – won the bout, succeeding in the super-human effort to stay standing. Forty years on, we recreate the match in a choreographic work celebrating mankind's upright stance, the simple act of standing up, our daily fight against gravity. This is DEBOUT! ('GET UP!')

Born in the Democratic Republic of Congo, **Djino Alolo Sabin** began his career as a self-taught dancer with the group Bad Boyz, voted Kinshasa's top street dance group in 2009 and 2011. At age 16, Djino was invited to take part in a training programme in contemporary dance at Studio Kabako, where he studied with Dinozord, Papy Ebotani and Faustin Linyekula, together with Thomas Steyaert (Belgium), Hafiz Dhaou (Tunisia), Ula Sickle (Canada), Andreyu Ouamba (Senegal/Congo) and Kebaya Moturi (Kenya). In 2013, aged 21, he leaves the country for the first time, to attend a course at the Ecole des Sables (Senegal) in association with P.A.R.T.S., where he was spotted by Olivier Dubois. Dubois offered him a part in his work *Souls* (touring from January 2014 to 2015), and a place at the Centre Chorégraphique National (CCN) in Roubaix (France). Parallel to his dance career, Sabin is a rapper (taking the name D Seigneur) and more recently, a choreographer whose work draws on his wide-ranging background, from hip hop to contemporary dance and rap, showcasing the explosive power and resistance of the body on stage.

Brooklyn-born dancer **Christina Towle** trained at the Merce Cunningham Studio. In 2000, she chose to continue her contemporary dance training in France, where she met and collaborated with Jean-Claude Gallotta at CCN Grenoble. Her Cunningham training fuelled her interest in the relationship between dance and the body's internal dynamics – a focus she has evolved and explored through numerous choreographic projects. She met Laurence Pagès as a participant on the TRANSFORME programme at the Fondation Royaumont, with whom she developed AIRTIGHT and Trois Souffles with the support of CCN Grenoble, the CDC/La Briqueterie, SACD, La Ménagerie de Verre, DanseDense, the Studio Regard du Cygne, and the Fondation Royaumont. She met Djino Alolo Sabin in 2013, while teaching at the Ecole des Sables in Senegal.

TRAVEL COSTS ARE SUPPORTED BY  FONDATION D'ENTREPRISE HERMÈS

16. FLORENT TROCHEL

Le vent reconnaîtra la peinture de mes pieds FRANCE

A striking work on the sense of weightlessness that causes man to resituate himself in space.

Initially trained as a visual artist, **Florent Trochel** is an author, producer and stage director. A graduate of Le Fresnoy-Studio national des arts contemporains (France, 2007), his practice combines writing, filmed imagery, stage performance and scenography. He is director of Compagnie Hana San Studio, which he founded in 2009. Using hybrid forms combining live performance and imagery, he explores how technology transforms our contemporary experience of time and space. From 2012 to 2014 he premiered two new works – *Montagne 42* and *Trois Bonheurs*— first version – as an associate artist with M.A. scène nationale (Monbéliard, France). Earlier projects included *Démangeaisons de l'oracle* at the Centre National des Ecritures du Spectacle, Ars Numerica and Le Manège. Mons/CECN in Belgium; and *Red Crab in the landscape* at the Fondation Royaumont and Le Fresnoy. He is the author of a number of short and medium-length films including *Scenarii* and *Les Enfants de Pinocchio*. His films have been shown at leading festivals including Mostra Internazionale de Cinema in Sao Paolo, the Festival d'Angers, and the Cinémathèque Française, as well as at the Grand Palais (Paris) and the Villa Medici. He has produced television adaptations of theatrical works by Joël Pommerat, Nicolas Liautard and Ilka Schönbein. He was awarded a research grant from the French embassy in Japan, and his company has received funding and support from the CNC, DICREAM, ARCADI, the Mairie de Paris and the DRAC Ile-de-France.

