

New Settings

ACCOMPANYING ARTISTS

GAËLLE BOURGES
TANIA BRUGUERA
ALAIN BUFFARD
BORIS CHARMATZ
CLÉDAT AND PETITPIERRE
NICOLAS DEVOS
AND PÉNÉLOPE MICHEL
ANNIE DORSEN
MOHAMED EL KHATIB
EMMANUELLE HUYNH
AND NICOLAS FLOC'H
EURIPIDES LASKARIDIS
THÉO MERCIER
LIZ SANTORO
AND PIERRE GODARD
SMITH
AND MATTHIEU BARBIN
NOÉ SOULIER
CYRIL TESTE
KRIS VERDONCK
BOUCHRA QUIZGUEN
ALESSANDRO SCIARRONI

PRESS KIT

18 WORKS FOR THE STAGE
FROM SEPT. 13 TO DEC. 21, 2017
WWW.FONDATIONDENTREPRISEHERMES.ORG

Now in its seventh year, *New Settings* presents 16 works for the stage, supported by the Fondation d'entreprise Hermès for their production and presentation at cultural institutions across the Île-de-France region. Besides, 3 performances will also be presented in New York within the framework of *Crossing the Line* festival. All are chosen from an annual, international call for projects, or as a result of year-round discussions with our long-term partners.

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EDITO

Since 2011, the Fondation d'entreprise Hermès has committed to support the making of new work in the performing arts, through our programme *New Settings*. Works chosen for the programme are supported from the production stage through to performance, in collaboration with our partner cultural institutions in the Île-de-France and (for selected works) in New York.

The result is a season of 18 productions to be presented throughout autumn 2017. Together, they embrace diverse formats and aesthetics, but are united in their off-beat, experimental approach. At the frontier of the visual and performing arts, many draw on innovative expressive forms and vocabularies to create remarkable, ground-breaking works across artistic disciplines.

Each is the fruit of collaboration between performing and visual artists, or between choreographers, stage directors and artists eager to experiment: performers combine aspects of the visual arts with their core media – the spoken word and movement – while visual artists apply their unique skills to the theatrical media of space and time.

All are prepared to venture into unexpected territory. Each has experienced fertile periods of creative doubt and uncertainty, testing their choices before reaching a solution. The audience is drawn to the heart of each work in progress, on stage, in the studio or workshop, where the artist's raw materials and forms are sketched out and evolve.

The Fondation d'entreprise Hermès is closely involved in the making of each new work, and committed to bringing these cerebral, sensory creations to the widest possible public. With this in mind, several productions selected this year explore creative forms seeking a new relationship with the viewer. In each case, the artists involved boldly address issues at the heart of today's society, often from a deeply personal perspective.

New Settings reflects the Foundation's commitment to listen to the concerns of contemporary artists. Sustained, long-term support of this kind would be impossible without close, year-round collaboration with our programme partners: the Théâtre de la Cité internationale, the Paris Autumn Festival, the Théâtre Nanterre-Amandiers, the Théâtre de la Ville de Paris, the Centre Pompidou and FIAF, the French Institute Alliance Française in New York. My warmest thanks to them all, for their generous cooperation.

CATHERINE TSEKENIS

Director, Fondation d'entreprise Hermès



KEY DATES

September 13 – 15, 2017

NOÉ SOULIER, *PERFORMING ART*

With the Paris Autumn Festival and the Centre Pompidou
Centre Pompidou, Paris

September 22 – October 1, 2017

TANIA BRUGUERA, *ENDGAME*

With the Paris Autumn Festival
Théâtre Nanterre-Amandiers, Nanterre

September 27 – November 17, 2017

MOHAMED EL KHATIB, *STADIUM*

With the Paris Autumn Festival

- September 27 – October 7, 2017

La Colline – Théâtre National, in association with the Théâtre de la Ville

- October 12, 2017

Théâtre Alexandre Dumas, Saint-Germain-en-Laye

- October 13, 2017

Théâtre de Chelles

- October 14, 2017

Théâtre Louis Aragon, Tremblay-en-France

- November 10, 2017

L'Avant-scène / Théâtre de Colombes

- November 16 and 17, 2017

Théâtre du Beauvaisis, Beauvais

October 1, 2017

BORIS CHARMATZ, *FOUS DE DANSE*

With the Paris Autumn Festival
Centquatre-Paris

October 12 – 14, 2017

ALAIN BUFFARD, *LES INCONSOLÉS*

As part of 'Alain Buffard: performances, conference, exhibition'.
Centre Pompidou, Paris

October 18 and 19, 2017

ANNIE DORSEN, *THE GREAT OUTDOORS*

Théâtre de la Cité internationale, Paris

October 18 – 20, 2017

KRIS VERDONCK, *CONVERSATIONS*

Théâtre de la Cité internationale, Paris



November 14 – 19, 2017

THÉO MERCIER, *LA FILLE DU COLLECTIONNEUR*

Théâtre Nanterre-Amandiers, Nanterre

November 15 – 19, 2017

CLÉDAT AND PETITPIERRE, *ERMITOLOGIE*

Théâtre Nanterre-Amandiers, Nanterre

November 22 – 25, 2017

GAËLLE BOURGES, *CONJURER LA PEUR*

With the Théâtre de la Ville

Théâtre des Abbesses, Paris

November 24 - December 21, 2017

THOMAS VINTERBERG, MOGENS RUKOV, CYRIL TESTE, *FESTEN*

With the Odéon – Théâtre de l'Europe

Ateliers Berthier, Paris

November 27 & 28, 2017

SMITH AND MATTHIEU BARBIN, *TRAUM (LE PARADOXE DE V.)*

EMMANUELLE HUYNH AND NICOLAS FLOC'H, *FORMATION*

Théâtre de la Cité internationale, Paris

November 30 – December 2, 2017

EURIPIDES LASKARIDIS, *TITANS*

With the Théâtre de la Ville de Paris

Théâtre des Abbesses, Paris

December 1 & 2, 2017

LIZ SANTORO AND PIERRE GODARD, *MAPS*

PUCE MOMENT (NICOLAS DEVOS

AND PÉNÉLOPE MICHEL), *CRUMBLING LAND*

Théâtre de la Cité internationale, Paris

In New York, with FIAF (French Institute Alliance Française)

September 22 & 23 2017

ANNIE DORSEN, *THE GREAT OUTDOORS*

Florence Gould Auditorium

September 28 – 30, 2017

ALESSANDRO SCIARRONI, *UNTITLED_I WILL BE THERE WHEN YOU DIE*

La Mama Experimental Theatre Club

September 30 and October 1, 2017

BOUCHRA OUIZGUEN, *CORBEAUX*

With the Abrons Art Center

Brooklyn Museum



NOÉ SOULIER

PERFORMING ART

Centre Pompidou, Paris

Wednesday, September 13 to Friday, September 15, 2017

With the **Paris Autumn Festival**

A new work by **Noé Soulier**

Curatorial adviser **Marcella Lista**

Lighting and scenography **Victor Burel, Noé Soulier**

Casting in progress

Duration c. **90 minutes**

'Performing Art is a choreographed exhibition. It involves the installation and arrangement of works of visual art in a theatrical space. Time is central to the staging and presentation of these works. In a traditional exhibition space, works of art are constantly at the viewer's disposal: the viewer can move from one room to the next, or choose to go back to a room s/he has already visited. Often, when dance is brought into the museum space, it adapts to that temporality, to that expectation of the availability of the work of art. Successive casts often perform in relay, so that the work is permanently accessible. I'd like to turn that logic in its head, and impose the theatrical element of time on an exhibition of artworks. Each work will be available to view for a pre-determined time only. The presentation of a work of visual art becomes an ephemeral 'happening', and that ephemerality gives it a special significance and aura.' Noé Soulier

Production ND Productions (Paris), Alma Office / Anne-Lise Gobin • *Supported by* the Hermès Foundation within the framework of the *New Settings* Program • *Co-production* Les Spectacles Vivants, Musée National d'Art Moderne – Centre Georges Pompidou; the Paris Autumn Festival; Centre de Développement Chorégraphique Toulouse/Midi-Pyrénées; CN D Centre National de la Danse • *With the support of* the Direction Régionale des Affaires Culturelles d'Île-de-France/French Ministry of Culture and Communication (structural support). Noé Soulier is an associate artist at CN D Centre National de la Danse, and the Centre de Développement Chorégraphique Toulouse/Midi-Pyrénées, for 2016-18.





© Giulio Paolini – Courtesy Fondazione Giulio e Anna Paolini, Turin

Born in Paris in 1987, **NOÉ SOULIER** studied at CNSM Paris, the National Ballet School of Canada and PARTS, Brussels. He holds a master's degree in philosophy from the Sorbonne (Université Paris IV) and has worked in residency at the Pavillon Neufzize OBC, the artist-in-residence programme and research lab of Palais de Tokyo, Paris. In 2010, his piece *Petites perceptions* won the *Danse Élargie* competition organised by the Théâtre de la Ville de Paris, and the Musée de la danse, Rennes. The work is an early exploration of the different ways in which movement is apprehended. His solo work *Mouvement sur Mouvement* (2013) uses disjointed words and gestures to explore how each contributes to the elaboration of meaning. In 2014, he explored and disrupted perceptions of the vocabulary and syntax of classical ballet in *Corps de ballet*, a work created especially for the CCN - Ballet de Lorraine. *Movement Materials* (2014), *Removing* (2015) and *Faits et gestes* (2016) continue the exploration of the perception and interpretation of movement first seen in *Petites perceptions*. In 2016, he published *Actions, mouvements et gestes*, a choreographic proposition in book form, part of the Carnets collection published by the Éditions du Centre National de la Danse.



