

DANCE FILMS CATALOGUE • 2

A Project of Villa Albertine, in partnership with the French Embassy in the United States



films and documentaries by and with artists of various backgrounds

edition 2

Dance Films Catalogue

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A Project of Villa Albertine, in partnership with the French Embassy in the United States

The 2021 Dance Films Catalogue features films and documentaries by and with artists of various backgrounds. While most of the films are shot recently, the catalogue also includes films from the past decade and earlier.

Dance and cinema have a long shared history thanks to their common interest: the motion of bodies and energies. With today's enhanced digital video technologies and the current restrictions on international exchange, dance is reimagining itself in many different spaces, diving into archival material and creating new forms.

Films and documentaries included in the catalogue are of all lengths and cover all genres and dance forms.

For previous readers, the online catalogue #2 includes all the films of the version #1 as well as new titles.

This project is a program of Villa Albertine, in partnership with the French Embassy in the United States with support from Institut français, French Ministry of Culture and in collaboration with several French institutions such as Centre National de la Danse (CND), Maison de la Danse as well as organizations based in African countries such as Studio Kabako, Kisangani, RD Congo.

HOW DOES IT WORK?

The catalogue is available to U.S.-based presenting partners such as performing and contemporary arts centers, festivals, colleges, and universities.

While the pandemic continues to inhibit travel, talks between artists, filmmakers and curators are encouraged and can be organized online until in-person events become a possibility.

The estimated price range (taxes included) for one or two educational/school/non commercial showings indicated in the list below is negotiated with the producer / the artists / the distributor. Price for multiple showings is negotiable upon request. Contractual negotiations are between the presenter and the producer / the artists / the distributor.

Password-protected vimeo links available upon request

Contact Villa Albertine for the organization of panels and symposium.

- | | | | |
|------------|--|------------|--|
| #1 | <i>Iya tundé, la mère est revenue</i>
Germaine Acogny / Laure Malécot | #18 | <i>Lettres du continent</i>
Faustin Linyekula / Virginie Dupray |
| #2 | <i>Véronique Doisneau</i>
Jérôme Bel / Pierre Dupouey | #19 | <i>L'urgence d'agir</i>
Maguy Marin / David Mambouch |
| #3 | <i>Disabled Theater</i>
Jérôme Bel | #20 | <i>L'âge d'or</i>
Eric Minh Cuong Castaing |
| #4 | <i>Le cri</i>
Nacera Belaza / Béatrice Vernhes | #21 | <i>A mon bel amour + in the Mirror</i>
Anne Nguyen / Greg Kozo / Éric Leguay |
| #5 | <i>Good Boy, histoire d'un solo</i>
Alain Buffard / Marie-Hélène Rebois | #22 | <i>NoirBLUE - les déplacements d'une danse</i>
Ana Pi |
| #6 | <i>Levée</i>
Boris Charmatz / César Vayssié | #23 | <i>Panorama</i>
Gerard & Kelly |
| #7 | <i>Les Disparates</i>
Boris Charmatz / César Vayssié | #24 | <i>La Visite</i>
Wanjiru Kamuyu / Tommy Pascal |
| #8 | <i>Monumental + Faire feu</i>
Jocelyn Cottencin | #25 | <i>Nioun Rec</i>
Amala Dianor / Grégoire Korganow |
| #9 | <i>L'appel à la danse</i>
Diane Fardoun | | |
| #10 | <i>A Taxi Driver, An Architect and the High Line</i>
Emmanuelle Huyhn / Jocelyn Cottencin | | |
| #11 | <i>Nous venons de trop loin pour oublier qui nous sommes</i>
Emmanuelle Huyhn / Jocelyn Cottencin | | |
| #12 | <i>Never Twenty One</i>
Smaïl Kanouté / ex-Collective Racine | | |
| #13 | <i>Yasuke Kurosai</i>
Smaïl Kanouté / Abdou Diouri | | |
| #14 | <i>SO AWA</i>
Smaïl Kanouté | | |
| #15 | <i>Cultes</i>
(LA)HORDE / Marine Brutti / Jonhatan Debrouwer / Arthur Harel | | |
| #16 | <i>To Da Bone</i>
(LA)HORDE / Laure Boyer / Edouard Mailaender | | |
| #17 | <i>Novaciéries</i>
(LA)HORDE / Marine Brutti / Jonathan Debrouwer / Arthur Harel / Céline Signoret | | |

Iya tundé, la mère est revenue • 2017

GERMAINE ACOGNY / LAURE MALÉCOT



Iya tundé, The Mother Came Back

The documentary follows the French-Senegalese dancer, choreographer, and professor, Germaine Acogny, through her teaching and creations, as she turned 70. From workshops at l'École des sables (School of the Sands), in Toubab Dialaw, Senegal, to master-classes she gives in Africa, in Asia, in Europe, to her own choreographies and the testimonies of her collaborators, the movie lifts the veil on the personality and the inspiration of this outstanding artist.

GERMAINE ACOGNY

Born in Benin in 1944, Germaine Acogny grew up in Senegal before moving to France as a teenager. She entered the world of professional dance through her teaching, opening her small African dance studio in Dakar in 1968. Thirty years later, she created the School of the Sands, the only professional dance school on the African continent, a training center, research laboratory and meeting place. It was with her solo work, *Sahel*, that she produced her first choreographic work, in 1987. One year later, *Yé'ou* would take her around the world. Germaine Acogny has continued to choreograph and dance ever since. Now 75 years old, she has not given up on climbing the charts, and in 2020 she staged the duo *Common Ground[s]* with Pina Bausch's iconic dancer Malou Airaud. In 2021, the Venice Biennial awarded her the Golden Lion of Dance.

LAURE MALÉCOT

Laure Malécot is a freelance journalist for diverse media, scriptwriter and director living between Senegal and Ivory Coast since 2007. She studied Cinema (1995-1998) at University Paris 8, working on full-length films. In Senegal, she founded and directed, African Resonance, a one-hour weekly program from 2004 to 2012, for Aligre FM, a Parisian independent radio station. In addition of the documentary *Iya tundé, the Mother Came Back*, on the choreographer Germaine Acogny, she conceived a biography *To Dance the Humanity* dedicated to the artist and published by Vives Voix (Senegal).



Production : Moctar Ndiouga Bâ • MEDIATIK

In French with English subtitles

Duration : 52 min

Price Range: \$300-\$600

Contact: iyatundedoc@gmail.com

ecoledessables.org/ • www.lauremalecot.sitew.com

Véronique Doisneau • 2005

JÉRÔME BEL / PIERRE DUPOUEY



Invited to make a piece for the Paris Opera Ballet by its director Brigitte Lefèvre, Jérôme Bel wanted to stage a kind of theatrical documentary on the work of one of the company's dancers: Véronique Doisneau. It presents the dancer as she, approaching retirement and alone on stage, retrospectively and subjectively considers her own career as ballerina inside this institution. The piece was filmed in 2005 on the site of the Paris Opera at the Palais Garnier and features extracts from the ballets of Jean Coralli et Jules Perrot (*Giselle*), Merce Cunningham (*Points in Space*), Mats Ek (*Giselle*), and Rudolf Nureev (*La Bayadère* from Marius Petipa / *Le Lac des cygnes* from Marius Petipa and Lev Ivanov).