17. KAREL VAN LAERE, VANJA RUKAVINA

BOKKO the ultimate fusion THE NETHERLANDS

BOKKO is an explosive dance performance to a lively, restless musical score and a video animation by Karel van Laere and Vanja Rukavina. The project explores Asian media culture – a source of fascination for both artists.

Vanja Rukavina (1989) and **Karel van Laere** (1988) graduated as actors from Toneelacademie, Maastricht (Netherlands) in 2011. Karel subsequently spent a year studying at the National University for the Arts in Taipei, specialising in audio-visual media. He has produced two video installations *Slow and Impact*. In addition to his personal projects, Vanja works with Toneelgroep Amsterdam, and stages his own productions including *The Rukavina Method*. Following their first production, *Dance Dance Revolution*, the duo present their current touring work *BOKKO the ultimate fusion*.

WITH THE SUPPORT OF AMSTERDAM ART FUNDS.

18. **BENOÎT VERJAT** *Voir des choses bouger* FRANCE

In *Voir des Choses Bouger*, we might see worms, or a kind of articulated sausage, or pieces of automated jewellery. Yet the starting-point for the piece is far less figurative. A context is put in place, and the experiment begins. The viewer observes the behaviour of simple, motorised objects. This is an experiment conducted outside the laboratory environment, transferred to the stage, open to multiple interpretations.

Benoît Verjat is a graduate of the École Supérieure des Arts Décoratifs in Strasbourg. In 2011 he became a research student on « the Reflective Interaction/DiiP programme » at EnsadLab (a research lab at the École Nationale Supérieure des Arts Décoratifs), exploring the concept of the 'behaviour of objects'. His ground-breaking work on the capture, editing, publication and activation of documents is supported by Labex ICCA. Parallel to the development and dissemination of his own research, he joined the collective g. u. i. in 2011, working on publications, documentation and interactive design. **Nicolas Couturier** is a graduate of the École Supérieure d'Arts Appliqués Duperré, and a qualified teacher in applied arts. He founded the g. u. i. collective in 2006 with Bachir Soussi Chiadmi. Since 2008 he has developed research projects in public design and design theory at the Insitu Lab (Strasbourg). He has collaborated on a number of dance and performance projects since 2003. **Julien Gargot** holds a masters in digital art and publishing from Université Paris 8, a degree in graphic design and publishing, and a certificate in communication and graphics from the Ecole Estienne. He joined the g.u.i. collective in 2010, and has taught at the Ecole de Condé in Paris since 2012.

19. **JULIAN WEBER** *The field* GERMANY

In *The field*, dancers interact with simple geometric forms. The objects serve as points of reference and friction, a source of inspiration and disruptive disturbance alike.

Inna Krasnoper (1984, Russia) studied at Forum Dança and graduated from the Dance, Context, Choreography undergraduate programme at HZT Berlin (the Inter-University Centre for Dance) in 2014. She has worked with Isabelle Schad and Markus Schinwald. Her choreographic work includes *Out of the day; of the motion* (Lived Art Festival), and *Arriving*. Polish-born **Przemek Kaminski** lives in Berlin, where he is a student on the Dance, Context, Choreography programme at HZT. He is especially interested in choreography at the crossroads of the performing and visual arts. **Julian Weber** studied fine art in Braunschweig and Vienna, focusing chiefly on sculpture and installation. He graduated in dance and choreography from HZT Berlin in 2013. His work *Gepresste Hände erzeugen Druck* was presented at the Sophiensäle during Tanztage 2013. He has toured with Meg Stuart's production *Sketches/Notebook* since its premiere at HAU (Hebbel am Ufer) in Berlin, in 2013. His new work FORMEN FORMEN will be staged at the Sophiensäle, Berlin, in 2015. **Claudia Tomasi** (1981, Italy/Germany) taught herself dance and choreography before enrolling on the two-year Choreographic Creation, Dance Research and Training programme (PEPCC) at Forum Dança in Lisbon. She subsequently joined the undergraduate programme at HZT Berlin, and has worked with choreographers including Cinira Macedo, Julian Weber, Benjamin Tomasi and Stine Frandsen.

