

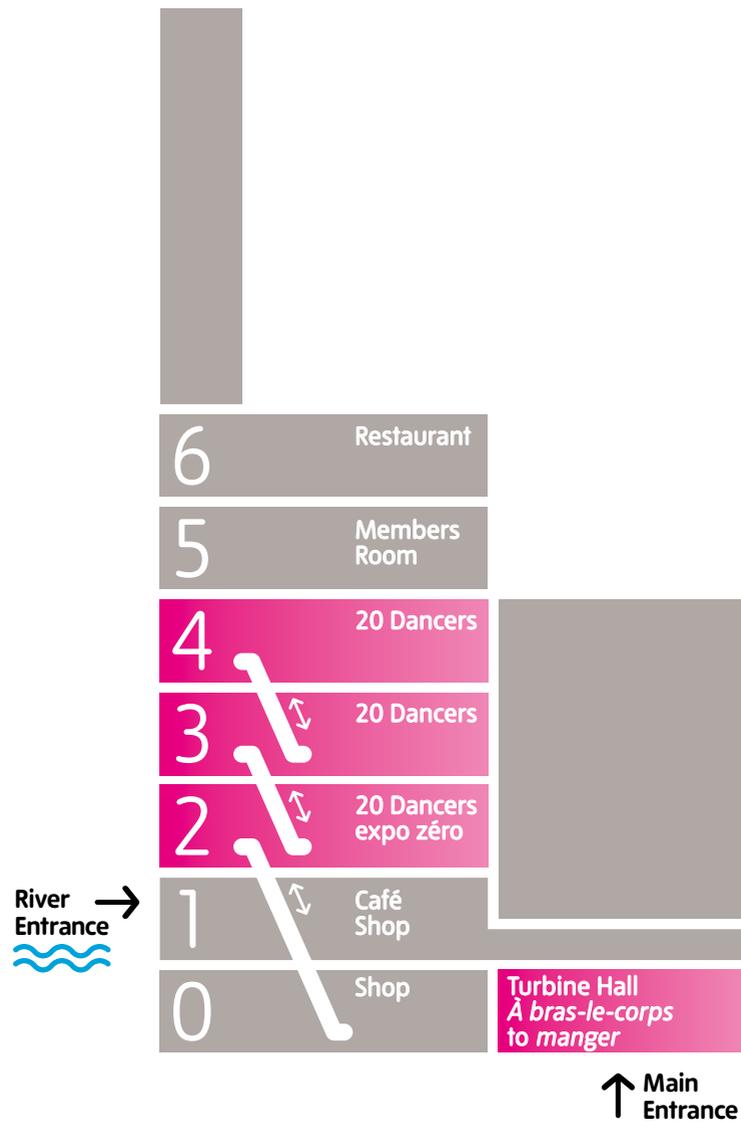
BMW TATE LIVE

A group of approximately 15 people are captured in various dynamic poses, suggesting a dance performance or a social gathering. They are scattered across a large, light-colored, textured floor. The people are dressed in casual, contemporary clothing. The overall atmosphere is one of movement and energy.

If Tate Modern  
was Musée  
de la danse?

15–16 May 2015  
12.00–22.00

**FREE**



BMW TATE LIVE:

## If Tate Modern was Musée de la danse?

Tate Modern

Friday 15 May and Saturday 16 May 2015

12.00–22.00

**FREE**

Starting with a question – If Tate Modern was Musée de la danse? – this project proposes a fictional transformation of the art museum via the prism of dance. A major new collaboration between Tate Modern and the Musée de la danse in Rennes, France, directed by dancer and choreographer Boris Charmatz, this temporary occupation, lasting just 48 hours, extends beyond simply inviting the discipline of dance into the art museum. Instead it considers how the museum can be transformed by dance altogether as one institution overlaps with another. By entering the public spaces and galleries of Tate Modern, Musée de la danse dramatises questions about how art might be perceived, displayed and shared from a danced and choreographed perspective. Charmatz likens the scenario to trying on a new pair of glasses with lenses that opens up your perception to forms of found choreography happening everywhere.

Presentations of Charmatz's work are interwoven with dance performances that directly involve viewers. Musée de la danse's regular workshop format, *Adrénaline* – a dance floor that is open to everyone – is staged as a temporary nightclub. The Turbine Hall oscillates between dance lesson and performance, set-up and take-down, participation and party.

