

10000 Gestures

Boris Charmatz

Choreographer

Dancer and choreographer Boris Charmatz subjects dance to formal constraints which redraw the field of possibilities. He sees the stage as a notepad where he can draft concentrated, organic concepts, observing the chemical reactions and tensions that arise from their encounter.

From 2009–2018 he was the director of Musée de la danse / Centre chorégraphique national de Rennes et de Bretagne. In January 2019 he launched Terrain, a structure implemented in the Hauts-de-France region and associated with Phénix Valenciennes, Opéra de Lille and Maison de la Culture Amiens. Charmatz is also an Associate Artist at Charleroi danse, Belgium, for three years (2018–21).

He is the author of a series of landmark shows, from *Aatt enen tionon* (1996) to *10000 Gestures* (2017), in addition to his activity as a performer and improviser, often collaborating with Médéric Collignon, Anne Teresa De Keersmaeker, and Tino Sehgal. As an Associate Artist of the 2011 edition of the Avignon Theatre Festival, Charmatz created *enfant*, a piece for 26 children and nine adult dancers. It was performed in the Cour d'Honneur at the Palais des Papes, then restaged at the Volksbühne, Berlin in 2018 with a group of children from the city. Invited to MoMA, New York in 2013, Charmatz staged *Musée de la danse: Three Collective Gestures*, a three-part program performed at the museum over the course of three weeks. In 2015, Charmatz was hosted by Tate Modern, London where he realised *If Tate Modern was Musée de la danse?* The project included alternate versions of the choreographic projects *À bras-le-corps*, *Levée des conflits*, *manger*, *Roman Photo*, *expo zéro*, and *20 Dancers for the XX Century*. That same year, Charmatz opened the dance season at the Opéra national de Paris with *20 Dancers for the XX Century*, inviting twenty dancers to perform in public spaces at the Palais Garnier. In 2018, Charmatz presented *Fous de danse* for the third time in Rennes, at the Esplanade Charles-de-Gaulle. The project is an open invitation to experience dance in all its forms and through all practices. The project has toured to the Ateliers des Capucins, Brest, to the landing strip of the former Tempelhof airport, Berlin, and to Centquatre-Paris.

Charmatz is the author of several books, including *Undertraining – On a Contemporary Dance*, co-authored with Isabelle Launay, 2003; *“Je suis une école”*, 2009, related to the project Bocal (a nomadic and ephemeral school); and *Emails 2009–2010*, co-authored with Jérôme Bel, 2013.

Magali Caillet-Gajan

Choreographic Assistant

Magali Caillet-Gajan has worked in cabaret and in television. She has worked with choreographer Angelin Preljocaj, danced with and assisted the Philippe Decouflé Company DCA, worked with Carnets Bagouet and collaborated with many other choreographers, including Odile Duboc and Mathilde Monnier. She currently assists choreographers Boris Charmatz and Maud Le Pladec, and directors Melanie Leray and Myriam Merzouki. Since 2016, she has danced in Catherine Legrand and Anne-Karine Lescop's restaging of Dominique Bagouet's *Jour étranges* (based on the Doors' album *Strange Days*), and regularly collaborates in Musée de la danse and Boris Charmatz's projects.

Yves Godin

Lighting Designer

Yves Godin is a French lighting designer who works mainly with choreographers and defends a certain idea of transversality. His work is mainly based on the perception of space and time in a concrete way. His lights are often in motion and bring out a great physicality. He works regularly with Boris Charmatz, Vincent Dupont, Emmanuelle Huynh, Olivia Grandville, Alain Buffard, Rachid Ouramdane and Pascal Rambert. He also creates installations and art performances for which light is central.

Jean-Paul Lespagnard Costume Designer

Jean-Paul Lespagnard is a Belgian designer based in Brussels who holds degrees in social and economic sciences, visual arts and fashion design. After working for Anna Sui in New York, he became assistant to designer Annemie Verbeke in 2005. Lespagnard is known for his happenings (his exhibition *Till We Drop* has attracted more than 30,000 visitors), his collaborations with the choreographer Meg Stuart, his clothes for the iconic singer Yelle and his collaborations with major brands such as Jaguar, Eastpak and Galler. His work combines an acute fashion sense with a fascination for art in all its forms, bringing an amused irreverence to the original and the classic.