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INSTITUT

20. **MARYSIA ZIMPEL**

What do you really miss? (3) POLAND

In this triple solo, we are working with tree movement patterns. These patterns unfold into choreography through two interweaving processes.

Marysia Zimpel works in a field of dance and is particularly focused on movement research – exploring borders of physicality. She studied Cultural Studies at Adam Mickiewicz University in Poznań (Poland) as well as Dance, Choreography, Context at HTZ, UdK in Berlin. Her work is influenced by somatic practices, release work and choreographic improvisation of Rosalind Crisp. She is a recipient of DanceWeb Scholarship 2009, Vienna. She is an author of several works. She worked also with Isabelle Schad, Katrin Deufert and Thomas Plischke, Rosalind Crisp, God's Entertainment Collective and Alexandra Borys. She is connected mostly with a dance scene in Poznań, Berlin and Vienna.

ARTISTS JURY

TRAJAL HARRELL Choreographer UNITED STATES

Trajal Harrell is a New York-based choreographer working internationally between Europe, Asia, North and South America. He is perhaps best known for a series of works entitled *Twenty Looks* or *Paris is Burning at The Judson Church*, each of which re-imagines a meeting between early postmodern dance and the 'vogue' tradition. Created in eight sizes, *(M)imosa* (the medium-sized work) was co-authored with Cecilia Bengolea, Francois Chaignaud, and Marlene Freitas. *Antigone Sr.*, the largest in the series, won the 2012 Bessie Award for Best Production. In autumn 2012, he premiered the final work, *Judson Church is Ringing in Harlem (Made-to-Measure)/Twenty Looks or Paris is Burning at The Judson Church (M2M)*, with the distinction of being the first dance commission from MoMA PS1. Most recently, he created the first of a new body of work examining Japanese Butoh dance from the theoretical praxis of voguing. This latest work, *Used Abused and Hung Out to Dry*, premiered at the Museum of Modern Art/MoMA in February 2013. Invited by Boris Charmatz, he participated in *Three Collective Gestures*, a Musée de la Danse project presented at MoMA, New York in January 2013.

MICHA LESCOT Actor FRANCE

Micha Lescot, trained at France's Conservatoire National Supérieur d'Art Dramatique, and won a Molière for Best New Actor in 2005, in Jean-Michel Ribes's play *Musée haut, musée bas*. He performed in Mathilde Monnier's work *Frères et Sœurs* in the same year, in the Cour d'honneur at the Avignon Festival. His name has since been associated with a number of prominent theatre productions, films and TV films. He is currently starring in Luc Bondy's production of *Tartuffe* at the Théâtre de l'Odéon (26 March – 6 June 2014).

MATHILDE MONNIER Choreographer FRANCE

Mathilde Monnier is a leading, pivotal figure in the choreographic landscape. Her constantly-evolving approach undermines expectations to explore dance as an experience first and foremost. In 1986, she won the Ministry of Culture prize at the Concours de Bagnolet, and went on to create some fifty dance works, often in collaboration with artists from other disciplines: Rodolphe Burger, Philippe Katerine, Jean-Luc Nancy, Christine Angot... She was appointed director of the Centre Chorégraphique National in Montpellier in 1994, overseeing a period of in-depth reform, and launching a new

masters programme for young dancers, entitled *ex.e.r.c.e.* Since 2014, she is the director of the Centre Nationale de la Danse in Pantin.

BOUCHRA QUIZGUEN Choreographer CHOREOGRAPHER

Bouchra Quizguen is a Moroccan dancer and choreographer born in Ouarzazate in 1980. She lives and works in Marrakech, where she is closely involved in developing a local scene for dance and choreography. A self-taught and Oriental dancer since the age of 16, she has worked with leading personalities including Mathilde Monnier, Bernardo Montet, Boris Charmatz, Julie Nioche and Abdellah Taïa. Her works have been performed at the Avignon Festival (*Sujets à Vif*), the Festival Montpellier Danse, the Centre Pompidou in Paris, and numerous other venues in France and around the world.

