

étrangler le temps and boléro 2

Boris Charmatz

Choreographer and dancer

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.

Emmanuelle Huynh

Choreographer and dancer

Emmanuelle Huynh is a dancer, choreographer and teacher. She has studied dance and philosophy. Her work explores the relationship between dance and literature, music, light, ikebana (Japanese floral art) and architecture.

Among other pieces, she has created *Mùa* (1995), *A Vida Enorme* (2002), *Cribles* (2009), *Shinbai, le Vol de l'âme* (2009), *TÔZAI !...* (2014). From February 2004 to December 2012, Huynh directed the Centre National de Danse Contemporaine (CNDP) in Angers. In 2016, with Jocelyn Cottencin, she created the project *A taxi driver, an architect and the High Line*, a portrait of New York City via its architecture, spaces, and inhabitants, consisting of portrait films and a performance. They have continued to collaborate, producing work in Saint Nazaire (2017–19) and Sao Paulo, Brazil (2019 and 2020). In November 2017, inspired by the autobiographical work of Pierre Guyotat and in collaboration with visual artist Nicolas Floc'h who designed the set, she made *Formation*, a piece for four dancers.