Djino Alolo Sabin

Djino Alolo Sabin is a Congolese dancer and rapper who trained at Faustin Linyekula's Studio Kabako in the Democratic Republic of the Congo and at Germaine Acogny's École des Sables in Senegal. His work *Débout* premiered in 2016 at the ZOA Festival in Paris, and won the Écriture prize from the Association Beaumarchais/SACD. He has danced for French choreographer Olivier Dubois in *Souls*, and in Maguy Marin's re-creation of *May B* in 2016.

Salka Ardal Rosengren

Salka Ardal Rosengren works with dance and performance. Born in Sweden, she is now based in Brussels, where she graduated from the Performing Arts Research & Training Studios (PARTS) in 2010. In 2009 she was granted the DanceWeb scholarship. She has produced and toured works in collaboration with Mikko Hyvönen (*Trash Talk*) and Nicholas Hoffman (*The Thing with a Hook*), and has also worked with Daniel Linehan, Xavier Le Roy, Sarah Vanhee, Tino Sehgal, Boris Charmatz, Gunilla Heilborn, Rosalind Goldberg, Liz Kinoshita, Haseeb Ahmed and Salva Sanchis among others. Since 2017 Ardal has combined her performance work with philosophy studies and is currently working on a new project by Eszter Salamon. In the autumn she will start the New Performative Practice masters at School of Dance and Circus (DOCH) in Stockholm.

Or Avishay

Or Avishay, freelance dancer and choreographer, graduated from the Amsterdam Theater school in 2011. Among her collaborations, she performs pieces by Boris Charmatz, Sigal Bergman, Tami Leibovich, Sharona Floresheim, Talia De Vries & Dan Weinstein. With Clea Onori, Birgitte Lundtoft, Marie Helen Andersson, and Ayelet Yekutieli, she established the Augustine Collective which created dance-based events and performances as: *Augustine*, *MY PIECE*, and *Project HOST*. Fascinated by communal creative processes, she created performances collaborating with Keren Ben Altabet & Avner Miryam, Faye Shapiro, Dee Dee design, Amir Meyer and Ingrid Berger-Myhre. Avishay has performed her works in Israel and Europe and regularly teaches contemporary dance classes and workshops focusing on partnering, performance, contact and improvisation at the Rosh Pina Performing Arts Center.

Régis Badel

Régis Badel began his studies at the National Conservatory of Music & Dance in Lyon while simultaneously attending a musical training course, then obtained his bachelor's degree at

the Paris Conservatoire and completed his training at the Performing Arts Research & Training Studios (PARTS) in Brussels. He has worked with Maud Le Pladec on *27 perspectives*, *CONCRETE*, *Eliogabalo* and *Xerse*, Boris Charmatz on *10000 Gestures* and *INFINI*, and performed for several makers/choreographers such as Didier Silhol, Cindy van Acker, Christiana Morganti, David Wambach, Ictus ensemble, Julien Grosvalet. He regularly teaches masterclass and has taken part in several projects related to new technologies. Régis has also created two solo pieces *Seven Nights of the Butcher* and *Cru*.

Jessica Batut

Jessica Batut is an actress, author and performer who trained in theatre at the National Theatre of Brittany in Rennes and the National Contemporary Dance Centre in Angers. Since 2003, she has collaborated with choreographers and directors such as Latifa Laâbissi, Stanislas Nordey, François Tanguy, Manah Depauw, Yves-Noël Genod, Pieter Ampe, Boris Charmatz, Lénio Kaklea. Batut has created several solo works as well. In Brussels, she was part of the cabaret group Les nuits Bas Nylon. Batut has acted in a short film by Jérémy Van der Haegen and as Miss Mandel in the remake of *Suspiria* by Luca Guadagnino.

Nadia Beugré

Nadia Beugré explores the traditional dances of the Ivory Coast. In 1997, Beugré and Beatrice Kombé created the company Tché Tché, and Beugré then went on to create and tour with her solo piece *Une Espace Vide: Moi*. Since spending time at the École des Sables in Senegal (with Germaine Acogny) and ex.e.r.ce at the National Choreographic Centre in Montpellier (under Mathilde Monnier), she has dedicated herself to dancing and choreography, creating *Quartiers libres* (2012), *Legacy* (2015) and *Tapis Rouge* (2017). She has also collaborated with choreographers such as Seydou Boro, Alain Buffard, Dorothée Munyaneza and Mathilde Monnier.