TANIA BRUGUERA

ENDGAME

Théâtre Nanterre-Amandiers, Nanterre

Friday, September 22 to Sunday, October 1, 2017

With the **Paris Autumn Festival**

Concept and direction **Tania Bruguera**

Text **Samuel Beckett**

With **Brian Mendes, Jess Barbagallo** and two local actors

Architects **Dotan Gertler Studio**

Voices **Jacob Roberts, Chloe Brooks**

Lighting **Rui Monteiro**

Sound **Rui Lima, Sergio Martins**

Assistant director **Mitchell Polonsky**

Duration **90 minutes**

Performance in English with French subtitles

‘A friend gave me a copy of [Samuel Beckett’s] *Endgame* in 1998. I’d been discussing issues of power with him for a while. The work’s only a few pages long. I read it straightaway, then again, then one more time, and once more again that same day. I couldn’t stop reading it, and with each reading I re-discovered the dynamic between the characters. I could see different situations unfolding; sometimes it read as a dialogue between a white man and a black man, sometimes an abused woman and her attacker, sometimes two lovers. The one constant was the way I pictured the space in which the action was taking place [...] then, I was lucky enough to get a residency at the Watermill Center, and I talked about my interest in the piece to Bob Wilson. He suggested I work with two actors: they brought a new perception of the text and a new visualisation of the stage space.’ Tania Bruguera

Production BoCA Biennial (Lisbon/Porto) • *Supported by* the Hermès Foundation within the framework of the *New Settings Program* • *Co-production* São João National Theater (Porto); Colectivo 84; Kunstenfestivaldesarts (Brussels); Kampnagel (Hamburg); Estudio Bruguera; Nanterre-Amandiers, Centre Dramatique National; the Paris Autumn Festival.





Tania Bruguera © Ricardo Castelo

TANIA BRUGUERA (b. Cuba, 1968) is a visual, performance and video artist. She received a Guggenheim Grant in 1998, and a Prince Claus Award in 2008. Her heterogeneous, eclectic work explores issues central to the nature of political representation. The human body is both support and vehicle for her artistic and political message. She extends the concept of performance art by orchestrating participative events based on her own observation and interpretation of the politics of repression and control. She has pioneered the concept of *arte util* – ‘useful’ art, or art as a practical tool – and draws on her artistic practice to develop solutions to socio-political problems.



MOHAMED EL KHATIB

STADIUM

La Colline – Théâtre national, with the **Théâtre de la Ville**
Wednesday, September 27 to Saturday, October 7, 2017

Théâtre Alexandre Dumas, Saint-Germain-en-Laye
Thursday, October 12, 2017

Théâtre de Chelles, Chelles
Friday, October 13, 2017

Théâtre Louis Aragon, Tremblay-en-France
Saturday, October 14, 2017

L'Avant-scène / Théâtre de Colombes
Friday, November 10, 2017

Théâtre du Beauvaisis, Beauvais
Thursday and Friday, November 16 – 17, 2017

With the **Paris Autumn Festival**

Concept/Staging **Mohamed El Khatib, Fred Hocké** · Text **Mohamed El Khatib**
Visual environment **Fred Hocké** · Sound environment **Arnaud Léger**
Artistic collaboration **Violaine de Cazenove, Éric Domeneghetty, Thierry Péteau**
Technical direction **Zacharie Dutertre, Olivier Berthel**
With **53 supporters of Racing Club de Lens**

Duration **2h**

Stadium is an aesthetic, political experiment involving 53 supporters from Lens Football Club. Mohamed El Khatib and Fred Hocké wanted to celebrate their language and physicality onstage, and write a living score for the working classes. The show is a documentary performance that draws on anthropological mapping (like their previous collaboration *Moi, Corinne Dadat*), and on Mohamed El Khatib's early, intimate relationship with its central subject: his father was an ardent football supporter. The work's two creators eschew cliché, taking a bold approach that respects the amateur performers and the stories they bring to the stage. Rooted in group dynamics, individual trajectories and our relationship to ritual, *Stadium* undermines the concept of 'the audience' to play on our expectations and cut through the social and intellectual divisions obstructing public debate.

Production Collectif Zirlib · *Supported by* the Hermès Foundation within the framework of the *New Settings Program* · *Co-production* Centre dramatique national de Tours - Théâtre Olympia; Tandem, Douai-Arras - Scène nationale; the Paris Autumn Festival; the Théâtre de la Ville de Paris; La Colline – Théâtre national; Châteaувallon - Scène nationale; Le Grand T – Nantes; the TnB - Théâtre national de Bretagne; Théâtre du Beauvaisis; Les Scènes du Golfe - Vannes and La Scène; Musée du Louvre-Lens · Residencies hosted by the City of Grenay and Le Quai; CDN Angers Pays de la Loire · Le Collectif Zirlib is subsidized by the French Ministry of Culture and Communication - DRAC Centre-Val de Loire, backed by Région Centre-Val de Loire and supported by the City of Orléans. Mohamed El Khatib is an associate artist with the Centre Dramatique National de Tours - Théâtre Olympia, the Théâtre de la Ville de Paris and TnB - Théâtre national de Bretagne.





Mohamed El Khatib, Stadium © Yohanne Lamoulière

MOHAMED EL KHATIB has never worked as Wajdi Mouawad's assistant. Titled his previous work *All Chechens Aren't Liars*. Has lived in Mexico City. Produces short-form films. Waits impatiently to become a victim of positive discrimination. Brings theater into contact with other media (film, installations, news reports), and observes the resulting friction. After reading *Humanities*, he spent time at Mexico City's CADAC Centre for Dramatic Arts, and produced a sociological thesis on 'criticism in the French press'. He co-founded the Zirlib collective in 2008, based on a simple theory that aesthetics is not devoid of political meaning. Khatib is an associate artist at the CD N in Orléans, France. He works as a writer, director and choreographer with L'L – an experimental center for young creative artists in Brussels.

Visual artist **FRÉDÉRIC HOCKÉ** works with images across all media: photography, painting, drawing, video, animation, light, scenography etc. In addition to his personal practice, centered principally on photography and installation, he has produced work for the stage over a number of years. He co-directs two companies – *Sans Soucis* and *For Want Of A Better* – and collaborates with a third, *Le Clair-obscur*. He leads an experimental scenography workshop with Violaine de Cazenove. He joined Zirlib in 2013 to work on two projects: *Finir en beauté* (L'L) and *Moi, Corinne Dadat*.

'The **ZIRLIB COLLECTIVE** takes an experimental approach to contemporary art, with a particular focus on the artwork as a sensitive, social act designed to confront high aesthetic rigour with ordinary, everyday life. Performance is conceived as a crossroads between diverse artistic languages (the visual arts, cinematography, choreography, digital, sound etc.) Each work begins with an encounter. An encounter with a cleaner, a sheep-breeder, a Front National voter, a sailor... Each encounter establishes exploratory protocols leading to art forms that are immediately accessible to all. For *New Settings*, they have chosen a mass project that engages amateur performers with the ultimate, universal sport of the people: football.'



BORIS CHARMATZ

FOUS DE DANSE

Centquatre-Paris

Sunday, October 1, 2017, noon to 10 p.m.

With the **Paris Autumn Festival**

Concept **Boris Charmatz**

Casting in progress

Duration **10 h**

An initiative of the Musée de la danse, Rennes, *Fous de danse* is an invitation to experience dance in every possible form. From noon to 10 p.m. on Sunday, October 1, 2017, the Centquatre (Paris) becomes the pop-up theater for an ephemeral dance community: a group warm-up is followed by a fast-paced all-day programme including group choreography, a giant *Soul Train* Line, performances, street dance circles, fest deiz (Breton dance for all) and a nightclub dancefloor. *Fous de danse* is an art event devoted to dance, designed to get everyone up on their feet.

