

SATURDAY, JUNE 16
& SUNDAY, JUNE 17



2012

COMPETITION DEVISED

by the Musée de la danse, Rennes
& the Théâtre de la Ville, Paris

OPEN TO ARTISTS FROM ALL DISCIPLINES
(dance, theatre, the visual arts, music, architecture, design...)

A SHARED ARTISTIC ADVENTURE

www.danse-elargie.com | www.theatredelaville-paris.com | www.museedeladanse.org

WITH THE SUPPORT OF



The stage as an arena for experimental encounters between the arts



Danse Élargie is a competition co-developed by Boris Charmatz and Emmanuel Demarcy Mota, respectively directors of the Musée de la danse, Rennes and the Théâtre de la Ville, Paris. Artists working in all disciplines, from across the spectrum of the visual and performing arts, are invited to create new work exploring

the stage as an arena for experimental encounters between the arts. The only restrictions are the length of the finished work (maximum ten minutes), and the number of performers (minimum three). The first competition, held in June 2010, exceeded all expectations : 360 works submitted from 22 countries, a shortlist of 20 sparking passionate debate among members of the jury, five overall winners.

Visibility for the shortlisted entries extends beyond the formal, two-day competition : most of the 2010 artists have been followed and supported through to the staging of their next piece of work. Six projects led to residencies at the Musée de la danse in Rennes, and a month-long season of productions at the Théâtre de la Ville-les Abbesses in September 2011.

The Fondation d'entreprise Hermès has been closely involved in both stages of the project – the formal competition, and subsequent productions.

Danse Élargie is a unique venture designed to provoke debate and challenge the conventional categorisation of artistic disciplines.

Call for projects

Danse élargie is open to artists from all disciplines (dance, theatre, the visual arts, music, architecture, design...).

Danse élargie aims to widely open the doors of the theatre.

Danse élargie is conceived as a selective competition with equal emphasis on the values of collective endeavour and sharing.

EN 2010

In the space of ten minutes, 250 people methodically filled the stage then left it. A crude improvisation worked miracles. 6 hip-hop dancers performed in unison and silence. An Egyptian goddess danced with French crooner Dick Rivers and a troupe of alligators. A drummer cheerfully smashed 400 plaster drumsticks. A live sheep devoured an author's words. 4 boys danced in the wind. The stage was invaded by a group of robots straight out of the 1980s Japanese TV series *San Ku Kai*. Creatures in masks and wigs enticed the audience. The event was hijacked by a 'competition within the competition' – 'Dance or Die'. Dancers from Geneva plumbed the vocal depths of Diamanda Galás. 6 worshippers in red jumpsuits enacted the rite of a new religious belief. The audience had no time to figure out the movements of three dancers guided by their mirror neurons. Fake cowboys danced. An actor said 'On stage, there is no « everybody ». On stage, there are the dead. On stage, there are always only the dead.' A team from the Ecole des Beaux-Arts in Cergy almost beat themselves at their own game. A cabaret dancer presented an Anglo-Italian burlesque routine. A Peruvian family made the trip. A young choreographer painted 50 nudes, ecstatic in the face of death. A be-wigged trio (2 girls and 1 boy) swiveled their hips to the music of Marin Marais. And Claudia Triozzi officiated as an exquisite mistress of ceremonies.

IN 2012, AS FOR 2010

To submit a new project, all that is needed is your desire to be **on Théâtre de la Ville stage** for **ten minutes** (maximum) with **three performers** (minimum).

THINK THE THÉÂTRE DE LA VILLE HAS GONE MAD ?

SICK OF COMPETITIONS ?

CURIOUS TO SEE WHAT THE PERFORMERS COME UP WITH ?

WANT TO TAKE PART ? WATCH ?

GIVE IT A TRY ?

YOU'RE WELCOME – WE'D LOVE TO SEE YOU.

RULES AND REGULATIONS, AND ENTRY FORM available for download at www.danse-elargie.com

For the beauty of experiment

In a flagship venue like the Théâtre de la Ville, with one 1,000-seater auditorium and a second 400-seater space, experimentation is an essential but sensitive issue.

Our artistic policy, focused on new work and each author's distinctive 'voice' – in drama and choreography alike – inevitably involves an element of aesthetic and ethical risk.

Constantly searching for new works and authors – refusing to present productions with that 'déjà-vu' feeling – is the only way to resist all forms of cultural normalization.

We aim to promote experiments with new forms and formats, encouraging the growing number of artists seeking to alter the barriers between art forms by inventing new modes and forms of artistic encounter.