JÉRÔME BEL

Jérôme Bel, born in 1964 in France, lives in Paris and works worldwide. An experimental choreographer, he provokes his audiences with witty, cerebral presentations that often break down the traditional barrier between performer and audience, and that pose questions about virtuosity and the nature of dance. His performances include among others: *Jérôme Bel* (1995), *The Show Must Go On* (2001), which brings together 20 performers, 19 pop songs and one DJ, *Véronique Doisneau* (2004), *Pichet Klunchun and myself* (2005), *Disabled Theater* (2012) with the Zurich-based company, Theater Hora, consisting of professional actors with learning disabilities, *Cour d'honneur* (2013) with fourteen spectators of the Cour d'honneur of the Palais des Papes in Avignon, *Gala* (2015), with professionals from the dance field and amateurs coming from different backgrounds and *Isadora Duncan* (2019), a portrait of the American visionary choreographer who, through her great freedom of expression provided the bases of modern dance.



Directed by: Jérôme Bel and Pierre Dupouey

Production: Opéra national de Paris and Telmondis, In association with France 2 with the participation of Mezzo, Centre National de la Cinématographie et de l'image animée

Duration: 37 min

Price range: \$600 – \$700

Contact: Rebecca Lasselin • rl@jeromebel.fr

www.jeromebel.fr/

Disabled Theater • 2012

JÉRÔME BEL



To create *Disabled Theater*, Jérôme Bel worked with actors from Theater Hora, a Zurich-based company of professional actors with learning disabilities. What is at stake here is the opening of a space where disability is neither expelled from visual and discursive practices nor hidden behind the screen of political correctness. Bel sheds light on the dynamics of exclusion that marginalize those considered unable to produce. The piece raises questions about the mechanisms of representation and seeks to bring visibility to the community these actors represent—to show that they can enrich experimental theatre and that their uniqueness is full of promise for theatre and dance, just as their humanity is for society in general: “Their theatre is freer than that of standard performers...Their freedoms reveal theatrical possibilities,” observed Bel.

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Concept : Jérôme Bel • Dramaturgy : Marcel Bugiel

Co-production: Theater HORA and R.B. Jérôme Bel

Swiss German with English translation

Duration: 90 min

Price Range: \$600 – \$700

Contact: Rebecca Lasselin rl@jeromebel.fr

www.jeromebel.fr/

Le cri • 2016

NACERA BELAZA



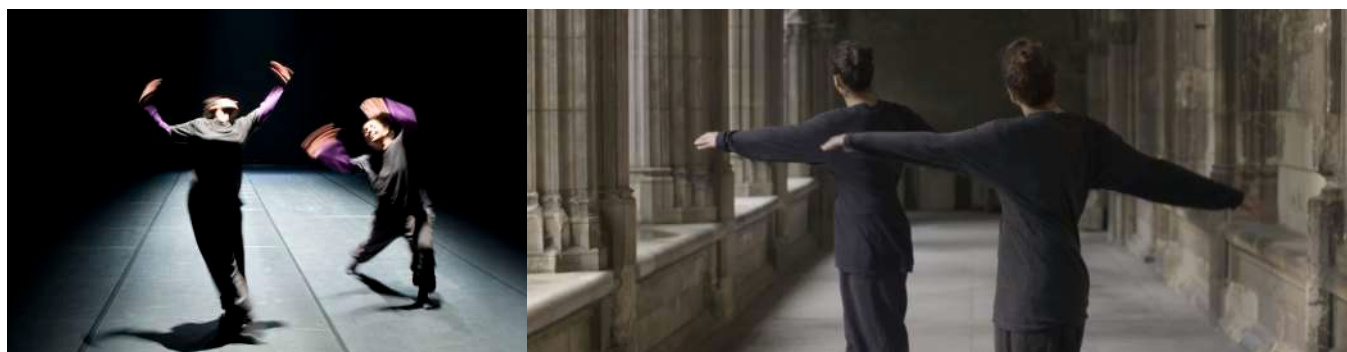
Within the framework of the festival Monuments en mouvement - 2016, Nacera Belaza settles at the Cloître de la Psalette in Tours to present the piece *Le Cri*, created in 2008 as part of the Rencontres chorégraphiques de Seine Saint-Denis. "Curious feeling that this piece should have been the first one...", writes Nacera Belaza about *Le Cri*. Point of origin and anchoring, crossing from the intimate to the surface, this duet shows the movement of an existential artistic research that puts the spectator at the center.

NACERA BELAZA

Nacera Belaza, born in Algeria, has lived in France since the age of 5. After studying literature, she formed her own dance company in 1989. Self-taught, she began dancing out of a need to express, utter, and unravel the complexity of her dual cultural belonging. In her choreographic work, with pared-down gestures and subtle lighting, Nacera Belaza gives access to the inner depths of our very being through a peaceful, deep, and continuous breath. The intensity of her dance reveals a poetry capable of giving rise to a myriad of images, while it never directly represents any. She has been recognized and has been the recipient of many awards, such as the status of CERNI (Compagnie et Ensemble à Rayonnement National et International) to her company in 2017. Her work is regularly presented in Europe, Africa, Asia, and North America, and has been featured in various theatres and festivals throughout France. She has also created a cooperative platform in Algeria, allowing her to work regularly in her native country.

BÉATRICE VERNHES

Béatrice Vernhes is the writer and director of creative documentaries that focus on social issues as well as profiles of contemporary artists and choreographers.



Director: Béatrice Vernhes

Production: Les Films Jack Fébus

Duration: 9 min 40 sec

Price: \$350

Contact: Jihane Belaza Pouplier contact@cie-nacerabelaza.com

www.cie-nacerabelaza.com/

Good Boy, histoire d'un solo • 2020

ALAIN BUFFARD / MARIE-HÉLÈNE REBOIS



The film tells the story of Alain Buffard's well-known dance solo, *Good Boy*, which left its mark on the history of dance in the late 90s in France. When Triple Combination Therapy was introduced, though he had not been dancing for seven years, Alain Buffard decided to go to California to join Anna Halprin and enroll in her dance therapy course. There, he experienced a rebirth: he found the strength to rebuild himself and put his body back to work. When he returned to France, he created *Good Boy*, which he performed himself for a few years. The film aims to relay this choreographic echo of a global pandemic, which continues to resonate in the bodily imaginary of our time.

ALAIN BUFFARD

A major figure on the French choreographic scene, the dancer and choreographer Alain Buffard (1960-2013) founded his company PI:ES in 1998 and created about fifteen pieces, all characterized by a powerful relationship to the non-standard body. His pieces were both intimate and political, both humorous and tragic. *Good Boy*, created after a seven-year hiatus from dance, served as a kind of rebirth for the choreographer as he reclaimed his own body despite the disease.

MARIE-HÉLÈNE REBOIS

Marie-Hélène Rebois, is a French film director known for films and documentaries such as *Ribatz*, *Ribatz ou le grain du temps* (2003), part of a trilogy of film on the French choreographer Dominique Bagouet, *DANCE de Lucinda Childs* (2015), *Dans les pas de Trisha Brown* (2016), presented at Dance On Camera Festival, jury Price at FIFA Montréal Festival in 2017, and several documentaries for Arte including *Merce Cunningham, la danse en héritage*.