THOMAS OSTERMEIER Director GERMANY

Thomas Ostermeier was born in 1968 in Germany, where he studied at the Universität der Künste and the Hochschule für Schauspielkunst Ernst Busch in Berlin. After working as an assistant director and actor with the Berliner Ensemble, he became artistic director of the Baracke at the Deutsches Theater Berlin in 1996, staging numerous works including David Harrower's *Knives in Hens* (1997), selected for the Theatertreffen Berlin. Since 1999 he has been a director and member of the artistic board at the Schaubühne Berlin. In 2004, he was appointed Artiste Associé at the Avignon Festival. His productions are staged around the world, and he has won numerous international awards including the Golden Lion at the Venice Biennale. In 2009 he was made an Officier des Arts et des Lettres by the French Ministry of Culture and Communication. Thomas Ostermeier's *Death in Venice/Kindertotenlieder* and *An enemy of the people* at the Théâtre de la Ville en janvier 2014.

PEDRO PENIM Actor and Director PORTUGAL

Pedro Penim, is a theatre director and performer, born in 1975 in Portugal, where he attended the Escola Superior de Teatro e Cinema in Lisbon. He is currently studying at ISCTE-IUL. He is a founding member and artistic director of Teatro Praga (www.teatropraga.com), with whom he has won numerous prizes, performing his work around the world. He has worked with leading figures including Jan Ritsema, Bojana Cvejić, Tg. Stan, Tim Etchells. Teatro Praga has been invited for the second time to present *Tear Gas* during Chantiers d'Europe au Théâtre des Abbesses, on June 17, 2014.

FRANÇOISE RIVALLAND Percussionist FRANCE

A performer essentially of contemporary music, **Françoise Rivalland** studied percussion with Gérard Hieronimus, Francis Branna, Gaston Sylvestre et Jean-Pierre Drouet and conducting with Dominique Rouits and Jean-Louis Gil. Since 1987, she is a regular performer with groups like Contrechamps, Musik Fabrik, Recherche at IRCAM and abroad with a repertoire ranging from Mozart to Kurt Schwitters and John Cage. She is co-founder of S.i.c., promoting chamber music. Because of her interest for dramaturgy, the link between text/music/gesture and theatrical performance, she works regularly for theater and dance as a director or performer with, among others, Georges Aperghis, Sylvain Prunenec et Sonia Wieder-Atherton. In September 2004, she was appointed professor at the Haute Ecole des Arts de Bern (Switzerland).

MARJANE SATRAPI Author of Comic Strips, Painter, Director IRAN/France

Marjane Satrapi was born in Tehran in 1969, where her childhood was marked by the consequences of the Islamic Revolution and the beginnings of the Iran-Iraq war. She settled in France in 1994, and studied at the École Supérieure des Arts Décoratifs in Strasbourg. Her graphic novel *Persepolis* (published between 2000 and 2003) and its adaptation as a full-length feature film (2006) achieved international success. She has published other successful graphic novels (*Embroideries*, and *Chicken with Plums*), and produced several films including *Jotas* in 2013 and *The Voices* in 2014. She has also held exhibitions of her paintings.

AUDIENCE JURY

Céline Allais, Virginie Auroy, Ouissame Benfaïda, Fabrice Bouvais, Juliette Davis, Guillaume Ledos, Philippe Marchand, Annie Marderos, Dominique Ridard, Sabine Sarrazin, Evelyne Sire Marin.

THE PUBLIC'S AWARD IS MADE POSSIBLE BY THE SUPPORT OF



NOÉ SOULIER Dancer and Coreographer FRANCE

Born in Paris in 1987, **Noé Soulier**, studied at CNSM (Paris), the École Nationale de Ballet in Canada, and P.A.R.T.S.-Brussels. He holds a masters degree in philosophy from the Université de la Sorbonne (Paris IV) and has taken part in the residency programme Le Pavillon at the Palais de Tokyo, Paris. His work explores our perception and interpretation of gesture through multiple media: choreography, installation, theoretical essays and performance. Noé Soulier was the winner of the first Danse Elargie held event in 2010.