In so doing, we stake a claim to the unusual, the unknown, the unexpected, and we try to put our aims into practice, every day.

This approach – in part – is what lies behind Danse Élargie. The basic idea is to champion a truly open, disinterested competition – by definition, a competition of enormous interest – in the field of art, however we choose to understand it, without frightening off anyone interested to apply their deeply-held convictions, bold vision and talent to the discipline of dance.

To this end, the 'three performers, ten minutes' rule is a simple axiom, open to a wide range of structural variations.

In a society, rules also open the way to freedom.

Evaluation – a byword for oppression of every kind in today's world – is defined here as a process of mutual recognition between artists : those onstage and those, from a wide range of disciplines, who make up the jury.

The jury's decision is final, then, but open to debate between artists. A republic of equals. Debate is devoutly to be wished, but debate on the thing itself.

In the centre of Paris, a choreographer and a stage director are joining forces to present a project they hope will resonate with the preoccupations of today's visual and conceptual artists, dancers and actors : creative minds ready to enter into the spirit of the thing, like a game. A brilliant, enjoyable game bringing the theatre's great stage – we hope – to life. For the beauty of Experiment.

Emmanuel Demarcy-Mota

Interview with **BORIS CHARMATZ**

EXTRACTS – the full interview is available online in French at www.danse-elargie.com

CÉLINE ROUX – DANSE ÉLARGIE TAKES THE FORM OF A COMPETITION REVIVING THE PRINCIPLE OF THE INTERNATIONAL CHOREOGRAPHY COMPETITION HELD IN BAGNOLET IN THE 1970s AND 80s – BUT TWO DECADES ON. WHAT ARE YOU HOPING TO ACHIEVE BY REVIVING THIS FORMAT TODAY ?

Boris Charmatz – I wanted to stage an event under the title 'Concours de Bagnolet!'. The best way to examine the nature of history is to think in terms of processes of reassembly, reconstruction and 'repertorisation' of all kinds. Above all, history should act as a lever for action in the present. A great deal of work remains to be done on historic protocols for the creation and presentation of art. Reviving an obsolete set of rules – bringing them 'out of limbo', as it were – allows us, I believe, to reexamine one of the 'untouchable' sacred monsters of the 1980s while at the same time highlighting a very contemporary crisis in the arts : one that challenges dance and other forms to embrace a more diverse vision of the life of a theatre, or any cultural institution. In reviving the competition format we are creating an opportunity for completely new art, because the same rules won't produce the same results in an altered context and zeitgeist. So this new 'competition' is, potentially, a fresh, thoroughly contemporary opportunity to engage with a highly controversial, historic type of 'ready-made'. [...]

CR – AT THE MUSÉE DE LA DANSE, YOU ALREADY COMMISSION NEW WORK AND ISSUE CALLS FOR PROJECTS. WHAT ATTRACTED YOU TO THE COMPETITION FORMAT ? HOW CAN ARTISTS ENGAGE WITH THIS FORMAT ?

BC – The history and etymology of the word 'competition' express all the ambiguity of the term, and its core issues : a competition is a shared act, a pooling of talent. If we think about the French term *concours*, we see that there is an important element of 'concurrency'. And a sense of tension, too, between rival potentialities. Above all, I think a *concours* is an opportunity to share a space, to experience the stage together, rather than a mechanical process of selection and 'election'. I'm convinced that the competition format can be a forum for sharing and collective endeavour, rather than neo-liberal competitiveness. Also, that a competition like this has the power to alter significantly the forms of artwork we present onstage in the theatre.

The term has an inherent double meaning, and what interests me most is the wide margin of interpretation afforded by the competition format. In this era of TV talent shows and so many other competitive human cattle markets, we should remember that Sophocles won a tragedy competition in his day, and that Kurt Jooss's ballet *The Green Table* was a competition piece !

CR – THE SELECTION WILL BE BASED ON A SET OF RULES. HOW WERE THE RULES DRAWN UP ? HAVE YOU TAKEN ANY ELEMENTS FROM THE RULES OF THE CONCOURS DE BAGNOLET ?

BC – We deliberately chose an outmoded form, as a key element in our examination of the competition format. I'm conscious that we have taken a particular interest in the history of dance, but we have concentrated less on the history of formats such as this. What does reviving an old format tell us about our own era ? How should we define a set of rules for a contemporary context ? Once we have accepted the 'ten minutes, three performers' rule as a set of parameters defining a context, a whole host of options are made possible.