Production : Daphnie Production • Centre Pompidou

In French, with English subtitles

Duration: 75 min

Price range: \$400 – \$600

Contact : Marie-Hélène Rebois • daphnie-production@wanadoo.fr

Levée • 2014

BORIS CHARMATZ / CÉSAR VAYSSIÉ

#6



A labyrinthine performance, constructed on the basis of an extensive canon of derivative gestures, *Levée des conflits* by Boris Charmatz is impossible to recreate in its totality: it is a snapshot of 25 simultaneous gestures that the eye cannot take in with a single glance. Rather than try to capture something of this perceptual experience, Boris Charmatz and César Vayssié opted for an unclassifiable film, something between an abstract bird's eye view, a documentary, and a genre film. Shot in the Ruhr region, on the "Halde Haniel" mining site — an immense plateau shaped like a spiral — Charmatz and Vayssié's film propels the dance into an indeterminate zone, somewhere between science fiction and anthropology.

BORIS CHARMATZ

Dancer, choreographer, and creator of experimental projects such as the ephemeral school Bocal, the Musée de la danse or [terrain], future institution without roof and walls, Boris Charmatz subjects dance to formal constraints which redraw the field of possibilities. The stage is a notepad where to draft concentrated, organic concepts in order to observe the chemical reactions, intensities, and tensions engendered by their encounter. From 2009 to 2018, he was the director of Musée de la danse / Centre chorégraphique national de Rennes et de Bretagne. In January 2019, he created [terrain], association established in the Region Hauts-de-France. He is the author of a series of landmark shows, from *À bras-le-corps* (1993) to *infini* (2019), in addition to his activity as a performer and improviser (in collaboration with Médéric Collignon, Anne Teresa De Keersmaeker, and Tino Sehgal).

CÉSAR VAYSSIÉ

César Vayssié produces films and performances. At the intersection of visual arts and dance, his work sidesteps all classification. After graduating from Beaux-Arts Paris, he joined Villa Médicis in Rome and produced the full-length movie *ELVIS DE MÉDICIS*. In 2000, he produced the film *LES DISPARATES* and has since then regularly collaborated with Boris Charmatz. César Vayssié pursues an untypical path which invests the field of performing arts (he collaborates with Philippe Quesne, François Chaignaud...) recently with the performances *COPRODUCTION* and *EXEMPLE*. His work has been shown in many places dedicated to visual arts, performance and cinema all over the world.



Duration: 14 min 22 sec

Price range: \$400 – \$550

Contact: Martina Hochmuth, Director of Productions, Terrain martinahochmuth@associationterrain.org
www.borischarmatz.org • <http://a-fe.fr/>

Les Disparates • 2000

BORIS CHARMATZ / CÉSAR VAYSSIÉ



The second choreography by Boris Charmatz and Dimitri Chamblas, *Les Disparates*, premiered at Festival Nouvelles Scènes in Dijon in 1994. Joyful and nostalgic, this work for a dancer and Toni Grand's sculpture evokes fragmented "states of dancing". Brought forth without transition are the performer's conflicting desires and (torn) physical intentions. In 2000, through the eye of César Vayssié's camera, *Les Disparates* became not a "video-dance", a dance film or a musical comedy, but rather a short film, empirical and intuitive.

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Duration: 22 min

New HD restored version in 2019

Price range: \$400-\$550

Contact: Martina Hochmuth, Director of Productions, Terrain martinahochmuth@associationterrain.org
www.borischarmatz.org • <http://a-fe.fr/>

Monumental • 2015 + Faire feu • 2018

JOCELYN COTTENCIN



Monumental

Monumental is a project conceived both as a film and as a performance. Monuments, architecture, statues, and works of art are the basis of a visual score interpreted by a group of twelve performers, in accordance with a space and defined temporal constraints. The film examines the transmission and reception of images. Through statuary, architectural heritage, and works in public spaces, the project displaces the notions of figure, narrative and form. Each selected monument is decoded and restored by actions, movements and displacement building a new narrative.

Monumental can also be presented as an installation and/or performances.

Faire Feu

Jocelyn Cottencin chose to pass on the piece *Monumental* to a group of 16 students from the class of choreographer and teacher Emmanuelle Huynh at Beaux-Arts de Paris (The National School of Fine Arts). While *Monumental* concentrates on 15 monuments, *Faire feu* is the 16th monument of the score, based on the impossibility to choose a common question or object. *Faire feu* is a fiction, a documentary, a performance, an incomplete tale, featuring 16 young art students, about engagement, community, art in contemporary society, desire, and doubt.



JOCELYN COTTENCIN

Jocelyn Cottencin divides his time between Rennes and Paris. He studied arts and architecture and graduated from ENSAD (French National School for Applied Arts), Paris. For several years, Jocelyn worked to unpack questions of form, image, sign and space through recurring themes such as the notion of group and community dynamics. His projects include installation, film, graphics, typography, performance, and book making. He has designed scenic devices for choreographers including Loïc Touzé, Latifa Laabissi, Alain Michard, Olivia Grandville and Mathilde Monnier. He also collaborates regularly with the choreographer and performer Emmanuelle Huynh.

Both films can be presented as a diptych.

Duration: *Monumental* 70 min • *Faire feu*: 45 min

Price range: \$600 (or \$400 each film)

Contact: contact@jocelyncottencin.com

www.jocelyncottencin.com

L'appel à la danse • 2020

DIANE FARDOUN



The Call of Dance

In Senegal, traditional dance forms preserved for generations mix with modern dance influences from around the world. The interaction between tradition and globalization, catalyzed by creative young dancers, fuels an intense new cultural context for artistic expression. *The Call of Dance* is a raw, immersive collection of moments in modern Senegalese dance that captures the complexity of this new era of multiplicity.

Throughout the film, dancers' movements embody individuality, history, emotion, and aspiration, sharing everything from solitary meditations on the nuance of the everyday to the kinetics of collective experience. At the Dakar Cultural Center, in a Krump battle, by the ocean, before a wrestling contest, at a village initiation ceremony – all of life is a site for the medium of dance, and every stage contributes its own energy.

DIANE FARDOUN

French-Lebanese dancer Diane Fardoun has worked as a performer of contemporary and aerial dance in French companies. A self-taught director, she founded Screenskin production in 2014 in order to create her first documentary, *The Call of Dance (L'appel à la danse)* about a country dear to her heart where some of her Lebanese family live. She creates a raw and intimate tone, closely approaching the dance of others with an immersive camera. The film takes a philosophical look at how bodies echo speech as they express through movement.



Direction: Diane Fardoun, with the collaboration of Hugo Bembi, Director of photography, and Pierre Durosoy, Journalist.

Composer: Julien Villa

Production: Screenskin Production

Duration: 80 min

Price Range: \$400–\$600

Contact: Diane Fardoun screenskindocu@gmail.com

A Taxi Driver, An Architect and the High Line • 2016

EMMANUELLE HUYHN / JOCELYN COTTENCIN

A Taxi Driver, An Architect and the High Line is a film trilogy and a portrait of the city of New York through three characters and their relationship to space and architecture. The first two characters are a taxi driver (Phil Moore) and an architect (Rick Bell); the third, The High Line, is a public space that passes through the city revealing and provoking the encounter between individuals. The films move between fiction, documentary, performance, and poetry. Through their physical memory and personal history, gestures, movements, paths are identified and deployed in the city. *A Taxi Driver, An Architect and the High Line* is also an artistic adventure shared by a choreographer and a visual artist in which they constantly question the field of the other.