Alina Bilokon

Alina Bilokon began her artistic education in 1992 at the Sonechko Choreographic Arts School in Ukraine. In 2005, she moved to Portugal, where she continued training in dance through seminars and workshops. In 2010, she completed a BA in dance at the Escola Superior de Dança in Lisbon and started a two-year PEPCC programme at Forum Dança. In 2012, together with Léa Rault, she founded Pilot Fishes in France to support their individual projects and collaborations, which have included *mannered* (solo by Alina Bilokon, 2012); *as unidâdes mínimas do sensível* (trio by Alina Bilokon, Léa Rault & Urândia Aragão, 2013); *Our Pop Song Will Never Be Popular* (duet by Alina Bilokon & Léa Rault, 2014); and *TYJ* (by Alina Bilokon & Léa Rault with Jérémy Rouault, 2015). As a performer, she has collaborated with Ana Borralho & João Galante, Mariana Tengner Barros, Miguel Pereira, Loïc Touzé, Paula Rosolen and Boris Charmatz.

Matthieu Burner

Matthieu Burner studied at the National Contemporary Dance Centre in Angers, before dancing and composing music for Phillipe Saire, co-choreographing a duet with Dominique Dupuy, collaborating with Felix Ruckert (2000-2008), and dancing for Eun Me Ahn Cie, Tino Sehgal, Arthur Kuggeleyn and Laurent Chétouane. Since 2010, he has danced regularly in works by Boris Charmatz (*Levée des conflits*, *enfant*, *Flip Book*, *Aatt enen tionon*).

Nuno Bizarro

Bruno Bizarro, born in Lisbon, Portugal began his dance training at Ballet Gulbenkian and has studied with numerous artists, including Carlos Caldas, Marta Donoso, Charles Atlas, Simone Forti, Howard Sonnenklar, Steve Paxton, Lance Gries, Dieter Heitkamp, Mark Tompkins, Lisa Nelson. He has performed in pieces by João Fiadeiro, Vera Mantero, Clara Andermatt, Paula Massano, Aldara Bizarro and Francisco Camacho. In Belgium, Germany and France he joined the choreographic works of Xavier Le Roy, Christine De Smedt, Meg Stuart, Jennifer Lacey,

Mathilde Monnier, Rachid Ouramdane, Rémy Héritier, Deborah Hay. He co-created *Revolver* with Isabelle Schad and has collaborated with Emmanuelle Huynh. He teaches at Fac and Essais, two educational programs of the Cndc/Angers and has received a "Bessie" NY Dance and Performance Award for his performance in the reconstruction of Anna Halprin's *Parades & Changes*. He teaches regularly at the Ecole nationale supérieure du Theatre national de Bretagne in Rennes and participates in the integration workshop of the 150 new students entering the Ecole nationale supérieure d'architecture Nantes/Maurice. He's a certified Feldenkrais practitioner.

Konan Dayot

Konan Dayot was born in Nantes. He studied contemporary dance at the Conservatory of Nantes, the National Superior Conservatory (CNSM) of Paris and the National Dance Center (CND) of Lyon. He is currently dancing for Olivia Grandville (*Combat de Carnaval et Carême / Foules*), Ashley Chen (*Unisson*), and Boris Charmatz (*10000 gestes*). Next season, he'll be the protagonist of *So Schnell* for Catherine Legrand, and Tatiana Julien's next creation.

Sidonie Duret

Sidonie Duret trained in dance at the Toulouse Regional Conservatory and at the National Conservatory of Music & Dance in Lyon, and has also trained with David Zambrano. She has worked with Konrad Kaniuk (*Essais*) and Maud Blandel (*Touch Down*), and collaborated in 2016 with Paola di Bella on the improvised duet *Poney Pocket*. In 2011, she founded the Collectif ÈS with Jeremy Martinez and Emilie Szikora, with whom she has created the works *P'LAY's* (2011), *Hippopotomonstrosesquipedaliophobie** (2014) and *Jean-Yves, Patrick et Corrine* (2017).