In developing the project, in association with Emmanuel Demarcy-Mota, we wanted to highlight the Théâtre de la Ville as an enticing space, and see how it would respond to such a specific context.

Danse Élargie revisits an absurd form, whose parameters are defined by a minimum number of people onstage, and a maximum length. Together, these two restrictions authorize a whole host of variations. We say 'up to ten minutes', which means you can do a piece that lasts for one minute and involves forty participants. We don't say 'it has to fit into ten minutes, rather than half an hour or an hour.' The resulting work shouldn't feel compressed or constricted. We're looking at time restrictions 'the other way around'. And there again, it all depends on your point of view. It only takes one minute to stage a huge flash mob ! The competition rules allow for the creation of a prototype work for one spectator at a time, for example. This kind of approach is what interests me today. I think there are plenty of people who will spot the relevance of a set of rules like this, and engage with it. But there are plenty, too, who won't feel it's for them at all. It's up to us to get out there and find them ! For us, Danse Élargie is an outreach opportunity... [...]

The competition is an opportunity to stage prototypes, potential projects, and complete, finished productions that set the stage alight. One thing is certain : the project is, in essence, closely related to conceptual art, which can resonate with works that have been staged, described, unstaged, staged by other people. Art is free expression, hence inimical to 'framing' of any kind. And so ? Schools, museums, competitions.... I would like to find other ways of sharing these controversial and symbolic spaces. [...]

CR — DANSE ÉLARGIE IS AN EVENT THAT REFLECTS THE WIDER APPROACH OF THE MUSÉE DE LA DANSE. HOW DO YOU SEE IT FITTING WITH THE REST OF THE MUSEUM'S PROGRAMME ?

BC – In its own way, the Musée de la danse tries to generate specific frameworks for its activities, and the competition is just one facet of that. We are launching an active, three-year review of the nature of a dancing museum today.

Danse Élargie is quite simply part of a contrasting, emerging landscape of polemic. The concept behind Danse Élargie is shaping the museum's activities far beyond the scope of the competition itself : the concept and practice of dance should be extended to embrace conceptual art, feminist and post-feminist issues, colonial and post-colonial issues, contemporary political issues related to the movements of migrant peoples... It's a concept of 'dance extended' to every form of modern media, too. That's what 'dance extended' means for me : a broader vision embracing the medium, its history and its core concepts. In the context of the Musée de la danse, there is also in this competition the idea of openness – as for new works commissioned, calls for projects, 'think tanks'. A commission can be a terrible thing for an artist, and it should not be the dominant channel for the emergence of new work. But it can be an effective lever for new things that wouldn't get done otherwise. The same is true of the competition ! For me, it works because it's taking place in a wider context. *Expo zéro* is a group currently exploring the concept of an exhibition devoid of objects, the complete opposite of any form of competition. I find myself held in balance between actions that are more or less completely opposed. It seems necessary to me to short-circuit these practices. The idea of the competition is not an 'anti-think tank', it's a way of exploring and thinking about things in a different format : for the audience, the participants, the jury and the organisers.

Céline Roux MARCH 2010

A LOOK BACK TO DANSE ÉLARGIE 2010

The first Danse Élargie competition was held on June 26 and 27, 2010, at the Théâtre de la Ville in Paris ; the two-day event attracted over 1,500 spectators.

FEATURED WORKS

Over 360 entries were received from artists working in dance, theatre, music, the visual and digital arts, in 22 different countries. The selection committee – composed of representatives from the Musée de la danse and the Théâtre de la Ville – chose a shortlist of 20 entries for the formal competition.

The weekend event featured 160 artists from Britain, Columbia, France, Greece, Israel, Japan, the Netherlands, Peru, Spain and Switzerland – plus 250 persons on stage in one piece alone, by Greek artist Lenio Kaklea.