This project could also be presented as an installation and/or performances



EMMANUELLE HUYHN

Emmanuelle Huynh is a dancer, choreographer and teacher, who studied dance and philosophy. Her work includes *Mùa* (1995), *A Vida Enorme* (2002), *Cribles* (2009), *Shinbai, le Vol de l'âme* (2009), *TÔZAI!* (2014), among others. Her new work *Nuée* will be presented in 2021. Between 2004 and 2012, Huynh was the director of the Centre National de Danse Contemporaine (CNDP) in Angers, and then, Assistant Professor at the National School of Architecture in Nantes (2014-2016). Currently she is a professor at École Nationale des Beaux-Arts, Paris. As a choreographer, she keeps on developing new works.

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Since 2014, the choreographer Emmanuelle Huynh and the visual artist Jocelyn Cottencin have been creating together a series of portraits of cities: *A Taxi Driver, An Architect and the High Line, New York City* (2016-2017), followed by the cities of Saint-Nazaire (2017-2019) in France, São Paulo (2019-2020) in Brazil, and soon to come, Houston, TX (2022), USA.

Production: Compagnie MUA

Coproduction: Le Quartz, Scène nationale in Brest, Passerelle Centre d'art contemporain, Brest

Duration: 40 min

Price range: \$400-\$600

Contact: Amelia Serrano administration@ciemua.fr

<https://ciemua.fr/> www.jocelyncottencin.com/

Nous venons de trop loin pour oublier qui nous sommes • 2019

EMMANUELLE HUYNH / JOCELYN COTTENCIN



With their first project *A Taxi Driver, An Architect and the High Line* in 2017, linked to New York, Jocelyn Cottencin and Emmanuelle Huynh laid the groundwork for a cycle that focuses on gestures and movements in urban areas in history and in places. This film focuses on Saint-Nazaire, not as a descriptive desire but a polysemic narrative that takes as a territory this particular city, built by a dynamic of the group and a particularly powerful collective. The duet is interested in territories, contexts, bodies, stories, telling stories, reporting but wanting images that look like a fictional reality, to better emerge artistic, social and political issues.

This project could also be presented as an installation and/or performances

EMMANUELLE HUYNH

Emmanuelle Huynh is a dancer, choreographer and teacher, who studied dance and philosophy. Her work includes *Mùa* (1995), *A Vida Enorme* (2002), *Cribles* (2009), *Shinbai, le Vol de l'âme* (2009), *TÔZAI!* (2014), among others. Her new work *Nuée* will be presented in 2021. Between 2004 and 2012, Huynh was the director of the Centre National de Danse Contemporaine (CNDP) in Angers, and then, Assistant Professor at the National School of Architecture in Nantes (2014-2016). Currently she is a professor at École Nationale des Beaux-Arts, Paris. As a choreographer, she keeps on developing new works.

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Production: Plateforme Múa

Co-Production: Le Grand Café – centre d'art contemporain d'intérêt national, Saint-Nazaire; Le Théâtre de Nîmes – scène conventionnée d'intérêt national

Duration: 90 min

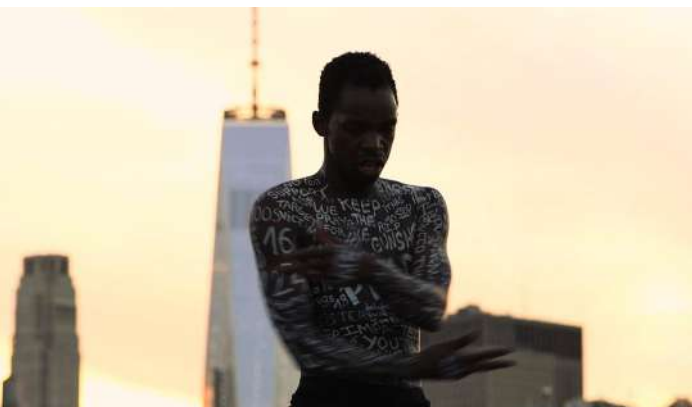
Price range: \$400-\$600

Contact: Amelia Serrano administration@ciemua.fr

<https://ciemua.fr/> www.jocelyncottencin.com/

Never Twenty One • 2019/20

SMAÏL KANOUTÉ / EX-COLLECTIVE RACINE



Never Twenty One, a short film co-directed with the ex-collective Racine, pays tribute to the young victims of gun violence in the United States who will never get to see the age of 21. The expression Never 21, born out of the Black Lives Matters movement, denounces the early deaths that plague the country and neighborhoods like the Bronx in particular. Based on real testimonies, the film has three dancers breathe life into the words of the victims and their families. The young dancer Smaïl Kanouté embodies different physical and musical energies to express his rage, mourn the loss of his loved ones, and evoke the vicious spiral he is locked into that pushes him to play with fire. He becomes the scar left by these lost lives, their memories and their words, engraved forever in the curse of the number 21.

Smaïl Kanouté continues to explore this subject in greater depth, through the cities of NYC, Rio and Soweto, in a choreographic piece on stage created in 2021 with a dancer trio.

SMAÏL KANOUTÉ

Born in 1986, Smaïl Kanouté is a French-Malian graphic designer, dancer, silkscreen artist, and graduate of ENSAD. He lives and works in Paris. Among many projects, he has worked in fashion with the designer Xuly Bet and performed with Raphaëlle Delauney, Radhouane El Meddeb and others. Kanouté created his own company Vivons, and has since created several performance pieces including *Les Actes du Désert*. In visual arts, he has frequently collaborated with the street and visual artist Philippe Baudelocque, and for Tino Sehgal's major exhibition 'These Associations' at the Palais de Tokyo in 2016.

Never Twenty One, *Yasuke Kurosaki* and *SO AWA* can be presented together as a triptych; they are part of a series of short films by Kanouté that deals more broadly with the impact of colonialism and the persistence of ancestral rites as an affirmation of identity.



Production: Smaïl Kanouté, ex-Collective Racine

Duration: 7 min 11 sec

Price range: \$450 for one film, \$600 for two, \$900 for the three

Contact: Smaïl Kanoute smaïl.kanoute@gmail.com
www.smaïlkanoute.com

Awards : Urban Film Festival, Paris • Dance on Screen Festival, Graz • Tanz Film Festival - Pool Art Prize, Berlin

Yasuke Kurosan • 2020

SMAÏL KANOUTÉ / ABDOU DIOURI

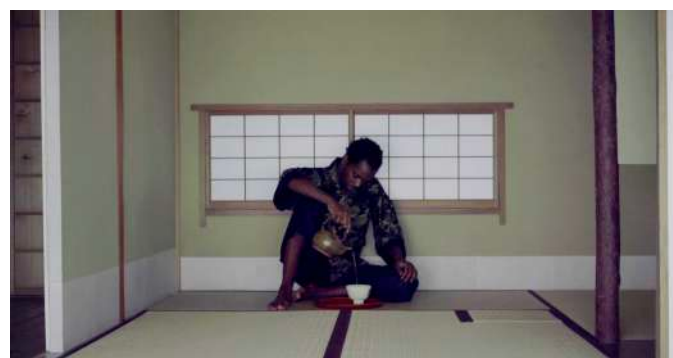


On the border between fiction and documentary, *Yasuke Kurosan* depicts Smaïl Kanouté's journey as he follows in the footsteps of a recovered legend, Yasuke Kurosan, an African slave who arrived in the land of the rising sun at the end of the 16th century and was granted the exceptional status of samurai. Kanouté's choreographic writing conveys the transformation of the bent body of the slave into the proud and upright body of the samurai, through the encounter between African dance and the art of Bushido (code of honor of the Samurai). Drawing inspiration from aikido, bushido, Butoh, the tea ceremony, and his own choreographic journey, he explores at once a dance, energy and state of mind. After meeting artists who practice ninjutsu, bushido, hip-hop and contemporary dance, he meets African-Japanese mixed-race individuals who represent the cultural encounter between modern Africa and Japan. This 15-minute film, directed by Abdou Diouri, is the starting point for a choreographic work on stage for 2022.