Project by Musée de la danse / Boris Charmatz • *Production* Musée de la danse / Centre Chorégraphique National de Rennes et de Bretagne • *Supported by* the Hermès Foundation within the framework of the *New Settings* Program • *Co-production* CN D Centre National de la Danse (Pantin); the Paris Autumn Festival • *Co-produced by* Le Centquatre-Paris; CN D Centre National de la Danse (Pantin); the Paris Autumn Festival





Boris Charmatz, Fous de danse, 2015 © Nyima-Leray

Dancer and choreographer **BORIS CHARMATZ**'s epoch-making œuvre ranges from *Aatt enen tionon* (1996) to *Manger* (2014). He has also appeared as a performer and improvisation artist with Médéric Collignon, Anne Teresa De Keersmaecker, Tino Sehgal and others. Appointed Director of the Centre Chorégraphique National de Rennes et de Bretagne in 2009, Boris Charmatz has created a new kind of dance museum as defined in his own manifesto. The transformed center has hosted projects including *préfiguration*, *expo zéro*, *rebutoh*, *brouillon*, *Jérôme Bel en 3 sec, 30 sec, 3 min, 30 min, 3 h*, *Petit Musée de la danse*, and *Fous de danse*, and taken its distinctive brand to Saint-Nazaire, Singapore, Utrecht, Avignon, New York, London and Brussels. Boris Charmatz was the associate artist of the 2011 Avignon Festival, when his work *Enfant* premiered in the main courtyard of the Palais des Papes. As the guest of MoMA (New York) in 2013, he presented *Musée de la danse: Three Collective Gestures*. Charmatz has twice been the guest of Tate Modern (London): in 2012, and again in 2017 with the project *If Tate Modern was Musée de la danse?* He is the co-creator of *Entretenir/à propos d'une danse contemporaine* with Isabelle Launay (Centre National de la Danse/Les Presses du Réel/2003). Charmatz is the author of the book *Je suis une école* (Les Prairies Ordinaires) and co-author of *Emails 2009-2010*, with Jérôme Bel (2013, Les Presses du Réel, co-published with the Musée de la danse).



ALAIN BUFFARD

LES INCONSOLÉS (2017)

Centre Pompidou, Paris

Thursday, October 12 to Saturday, October 14, 2017

Part of 'Alain Buffard: performances, conference, exhibition'

Concept **Alain Buffard**

In collaboration with **Alain Buffard, Matthieu Doze, Christophe Ives**

Assistants **Claire Servant, Christophe Wavelet**

2017 Revival **Matthieu Doze, Christophe Ives**

Artistic support **Fanny de Chaillé**

Performers **Bryan Campbell, Mark Lorimer, Miguel Pereira**

Technical support **Christophe Poux**

Technical direction **Jérémie Sananes**

Lighting **Paul Beaureilles, Ludovic Rivière**

Sound **Frédéric Marolleau**

Masks **Daniel Cendron**

Duration 1h

Alain Buffard died in December 2013, leaving his body of work to Fanny de Chaillé, and permission for the continued performance of four of his plays (*Good Boy*, *Mauvais Genre*, *Les Inconsolés*, and *Baron Saturday* – the latter was supported by the Fondation d'entreprise Hermès in 2013 as part of *New Settings*).

In partnership with the CN D, the non-profit company PI:ES has worked extensively on his archive since 2014, and is now organising a conference, plus revivals of *Good Boy*, *Mauvais Genre* and *Les Inconsolés*.

The event will be marked by the publication of the first contributed study of Buffard's work.

'*Les Inconsolés* describes an era through a single event: moments than cannot be erased and will last forever. *Les Inconsolés* attempts an intimate journey "there and back again" from an initial, violent disturbance to its reconstruction through recurrent imagery. The setting is partly the void, partly a place of peace. Faces fade from view and gestures are blurred or confused: a blow is delivered in play or as an act of persecution. Gasps suggest laughter or the troubling grip of sexual arousal. Desire is stimulated for fun, but its hasty satisfaction comes as a shock. The "disconsolate" figures of the title engage in disconnected mirror-play; games of alliance and dis-alliance. They are absent and spectral. They are lovers, they are furiously angry.' Alain Buffard

Production Association PI:ES Alain Buffard • Supported by the Hermès Foundation within the framework of the *New Settings* Program • Co-production CN D Centre National de la Danse; Théâtre de Nîmes; Les Subsistances – Lyon; Les Spectacles Vivants – Centre Pompidou • Residencies hosted by CN D Centre National de la Danse; Les Subsistances, Laboratoire international de création artistique – Lyon.

Les Inconsolés (2017) was staged for the event 'Alain Buffard, performances, conference, exhibition', produced by CN D Centre National de la Danse and PI:ES Alain Buffard, with the Fondation d'entreprise Hermès, the Musée National d'Art Moderne / Centre de Création Industrielle, Les Spectacles vivants - Centre Georges Pompidou, the Théâtre de Nîmes, and CDC Uzès Danse. It was supported by the French Ministry of Culture and Communication - Direction Générale de la Création Artistique - Délégation à la Danse and Région Occitanie to mark the transfer of the archive of Alain Buffard and his partner to the PI:ES at CN D, Centre National de la Danse, Pantin. *Les Inconsolés* was premiered at Subsistance in Lyon, in 2005. The piece won the French professional critics' union Grand Prix in 2005.





Alain Buffard, *Les Inconsoles*, 2005 © Marc Domage

ALAIN BUFFARD began dancing in 1978, with Alwin Nikolais at the Centre National de Danse Contemporaine d'Angers. He has performed with Brigitte Farges, Daniel Larrieu and Régine Chopinot, worked as a gallery assistant with Anne de Villepoix and covered the contemporary visual arts in France for two Norwegian daily newspapers. In 1996, he met Yvonne Rainier and Anna Halprin, with whom he worked during his extra-mural residency with the Villa Médicis. Alain Buffard died in 2013.

PI:ES is a non-profit association founded in 1998. Since its inception, the company has toured 14 productions by Alain Buffard worldwide (new choreographic work, films, video installations). Today, PI:ES continues its work with rights-holders and institutional and artistic partners to preserve, promote, explore and transmit Alain Buffard's work.



ANNIE DORSEN

THE GREAT OUTDOORS

Théâtre de la Cité internationale, Paris

Wednesday and Thursday, October 18 – 19, 2017

Concept/Staging **Annie Dorsen**
Starshow Design **Ryan Holsopple, Annie Dorsen**
Sound/Music Design **Sébastien Roux**
Video Programmer **Ryan Holsopple**
Developers **Miles Thompson, Marcel Schwittlick**
Dramaturg **Onome Ekeh**
Technical Direction **Ruth Waldeyer**
Performer **Kaija Matiss**
Management / Producer **Alexandra Rosenberg**

Duration **55 min**

In the darkness of an inflatable planetarium, Annie Dorsen's new algorithmic theater work *The Great Outdoors* takes us on a journey through inner space. With text collected anew each day from Internet comments, a solo performer gives voice to the thoughts of countless individuals all tapping away at their keyboards in isolation. Up in the clouds of cyberspace, we encounter the "out-there" and the "in-here" all together at once. And from their collision: contradiction, perplexity and desire. A new form of celestial authority, the Internet is made of us, and not-us. It's a governing body, which regulates and directs the flow of our imaginations into new forms of consumption – in which the primary product we consume is ourselves.

Production Rosie Management (Alexandra Rosenberg) • *Supported by* the Hermès Foundation within the framework of the *New Settings* Program • *Co-production* Crossing the Line Festival (New York) ; Noorderzon/Grand Theatre Groningen (NL) • *The Great Outdoors* was developed in part by Live Arts Bard at the Richard B. Fisher Center for the Performing Arts at Bard College (Annandale-on-Hudson, NY).





Annie Dorsen, *The Great Outdoors* © Julieta Cervantes

ANNIE DORSEN is a writer and director who works in a variety of fields, including theatre, film, dance and, as of 2009, algorithmic performance. Most recently, her algorithmic music-theater piece, *Yesterday Tomorrow*, premiered at the Holland Festival, and has since been seen at MaerzMusik (Berlin), T2G as part of the Paris Autumn Festival, Le Maillon (Strasbourg), Théâtre Garonne (Toulouse), and others. Her previous algorithm project, *A Piece of Work*, premiered at *On the Boards* (Seattle), and was presented at Parc de la Villette (Paris), Brooklyn Academy of Music's Next Wave Festival (NYC), and others. In 2012 she made *Spokaoko*, a participatory karaoke project that uses political and historical speeches in place of pop songs. Her first algorithmic theatre piece, *Hello Hi There*, premiered at Streirischer Herbst (Graz) in 2010, and has been presented at over 20 theaters and festivals in the US and Europe, as well as, in installation form, at Bitforms Gallery in New York. She is the recipient of a 2017 Foundation for Contemporary Arts Grant to Artists Award, the 2014 Herb Alpert Award in the Arts for Theater, and a 2008 Obie award for her work on the Broadway musical *Passing Strange*. She teaches in the Theatre and Performance Studies Department at University of Chicago.



KRIS VERDONCK

CONVERSATIONS (AT THE END OF THE WORLD)

Théâtre de la Cité internationale, Paris

Wednesday, October 18 to Friday, October 20, 2017

Concept/Staging **Kris Verdonck**

Libretto **Kristof Van Baarle**

Performers **Jan Steen, Johan Leysen, Jeroen Van Der Ven, Marino Formenti, José Kuijpers**

Assistant librettist **Charlotte De Somviele**

Artistic adviser **Piet Menu**

Duration c. **1h45**

What can we say, what can we do, what can we create when the end is near? In *Conversations (at the End of the World)*, a new large-scale work for the stage by Kris Verdonck / A Two Dogs Company, five characters gather in an empty theatrical space, with nothing but their bodies, their aptitudes and abilities, and the time that remains. Together, the five characters – played by Johan Leysen, Jan Steen, Jeroen Van der Ven, José Kuijpers and the renowned pianist Marino Formenti – present a portrait of humanity through the twentieth century, a time of madness and folly when the image of mankind was badly battered, leaving scars we still bear today. Their absurd response to a cruel, harsh reality is the starting-point for Verdonck's latest project. Awaiting the inevitable catastrophe, or perhaps already in its throes, the five characters invite the audience to a 'final evening'. In the face of death, their responses range from ennui to panic, insanity, apathy, derision, and absurdity. Their sense of the absurd is nourished by the insane logic of war, ecological disasters and other tragedies besides. They are, it seems, in a state of shock, but still they strive to understand what is happening in the outside world.