CHIEN-YING WU Visual artist TAIWAN

Chien-Ying Wu, born in Taiwan in 1983, moved to Paris in 2007 where he graduated from the Ecole des Beaux-Arts in Paris. His projects often feature invited 'non-artists'. He works with a wide range of simple supports, from installation to video and documentary film, dance and publishing. His latest project, *My Friends*, is a documentary involving people aged 7 to 89. He won a Taipei Art Award in 2013 and is currently developing a project for the 2014 Taipei Biennale, at the Taipei Fine Arts Museum. Chien-Ying Wu won the second prize at Danse Elargie 2012.

THE MASTER OF CEREMONIES

SCALI DELPEYRAT

Author, actor and director **Scali Delpéyrat** graduated from France's Conservatoire National Supérieur d'Art Dramatique. In the theatre, he has worked with leading names including Bernard Sobel, Brigitte Jaques-Wajeman, Denis Podalydès and Olivier Py. He stars in *Nos Occupations* at the Théâtre des Abbesses from May 14 to 28 2014 (written and directed by David Lescot). On film, he has worked with Bruno Podalydès, Pierre Jolivet, Emmanuel Bourdieu, Sofia Coppola, Agnès Jaoui, Eric Forestier, and Pierre Shoeller. Scali Delpéyrat won the Audience Prize at Danse Elargie 2010 for his work *Dance is a dirty job but somebody's got to do it*.

Danse Elargie 2012 – IN THEIR OWN WORDS

KATARZYNA KOZYRA

Visual artist, POLAND, MEMBER OF THE ARTISTS' JURY

Danse Elargie is an experience open to all – young choreographers, a wide-ranging audience, members of the jury. It's a chance to see work by ambitious new talents, and to glimpse the potential styles of tomorrow, in the making.

PASCAL RAMBERT

Author, stage director, choreographer, and director of the Théâtre de Gennevilliers Centre Dramatique National de Création Contemporaine, MEMBRE DU JURY D'ARTISTES

Each time a young artist in France, or anywhere else, asks me 'what's the best showcase for new work at the moment?' I tell them 'You should enter Danse Elargie, it's the top!'

RACHID OURAMDANE

Dancer, choreographer, FRANCE, MEMBER OF THE ARTISTS JURY 2012

I left [a previous edition of] Danse Elargie convinced that this event was exactly what the art world needed to open the way for unexpected new forms, off the beaten track. The jury's often stormy discussions are proof that the performances, and the competition format, spark interest and debate, challenging the audience as any work of contemporary art should.

PAULINE SIMON FRANCE

1ST PRIZE AND AUDIENCE PRIZE, DANSE ELARGIE 2012

ET PRIX DU JURY DES SPECTATEURS POUR LE PROJET *EXPLOITS*

Danse Elargie enabled me to formulate work shaped and stimulated by the notion of constraint, in a completely new, highly experimental format (compared with conventional theatrical programmes). It enabled me to engage in a direct, totally 'unfiltered' way with the landscape of my generation. It was an experience of aesthetic co-habitation: highly troubling, but an inspiring leap of solidarity, too, and a very real risk, shared by the audience and performers alike.

CHIEN-HAO CHANG TAIWAN

SHORTLISTED FOR DANSE ELARGIE 2012, WITH *THE NEXT THREE*

When I stepped inside the Théâtre de la Ville de Paris [for Danse Elargie], I saw the future of performing arts.

MÉLANIE PERRIER FRANCE

SHORTLISTED FOR DANSE ELARGIE 2012, WITH *IMMINENCE*

3 electric dancers exuding a formidable presence, technicians working with extraordinary, minute accuracy, the scattered colours of the myriad aesthetic approaches at play, a countdown, the television backstage, a starting signal, a light, and even seated row W, you see it all.