Never Twenty One, *Yasuke Kurosan* and *SO AVA* can be presented together as a triptych; they are part of a series of short films by Kanouté that deals more broadly with the impact of colonialism and the persistence of ancestral rites as an affirmation of identity.

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Production/Co-production: Le Ministère de la Culture – la Délégation Générale de la Création Artistique (DGCA), La Maison Européenne de la Photographie (MEP), les Ateliers Médicis, la Compagnie Vivons

Partners: Le Centquatre-Paris, le Waterlight Graffiti, la Maison de Thé Houan Kitakamakura (Japan).

Duration: 15 min

Price range: \$450 for one film, \$600 for two, \$900 for the three

Contact: Compagnie Vivons • Smaïl Kanoute compagnievivons@gmail.com

SO AVA • 2021

SMAÏL KANOUTÉ / HENRI COUTANT



Part three, titled *SO AVA* and filmed in Benin, has Kanouté return to his African roots by retracing the path of the slaves who, through their forced exile, spread their beliefs and voodoo rituals across the world. His majesty Zola Toyigbé of the lakeside So Ava kingdom offers Kanouté the keys to discover his world. If it was the pursuit of balance that pushed Kanouté to leave for Benin, in this former slave port it is the desire to find voodoo and meet the Lac Noukoue community (at the mouth of the river of death) that draws him through the door of no return. Smail has long been intrigued by the invisible, deeply convinced that when we dance, we never dance alone. We are all connected to our ancestors. Eager to discover, share and develop resilience, Smail immersed himself for a week in this enigmatic and mysterious community to learn its dances and voodoo philosophy. He moves through

energy to purge the often-painful stories—both small and large—of the African diaspora. The encounters, visions and feelings he undergoes are then written into a choreography that tells of a rite of passage in the country of voodoo.

“To be well with” is the principal message of this philosophy. Dance is key to communicating with divinities represented by the four elements of nature—water, fire, earth and air.

SMAÏL KANOUTÉ

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Production: Compagnie Vivons

Co-production: MacLYON (the Musée d'art contemporain de Lyon, France) • Les Ateliers Médicis (Clichy-sous-Bois and Montfermeil, France)

Partners : His majesty Zola Toyigbé of the lakeside So Ava kingdom • Karine Dellièvre

Duration: 15 min

Price range: \$450 for one film, \$600 for two, \$900 for the three

Contact: Compagnie Vivons • Smaïl Kanouté • compagnievivons@gmail.com

www.smailkanoute.com

Cultes • 2019

(LA)HORDE

MARINE BRUTTI/JONHATAN DEBROUWER/ARTHUR HAREL



More than fifty years after Woodstock, the music festival has sprung up from the masses that generated it and become a dominant form of cultural participation in the music industry.

As they scan the crowd with their cameras, the collective (LA)HORDE captures the gigantic gathering as a graceful crowd. Unexpected shifts make the film oscillate between disenchanted paganism and animal spirituality, jubilation and anxiety, ecstasy and descent. A kind of worship manifests in ritualized practices and performances: slam, mosh pit, cercle, wall of death. In the project, which combines film with live performance, three dancers transfer this choreographic language to the festivalgoers so that they embody a mass jubilation.

(LA)HORDE

Founded in 2013, (LA)HORDE is directed by Marine Brutti, Jonathan Debrouwer and Arthur Harel. In September 2019, the collective took the direction of the CCN Ballet national de Marseille. Dance is the core of their project in which they develop choreographic plays, films, performances and installations. (LA)HORDE collaborates with communities who share a common position of being outside of the mainstream culture. With them, the collective examines the wide range of dance's meanings while keeping an eye on various powerful choreographic forms, whether they are massive or individual, from raves to folk dances and jumpstyle. They explore the internet's new dynamics of circulation and representation of dancing bodies while questioning the almost infinite serendipity that this new territory offers.



Production: HIRVI • Nérimen Hadrami

Duration: 15 min

Price range: \$650-\$700

Contact: Nérimen Hadrami nedrimen.hadrami@gmail.com

[\(LA\)HORDE](#)

To Da Bone • 2018

(LA)HORDE / LAURE BOYER / EDOUARD MALLAENDER



Discover the documentary behind the scenes of the creation of the choreographic piece *To Da Bone*, from Charleroi to Montreal, from the first moments on stage to the premiere at the FTA - Festival TransAmériques.

To Da Bone is a work that examines an intimate revolt of the youth. It interrogates the role the new medias, mostly social network such as Facebook or Youtube, can have in mobilising crowds and in creating opposition movements. Several dances gathered under the term "post internet" will be revived on set, such as those coming from the Hardstyle movement as well as some Hard-Dances like the Tekstyle, the Shuffle, the Hakken and particularly the Jumpstyle.

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LAURE BOYER • EDOUARD MAILLAENDER

Directors Laure Boyer, photographer, and Edouard Mailaender, film editor and regular collaborator with (LA)HORDE, work in the field of experimentation of the image, focusing on individuals and their singularity in an interconnected global society.



Production: [Ballet National de Marseille – direction LA\(HORDE\)](#)

English Subtitles

Duration: 26 min

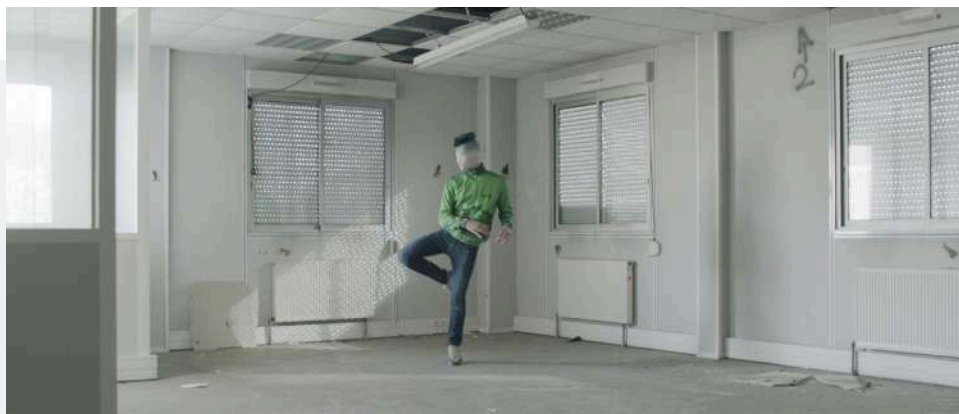
Price range: 600\$ • available until March 2024