Production A Two Dogs Company, Het Zuidelijk Toneel • *Supported by* the Hermès Foundation within the framework of the *New Settings Program* • *Co-production* Kaaitheater; Rotterdamsche Schouwburg • *With the support of* the European Commission: 'Imagine 2020 Art & Climate Change'; the Flemish administration; the Flemish Community Commission.





Kris Verdonck, Conversations © Mauriki

KRIS VERDONCK (b. 1974) trained in the visual arts, architecture and the theater, as evidenced by his work at the crossroads of the performing and visual arts, installation and performance, dance and architecture. He has produced numerous works as a visual artist and stage director, and regularly presents combinations of his installations and performances under the title *Variations*. His second large-scale project, *END*, was premiered in May 2008 at the Brussels Kunstenfestivaldesarts. *Variation IV*, an itinerary regrouping seven installations, was presented at the Avignon Festival the same year. In 2010, he produced the ‘performance itinerary’ *Actor #1*, featuring three variations of the original metamorphosis from chaos to order. *K, a Society*, is an itinerary comprising ten installations and projections inspired by the work of Franz Kafka, premiered at Theater der Welt 2010 in Essen, Germany. In 2011, Verdonck presented *Talk* (an exploration of language) and *Exit*, a new work with Alix Eynaudi exploring the expressive medium of theatre. His first solo exhibition was presented at the Z33 contemporary arts centre in Hasselt, in the same year. Kris Verdonck’s work was the subject of a symposium held at the Martin E. Segal Theater Center (City University of New York) in 2016. *Bosch Beach* (2016) is an opera directed by Verdonck, based on a libretto by Dimitri Verhulst with a score by Vasco Mendonça: the artificial paradise of a ‘village’ holiday resort meets Bosch’s vision of Hell in the Garden of Earthly Delights. Kris Verdonck is an associate artist at the Sorbonne (Université Paris IV). In May 2017, Verdonck presented an adaptation of his piece *I/II/III/IIII* at the International Choreographic Arts Center (ICK) in Amsterdam.



THÉO MERCIER

LA FILLE DU COLLECTIONNEUR (‘THE COLLECTOR’S DAUGHTER’)

Théâtre Nanterre-Amandiers, Nanterre

Tuesday, November 14 to Sunday, November 19, 2017

Concept **Théo Mercier**

Scenography, paintings and sculptures by **Théo Mercier, Arthur Hoffner**

Assistant director **Florent Jacob**

Drawings and story boards **Jérémy Piningre**

Music **Laurent Durupt**

Lighting design **Eric Soyer**

Costumes/scenography **Anaïs Caulat, Juline Darde-Gervais, Alice Louradour**

Set-building **Atelier décor Nanterre-Amandiers**

With **François Chaignaud, Jonathan Drillet, Angela Laurier, Marlène Saldana** (Casting in progress)

Duration c. **1h30**

Marlène, the collector’s daughter, is an occasional artist’s model. Her body is the starting point for an unusual guided tour that unfolds in a vast white space, a memory palace that is part bourgeois apartment, part artist’s studio. Marlène is the piece’s connecting thread, a vehicle for multiple viewpoints: she is both object and subject, author and muse, an art viewer, and a collector’s daughter. A ‘voice off’ lists an inventory of works that have disappeared, but whose traces remain on the empty wall. Marlène poses naked, miming the subjects described. Her body expresses her emotional attachment to each work. The performance is backed by a jazz score with occasional Oriental touches. Real-life subjects, memories, details, re-compositions and de-compositions combine to reveal and help us experience Marlène’s inner reality, exposing her imaginative, fantasy life to the light of day. Between the black box of the theatre and the white box of the studio, the certainties of the real world and the faux pas of memory, the piece delineates a chaotic, multiplicitous mental space that sometimes finds meaning, and sometimes tears itself apart. The malevolent father figure is omnipresent, a strange, eccentric character embodied in proud, strutting dance and song.

La Fille du collectionneur is the narrative of a connection defined by absence: the absence of the works of art, their silhouettes still visible on the wall. The absence of a father who is never forgotten but impossible to reach. *La Fille du collectionneur* is an endlessly fleeting sketch. We grasp its ever-changing, endlessly cancelled forms nonetheless: this is a work of outpouring and concealment in equal measure, of appearance and disappearance, a demonstration of how memories rush in to fill the absent void.

Executive production Nanterre-Amandiers, Centre Dramatique National • *Supported by* the Hermès Foundation within the framework of the *New Settings Program* • *Co-production* Bonlieu Scène nationale Annecy, La Ménagerie de Verre (in progress) • *With the support of* Apap – Performing Europe 2020 – and the European Union Culture Programme.





Théo Mercier © Martin Argyroglo

THÉO MERCIER (b.1984) studied at the École Nationale Supérieure de Création Industrielle in Paris (ENSCI) and at the Universität der Künste in Berlin (UDK). Mercier worked with Bernhard Willhelm on his collection of stage outfits for Björk before moving to New York as assistant to the artist Matthew Barney. He has subsequently presented exhibitions and sculptures at the Musée de la Chasse et de la Nature in Paris, the Musée d'Art Moderne de la Ville de Paris, the Tri Postal in Lille, the Lieu Unique in Nantes, and the Centre Pompidou. He wrote his first stage work during a residency at the Villa Médicis in Rome, where he transformed his workshop into an exhibition in its own right. Mercier was nominated for the Prix Marcel Duchamp in 2014. He has subsequently worked on solo performances in Mexico City, Los Angeles and, most recently, Marseille (*The Thrill is gone*, 2016). His artwork has featured in numerous group exhibitions, notably at the Palais de Tokyo (Paris), the Moscow Biennial, La maison rouge, MACVAL, and numerous private galleries (Gabrielle Maubrie, Vallois, Yvon Lambert, Bugada and Cargnel – *Panorama Zéro*, February –April 2017). He directed his first stage work in 2013: *Du futur faisons table rase* was presented at Nanterre-Amandiers in December 2014. His most recent piece, *Radio Vinci Park*, was presented at the Ménagerie de Verre, Paris and the Festival Actoral in Marseille, in 2016.



CLÉDAT AND PETITPIERRE

ERMITOLOGIE

Théâtre Nanterre-Amandiers, Nanterre

Wednesday, November 15 to Sunday, November 19, 2017

Concept/Staging/Sculptures **Yvan Clédat, Coco Petitpierre**

Sound **Stéphane Vecchione**

Lighting **Yan Godat**

Walking man **Sylvain Riéjou**

The Vegetable Ball **Erwan Ha Kyoon Larcher**

The Paleolithic Venus **Coco Petitpierre**

The voice **Jean-Charles Dumay** (*The Temptation of St Anthony*, Gustave Flaubert)

Duration c. 1h15

Formal alliances and symbolic contradictions; references evoked and immediately subverted... Yvan Clédat and Coco Petitpierre invite the viewer to enter a strange, off-beat world of 'hermitology', invented before our eyes. Sculptural objects and concealed bodies (the genesis of the performance/artist duo's work) co-exist on stage, informed by multiple references: the legendary figure of the hermit takes the form of Giacometti's *Walking Man*, while the object of his temptations is the *paleolithic Venus* of Willendorf. A robotic monster, straight out of Max Ernst's painting *The Temptation of St Anthony*, quotes Gustave Flaubert's novel of the same name. A vegetable ball – a miniature, extra-corporeal cosmos – moves beside the hermit like a companion animal. The ascetic cave is given a sleek, precious coating of gold, like a Hindu temple crowned with a miniature piece of the natural world. On the floor, the Theban desert of convention is replaced by marble slabs worthy of a Florentine palace. The result is a vibrant, sculptural world, sensitively expressed in an inventive vocabulary of formal, aural, physical and literary connections.

Production Lebeau & Associés • *Supported by* the Hermès Foundation within the framework of the *New Settings Program* • *Co-production* Nanterre-Amandiers Centre Dramatique National; Le Centquatre-Paris (creative residencies programme); FAR° Festival des arts vivants, Nyon (Switzerland) • *Project supported by* the DRAC Île-de-France.





Yvan Clédât et Corine Petitpierre, *Ermittologie* © Yvan Clédât

For twenty years, **YVAN CLÉDAT** and **COCO PETITPIERRE** have explored the human form in every possible state, from sculpture to the living body. Their signature 'living sculptures' followed an earlier body of work, more closely connected to the visual arts. The duo work together, or separately, with a number of directors and choreographers: Philippe Quesne, Sophie Perez, Alban Richard, Odile Duboc, Xavier Leroy, Olivier Martin Salvan, Sylvain Prunenec, Thomas Blanchard etc.