ANNABELLE HUMBERT FRANCE

MEMBER OF THE AUDIENCE JURY, 2012

Being astonished, sharing your favourite pieces, arguing passionately for a work to be seen: a rare artistic and personal adventure!

SERGE BONTEMPS FRANCE

MEMBER OF THE AUDIENCE JURY, 2012

It's interesting to see the variety of different works sparked by the competition, despite all being governed by the same constraints at the outset (in terms of duration, lighting, the minimum of three performers). And then to see what trends emerge. The Audience Jury includes people from a wide range of backgrounds – we each discovered multiple ways of looking at a performance and talking about it. Remarkably, in 2012, the Audience and Artists Juries both chose the same work, independently of one another.

A reminder of who presented their projects in 2010 and 2012...

2010

Ivan Argote, Michel Alibert, Yair Barelli, Pauline Bastard, Brice Bernier, Aurélie Briday, Blandine Bussery, Mathilde Chénin, Olivier Cyganek, Scali Delpyrat, Jonathan Drillet, Mohamed El Khatib, Andonis Foniadakis, Suguru Goto, Emmanuelle Grach, Augustin Grenèche, Tatiana Julien, Lenio Kaklea, Aloun Marchal, Roger Sala Reyner, Sylvain Riéjou, Marlène Saldana, Noé Soulier, Simon Tanguy, Laura Tristan Flores, Radha Valli, Miss High Leg Kick, NousLoveChacha.

2012

Cédric Aguillon, Philip Berlin, Jean Capeille, Carolina Casteneda, Chien-Hao Chang, Pia de Compiègne, Martin Darondeau, Olga Dukhovnaya, Arthur Eskenazi, Chloé Fabre, Tristan Ihne, Julien Labigne, Jennifer Lauro Mariani, Viviana Moin, Fannie Outeiro, Raffaele Pé, Mélanie Perrier, Amélie Poirier, Llona Roth, Pauline Simon, Claire Soubrier, Yukio Suzuki, Marie de Testa, Caro Tuut, Anne-Sophie Turion, David TV, Héléna Villovitch, Anatoli Vlassov, Chien-Ying Wu.

FOR MORE INFORMATION ABOUT 2010 AND 2012 AND THE TRAILER OF THE NEW EDITION 2014, VISIT OUR WEBSITE
www.danse-elargie.com



Hommage à la médecine chinoise, Amélie Poirier



IPSE, Arthur Eskenazi, Jennifer Lauro Mariani



KOROWOD, Olga Dukhovnaya



Remise du 1er Prix Danse élargie 2012 à Pauline Simon

© AGATHE POUPENY

IN PARTNERSHIP WITH



The Fondation d'entreprise Hermès is delighted to continue its support for Danse Elargie, now in its third season. The competition offers young and emerging artists from across the creative spectrum the chance to stage and perform in their own production at the Théâtre de la Ville in Paris. Reflecting the core values of the Fondation d'entreprise Hermès, Danse Elargie promotes exchange and experiment in the contemporary arts, with support for artists working at the crossroads of creative disciplines.

The Fondation d'entreprise Hermès supports people and organisations seeking to learn, perfect, transmit and celebrate the skills and creativity that shape and inspire our lives today, and into the future. Guided by our central focus on artisan know-how and creative artistry in the service of society's changing needs, the Foundation's activities explore two complementary avenues: know-how and creativity, know-how and the transmission of artisan skills.

The Foundation supports partner organisations across the globe. At the same time, we develop and administer our own projects in the contemporary visual arts (exhibitions and artists' residencies), the performing arts (the New Settings programme), design (the Skills Academy and the Prix Émile Hermès international design award), and biodiversity.

The Foundation's unique mix of programmes and support is rooted in a single, over-arching belief: Our gestures define us.

www.fondationentreprisehermes.org