Contact: Sophie Gueneau s.gueneau@ballet-de-marseille.com

Novaciéries • 2015

(LA)HORDE

MARINE BRUTTI/JONATHAN DEBROUWER/ARTHUR HAREL/CÉLINE SIGNORET



In the 16-minute movie titled *Novaciéries*, (LA)HORDE sets up a contemplative situation staging and reinterpreting Jumpstyle, a dance emerging from Mainstream Hardcore, to deliver a mysterious report on the development of a post-internet dance. The film is a global project mixing cinematographic images shot by a movie crew with performance shots with the cast

of the film and homemade videos by the performers themselves, shared on YouTube and other platforms. The camera follows a singer and dancers as they wander in an abandoned steel mill. The dancers respond to the lost beat of machinery by executing Hard Jump and Hakken poses while the singer turns a Hardcore anthem "Hardcore to the bone" into a lyrical lament. We are invited to follow the wandering of the performers until they gather to present a show to an absent audience. All along, we waver between the idealized vision of their performance and the reality of its (in)visibility.

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Production: Cité Du Design • Biennale Internationale du Design de Saint-Étienne • Saint-Étienne Métropole • Commune de Saint-Chamond • (LA)HORDE.

Duration: 16 min

Price range: \$600 (until March 2024)

Contact: Ballet de Marseille • Sophie Gueneau s.gueneau@ballet-de-marseille.com

[\(LA\)HORDE](#)

Lettres du continent • 2020

FAUSTIN LINYEKULA / VIRGINIE DUPRAY

Letters from the Continent

How can artists live with the public health crisis in Africa? *Lettres du continent* (*Letters from the Continent*, 2020), a feature-length film directed by Faustin Linyekula and Virginie Dupray, features portraits of 21 dancers and collectives from across Africa, discussing the transformations to daily life and reflecting on new ways of creating.

Among the 18 countries represented are Senegal (hip-hop dancer Belleka), Tanzania (contemporary dancer Samwel Japhet), DRC (dancer Jeannot Kumbonyeki), Comoros (dancer Salim Mzé Hamadi Moisi) and Togo (dancer Germaine Sikota). The dancers, directors, and performers share their troubles, their hopes and how they navigate daily life and work in this context of crisis. They reaffirm their need to continue creating and showing their vision of the world and the African continent.



WITH : FATOUMATA BAGAYOKO (MALI) • COLLECTIF D'ART-D'ART (DRC) • CIE LA MER NOIRE (SENEGAL) • HAMDI DRIDI (TUNISIA) • DIDIER EDIHO (DRC) • CHOUROUK EL-MAHATI, MOAD HADDADI, MOHAMED LAMQAYSSI (MOROCCO) • KAÏSHA ESSIANE (GABON) • MARCEL GBEFFA (BENIN) • QONDISWA JAMES (SOUTH AFRICA) • SAMWEL JAPHET (TANZANIA) • JEANNOT KUMBONYEKI (DRC) • SOULEYMANE LADJI KONE (BURKINA FASO) • SEIFEDDINE MANAI (TUNISIA) • JUDITH OLIVIA MANANTENASOA (MADAGASCAR) • DORINE MOKHA (DRC) • ABDOUL MUJYAMBERE (RWANDA) • SALIM MZÉ HAMADI MOISI (COMOROS) • NAGHAM SALAH OTHMAN (SUDAN/EGYPT) • GERMAINE SIKOTA (TOGO) • MARIA TEMBÉ (MOZAMBIQUE) • WESTSYDE LIFESTYLE (NIGERIA)



Co-producers: A-CDCN, CEC ArtsLink, Charleroi Danse Centre chorégraphique de Wallonie Bruxelles, L'échangeur CDCN Hauts-de-France, Festival de Marseille, HAU Hebbel am Ufer, Berlin, Institut français à Paris, Kaserne Basel, Manège scène nationale – Reims, La Manufacture, CDCN Nouvelle Aquitaine Bordeaux La Rochelle, MC 93 Bobigny, Palais des Beaux-Arts (BOZAR) Bruxelles, Pro Helvetia Johannesburg, with the Swiss Arts Council & SDC, Spielart Theaterfestival Munich, Théâtre de Vidy-Lausanne, Touka danses CDCN Guyana

Duration: 78 min

Price Range: \$300-\$600

Contact: Faustin Linyekula faustin@kabako.org

www.kabako.org

Maguy Marin, l'urgence d'agir • 2018

MAGUY MARIN / DAVID MAMBOUCH



Maguy Marin, Time to Act

Intimate and insightful, *Time to Act* is a portrait of the artist Maguy Marin by her son, film director David Mambouch. The film examines the choreographer's iconic work, *May B* (1981), a piece based on the writings of Samuel Beckett that has been presented on the stages of the most renowned theatres across the world. Taking insight from artists who have been involved in *May B* over the last four decades, the spectator gains a deeper understanding of the work and its creator, an artist who has left an indelible mark on the world of contemporary dance, and who still continues to defy convention.

MAGUY MARIN

Choreographer Maguy Marin burst onto the 1970s French new wave dance scene. Her work stood out for its theatrical aesthetic, political commentary, and audacious integration of traditional dance with unexpected narrative, musical and physical elements. In 1981, Marin's work, *May B* upset the dance world, rejecting traditional ideals of beauty and embraced a fiercely political perspective. Since then, Marin's work has grown in popularity and her pieces are regularly presented at all major dance festivals. She has won numerous awards, among them, the Samuel H. Scripps American Dance Festival Award in modern dance (2003), and The Golden Lion for Lifetime Achievement from the Venice Biennale (2016)

DAVID MAMBOUCH

David Mambouch trained as an actor at ENSATT (Ecole nationale supérieure des arts et techniques du théâtre.) From 2004 to 2010, he was part of the permanent troupe of Théâtre National Populaire (TNP) for which he performed in many theater productions with directors such as C. Schiaretti J. Jouanneau, M. Raskine. He is also a screen actor (television and cinema.) After training as a screenwriter, he wrote for the theater and for the cinema, founded two companies and began to direct. He also collaborates with Compagnie Maguy Marin as a director, author, sound designer, and performer. In 2014 he created the solo *Singspiele* in collaboration with Benjamin Lebreton and Maguy Marin.



Production: Naïa Productions

Co-producers: Auvergne-Rhône-Alpes Cinéma; [Compagnie Maguy Marin](#)

Duration: 105 min

Price Range: \$150-\$250

Contact : Distribution in the United States: François Scippa-Kohn fsk@distribfilms.com • Naïa Productions contact@naia.pro

L'âge d'or • 2019

ERIC MINH CUONG CASTAING



The film first captures the emotion of the children involved in a shared dance, in an infinite negotiation with their bodies that are not usually seen in performance, and then in a set-up inspired by "virtual reality", in which they are equipped with glasses allowing them to see in real time what the dancers see. Exalting physical and sensitive particularities, envisaging film images through the prism of the vibrant aesthetic of bodies in motion, Eric Minh Cuong Castaing's short film strays from a documentary towards a fiction inspired by this encounter. More than just a testimony, this film brings to life those months of the dancer-choreographer's work in a specialized medical institute, thus becoming a free-standing, poetic work.