GAËLLE BOURGES

CONJURER LA PEUR ('CONJURING FEAR')

Théâtre des Abbesses, Paris

Wednesday, November 22 to Saturday, November 25, 2017

With the **Théâtre de la Ville**

Concept **Gaëlle Bourges**

Dance choreographed and performed by **Matthias Bardoula, Gaëlle Bourges, Agnès Butet, Marianne Chargois, Camille Gerbeau, Guillaume Marie, Phlaurian Pettier, Alice Roland, Marco Villari**

Original score **Stéphane Monteiro** alias **XTRONIK**, with **Erwan Keravec**

Music sampled from *Daydreaming* by **Radiohead** (Thom Yorke, Johnny Greenwood,

Colin Greenwood, Ed O'Brien, Phil Selway)

Costumes **Marianne Chargois**

Lighting design **Abigail Fowler**

Technical direction and lighting **Abigail Fowler, Ludovic Rivière**

Sound desk **Stéphane Monteiro**

Duration **1h15**

'Take four items, as follows:

- 1/ An Italian quattrocento fresco entitled *The Allegory and Effects of Good and Bad Government*.
- 2/ The reconstruction of the 'Bad Government' fresco, with a desolate city and countryside dominated by a winged figure, Timor.
- 3/ The reconstruction of the 'Good Government' fresco, with nine women dancing in a ring, and another winged figure, Securitas.
- 4/ A history book, *Conjurer la peur*¹, that deals with the aforementioned fresco.

Based on these items, various projects may be imagined. The logic is as follows: a stream of language describes the pictures, while we measure the extent to which it interferes, deviates, prolongs or makes no sense. Task: create pieces of dance based on the language, involving the viewer in the history of the paintings by physically immersing us in their subject-matter. Ambrogio Lorenzetti's fresco *The Allegory and Effects of Good and Bad Government*, in the Palazzo Pubblico in Siena, was commissioned by the city's Council of Nine administrators: the work is a pictorial propaganda tool, designed to resist tyranny, extinguish the flames of war and promote good citizenship and neighbourliness. In other words, 'to conjure (or deflect) fear.' A tall order indeed. The year was 1338. Or yesterday.'

Executive production Association Os • *Supported by* the Hermès Foundation within the framework of the *New Settings Program* • *Co-production* Creative residency and associate artist: Centre Chorégraphique National de Tours / Direction Thomas Lebrun; L'échangeur - CDC Hauts-de-France; Centre Chorégraphique National de Caen, Normandie, as part of the Ministry of Culture and Communication's open workshops programme; TAP (Théâtre et Auditorium de Poitiers) – Scène Nationale; Théâtre de la Ville, Paris; Le Vivat, Armentières; La Ménagerie de Verre, Paris; Fabrik Potsdam and the CDC d'Uzès (part of 'Étape danse') • With structural support from the DRAC Île-de-France; CHOREGE / Relais Culturel Régional du Pays de la Loire (residency host); Espaces Pluriels, Pau (technical residency); Arcadi Île-de-France • With kind permission of Les Éditions du Seuil for use of the title *Conjurer la peur* (all rights reserved).

¹The title of a book on Lorenzetti's fresco by French historian Patrick Boucheron:

Conjurer la peur, Sienna 1338 – Essai sur la force politique des images

(*'Conjuring fear, Sienna 1338 – Essay on the political power of pictures'*), Éditions du Seuil, 2015.

The book was an essential starting-point for this work.





Gaëlle Bourges, *Conjurer la peur* © Danielle Voirin

GAËLLE BOURGES's work reflects her strong affinity for art-historical references, and her critical perspective on the history of imagery: her works include the triptych *Vider Vénus* (a digression on the female nude in Western painting), *À mon seul désir* (on the representation of virginity in the tapestry series of the *Lady and the Unicorn*, and *Lascaux* (on the discovery of the celebrated cave). She is a graduate of Université Paris VIII (dance and 'somatic education through movement') and the School of Body-Mind Centering, and lectures regularly on dance theory. Gaëlle Bourges is an associate artist at the Centre Chorégraphique National de Tours, under Director Thomas Lebrun (2016-18) and at the Ménagerie de Verre, Paris, for the 2016-17 season. She also holds a long-term residency at L'échangeur – CDC Hauts-de-France (2016-18).



FESTEN

THOMAS VINTERBERG, MOGENS RUKOV, CYRIL TESTE

Odéon – Théâtre de l'Europe, Paris

Friday, November 24 to Thursday, December 21 2017

Text **Thomas Vinterberg, Mogens Rukov**

Adaptation **Bo Hr. Hansen** · French adaptation **Daniel Benoin**

Direction **Cyril Teste** · Artistic collaboration **Marion Pellissier, Sandy Boizard**

Scenography **Valérie Grall** · Scent design **Francis Kurkdjian**

Culinary adviser and chef **Olivier Théron** · Lighting design **Julien Boizard**

Chief operator **Nicolas Doremus** · Cameraman **Christophe Gaultier**

Live editing **Mehdi Toutain-Lopez** · Original score **Nihil Bordures**

Chief sound technician **Thibault Lamy** · Compositing **Hugo Arcier**

Technical direction **Simon André** · Stage direction **Guillaume Allory**

Construction **Atelier Förma** · Costume director **Katia Ferreira**

With **Estelle André, Vincent Berger, Hervé Blanc, Sandy Boizard** ou **Marion Pellissier,**

Sophie Cattani, Bénédicte Guilbert, Mathias Labelle, Danièle Léon, Xavier Maly,

Lou Martin-Fernet, Ludovic Molière, Catherine Morlot, Anthony Paliotti, Pierre Timaitre,

Gérald Weingand and the participation of **Laureline Le Bris-Cep**

Duration 1 h 50

'Produced in December 1998, *Festen* is an archetypal cult film of the Danish New Wave, but also (even more so) a new vision of the modes and vocabulary of cinematographic production. Vinterberg rejects conventional realism and tries instead to transform the film-shoot into a kind of 'raw' live recording of a particular reality. Continuing our work on filmic performance, we focus on more intimate, tragic screenplays that explore contemporary society through a range of themes. From collective mendacity to insidious racism – when the truth seeks to shock rather than to save – *Festen* immerses the viewer in the complexities of a family overwhelmed by its own memory. The piece is a ruthless exposée of human nature at its most raw. When a scream hits a blank wall, we ask ourselves which is more unbearable: to speak the truth, or for truth, once spoken, to go unheard? *Festen* uses its structure to lay bare the essential nature and role of theatre, the political function of theatrical discourse, in the hope that it may – at last – catch the conscience of the king...' Cyril Teste

Production Collectif MxM · *Executive production* Bonlieu Scène Nationale, Annecy · *Supported by* the Hermès Foundation within the framework of the *New Settings Program* · *Co-production* MC2: Grenoble; Théâtre du Nord, CDN de Lille Tourcoing Hauts-de-France; La Comédie de Reims CDN; Printemps des Comédiens; TAP Scène Nationale de Poitiers; Espace des Arts Scène Nationale de Châlon sur Saône; Théâtre de Saint-Quentin-en-Yvelines, Scène Nationale; Lux Scène Nationale de Valence; Les Célestins Théâtre de Lyon; Le Liberté, Scène Nationale de Toulon; Le Parvis, Scène Nationale de Tarbes-Pyrénées; Théâtre de Cornouaille Scène Nationale de Quimper · *With the participation of* DICRÉAM; KKDC; Olivier Théron-Traiteur & Evènements; agnès b.; La Ferme du Buisson Scène Nationale de Marne-la-Vallée; Maison Jacques Copeau · The authors are represented in francophone Europe by Renault & Richardson, Paris (info@paris-mcr.com) by agreement with Nordiska ApS, Copenhagen, Denmark.

The Collectif MxM is an associate artist at Bonlieu Scène Nationale Annecy, Lux Scène Nationale in Valence and the Théâtre du Nord Centre Dramatique National de Lille Tourcoing Hauts-de-France, supported by the Direction Régionale des Affaires Culturelles for the Île-de-France region, the French Ministry of Culture and Communication, and the Île-de-France Regional Authority.

Cyril Teste is a member of the artists' collective of the Théâtre du Nord Centre Dramatique National de Lille Tourcoing Hauts-de-France.





Degradation © James Kerwin

Launched in 2000 by director **CYRIL TESTE**, lighting designer Julien Boizard and composer Nihil Bordures, **COLLECTIF MxM** is a loose grouping of artists and technicians united by their shared desire to experiment, make and perform new work together, and to challenge the individual as a spectator of reality and its representation in fiction. Fifteen new works, satellite pieces (sound works, installations, short-form films etc.) and a nomadic, experimental workshop of theater arts (a network fostering communication across theatrical disciplines) form an expanding, creative constellation under the banner of 'filmic performance'. As the convergence-point of MxM's experimental work, filmic performance refers to theatrical works incorporating real-time cinematographic elements, watched by a live audience. The medium's creative territory is defined by a seven-point charter. *Nobody* (after Falk Richter) was created in situ in 2013 and premiered on stage in 2015. The piece opens up fresh areas of investigation for the visual arts, mingling time, space and the languages of theatre and film to create a new, shared vocabulary and syntax.



SMITH AND MATTHIEU BARBIN

TRAUM (LE PARADOXE DE V.)