Upstairs in Tate's permanent collection, Musée de la danse displays its own collection of gestures with *20 Dancers for the XX Century* and *expo zéro*, an exhibition performed by key international artists and thinkers who have been invited to present their own vision of what a Musée de la danse might be.

Throughout these two days all aspects of the museum – from exhibition, to collection, to learning, to institutional orientation – are explored anew. By shifting the focus from the conventions of what are for the most part static displays of art within the museum towards a performance-driven view, the project initiates a new time-based perspective within Tate Modern. The work of setting up and taking down the stages and seating for the performances is part of what is on show, making the active construction of the dancing museum visible. Given the transformations Tate Modern is undergoing in advance of the new building set to open in 2016, the act of looking at the museum itself and asking how art shapes the museum from within, is of immediate relevance.

#### Watch live, anywhere

Running parallel to this on-site transformation, a major part of the project takes place online, through the live-streaming of performances, crowd-sourced contributions, text and image documentation and artist statements.

#### Join the debate

How would you imagine the dancing museum? Join the conversation by tagging your responses with #dancingmuseum.

#### About the artist

Originally trained at the Paris Opera Ballet School, Boris Charmatz has been challenging preconceived notions of dance for over 20 years. In 2009, Charmatz became director of the Centre chorégraphique national de Rennes et de Bretagne in France, which he renamed Musée de la danse (a dancing museum). His concept of a museum as framing device for dance, the most ephemeral of cultural forms, redefines the very notions of museum and collection.

#### Musée de la danse in London

Tate Modern and Sadler's Wells present Musée de la danse in London, a major new focus on the work of French choreographer and dancer Boris Charmatz. Following Charmatz's piece *enfant* in 2014, Sadler's Wells presents the London premiere of his works *Aatt enen tionon* (1996) and *manger* (2014), as well as the UK premiere of *Partita 2* (2014), a work by Anne Teresa De Keersmaeker, performed by De Keersmaeker, Boris Charmatz and the violinist Amandine Beyer.

## Interview

# Catherine Wood and Boris Charmatz

Catherine Wood: When we began to discuss this project, you proposed the 48-hour Musée de la danse as a fictional 'permanent transformation of the way art works in this institution' despite being temporary. If this is the case, what is the essential shift that is taking place?

Boris Charmatz: We don't take over the direction of the bookshops and the bars. We don't replace the director. We don't caress the artworks, or move them to get fresh air, or implore them to not suffocate us with their aura. In order to understand this space as a hybrid entity – the tatemuséemoderndeladanse – we work as if we are at home: we install some of our collections, some of our exhibition formats, some of our works of art, and we see how they interact with the institution of Tate. I like the idea of how a musée de la danse doesn't erase the function of an art space. Instead we breathe new life via the spirit of a corporeal art form. Musée de la danse tries to invent a radical vision of museological thought through dance.

CW: In *Theatre of the Oppressed* Augusto Boal writes that 'the theatre is not revolutionary in itself, but it is surely a rehearsal for the revolution'. Is Musée de la danse a temporary Carnival-esque inversion of order, an idea of the world-turned-upside-down? If so, what does that mean?

BC: Whatever size this project may take, it is probably – only – a kind of an experimental invasion. For example with *20 Dancers for the XX Century*, instead of exhibiting historical choreographic works, restaged to enter into dialogue with the Tate collection, we have invited dancers to dig into their own corporality in order to unveil the gestures that made them. Thus the real museum takes the form of their bodies. These dancers are containers of works of art, exhibition and curatorial spaces. In dance, however, these elements maintain a precarious status: while dancers possess the knowledge of the pieces, they don't necessarily possess the rights or the financial means to reconstruct them (despite

the fact that without dancers restaging would not be possible). More than that, each dancer is more than one artwork. He or she can freely move from one piece of his or her repertoire to the next. In many cases a dancer has choreographed entire movements that belong to a work 'authored' by a totally different choreographer. And memory, which enables the restaging of a gesture, permanently changes it. In our exhibition the dancer is not obliged to interpret the same gesture in the same place; the performers are as mobile as the visitors. Their movements are inscribed in the wider choreography that moves the museum.

CW: In the traditional modern art museum, we could characterise the driving factors as having to do with presenting a story of the evolution of art's language, both chronologically and across geographical locations. Once works of art enter the museum they are fixed as stable entities (materially, for conservation purposes). They are shown in different configurations to tell different stories. One of the problems we have encountered when trying to incorporate the history of performance into such a context is that it is often not representable or fixable unless it is re-performed as a live event. This, however, runs the risk of collapsing historical time into the present. How do the staples of traditional museum ideology – chronology, display, collection – figure into the Musée de la danse? How does art *work* differently in the dancing museum? And how does it negotiate this problem of 'then' and 'now' with how it tells histories?