ERIC MINH CUONG CASTAING

A choreographer and visual artist, Eric Minh Cuong Castaing started his company Shonen in 2007. He has since created many performances, films, and installations bringing together dance and new technologies (Augmented Reality, drones, robots.) His work has been presented in France, where he is based, and abroad. Between 2016-2019, he was an associate artist with the Ballet National de Marseille (BNM).



Co-Production: Shonen

In French with subtitles in English

Duration: 22 min

Price range: \$200-\$400

Contact Insolence Productions: insolence.prod@gmail.com

Contact Shonen: prod@shonen.info

www.shonen.info/ • <https://insolenceproductions.com>

À mon bel amour : dans un miroir • 2020

ANNE NGUYEN / GREG KOZO / ERIC LEGUAY



À mon bel amour: in the Mirror

ANNE NGUYEN / GREG KOZO

À mon bel amour: in the Mirror was created for the 2020 European Night of Museums, at the initiative of the public institution of The Palais de la Porte Dorée in November 2020. In this video, choreographer Anne Nguyen offers a new perspective on the eight dancers of the staged performance *À mon bel amour*. The dancers perform different styles, from classical ballet to voguing, krumping, popping, contemporary dance and waacking, while exploring different notions about identity and beauty, thus examining our perception of the individual, the couple and the collective.

À mon bel amour • 2019

ANNE NGUYEN / ÉRIC LEGUAY

In the staged performance *À mon bel amour*, eight dancers, four men and four women, toy nonchalantly with the poses they strike with their bodies and the symbolism of their dances to assert their identity and challenge the limits of our gaze. The gesture and purpose of the eight virtuoso dancers reflect different cultural references, different archetypes, different perceptions of the self and of others. In *À mon bel amour*, everything is symbolic, not just dance movements and posture, but also appearances and clothing. Like parading animals, the eight dancers advance towards us tirelessly, alone, in pairs, or collectively. In a world where we struggle to agree on values, can we arrive at a consensus about the concept of beauty?



ANNE NGUYEN

Self-taught dancer, choreographer, writer and theater director Anne Nguyen uses hip-hop dance to support her reflection on our society upon our society. She derives her inspiration from mathematics, martial arts, myths and utopia. Originally intending to go into physics, she abandons when she discovers the world of breakdance and battles. She first expresses her desire to set the mind free through the body in written form with her collection of poems *Manual of the City Warrior*. She choreographs her first solo, *Square Root*, around these poems. Her choreographed pieces are dedicated to sublimating the essence of the different hip-hop dance styles: breakdance with *Yonder Woman* and *Kata*, popping with *PROMENADE OBLIGATOIRE* and *bal.exe*. They explore the idea of the collective, through pieces such as the female quartet *Autarcie* (...), the group piece *À mon bel amour* or the trio *Underdogs*.

A mon bel amour: in the Mirror

Production : par Terre/Anne Nguyen Dance Company

Duration: 8 min

Price: free

A mon bel amour

Choreography: Anne Nguyen

Production: par Terre/Anne Nguyen Dance Company · Coproduction: La Villette, Paris; PACT Zollverein; Fonds Transfabrik – Fonds franco-allemand pour le spectacle vivant; Espace 1789 – Scène conventionnée danse

Duration: 60 min

Price range: \$400-\$600

Contact: Adèle Jaffredo projets@compagnieparterre.com
www.compagnieparterre.com

NoirBLUE

les déplacements d'une danse • 2018

ANA PI



NoirBLUE - The Displacements of a Dance

In the African continent, Brazilian-born performer and choreographer Ana Pi reconnects with her origins through the choreographic gesture, engaging in a space-time experiment that combines traditional and contemporary movements. In this dance of fertility and healing, the black skin under the blue veil is integrated with space, reenacting new forms and colors that evoke ancestry, belonging, resistance and the sense of freedom.

ANA PI

Ana Pi is a dancer, researcher, choreographer, and imagery artist who examines transit, displacement, belonging, overlapping, memory, colors and ordinary gestures. In 2020 she founded the organization NA MATA LAB. *NoirBLUE - the displacements of a dance* was her first documentary and *VÓS* (2011 - 5'30) her first experimental video essay. Creator of the "STEADY BODY; peripheral dances, sacred gestures" practice, she is currently working on the *Dancing Museums* project at the MAC VAL. She is collaborating on the trio *WOMEN* with Annabel Guérédrat and Ghyslaine Gau, on *Rádio Concha* with philosopher Maria Fernanda Novo, and on *Race* with @Favelinhadan and French pianist and composer Chassol. Ana recently received a research fellowship from the Latinoamericana program of MoMA - New York and Cisneros Institute for the project *The Divine Cypher*.



Awards: Prize of the Ecumenical Jury, 65th Oberhausen International Short Film festival; Popular jury prize, FestCURTAS, Belo Horizonte, 2018p prize for best Brazilian Short film Janela de Cinema Festival, Recife & FestCURTAS Belo Horizonte, 2018.

Production: Ana Pi

Original language: Portuguese • Subtitled: English and French

Duration: 27 min

Price Range: \$600 – \$700

Contact: Ana Pi anazpi@gmail.com

<https://anazpi.com/>

Panorama • 2021

GERARD & KELLY



A storm is coming. Memory – a gender-fluid Parisian of Martiniquan descent – conjures Allegory and Avenir, two dancers, to aid her in a ritual cleansing of the Bourse de Commerce. The trio inhabits Tadao Ando's temple-like cylinder as if the rotunda were a refuge from commerce, especially the violent history of commerce depicted in the building's other permanent installation, the panoramic fresco that bands around the oculus. The dancers' actions are accompanied by Julius Eastman's music, Aimé Césaire's words and

Memory's voice, which incantates a catalogue of the myths and broken promises of colonization. By the end of the film, Allegory has vanished, and Memory has transmitted the ritual to Avenir, who replaces her in the center of the Bourse. Under the rain, Avenir continues the eternal practice of purifying the space by remembering its history and recognizing one's place in the spiral of time.

American artists based in Paris since 2018, Gerard & Kelly collaborated to create *Panorama* with the performer Soa de Muse and the dancers Guillaume Diop and Germain Louvet of the Paris Opera Ballet. The film was shot in the empty rotunda of the Bourse de Commerce – Pinault Collection in Paris during the coronavirus lockdown in 2020.

GERARD & KELLY

With influences in minimalism, institutional critique, and queer theory, Gerard & Kelly create installations and performances at the frontier between dance and contemporary art. Recent exhibitions and performances of their work have been presented at MAMCO (Geneva); Getty Museum (Los Angeles); Festival d'Automne, Palais de Tokyo, and Centre Pompidou (Paris); and Pioneer Works, Guggenheim Museum, and The Kitchen (New York). They contributed to the 2017 Chicago Architecture Biennial and the 2014 Made in LA Biennial at the Hammer Museum (Los Angeles). Gerard & Kelly completed the Whitney Museum Independent Study Program in 2010, and they received their MFAs from the University of California, Los Angeles, Department of Art in 2013. Their work is in the collections of LACMA - Los Angeles County Museum of Art, Hammer Museum, Guggenheim Museum and the FRAC Franche-Comté.