Théâtre de la Cité internationale, Paris

Monday, November 27 and Tuesday, November 28, 2017

Concept/Staging **SMITH** and **Matthieu Barbin**

Sets **Marion Abeille** – with **Matthieu Prat (Kassandras)**

Music **Victoria Lukas**

Libretto **Lucien Raphmaj**

Costumes **Zélia Smith**

Make-up / SFX **Angèle Micaux**

Duration **1h10**

TRAUM (Le Paradoxe de V.) is a multi-disciplinary project initiated by SMITH, combining a short film, a series of 3D prints, photographs printed on aluminium, archive material (texts, photographs, film), a book, the creation of a virtual world and, ultimately, a theatrical work devised and created with Matthieu Barbin. The latter is a retro-futurist fable combining dance with visual elements evoking the visual world of a character known as Vlad, whose body is accidentally pulverised in space. Playing on the words 'traum' ('dream' in German) and 'trauma', the project reflects the different states of consciousness experienced by the character when the accident occurs. Matthieu Barbin plays the cosmic hero, by turns semi-comatose or wide-awake and hallucinating, whose death brings unexpected transformations.

Production Khiasma • *Supported by* the Hermès Foundation within the framework of the *New Settings Program* • *Co-production* CN D, Centre National de la Danse (Pantin); Centre Chorégraphique National - ICI (Montpellier); Musée de la danse (Rennes); Emmetrop (Bourges) • *With the support of* Les Filles du Calvaire (Paris) and the KASSANDRAS art space (Athens).





SMITH and Matthieu Barbin, TRAUM (Le Paradoxe de V.) © SMITH

Born in Paris in 1985, **SMITH**'s poetic project seeks to define a shared, visual future for live performance and philosophy. As a photographer, film-maker, visual artist and doctoral student in aesthetics, her cross-disciplinary work observes the constructs, deconstructions, de-localisations and shifts of identity. Through hybrid techniques and media, new technologies and numerous collaborations with scientists and thinkers, SMITH posits a poetics of metamorphosis. Exploring the transgender tropes of the phantom, fantasies, and post-traumatic transformation, SMITH gives form to processes of subjectivisation that obliterate, alter or harm identity through negation or by gnawing at it from within. Her works immerse the viewer in an aesthetic of the image as aura, apt for contemplation or reverie. Her films and artworks have been shown in solo exhibitions at the Rencontres Internationales de la Photographie in Arles, the Finnish Museum of Photography in Helsinki, and at numerous festivals, museums, galleries and art centres in Europe, North and South America, and Asia. She is represented by the Paris gallery Les Filles du Calvaire and Spectre Productions.

MATTHIEU BARBIN trained widely and is now (and has in the past) featured in works by Jean-Claude Gallotta, the UPSBD Marlène Saldana / Jonathan Drillet, Boris Charmatz, the art duo Gerard and Kelly, Liz Santoro and Pierre Godard. Barbin was invited by Hortense Archambault and Vincent Baudrier to join the experimental group KADMOS at the 2013 Avignon Festival. He is a long-time collaborator with Boris Charmatz, appearing in numerous works including *Levée des conflits*, *Enfant*, and the premiere of the performance work *Manger* in 2014. He took part in both retrospectives of Charmatz's work: *Three collective gestures* at MoMA, New York, and *If Tate Modern was Musée de la danse?* at the Tate Modern in London. In 2016, Matthieu was invited by Lafayette Anticipation to create a visual object, *CAVERN*, shaped by the vocabulary of dance, film and architecture, in collaboration with Alix Eynaudi and Louise Hémon. *TRAUM (Le Paradoxe de V.)*, co-authored with SMITH, is his first work as an artist.



EMMANUELLE HUYNH AND NICOLAS FLOC'H FORMATION

Théâtre de la Cité internationale, Paris

Monday, November 27 and Tuesday, November 28, 2017

Concept **Emmanuelle Huynh**

Scenography **Nicolas Floc'h**

Sonography and artistic collaboration **Matthieu Doze**

Performers **Imane Alguimaret, Kate Giquel, Joaquim Pavy, Nuno Bizarro**

Duration c. 1h

'On stage: four characters, four generations. One little girl, a young man, an older, adult man, and an elderly woman. I invited the artist Nicolas Floc'h to devise a space, a set that would serve as a metaphor within the space of the stage, for perseverance, acceleration, effort, setbacks, downfall. Each generation encounters, interprets and dances the space. I based the piece on extracts from the works of Pierre Guyotat: *La Formation* and *Le Livre*. On stage, the set space, texts and bodies enact the process of "formation": the slow impregnation, the potent splits and carve-ups that we all experience inside, and which make us what we are, the accelerated impact of an event through an image, a sound, a smell, a feeling. The concept of "formation" is inseparable from a specific context. The staged dynamic of mastery/emancipation is central to the project's fabric. And Pierre Guyotat's language, its physicality, sound and meaning contribute to the staging of that dynamic.' Emmanuelle Huynh

Production Compagnie MUA • *Supported by* the Hermès Foundation within the framework of the *New Settings* Program • *Co-production* (in progress): Centre Chorégraphique National de Franche-Comté, Belfort; Centre Chorégraphique National d'Orléans; Centre Chorégraphique National de Nantes; Ballet de Lorraine – CCN; Théâtre Scène Nationale de Saint-Nazaire, Scènes du Golfe; Université de Québec, Chicoutimi (Canada); Thalie Art Fondation (Brussels) • *In partnership with* the Musée de la danse; Collectif Danse de Rennes • *With the participation of* Parc Jean-Jacques Rousseau - Centre Culturel de Rencontres, Ermenonville and the Théâtre National de Bretagne.





Emmanuelle Huynh et Nicolas Floc'h, Formation © Marc Dommage

After studies in philosophy and dance, **EMMANUELLE HUYNH** completed an extra-mural residency with the Villa Médicis in 1994, in Vietnam. On her return, she premiered her solo *Múa*, the first of a long series of collaborations with artists from diverse fields and backgrounds. She was director of France's Centre National de Danse Contemporaine (CNDC) in Angers from February 2004 to December 2012, reworking the syllabus to incorporate a new thread, *Essais*, leading to a master's degree in 'dance, creative choreography and performance'. She instigated *Schools*, a programme of international encounters between schools of art and contemporary dance (2009, 2011, 2013), and relaunched the dance company MUA in 2013, to further her work in creative choreography, education and collaboration between countries and artistic disciplines. In October 2014 she premiered *TÓZAI!...*, a work for six dancers and a gigantic curtain, at the Théâtre Garonne in Toulouse. At the same time, following an invitation from the cultural section of the French Embassy in New York, she collaborated with Jocelyn Cottencin on the project *A taxi driver, an architect and the High Line*, a portrait of New York comprising performance, and filmed portraits of the City's architecture, spaces and people. From 2014 to 2016, Emmanuelle Huynh was an associate assistant professor at France's École nationale supérieure d'Architecture in Nantes. In 2016, she was appointed Professor of Choreography, Dance and Performance at the École nationale supérieure des Beaux-Arts in Paris.

NICOLAS FLOC'H (b. 1970 in Rennes, France) studied art at Glasgow School of Art. He lives and works in Paris, and teaches at the EESAB (Rennes campus). His work features regularly in exhibitions in France and around the world, and in permanent collections including MAC/VAL, Vitry-sur-Seine; FRAC Bretagne; FRAC PACA; FNAC; CRAC, Sète; Matucana 100 in Santiago, Chile; SMAK in Ghent, Belgium, and the Museum of Contemporary Art in Lima, Peru. Since 2000, he has worked regularly with choreographers Emmanuelle Huynh, Rachid Ouramdane, Christian Rizzo and Alain Michard. In recent years, he has participated in exhibitions at the Biennale de Rennes (*Regards croisés*, 2008), the Mercosur Biennale in Porto Alegre (2009), the Centre Pompidou (*Danser sa vie*, 2011), FRAC PACA (the Calais Regional Fund for Contemporary Art: *La fabrique des possibles*, 2013), and the Palais de Tokyo, Paris (*Nouvelles vagues*, 2013). In 2014, he took part in the exhibition *Des choses en moins, des choses en plus* ('A few things more, a few things less') at Palais de Tokyo. A solo exhibition of his work will be held at FRAC Bretagne, from September 15 to November 26, 2017.