BC: I was talking about mobility and memory as allowing for the restaging of a gesture – of dance. These facts fundamentally change the relationship a visitor might establish with a collection. The visitor who comes to see our project in the middle of the Tate collections experiences this dance under specific circumstances: the dancer who learned/produced a gesture in a certain context is now trying to reproduce it in the here and now – to enliven it, to remember it, to transmit it in all its complexity

and fragility. The artwork is ephemeral, fluid, almost intangible, which makes capturing it even more precious.

Our collection is multiple, endless, fragile, ephemeral, contextualised. It enters into direct dialogue with the experience of the bodies that come to see it. But perhaps it coincidentally enters into dialogue with the artworks that surround it. You think you see defined works, presented for eternity, dated and exhibited via a *dispositif* that places them in a context, a historical succession, a thematic frame. But Musée de la danse might open up the contrary: a painting can also be the result of a lost gesture. You think you see an installation as the artist conceived it, but everything that made sense when this gesture was originally made has shifted – from the political context to the aesthetic environment. Each work of art is linked to a mental ‘splash’ that might be more important than the object itself.

CW: I understand that in *expo zéro*, the question of what a dancing museum could be is explicitly discussed. In the gallery presentation this is less explicit. Why is the museum as a space for working significant to you?

BC: It is important to explain that performance and dance in the museum do not enliven or invoke an economy or introduce the missing aesthetic element. They put forward new questions of museology, collecting and artistic experience. Around each immutable masterpiece a permanent agitation of order unfolds. The performance resituates the artworks within the workers – the dancers.

CW: So it is not a case of ‘importing’ dance in order to ‘liven up’ the museum, or a frill of formalism for entertainment, accusations that have been made about museums inviting dance in. It makes sense, for me, if including ‘dancing’ is considered as part of working with what is already there: the substrate or support that is the human infrastructure, and also the positions taken by the viewers. How does dance deal with interaction, reciprocation, or audience-viewer relations in ways that might inform the evolution of the museum? Aside from the presentation of your works, how do we make this relationship to the working infrastructure visible?

BC: I am maybe wrong, but I picture the 19th-century museum as a working place for artists, copying, taking lessons, working in ateliers inside

the galleries. By having working artists, dancing old and new gestures, mental and physical, and by going through different states of dance (lecturing, transmitting, improvising, joining in, performing), I have the fantasy that we do connect with the actual history of museums. By changing the usual hierarchy between absent artists, art objects, viewers, guards and invisible administrative apparatuses we create a more permeable set of statuses between all those who are involved... The status of the artworks themselves is unsteady. They have always been more fragile than they appear. Musée de la danse is subjective. Since our foundation we have avoided the temptation to be a museum for all dances and all eras. We face the void, and we try to construct our own history, which is not easy. History definitively appears via the particular projects we work with.

CW: We’re talking about the dancing museum in the project, but we’re not really talking about choreography. What’s the distinction for you in relation to the project?

BC: In 19th-century ballet, the choreographer was important, but the star dancer was more important than the choreography. Today choreographers are more important than dancers. They earn more money, they are more powerful, they have access to more outlets. For Musée de la danse I felt it was important to work from a dancer’s perspective. This means seeing choreography through, for example, what the dancer remembers more than what choreographer/author may have originally notated. Here, all of the aspects of dance we don’t normally consider – the workshops, the design, even the dance floor – become visible. Dance can be thought of as a mental space that opens up, that could be experienced through reading, writing or being watched. It might be about visiting dance or being visited by dance. Choreographers are part of the landscape, but they are no longer the dominant figures.

CW: Is this related to what you’ve described as the difference between choreography and dancing?

BC: First, dancing is an activity for everybody. But to think about choreography is more complicated. Choreography is not only dancing bodies. It’s more like architecture in that there are theories, questions and problems that must be considered before a new work can be ‘built’. How do you perceive the dancing bodies? What kind of dance will it be?

Who will it be for? Where will it take place? This is where choreography is powerful compared to the pleasure of dance. It brings out the difficulty or ease of dance, the virtuosity, the liveliness. In this sense choreography maybe interests me even more than dance after all.

CW: But I guess the question is not about whether it’s a choreographer’s museum. It’s whether you’re choreographing the parameters of the museum to prioritise movement and dancing. In a way you’re putting things in motion, and not just dancing bodies – you are making the objects themselves dance.