JULIUS EASTMAN

Julius Eastman (1940-1990) was an artist who, as a gay, black man, aspired to live those roles to the fullest. He was not only a prominent member of New York's downtown scene as a composer, conductor, singer, pianist, and choreographer, but also performed at Lincoln Center with Pierre Boulez and the New York Philharmonic, and recorded experimental disco with producer Arthur Russell.



Production: & Compagnie with the support of Pinault Collection

Duration: 24 min

Price Range: \$500

U.S. Contact: Sheridan Telford • sheridan@gerardandkelly.com

<http://gerardandkelly.com/>

La Visite • 2020

WANJIRU KAMUYU / TOMMY PASCAL



Confronted by the 2020 health crisis rendering performances impossible, The National Historical Museum of Immigration, in partnership with Théâtre de la Ville in Paris, commissioned dance film *La visite*. The film generates a dialogue between elements of performer Wanjiru Kamuyu's solo *An Immigrant's Story* and the Palais de la Porte Dorée in Paris.

The building, originally constructed for the colonial exhibition in 1931, first served as a museum of colonialism. After undergoing several years of transformation, it now houses the National Historical Museum of Immigration. Through dance and image, performed and captured in this space, *La visite* echoes the colonial heritage and contemporary revolts that are rooted in such a history.

The dance theater work *An Immigrant's Story* follows Wanjiru Kamuyu through a personal migration journey, from Kenya to France, via the USA, interweaving a collection of multiple migration stories while reflecting upon the ideas of displacement and otherness. Currently touring in Europe.

WANJIRU KAMUYU

Wanjiru Kamuyu, born in Nairobi, Kenya, studied at Temple University, Philadelphia, USA and started her career in New York to then settle in Paris in 2007. Her choreography questions the notions of place, belonging and otherness. A cosmopolitan on three continents - Africa, North America and Europe – she risks being considered an immigrant wherever she decides to set up home. Her dance, a migratory map of encounters, starts with ballet, studied during her childhood in Kenya, moving into contemporary dance in the USA. Enfolded into this journey are dances from the African continent and diaspora as well as *butô*. Kamuyu's body is a constantly shifting map.

<https://caminaktion.eu/en/wkcollective/>

TOMMY PASCAL

Tommy Pascal is a filmmaker specializing in dance and music. After being a dancer for eighteen years in large contemporary ballet companies such as Béjart Ballet Lausanne and Ballet Preljocaj, he turned toward filmmaking in order to capture the expression of the body in movement. His knowledge of dance and his understanding of rhythm offers a real energy to the image and gives spectators a sensory experience through the screen. Now a known name in the field, Pascal collaborates with major choreographers like Crystal Pite, Ohad Naharin, Olivier Dubois, Alexander Ekman, Angelin Preljocaj or Sol León & Paul Lightfoot.

<https://www.tommypascal.com/en/home>

Production: camin aktion

Music: LACRYMOBOY

Duration: 10 min

Price Range: \$600 for one showing – \$950 for two

Contact: Dirk Korell • contact@caminaktion.eu

Nioun Rec • 2021

AMALA DIANOR / GRÉGOIRE KORGANOW

#25



In January 2021, the choreographer Amala Dianor immersed himself in the space of the Villa Savoye, a modernist villa on the outskirts of Paris designed by Le Corbusier, to fuse the styles of urban, contemporary and African dance. For this collaboration with the artist Grégoire Korganow, Amala Dianor adapted the choreography from *Man Rec* ("Only Me" in wolof) and transformed it into *Nioun Rec* ("Only Us"), the first work in a series of dance films entitled *Ciné-Danse*. Accompanied by the dancer Nangaline Gomis, the choreographer presents through this film a unique, site-specific creation within the walls of an iconic piece of modern architecture.

AMALA DIANOR

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

<https://amaladianor.com>

GRÉGOIRE KORGANOW

Having worked as a photojournalist with many renowned national and international newspapers, Grégoire Korganow decided in 2012 to dedicate himself to projects of personal interest. His series about prison or his father-son duos are among his most noteworthy photographic and film projects. His rigorous methodology allows him to capture moments of great intensity that reveal human vulnerability and sensitivity. His work has been published many times, and his films have been featured at various festivals. Also a published author, Korganow regularly holds photography workshops at the Rencontres photographiques of Arles. *Proche*, a series of photographs and recorded readings of inmates' letters, will be presented as part of Avignon Festival 2021.

<http://www.korganow.net>

Conception: Amala Dianor • Filmmaker: Grégoire Korganow

Music: Awir Leon

Duration: 9 min

Price : \$400

Contact: Mélanie Roger, Director, Cie Amala Dianor, melanie.roger@amaladianor.com

.....About

Villa Albertine

Villa Albertine is a new kind of cultural institution whose mission is to create a community for arts and ideas, between France and the United States. With a team of 80 people deployed across the United States, Villa Albertine offers 60 custom exploratory residencies annually; a series of events; an online magazine; and programs and resources for professionals in the cultural sphere.

Villa Albertine is a project of the Ministry for Europe and Foreign Affairs, with the support of the Ministry of Culture.

www.villa-albertine.org

(Launching in October 2021)

Institut français

The Institut français is responsible for France's international cultural program. Supervised by both the Ministry for Europe and Foreign Affairs and by the Ministry of Culture, it promotes French culture abroad through cultural exchange initiatives. Operating in a space where the arts, intellectual exchange, cultural and social innovation, and linguistic partnerships interact and intersect, it is also responsible for promoting the French language and the sharing of works, artists, and ideas all over the world.

www.institutfrancais.com

Ministère de la Culture – La Délégation à la Danse

At the Ministry of Culture, The Delegation for Dance is part of a larger department dedicated to the arts in France. The Delegation coordinates strategies and policies from the state to develop the art of dance in its diversity and to promote dance education throughout the country; it also supervises two public and national institutions dedicated to the art, the Centre national de la danse and Chaillot-the National Theater for dance.

www.culture.gouv.fr

Centre National de La Danse

As a public establishment, the Centre national de la Danse (CND) located in Pantin, in northeastern Paris, brings together all of the resources for dance and its audiences (professional training, amateur practices, research and archival materials.) In addition, it supports, and presents, creation of diverse choreographic works.

www.cnd.fr

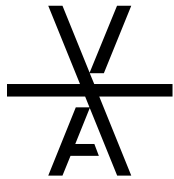
Maison de la Danse • Numeridanse

Numeridanse is a multimedia dance platform. It offers access to a unique video base: filmed performances, documentaries, interviews, fictions, dance videos of every style of dance. Numeridanse is coordinated by the Maison de la Danse, Lyon. Since the outset, the platform has been developed hand-in-hand with National Centre for Dance (CND) and supported by BNP Paribas Foundation and the French Ministry for Culture.

www.numeridanse

This project is a program of Villa Albertine, in partnership with the French Embassy in the United States, with support from Institut français, French Ministry of Culture, in collaboration with several French institutions such as Centre National de la Danse (CND), Maison de la Danse as well as organizations based in African countries such as Studio Kabako, Kisangani, RD Congo.

Special Thanks: Jeanne Boutard, Lucy Rice and Pénélope Saiïarh



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