Bryana Fritz

Bryana Fritz is a dancer and choreographer based in Brussels. Her work situates itself at the intersection between poetry and performance in conjunction with the user interface of OS X. *Indispensible Blue (offline)* is a project which hosted multiple iterations of inquiry through performance, screenshot recordings, and publications, addressing the poetics of usership. *Submission Submission* re-situates this approach with OS X by occupying the position of amateur hagiographer, depicting the subversive strategies of Medieval women saints. Fritz has also worked as a performer for Boris Charmatz, Anne Teresa de Keersmaeker, Xavier le Roy, and Michiel Vandevelde. And since 2016, she has collaborated with Henry Andersen under the moniker Slow Reading Club, a semi-fictional reading group that deals in choreographed situations for collective reading.

Julien Gallée-Ferré

Julien Gallée-Ferré trained at the Ecole Nationale Supérieure de Danse in Marseille, the Conservatoire Supérieur in Lyon, and the Centre Chorégraphique National in Montpellier. After joining Patricia Kuypers' improvisation collective, he took part in *Les Fables à la fontaine*, and in plays by Corinne Garcia, Bertrand Davy, Herman Diephuis et Salia Sanou. He then collaborated with Mathilde Monnier, Loïc Touzé, Herman Diephuis, Ayelen Parolin, Maud Le Pladec, Alain Michard, and Vincent Thomasset. He has worked with Boris Charmatz on *enfant, manger, and danse de nuit*. From 2004 to 2008 he performed in pieces by Yves-Noël Genod and is also Assistant Choreographer for Maud Le Pladec's project *27 perspectives*. He is currently working on several short movies.

Kerem Gelebek

Kerem Gelebek was born in Istanbul and currently lives in Paris. He studied economics before commencing dance at the Istanbul Fine Arts University. He then joined the National Contemporary Dance Centre directed by Emmanuel Huynh in Angers, France. He has taken part in performances by Nicolas Floc'h, Vera Mantero, Sylvain Prunenec, Ko Murobushi,

Shelley Senter, Colette Sadler, Emmanuelle Huynh, Mustafa Kaplan & Filiz Sizanli, Fanny de Chaillé, Philippe Ramette, Boris Charmatz, Jocelyn Cottencin and others. In 2007, he coordinated the Dance Camera Istanbul international dance film festival. In 2008, he began working with Christian Rizzo on original productions till 2016.

Alexis Hedouin

Alexis Hedouin is a French dancer who studied at the school of the Ballet du Nord in Roubaix where he has danced for Christophe Béranger and Jonathan Pranas-Descours and Marion Coëlo, and in 2011 he took part in Catherine Legrand and Anne-Karine Lescop's restaging of Dominique Bagouet's *Jour étranges* (based on the Doors' album *Strange Days*). In 2016, Hedouin premiered Emmanuel Gat's *Le Rouge et le Noir* at the Montpellier Dance Festival. He joined *Adolescent* from Sylvain Groud in 2019. Within the company Hej Hej Tak, Hedouin has developed his own work in collaboration with other artists, such as *Tout va bien, tout va bien aller maintenant* and *Cohérence des inconnus*. Hedouin has been involved in numerous projects including as dancer and choreographer in Julien Bensé's music video *L'Odysée*, choreographer for Verwicht's collection promotional video and dancer in Longchamp's 70th anniversary celebration.

Rémy Héritier

Rémy Héritier is a choreographer and dancer. He has created over ten works, including *Percée Persée*, *Archives*, *Dispositions*, *Facing the Sculpture*, *Jeux chorégraphiques* with Laurent Pichaud, and with Marcelline Delbecq, *Another Version* and *Here*, then. Presented internationally as both performance and visual art, his work extends the boundaries of choreography to search for new gestural poetics. Since 1999, he has also performed with Laurent Chétouane, Philipp Gehmacher, Mathilde Monnier, Jennifer Lacey, Laurent Pichaud, Loïc Touzé and others. He teaches internationally and is currently developing a practice based research called *Une danse ancienne* at la Manufacture, in Lausanne- Switzerland.