BC: For me, choreography is a question. It’s not just a tool for clarity or organisation. The choreographer doesn’t necessarily have a [god-like] kind of vision. I like to think that maybe we are trying to organise something, but beneath it all is a kind of escape act. Similar to when you are speaking and within the words you’ve chosen are many hidden layers of meaning. There is always more to what you are expressing than what you think you know. You are not in control. I’m not thinking as much about parameters. Instead I’m thinking about choreographing stuff from the inside. Sometimes I don’t want to know what you will see from the outside.

CW: Your impulse is to be in the movement as opposed to looking at it.

BC: Yeah, because first you had visual artists entering the museum, and now you have choreographers who are a new kind of visual artist. When we think about ourselves in this traditional way, we are not re-shaping the model. Of course, we are different kinds of artists, but we still wield the same kind of power. A choreographer designs an artwork that is so-called immaterial but actually fairly defined and clear. But for Musée de la danse there are dancers in the museum and not choreographers. They are not the artists’ minds, but rather workers in the museum. As an audience member watching them you are never sure if they are doing a piece by this or of that choreographer, and this introduces an uncertainty about what you are seeing.

CW: You’ve called your work *20 Dancers for the XX Century* – not 20 choreographers that you should know from the canon. In this sense the museum does not play a crucial role because you’re talking about bodies that take on the history themselves.

BC: We originally created Musée de la danse as a way of saying: we are our own heritage. We don’t need to react to a museum’s needs or think about how to adapt to the museum’s spaces. We don’t need to say it’s open from ten to six, we don’t need to adhere to institutional parameters. By owning our heritage we can invent what it is. In that sense it’s anti-museum because we are constantly rethinking and challenging what a space like Tate Modern, or any museum, might be.

CW: It’s interesting, then, because we’ve invited you into the museum in order to kind of dissimulate the museum: because really the logic of your work is, like you said, that you don’t need it. So it’s not that you’re pleased we’re inviting you into the museum, you conjure a parallel fiction to take it apart! It seems relevant here that you chose to make the title a question: to inhabit for 48 hours that instability as an idea of temporary ‘permanence’. We talked not about dance in the museum but ‘dance as the museum’: what does it mean to inhabit the question (the ‘if’ of the title)?

BC: Doesn’t it sound great, to ‘inhabit a question? Where do you live? ‘In the sentence before the question mark.’ I am not afraid of finding solutions and answers with Musée de la danse, but since we began the project, the research, the theory and practice laboratory and the void we created by opening the door of the museum, became a kind of drug. This drug pushed us to meet, exchange and work on ideas with great artists, such as those who are part of this project at Tate, along with many others. Archivists, architects, writers, dancers from very diverse backgrounds, choreographers, curators, artists with a small ‘a’ and artists with capital ‘A’ and, most of all, all the ‘visitors’ of Musée de la danse, who thought they would be visiting a new kind of art space, but got visited by it. And they went back home with the art work: because in many cases, once you have seen, been a part of, or experienced a movement idea, it becomes a present in you, something that inhabits you, allows you to be and think and move differently. And this exceeds the space of the exhibition itself, exceeds the large and very beautiful building of Tate itself. We dissimulate and disseminate the museum.

April 2015  
Catherine Wood is Senior Curator,  
International Art (Performance), Tate Modern

# Manifesto for A Dancing Museum

If Tate Modern was Musée de la danse?

We are at a time in history where a museum can be alive and inhabited as much as a theatre, can include a virtual space, and offer a contact with dance that can be at the same time practical, aesthetic and spectacular...

We are at a time in history where a museum in no way excludes precarious movements, nor nomadic, ephemeral, instantaneous ones.

We are at a time in history where a museum can modify both preconceived ideas about museums and preconceived ideas about dance. Because we haven't the slightest intention of creating a dead museum, it will be a living museum of dance.

To do so, we must first forget the image of a traditional museum, because our space is firstly a mental one. The strength of a museum of dance consists to a large extent in the fact that it does not yet exist. That it does not yet have a suitable place..., that the spirit of the place emerges before the place..., that everything remains to be done, and that the daily life of this construction site makes room for every audacious idea and every eccentricity.

The Museum will not be content with merely 'programming' events, but will be a means of breathing life into a place, an audience, an adventure, and will become a place where one can go.