EURIPIDES LASKARIDIS

TITANS

Théâtre des Abbesses, Paris

From Thursday November, 30 to Saturday December 2, 2017

With the **Théâtre de la Ville**

Staging/Choreography/Set design **Euripides Laskaridis**

Performers **Euripides Laskaridis, Dimitris Matsoukas**

Costumes **Angelos Mentis**

Original music & sound design **Giorgos Poullos**

Programming, sound design & live music operator **Themistocles Pandelopoulos**

Sound installation & live music operator **Nikos Kollias**

Lighting designer **Eliza Alexandropoulou**

Lights installation **Konstantinos Margkas, Giorgos Melissaropoulos**

Dramaturgy consultant **Alexandros Mistriontis**

Artistic collaborators **Drosos Skotis, Diogenis Skaltsas, Thanos Lekkas**

Assistants to the directors **Dimitris Triandafyllou, Paraskevi Lypimenou**

Assistant to the set & costume designer **Ioanna Plessa**

Production assistants **Samuel Esteves Querido, Lisandra Caires**

Production co-ordinator **Elisabeth Tsouchtidi**

Production manager **Maria Dourou**

Duration c. **1h**

Euripides Laskaridis chooses to play with ridicule and transformation. In his new work, *Titans*, he challenges Greek mythology by visiting the Titans, the primordial deities who preceded the gods of Olympus. In a realm before the beginning and after the end of time, two lonely creatures continuously re-discover eternity and reflect on the small and big things which make up our world: the fragments of daily routine, the beauty of starlight, and the stillness of time. Opposites are bound to coexist: there is nowhere else to go. Why go back so far to try to understand what is happening today? Euripides Laskaridis is scouring the gap between the ideal world and the real world, humbly recalling our limitations as mere mortals, in this cosmic farce with influences from the theatre of the absurd, the circus the burlesque and the cinema.

Supported by the Hermès Foundation within the framework of the New Settings Program • Co-producers Athens Festival; Theatre de la Ville (France); Eleusis 2021 European Capital of Culture; Festival TransAmériques (Canada); Julidans Amsterdam (Netherlands); Megaron - The Athens Concert Hall; OSMOSIS • And with the support of O Espaço do Tempo (Portugal); NEON Organisation for Culture and Development; Centre Culturel Hellenique (France); Isadora & Raymond Duncan Dance Research Centre.





Euripides Laskaridis, *Titans* © José Miguel Jiménez

Two dominant themes run through **EURIPIDES LASKARIDIS'** artistic identity: ridicule and transformation. He studied acting in Athens at the Karolos Koun Art Theatre, and directing in New York at Brooklyn College on an Onassis Foundation Scholarship. He has been performing since 1995, working with such directors as Robert Wilson and Dimitris Papaioannou. 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 the Athens Festival, the Greek National Theatre, the Embros Theatre squat, and elsewhere in Greece. The company's most recent work — *Relic* — was selected for Aerowaves 2015, opening in Barcelona that year before going on to appear at fifteen international festivals across Europe, including the Athens & Epidaurus Festival and Kalamata International Dance Festival, Chantiers d'Europe (Théâtre de la Ville), Comédie de Reims, Lyon Dance Biennial, Helsinki Side Step Festival (Zodiak), Zürich Theaterspektakel, and the Dublin Dance Festival in 2015 and 2016. In 2016, Euripides was awarded one of the inaugural Pina Bausch Fellowships, and will be spending three months alongside the director and choreographer Lemi Ponifasio in Auckland and Santiago to observe his working methods.



LIZ SANTORO AND PIERRE GODARD MAPS

Théâtre de la Cité internationale, Paris

Saturday, December 1 and Sunday, December 2, 2017

Concept **Liz Santoro** and **Pierre Godard**

Music **Greg Beller**

Costume **Reid Bartelme**

Lighting **Sarah Marcotte**

With **Matthieu Barbin, Lucas Bassereau, Jacquelyn Elder,**

Maya Masse, Cynthia Koppe, Charlotte Siepiora

Duration c. 1h

Liz Santoro, Pierre Godard and their cast of performers create new works in-studio. Their latest piece continues the exploration of themes addressed in their last work, *For Claude Shannon*. 'The idea that language would be physically organized in the biological space of the brain encourages us to push deeper in our work with points of contact between movement and text, but also with sound and architectural spaces, through this shared property: deployment. If it is possible to write the movement of the body in space on stage, we could by analogy, mentally project the text on one of these maps showing the unfolded surface of the cortex and vice versa, then use this correspondence as composition material which can then be activated in real-time during the performance.'

Liz Santoro and Pierre Godard

Production Le Principe d'incertitude • *Supported by* the Hermès Foundation within the framework of the *New Settings Program* • *Co-production* CDC Atelier de Paris, CDC Toulouse, Caisse des dépôts • *Le Principe d'incertitude* receives targeted project support from DRAC Île-de-France and Adami.





MAPS © Liz Santoro et Pierre Godard

Since 2011, **LIZ SANTORO** and **PIERRE GODARD** have worked closely on choreographic mechanisms that seek to deflect our attention. Drawing on their respective, distinctive backgrounds, they develop writing systems centred on movement and the text. By revealing the underlying processes at work – the mechanics of power and seduction, the structuring of the social space, the functioning of the central nervous system – their works offer strangely perceptive theatrical viewing experiences. Their work has been performed in France, Europe and North America. They are the authors of three group works – *We Do Our Best* (2012), *Relative Collider* (2014), and *For Claude Shannon* (2016) – and two pieces in situ: *Watch It* (2012) and *Quarte* (2014). Their work has been nominated several times for New York City's Bessie awards; *Watch It* won the Bessie for 'Outstanding Production of a work at the forefront of contemporary dance' in 2013.



PUCE MOMENT (NICOLAS DEVOS AND PÉNÉLOPE MICHEL) CRUMBLING LAND

Théâtre de la Cité internationale, Paris

Friday, December 1 and Saturday, December 2, 2017

Concept/Staging **Puce Moment** (Nicolas Devos and Pénélope Michel)

Original score and scenography **Puce Moment**

Video **Antoine Schmitt**

Real-time streaming **SGO (Sodankylä Geophysical Observatory)**

Vocal composition and performance **Camille Merckx, Elise Dabrowski**

Libretto **Youness Anzane**

Cast director and adviser **Béatrice Wegnez**

Sound deck **Adrien Michel**

Lighting design and direction **Emilie Fau**

Costumes **Aurélie Noble**

With a group of amateur participants (costume workshop led by **Fabian Foort**).

Duration **1h**

In *Crumbling Land*, Pénélope Michel and Nicolas Devos invite us to experience a meditative, eventful, musical journey to the frozen wastes of Sápmi in the European Arctic. Performed by two operatic singers Elise Dabrowski (mezzo-soprano) and Camille Merckx (contralto), *Crumbling Land* transports the viewer through the innovative use of new technologies: sounds and pictures respond in real time to the movement of solar winds, thanks to an interactive tool developed by artist Antoine Schmitt and Puce Moment, in partnership with the Sodankylä observatory in Finland, a centre for measurements and research into the Earth's magnetic field since 1914. Sound heightens the sensory power of this interactive journey, reinforcing its shamanic overtones and functioning as a character in own right, a physical yet spectral presence. This ethereal, dream-like atmosphere is the context for Youness Anzane's cinematographic libretto exploring the Sami people's relationship with nature and magic. The region's indigenous reindeer breeders are in conflict with the modern world's relentless drive to transform our planet, for economic ends alone.

Production and tour schedule RCHPROD • *Supported by* the Hermès Foundation within the framework of the *New Settings Program* • *Co-production* Opéra de Lille; Miroirs Etendus; Le Vivat Scène Conventionnée d'Armentières; Le Cube Centre d'Art Numérique d'Issy-les-Moulineaux; Le Buda Kustencentrum, Courtrai • *With the support of* the DRAC Hauts de France; Région Hauts de France; L'Institut français / Ville de Lille; Dicréam/ CNC; LEAD; the Sodankylä geophysical observatory and the University of Oulu, Finland.





Crumbling Land © Puce Moment

PÉNÉLOPE MICHEL and **NICOLAS DEVOS** work at the frontiers of a range of artistic disciplines, as composers, directors, visual artists and producers. The duo are the founders of electro-pop group CERCEUIL, with whom they have made two albums, establishing a strong reputation on the contemporary French music scene. For over a decade, they have collaborated as Puce Moment, creating innovative visual and sound works that redefine the limits of 'writing with sound'. Their visual and sensory approach to sound has led to the creation of immersive installations in which music directs the viewer's relationship to the work's imagery and narrative. They compose occasional stage music (Anne Monfort's *Lettres à Anie Besnard* in 2009, Florence Evrard's *La ballade de Vieira* in 2017), but write above all for the world of dance, producing frequent scores for choreographers Christian Rizzo (*D'à côté* in 2017, *Avant la nuit dernière* in 2016, *Le Syndrome Ian* in 2016, *Ad Noctum* in 2015, *De quoi tenir jusqu'à l'ombre* in 2013, *Néofiction* in 2012) and Mylène Benoît (*La Maladresse* in 2017, *L'Aveuglement* in 2016, *Notre Danse* in 2014).



IN NEW YORK, WITH FIAF (FRENCH
INSTITUTE ALLIANCE FRANÇAISE)

ANNIE DORSEN
THE GREAT OUTDOORS

At The Florence Gould Auditorium

Friday, September 22 and Saturday, September 23, 2017

See pp 15 and 16 for an overview of the piece.