Tatiana Julien

After studying dance at the National Paris Conservatory and choreography at Paris VIII University, Tatiana Julien has performed for 72/73 Company, Nathalie Pernette, Thomas Lebrun, Sylvain Prunenec, Olivia Grandville and Boris Charmatz. As choreographer and performer in the company C'Interscribo, she co-created pieces with composer Pedro Garcia-Velasquez, director Marine De Missolz, and writer Alexandre Salcède, always in pursuit of hybrid theatrical forms that explore new ways to portray the world. For several years, she has produced choreographic installations for different types of spaces outside the theatre. During *Dancing Museums* (2015–17), she created *Prière de ne pas détruire* at the Louvre. She has also performed at MAC VAL, Vitry-sur-Seine; the National Gallery, London; Boijmans Museum, Rotterdam; the Gemälde Gallery, Vienna; at the Grand Palais, Paris during *Monumenta* (performance amongst Huang Yong Ping's monumental piece, *Empires*); at the National Art History Institute, Paris during *La Nuit des Idées*; and at the Silo U1 Museum, Château-Thierry for *La Nuit des Musées*.

Maud Le Pladec

Maud Le Pladec is a dancer and choreographer who trained at the National Choreographic Centre in Montpellier. She has developed her own performances based on music by Fausto Romitelli (*Professor, Poetry*) and the founder composers of the Bang on a Can All-Stars (*Ominous Funk*, *DEMOCRACY*, *CONCRETE*). She has co-created two operas with directors Guy Cassiers and Thomas Jolly, and music directors Emmanuelle Haïm and Leonardo García Alarcón. In 2017, she became director of the National Choreographic Centre in Orléans, and premiered the solo *Moto-Cross* and the duet *Je n'ai jamais eu envie de disparaître* (with the author Pierre Ducrozet). At the Festival d'Avignon 2017, she premiered *Borderline* in collaboration with director Guy Cassiers. She regularly dances in Boris Charmatz's performances.

Samuel Lefeuve

Based in Brussels, Samuel Lefeuve studied dance in Normandy and the Centre national de danse contemporaine in Angers before working for choreographers such as Michèle Anne de Mey, Alain Platel, Lisi Estaras, Jérôme Bel and Boris Charmatz. He was a member of Peeping Tom (Le Salon and Le Sous-Sol). From 2007 he started developing his own work, first as ENTORISE in collaboration with musician Raphaëlle Latini and light designer Nicolas Olivier, and now with Argentine choreographer Florencia Demestri. Since 2012, Lefeuve and Demestri have been creating hybrid pieces together using non-linear narrative processes that leave considerable scope of meaning and intense physicality, placing the notion of strangeness at the heart of their work.

Johanna-Elisa Lemke

Johanna-Elisa Lemke is a Berlin-born performer and choreographer who trained at the University of the Arts in Amsterdam and at Balance1 in Berlin. Since 2008, she has worked for Constanza Macras, Falk Richter, Santiago Blaum and many other international artists, such as Felix Ruckert, Club Guy & Roni, Tino Sehgal, Phil Collins, MS Schrittmacher and Brenden Shelper, and has guested at the Schaubühne Berlin, directed by Thomas Ostermeier. She has also created her own works, including *Take it Easy*, *Faint*, *Unterstrom*, *Tanzbär*, *Kaiser Wilhelm im Exil* (with Santiago Blaum) and *Wie tanzst jetzt eigentlich ein Kamel oder Bert dein Schuh*. She is part of the electro band Roomservice, with Jacob Stoy and Frauke Schmidt, and collaborates with the pop singer Helgi Jonsson, with whom she has produced two dance movies and a movement exhibition in Iceland. She began giving workshops in 2016.

Noé Pellencin

Noé Pellencin is a French dancer and choreographer who graduated from the National Conservatory of Music and Dance in Lyon and the Performing Arts Research and Training Studios in Brussels. He simultaneously trained in the Japanese martial arts of Aikishintaiso and Aikido which he continues to practice. He regularly performs with Maud le Pladec, Ayelen Parolin and Boris Charmatz. His own works include the *Quartet Tracer*, *the Trio O* with musicians Mohamed Alnuma and Lucie Delmas, and *Beep Test* in collaboration with Jeffrey François. His current projects are *Where do we meet?* and *Toggled Quest*, two duets in collaboration with the Mozambican performer Vasco Pedro Mirine and dancer and choreographer Louis Nam Le Van Ho.

Solene Wachter

Solene Wachter began training at the regional conservatory in Toulouse at the age of eleven. Five years later, she joined the National Conservatoire of Music & Dance in Paris, graduating in June 2016 from the contemporary programme. She studied at the Performing Arts Research & Training Studios where she performed extracts from the repertoires of Anne Teresa De Keersmaecker and Trisha Brown, and started a solo work, *DeFace*. She works regularly with Boris Charmatz.