To not cut the matter short, ten principles:

## **a micro-museum**

but a real one: it fully takes up its museum tasks and upholds a balance between its various functions of conservation, creation, research, exhibition, diffusion, enhancement of public awareness, mediation, without neglecting any of them. Such interdependence is what justifies the creation of a museal structure.

## **a museum of artists**

researchers, collectors, exhibition commissioners take part in the museum's life, but above all it is the artists who invent it by creating works. It is therefore an artistic project initiated by Boris Charmatz, but produced by numerous artists.

## **an eccentric museum**

it is not centred exclusively on choreographic work: it does not seek to establish a taxonomy of dance or to offer a settled definition of the subject. Its ideal isn't to give an exhaustive representation of the different dances performed around the world. It wishes to stimulate the desire for knowledge.

## **an incorporated museum**

it can only develop provided that it is built by the bodies moving through it, those of the public, the artists, but also of the museum employees (attendants, technicians, administration, etc) who bring the works to life, becoming actors themselves.

## **a provocative museum**

it approaches dance and its history through a resolutely contemporary vision. It spends time questioning the ingenuous knowledge everyone has about dancing. It questions the accepted conventions that circulate about dance... and therefore elsewhere in society.

## **a transgressive museum**

Its activity does not limit itself to the quest for and the representation of the 'authentic' object. It encourages artists and visitors to make works of their own, it stimulates plagiarism. Being a place of life, a social space for controversy, a place for talking and interpretation, not only a space for accumulation and representation.

## **a permeable museum**

it defends an openness to a broader concept of dance, allowing other movements to influence us and to leave behind a fixed identity.

## **a museum of complex temporalities**

it deals with both the ephemeral and the perennial, the experimental and heritage. Active, reactive, mobile, it is a viral museum which can be grafted onto other places and can spread dance where it was not expected.

## **a cooperative museum**

it is independent, but works in connection with a network of individuals and partners, institutions linked to dance (contemporary, classic and traditional, scholarly and popular), to museums, to art centres and galleries, to research centres and universities, and in no way sets itself against them.

## **an immediate museum**

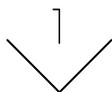
it exists as soon as the first gesture has been performed.

*Boris Charmatz, 2009*

# If Tate Modern was Musée de la danse?

## Four responses

*Despite taking place over a two-day period, a significant aim of this project involves asking the long-term question of how a 'danced' or 'choreographic' perspective can affect our understanding of the museum. Tate Modern and Musée de la danse invited four artists and thinkers to freely imagine and write a short statement about what a dancing museum could be.*



By Dorothea von Hantelmann

One doesn't need to go very far to discover connections between the museum and choreography. In his book *The Birth of the Museum*, the sociologist Tony Bennett postulates an intrinsic link between the museum and specific mind- and body-shaping practices. He even speaks of museum objects as 'props for a social performance' of the visitors. For him, this social performance marks the actual core of the museum ritual. Presented artefacts merely act as a cultural resource, which is utilised as a tool (or prop) for physical and mental practices that aim to induct the visitor into an improving relationship to the self. In other words, we learn to contemplate objects aesthetically by observing others as they observe art works. We come to both understand and embody the abstract category of progress as we literally progress through an architecture that translates time in spatially compartmentalised historical epochs – from the collections of the old masters to our contemporaries.

Seen in this perspective, the museum is a fundamentally choreographic endeavour. It stages, prescribes and programmes the body as well as the mind. In *Museum Bodies*, the scholar Helen Rees Leahy describes how walking, talking, reading, looking and being looked at have constituted a repertoire of bodily techniques. She also reminds us that the sensorial regime on which museums are built is based on a hierarchy that prioritises seeing and a visual nature, and with these the facilities on which

modern Western thinking and culture is based – ie, reflection and judgement. Vision is a distancing sense, which, like other concepts relating to separation and distinction, is fundamental to the rise of modernity: the separation of nature from culture, of people from their existing social structures, of rationality from other belief systems, and of exhibited objects from their networks of use and function. One of the most prescient attacks on this fundamental gesture of separation was articulated in 1943, by the cultural anthropologist Margaret Mead, whose essay, 'Art and Reality: From the Standpoint of Cultural Anthropology', presents the idea of a ritual that addresses the being as a whole, in all its senses, as a rational but also embodied spiritual or transcendent being.