ALESSANDRO SCIARRONI

UNTITLED_I WILL BE THERE WHEN YOU DIE

At La Mama Experimental Theatre Club

From Thursday 28 to Saturday 30 September, 2017

Concept **Alessandro Sciarroni**

With **Lorenzo Crivellari, Edoardo Demontis, Victor Garmendia Torija, Pietro Selva Bonino**

Original music, casting, training **Pablo Esbert Lilienfeld**

Lighting design **Rocco Giansante**

Dramaturgical consultant **Peggy Olislaegers, Antonio Rinaldi**

Observation of the creative processes **Matteo Ramponi**

Project curator, promotion **Lisa Gilardino**

Duration **50 min**

UNTITLED_I will be there when you die is a performative and choreographic meditation on the passing of time. It is a reflection on the art of manipulating objects with dexterity: juggling. This work is the second chapter of a larger research project entitled *Will you still love me tomorrow?*, the research that the artist/performer is engaged in exploring the concepts of struggle, steadiness and resistance. *Folk-s* was a performance dealing with traditional popular dances typical of the Bavarian and Tyrolean regions. Alessandro Sciarroni asked a group of contemporary dancers to study the complicated steps of the “shoe batters” (from the name of the dance: Schuhplattler) and to perform them obsessively as if they were a metaphor for the struggles of tradition inside contemporaneity. In this new work, the Toss-Juggling evokes the fragility of the human existence. The stunt of the juggler is made of different types of tricks. The patterns that can be created are almost endless, owing to the combination between the physical variations (throws from under the leg, under the arm, above the head, etc.) and the chosen pattern. ‘Passing’ is a mode of juggling with others. It’s the most important activity during the meeting with other jugglers. The idea is to strip this circus art of the stereotypes that are usually associated to it and to explore it as a language, in its relation to different cultural contexts and to the international landscape. Practice, rule, discipline, commitment, concentration, are the basic elements of this work, forcing the interpreters to stay in the present time, without the possibility of going back, again and again and again.

Production Marche Teatro - Teatro Stabile Pubblico; Corpoceleste.C.C.00# • *Supported by* the Hermès Foundation within the framework of the *New Settings Program* • *Coproduction* Comune di Bassano del Grappa / Centro per la Scena Contemporanea; Biennale de la danse / Maison de la Danse de Lyon; AMAT; Mercat de les Flors/Graner, Barcelona; Dance Ireland, Dublin • *Realised within* the European project *Modul Dance e promosso dall’* and promoted by the European Dancehouse Network con il sostegno del Programma Cultura 2007-13 dell’Unione Europe • *With the support of* the Culture Programme 2007-13 of the European Union; Centrale Fies, Santarcangelo dei Teatri •12 •13 •14 Festival Internazionale del Teatro in Piazza.





Untitled © Andrea Pizzalis per Centrale Fies

ALESSANDRO SCIARRONI is an Italian performer, choreographer and director with a background in visual arts and several years of activity as a performer. His works were presented in Dance and Contemporary Theatre Festivals, museums and art galleries, as well as in non-theatrical venues. Since 2007, his work has been performed in 21 European countries, in Uruguay (FIDCU) and in the United Arab Emirates (Abu Dhabi Art Fair). From 2012, the artist's poetical research changed radically and he started creating long-running shows that merge languages from Contemporary Dance and Performance Art, characterized by rigorous conceptual projects having strong emotional impact on the audience. The trilogy *Will You Still Love Me Tomorrow?* is composed by the shows *Folk-s*, *Untitled* and *Aurora* (supported by the Hermès Foundation in the framework of the *New Settings* Programme). In 2013, *Folk-s* launches the Rencontres internationales de Seine-Saint-Denis and concludes the Impulstanz Festival in Wien, getting that way invitations to many acclaimed European Festivals including the Kunstenfestivaldesarts in Brussels and the Paris Autumn Festival that dedicated him a monographic programme in different theatres of the city. Alessandro Sciarroni is supported and produced by Marche Teatro in collaboration with international co-producers like the Comune di Bassano del Grappa / Centro per la Scena Contemporanea, la Biennale de la danse / Maison de la Danse de Lyon, Mercat de les Flors-Graner / Barcelona and by the association Corpocelste_C.C.00# of which he's the artistic director. Sciarroni is one of the artists of the Progetto Matilde, a regional project that promotes artists in the Marches region in Italy and APAP – Advancing Performing Arts Projects.



BOUCHRA OUIZGUEN CORBEAUX

At The Brooklyn Museum

Saturday, September 30 and Sunday October 1, 2017

With the **Abrons Art Center**

Concept/Artistic director **Bouchra Ouizguen**

Performers **Kabboura Aït Hmad, Fatéma El Hanna, Halima Sahmoud,**

Fatna Ibn El Khatyb, Khadija Amrhar, Zahra Bensalem, Malika, Soukri, Noura Oujoute,

Hasnae El Ouarga, Miryam Faquir and amateur performers from New York City

Duration **40 min**

Bouchra Ouizguen travelled throughout Morocco to recruit her adult cast of women from across the generations – all of them traditional Aïtas singers, omnipresent at weddings and other celebrations in their home country, though viewed with suspicion in society as a whole. In *Corbeaux* ('Ravens'), the opening work at the 2014 Marrakech Biennale, a cast of ten women dives into a frenzied performance that takes them far from their traditional identity. In New York, the Moroccan cast of ten will be joined by women living in the city, for a series of workshops conceived not as rehearsals, but as opportunities for exchange between cultures: overcoming the barriers of language, age and origins, each member of the company will transmit their unique knowledge and culture, through singing, dance, music and cooking. Shadowy, silent silhouettes emerge from out of the darkness. And stop. Then move on, in geometric, alchemical formation.

Production Compagnie O • *Executive production for the French tour* Nouveau Théâtre de Montreuil, centre dramatique national • *Supported by* the Hermès Foundation within the framework of the *New Settings Program* • *Co-production* Nouveau Théâtre de Montreuil, centre dramatique national; the Paris Autumn Festival • *With the support of* ARCADI Île-de-France; the Institut français in Morocco; Onda. Performance premiered on February 27, 2014 at the Marrakech Biennale.





© Hasnae El Ouerga

BOUCHRA QUIZGEN is a Moroccan choreographer, born in 1980 in Ouarzazate. She lives and works in Marrakech, where she has actively supported the establishment of a city dance theatre since 1998. A self-taught traditional dancer from the age of 16, her early experimental works, including *Ana Ounta* or *Mort et moi* (*Death and me*) are influenced by her love of cinema, literature and music. She co-founded the not-for-profit association Anania with Taoufiq Izeddiou in 2002, and worked with Mathilde Monnier, Bernardo Montet, Boris Charmatz, Alain Buffard and others before founding her own company, Compagnie O, exploring social issues and the visual and popular arts in her home country, with a team forged from encounters on her travels across Morocco. Her work with sound, performance and video has given rise to multiple forms. She was awarded the Prix de la Révélation Chorégraphique (Most Promising New Choreographer) by the Société des Auteurs et Compositeurs Dramatiques (SACD) in 2010, and the Prix du Syndicat de la Critique Théâtre Musique Danse for her work *Madame Plaza*, with three performers from the Aïta tradition. In 2011, her solo *Voyage Cola* (created with Alain Buffard) premiered at the Festival d'Avignon (part of the Sujets à vif season). Her work *HA!* premiered at the Festival Montpellier Danse in 2012, and was performed at the Centre Georges Pompidou in 2013. The piece was the inspiration for the stage performance *Corbeaux*, premiered at the Marrakech Biennale in 2014.



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EXHIBITION MINJUNG KIM *ONENESS*

Aloft at Hermès, Singapore
April 26 – July 30, 2017

EXHIBITION CLAUDE IVERNÉ *BILAD ES SUDAN*

Winner of the Prix HCB 2015
Fondation Henri Cartier-Bresson, Paris, France
May 11 – July 30, 2017

GROUP EXHIBITION BAEK KYUNGHO, KIM HEECHEON, KIM MINAE, YOON HYANGRO, PARK KILJONG & KIM YUNHA *O PHILOI, OUDEIS PHILOS*

Atelier Hermès, Seoul, Korea
May 20 – July 23, 2017

EXHIBITION ARWEIDER

La Grande Place, Saint-Louis-Lès-Bitche, France
July 6, 2017 – January 10, 2018

EXHIBITION EMMANUEL SAULNIER

Le Forum, Tokyo, Japan
July 14 – October 15, 2017

EXHIBITION YANGACHI

Atelier Hermès, Seoul, Korea
September 8 – November 5, 2017

EXHIBITION CLAUDE IVERNÉ *BILAD ES SUDAN*

Winner of the Prix HCB 2015
Aperture Gallery, New York, USA
September 14 – November 9, 2017

EXHIBITION DORA GARCIA *SOMEWHERE, TWO PLANETS HAVE BEEN COLLIDING FOR THOUSANDS OF YEARS.*

La Verrière, Brussels, Belgium
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EXHIBITION NORIKO AMBE

Aloft at Hermès, Singapore
November 16, 2017 – February 11, 2018

EXHIBITION ARTISTS-IN-RESIDENCY 2014, 2015, 2016

BIANCA ARGIMON, JENNIFER AVERY,
CLARISSA BAUMANN,
LUCIA BRU, IO BURGARD, ANASTASIA
DOUKA, CÉLIA GONDOL,
DH McNABB, LUCIE PICANDET
LES MAINS SANS SOMMEIL

Palais de Tokyo, Paris, France
November 24, 2017 – January 7, 2018

PUBLICATION *CAHIERS DE RÉSIDENCES*

BIANCA ARGIMON, LUCIA BRU,
ANASTASIA DOUKA

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