THE 2010 SHORTLIST

MICHAËL ALLIBERT, *Je ne suis pas une prostituée, j'espère le devenir*

IVAN ARGOTE, YAÏR BARELLI & PAULINE BASTARD, *DANCE OR DIE*

AURÉLIE BRIDAY, *RIMSHOT*

BRICE BERNIER & SOFIAN JOUINI / KLP, *Insolents Solistes*

BLANDINE BUSSERY, MATHILDE CHÉNIN, OLIVIER CYGANEK

& AUGUSTIN GRENÈCHE, *Match Nul*

SCALI DELPEYRAT, *Dance is a dirty job but somebody's got to do it*

JONATHAN DRILLET & MARLÈNE SALDANA,
Un alligator deux alligators ohé ohé

MOHAMED EL KHATIB, *Sheep*

LAURA TRISTAN FLORES, *Las Flores*

ANDONIS FONIADAKIS, *Do us apart*

SUGURU GOTO, *L'Homme transcendé*

EMMANUELLE GRACH, *Stardust Cowboy*

TATIANA JULIEN, *la Mort & l'Extase*

LENIO KAKLEA, *Fluctuat nec mergitur*

ALOUN MARCHAL, ROGER SALA REYNER & SIMON TANGUY,
Gerro, Minos & Him

MISS HIGH LEG KICK, *Bodies International « That's Good »*

NOUSLOVECHACHACHA, *Hommage à*

SYLVAIN RIÉJOU, *Clip pour Ste Geneviève*

NOÉ SOULIER, *Little perceptions*

RADHA VALLI, *Di di di da didi dodo*

THE MISTRESS OF CEREMONIES 2010

CLAUDIA TRIOZZI dancer, choreographer

THE 2010 AUDIENCE JURY

THOMAS ADAM-GARNUNG, CYRILLE BENHAMOU, FATOU CHALLE, MARIO FERREIRA, ROSE GAILLARD, JOHANNA GUTIERREZ, SOLEN LE MAREC, CLÉO PALLY, IRÈNE PHAM, GEORGES RANDE, ISABELLE SOLE.

THE 2010 JURY

Reflecting the competition's international scope, the 2010 jury featured fourteen artists from a wide range of disciplines, from Britain, Brazil, Canada, France, Hong Kong, Lebanon, Singapore and South Africa :

BORIS CHARMATZ dancer, choreographer

MÉDÉRIC COLLIGNON musician

EMMANUEL DEMARCY-MOTA stage director

CLAIRE DENIS film-maker

VALÉRIE DRÉVILLE actor

TIM ETCHELLS visual artist, writer, stage director

KHALIL JOREIGE visual artist, film-maker

BENOÎT LACHAMBRE choreographer

ANGE LECCIA visual artist

VALÉRIE MRÉJEN visual artist, writer, film-maker

ONG KENG SEN stage director

ROBYN ORLIN choreographer

LIA RODRIGUES choreographer

DICK WONG performance artist

2010 WINNERS

1ST PRIZE NOÉ SOULIER, *Little perceptions*

Prize money donated by Danse Élargie : 10 000 €

Prize money donated by the Fondation d'entreprise Hermès : 5 000 €

**2^D PRIZE ALOUN MARCHAL, ROGER SALA REYNER
ET SIMON TANGUY**, *Gerro, Minos & Him*

Prize money donated by Danse Élargie : 7 000 €

Prize money donated by the Fondation d'entreprise Hermès : 4 000 €

3RD PRIZE BRICE BERNIER ET SOFIAN JOUINI / KLP,
Insolents Solistes

Prize money donated by Danse Élargie : 4 500 €

Prize money donated by the Fondation d'entreprise Hermès : 3 000 €

SPECIAL JURY PRIZE AURÉLIE BRIDAY, *RIMSHOT*

Prize money donated by Danse Élargie : 2 500 €

AUDIENCE PRIZE SCALI DELPEYRAT, *Dance is a dirty
job but somebody's got to do it*

Prize money donated by Danse Élargie : 1 500 €

with support from N&Co and the comité d'entreprise de la Semapa

COMPETITION FOLLOW-UP

Furthering the links established during the 2010 event, the Théâtre de la Ville and the Musée de la danse have followed and supported a number of artists in the development of their projects, post-competition.

AT THE THÉÂTRE DE LA VILLE : DANSE ÉLARGIE PROGRAMME - SEPTEMBER 2011

Opening its autumn 2011 season, the Théâtre de la Ville presents a programme by four winning artists from the competition, at the Théâtre des Abbesses, including new work and pieces based on entries for Danse Élargie 2010.

KLP / SOFIAN JOUINI *Tour of Duty* ⇨ from 7 to 10 Septembre 2011 (new work)

SIMON TANGUY *Japan* ⇨ from 15 to 20 September 2011 (new work)

NOÉ SOULIER *Little perceptions / Le Royaume des ombres / D'un pays lointain*
(in association with the Ballet du Rhin) ⇨ from 15 to 20 September 2011 (project for Danse Élargie and new works)

SCALI DELPEYRAT *Dance is a dirty job but somebody's got to do it* ⇨ from 23 to 30 September 2011
(project for Danse Élargie, final version)

AT THE MUSÉE DE LA DANSE : ARTISTS' RESIDENCIES – 2011 / 2012 AND 2012 / 2013

The Musée de la danse is hosting residencies for a number of artists shortlisted for Danse Élargie 2010, designed to help them develop their projects and provide critical analysis and support.