To reflect on the choreographic element of museums means to work on the museum's corporeality in all its social, political and governmental aspects. This implies a challenge to the sensorial regime that underlies the museum and deviations to the canon that it produces. The museum's canon of the 20th century is one of the object and of art history. It is deeply linked to concepts of modernity and modernisation. In the canon of the 21st century, Balanchine would be as important as Malevich. This canon would also comprise a history of bodily postures and forms of embodiment.

*Dorothea von Hantelmann is documenta-Professor at the University/School of Arts and Design Kassel.*

#dancingmuseum



By Pablo Bronstein

The exterior of the museum is redressed in a ponderous Edwardian style. The large undivided walls of the Bankside Power Station now horizontally subdivided into grandly proportioned storeys. Each storey is articulated with a row of niches, wrapping their way around the whole exterior, and ascending chronologically in Egyptian, Greek, Roman, Gothic, Renaissance, Baroque, Neoclassical, Art Nouveau and finally Art Deco styles. Corresponding to these niches are statuettes of dancers in period costume, in readily identifiable poses of the period. The Egyptian dancers in Egyptian poses, the Greek dancers in Greek poses and so on up the wall. Atop Gilbert Scott's chimneystack, a vast androgynous verdigris bronze figure named 'The Spirit of Dance' holding aloft the huge face of a clock in the direction of the Thames.

The Turbine Hall, whose walls are now draped in a heavy, musty, burgundy velvet, is a forest of life-size marble statues representing defining moments in the history of dance. Realistic figurative sculptures depicting in great detail famous dancers in their moment of greatest triumph. Salome, nubile and finely carved, dances for the head of John the Baptist. Her thin marble waist enriched by a gold-leafed bronze belt inset with green jadeite in the Symbolist style. Severe and triumphant Electra, in granite, dances herself, flat-footed, to a victorious death over her father's tomb. King Louis XIV in his celebrated role as the Sun God, balancing in fourth position on finely chiseled calf muscles, a sunburst mask on



his face. Marie Camargo in the act of ripping the cumbersome heels from her 18th-century slippers. Barbara Campanini, piquant as Zelaire the Gipsy flower seller, frozen in bronze whilst throwing flowers at the audience, her many-layered Gipsy dress a riot. Marie Taglioni, in a moment of inspired brilliance, pushing up onto pointe for the first time as La Sylphide, her slender carved foot accurately pinned to the floor, a wild look in her eyes. Anna Pavlova, a magnificently corpulent 50-year-old, her underarms in solid bronze, undulating to perfection as the dying swan. Isadora Duncan, hand momentarily rested on an antique column fragment, about to step out in barefoot reverie onto the floor of the Parthenon. A large sculpted group of Diaghilev, with marble eye peering through marble monocle at a drunk and half naked Nijinsky, rolling on the floor, buttocks exposed. A bronze portrait bust of Balanchine stares straight ahead, expertly representing the creative process. Baryshnikov is captured mid-leap as Don Quixote, a marble tree stump thrusting up and holding him aloft by his marble crotch. And Trisha Brown, walks down a building, wall and dancer carved entirely out of a single block of travertine marble.

*Pablo Bronstein is an artist born in Argentina who lives and works in the UK. He has had numerous solo exhibitions, including at the Metropolitan Museum, NY, the ICA, London, the Centre d'Art Contemporain, Genève, and the Museum of Fine Arts, Houston.*

#dancingmuseum

3

By Tim Etchells

There's a world of difference between a Museum of Dance and a Dancing Museum. From the former we might expect a certain morbid fixing, some kind of preservatorial dissection or animated taxidermy in the direction of a canon. Keeping things alive, by killing them. From the latter, Dancing Museum, we could expect, or hope for, a kind of revolution.

Musée de la danse factors the already present bodies in the space of the museum – calling on them, calling to them. It calls to the relations and dynamics already in the space, amplifying them. It calls to the already present bodies of the visitors and the bodies of the performers, and it calls to the relations between them, performers and performers, performers and visitors, visitors and visitors. The project calls to and amplifies the already present relations between objects and persons, between persons and objects, spaces and persons, persons and spaces. It sees, calls to, and amplifies in different senses, the ways that the museum is already a space of movement and moves, a daily social choreography, an architecture of dance, a field of moves, pauses, interactions, a group exercise in moving and breathing.