YAÏR BARELLI residency ⇨ April 2011

NOÉ SOULIER residency and public performance of *Le Royaume des ombres et D'un pays lointain* ⇨ oct. 2011

ALOUN MARCHAL, ROGER SALA REYNER ET SIMON TANGUY residency and public performance of *Gerro, Minos & Him et Japan* ⇨ November/December 2011

LENIO KAKLEA residency ⇨ September/October 2012

IN THE PRESS

[...] Reviving the competition format is a good idea for several reasons. The event allows the Théâtre de la Ville to showcase shorter works (each entry runs for up to ten minutes, with at least three performers), reflecting the Musée de la Danse's emphasis on history as a lever for contemporary action. In addition, the audience enjoys a panorama of the contemporary scene. [...] The competition format is inherently unpopular with people opposed to any form of selection and/or elimination, but Boris Charmatz delivers a timely reminder to our 'age of TV talent competitions and other such human cattle markets that Sophocles won a tragedy competition in his day, and that Kurt Jooss's *The Green Table* was originally a competition piece.' [...]

Marie-Christine Vernay, *Libération*, 26 June 2010

An air of parody suffused the Théâtre de la Ville for the performances of twelve works short-listed for Danse Élargie, the first competition of its kind presented in France since the demise of the Concours Chorégraphique International de Bagnolet, in 1988. And no gentle breeze at that, but a cold, furious blast of irony, kitsch and bad taste, an orgy of criticism and savage cabaret! The targets? Contemporary dance, mocked to its core – its iconic figures, its teaching, its stylistic clichés – performance, of course, and last but not least the competition format itself — viz. Match nul ('draw') enacted by the quartet of Bussery, Chénin, Cyganek and Grenèche. As if, to judge by yesterday's contributions (and as an echo of the *Dynastie* event currently showcasing young visual artists at the Palais de Tokyo), the dawning new decade had already taken on board the lessons of its irreverent elders, like the *Compagnie du Zerep*, for example. Unashamedly baroque, mocking and dripping with irony: a taste of current trends in the performing arts as a whole, perhaps? The 2010 shortlist certainly looks that way...

[...] My own 'special mention' goes to the mistress of ceremonies for the event, the charismatic Claudia Triozzi, for her off-beat interludes, and the first piece of the day, *Fluctuat nec mergitur*, which succeeded in gathering 300 extras onstage at the Théâtre de la Ville, a feat that served as a timely reminder that dance, the performing arts, and contemporary art itself, are first and foremost about being there, and the enactment of a point (or points) of view.

Céline Piettre, www.paris-art.com, 29 June 2010

PARTNER ORGANISATION



SUPPORTING NEW WORK IN THE CONTEMPORARY ARTS.

Reflecting the core values of its founder, the house of Hermès, the Foundation is committed to support culture and social solidarity, with a special emphasis on promoting innovative work at the cross-over of artistic disciplines.

In the context of its policy to promote new work in the contemporary arts, the Foundation has created a tailored programme of events and support since 2008, including exhibitions in its own network of art spaces worldwide, residencies for visual artists at the Hermès workshops, an annual international design award, the Prix Emile Hermès...

In the final quarter of 2011, the Foundation presented *New Settings* – its inaugural season of new work in the performing arts – at the Théâtre de la Cité Internationale in Paris. This annual event supports live productions at the intersection of the performing and visual arts.

Parallel projects supported by the Foundation range from courses for young choreographers (the *Transforme* programme at the Fondation Royaumont) to new theatrical works (*Pas de Deux* by Raimund Hoghe and *Sacre* by David Wampach, in 2011).

The Fondation d'entreprise Hermès encourages the emergence of new talent and new forms of artistic expression, in full recognition of the maxim that there can be no new artforms without a degree of risk !

In 2012, the Foundation is delighted to renew its support for Danse Élargie, having successful partnered the inaugural competition in 2010, in association with the Musée de la danse in Rennes and the Théâtre de la Ville in Paris. The competition is open to all artists interested in exploring new forms of theatrical expression. For the Foundation, it represents an ideal opportunity to support the emergence of timely new work, and bring it to the stage.

www.fondationentreprisehermes.org