But it's much more than this – not 'just' some pure bodies-in-a-space, but rather, this Dancing Museum is one in which at least a little of the force of history, the canon, the artwork, the depth and breadth of what dance (and performance and art) have been, can become active, present and dynamic, entering the fluid and changing time that we inhabit, rippling out into action, discussion, argument, conversation, laughter in the room. In doing this it can make vivid the potential and vitality of the past

as prompt, trigger and question to the present. It can throw open the possibility of another relation – something playful. Something disruptive. Something social. Something inventive. Something intimate. Something frank. Something stark. Something harsh. Something ephemeral. Entering Musée de la danse you can shift from sober, not sceptical but certainly reserved, passing in and through so many waves, encounters and conversations. Taking this route you can exit exhausted but buoyed up, aware of the dancing museum not only as an energetic disruption but also as a re-proposition about how the institution of the museum might be re-thought, remade through dance and (more than that even) a kind of proposal-in-action about how we might be in the world together differently, how we might rethink the way we think and act together, in relation to each other, objects, spaces and their potential. Not to museumify dance. But to dance the museum. Not to change dance. But to dance change. A small revolution.

*Tim Etchells is an artist and a writer based in the UK whose work shifts between performance, visual art and fiction. He leads the Sheffield-based performance group Forced Entertainment and is Professor of Performance at Lancaster University.*

4

By Yvonne Rainer

What can dance offer the museum in the way of value, movement, time, materiality, permanence?

Value: A new audience, an expansion of art history and curatorship  
 Movement: Lots of it  
 Time: Ephemerality  
 Materiality: Documentation  
 Permanence: Memory and documentation

What can (or should) the museum offer dance in the way of value, movement, time, materiality, permanence?

Value: A living wage (or more, in accordance with art world economic norms), prestige, validation  
 Movement: Lots of it  
 Time: Ephemerality  
 Materiality: Documentation, default décor (dancing with the collection), sprung flooring, dressing rooms, comfortable seating for spectators  
 Permanence: Archival documentation, residencies for choreographers

There are good reasons that some museums are now incorporating theatres into their new expansions. Facing the limitations of existing museum spaces for dance, curators and choreographers have begun to ask basic questions – from the perspectives of spectators, performers, and institutions – regarding the integration of dance into museum programmes and exhibitions.

The fixed seating and schedules of the black box or comparable theatricalised space, can offer, for those of us so inclined, an end to the distractions of wandering museum-goers and the 'default décor' of painting and sculpture installation.

What might a 'dancing museum' look like?

Multiple spaces of varying sizes; at least one with retractable bleachers and a conventional lighting grid. Some of the spaces are connected so that simultaneous events can take place, enabling spectators to move from one to the other, perhaps carrying their folding chairs or large pillows with them. The size of these spaces can be altered with walls that can be erected and/or taken down, rolled away or placed in unconventional ways (a hide-and-seek dance event?). Some of the spaces are tiny, the activities within only accessible through peepholes. For those choreographers interested in the "default décor" of the museum's collection, moveable sprung floor sections should be made available. The laying down and taking up of the sections can constitute part of a dance. At all times some sort of seating must be made available, ranging from folding chairs to sofas and divans and stools. The larger pieces of furniture should be on wheels so that performers can wheel audience members into different viewing positions. I envision a dance in which spectator 'handlers' move the sofas about. The sofas can also be made available to the performers for moments of rest. (Some of us are ageing faster than others.)

*Yvonne Rainer is a choreographer, writer and ex-filmmaker. She lives in New York City.*

## 20 Dancers for the XX Century

Friday 15 May and Saturday 16 May 2015, 13.00–18.00

*20 Dancers for the XX Century* presents a living archive of the last 100 years of dance. Moving freely throughout the galleries, 20 dancers appropriate and share a series of acclaimed or forgotten contemporary, modern and postmodern works staged by some of the world's most renowned dancers and choreographers. Each performer transmits an individual history that invokes a wider, collective exploration of dance, touching not only on the discipline's pioneers, but also figures including Charlie Chaplin and other gestural ideas, such as Krump.

With Germaine Acogny, Pat Catterson, François Chaignaud, Julie Cunningham, Colin Dunne, Antonia Franceschi, Brennan Gerard, Tobias Jackman aka Big Shush, Samuel Lefeuvre, Vera Mantero, Ko Murobushi, Chrysa Parkinson, Sonia Pregrad, Marlène Saldana, Frédéric Seguette, Yasutake Shimaji, Asha Thomas, Julian Weber, Adam Weinert and Frank Willens.

### Germaine Acogny

Germaine Acogny is a Senegalese and French dancer, choreographer and professor. Founder of the École des Sables, Toubab Dialaw, Senegal: the International Centre for Traditional and Contemporary African Dance, a place of exchange between African dancers and dancers from all over the world. Artistic Director of the Jant-Bi Company, Senegal. She created and teaches her own technique of modern African dance and is considered worldwide as the 'mother of contemporary African dance.'

**Performing:** *Songook Yaakaar* 2010 *Songook Yaakaar (Facing Up to Hopel)* a solo piece with and by Germaine Acogny in collaboration with her 'artistic family' Pierre Doussaint, Fabrice Bouillon, Bernard Mounier and Fred Koenig. After a long career as dancer, choreographer and teacher, recognised internationally for her work, Germaine Acogny speaks with her body, her gestures, her dance - but also talks and laughs, shouts and whispers. She makes you meet her Africa, its leaders, its people; today's life there.

### Pat Catterson

Pat Catterson's parents were a ballroom dancing team and her paternal grandfather a Vaudevillian tap dancer. A New York-based artist since 1968, she has choreographed 106 works, receiving many accolades including a 2011 Guggenheim Fellowship, danced for many people, most notably Yvonne Rainer, first in 1969, and since 1999 also as her rehearsal assistant, and taught many places from Sarah Lawrence College to the Merce Cunningham Studio to the Juilliard School.

**Performing:** Pat Catterson will perform solos and parts from work by Yvonne Rainer including *Trio A* (1966), *Chair/Pillow* (1969), *Talking Solo from Terrain* (1963), *Three Sate Spoons* (excerpt, 1961) as well as her own works: Three solos from *Previews and Flashbacks* (1971) and *Please Just Take It One Life At A Time* (1976–1987). She will also perform *Soft shoe excerpt* (learned in 1973) by Charles 'Honri' Coles and talk about seeing Charles Weidman perform one

movement from *Submerged Cathedral* (1930) by Charles Weidman, and about the *Exercises on 6 with arms* by Merce Cunningham.

### François Chaignaud

François Chaignaud graduated from Paris Dance Conservatory. Since 2003, he has danced with many choreographers including Boris Charmatz, Emmanuelle Huynh, Alain Buffard. He works at the crossroads of various inspirations – erotica, operetta, hula hoop, drag and cabaret. He made his solo *Dumy Moyi* for Montpellier Festival 2013 and frequently collaborates with Cecilia Bengolea, including recently on *(M) MOSA* (co-written and performed with Trajal Harrell and Marlène Monteiro-Freitas, 2011) and *altered natives' Say Yes To Another Excess – TWERK* (2012).

**Performing:** Free dances from François Malkovsky, Parts of his solo *Dumy Moyi* as phantasmic versions of early modern exotic dances

### Julie Cunningham

Julie was born in Liverpool and trained at the Rambert School of Ballet and Contemporary Dance, London. She has worked for Ballett des Stadttheaters Koblenz, the Merce Cunningham Dance Company in New York, and is currently a member of the Michael Clark Company in London.

**Performing:** solo parts from the pieces of Merce Cunningham: *Doubles* (1984), *Fluid Canvas* (2002), *Changing Steps* (1973), *Ocean* (1994), *Un jour au Deux* (1973), *Scramble* (1967), *Fabrications* (1987)

### Colin Dunne

Colin Dunne is a leading figure in traditional Irish step dance. Irish Dance credits include *Riverdance – The Show* (1995–1998), *Dancing on Dangerous Ground* (1999–2000). In the last 10 years, collaborations have included Fabulous Beast Dance Theatre (*The Bull*), The Abbey Theatre (*Christ Deliver Us, The Risen People*), The Irish Chamber Orchestra (*The Turn*), and Rocio Molina (*35 Pas à la Secoñd*). His solo show, *Out of Time*, has toured internationally since 2008 and was nominated for a UK Critics'

Circle Award (Best Male Dancer), and an Olivier Award (Outstanding achievement in dance).

**Performing:** Irish step dance 1971–00. Colin Dunne will reinterpret and improvise with steps from his childhood to the year 2000.

### Antonia Franceschi

Antonia Franceschi was one of the last generations selected by George Balanchine to join New York City Ballet, and is a Time Out Award winner for Outstanding Achievement In Dance. She's had works created for her by Balanchine, Robbins, Martins, McGregor, Baldwin, Clarke, Phillips, Armitage and Van Laast. She starred in *Fame* and performed *The Vagina Monologues*, and created *Up From The Waste* (Isoho Theatre, Four Stars, Telegraph) and POPB for The Lion & Unicorn Theatre. Antonia is a judge on The BBC's Young Dancer Competition 2015, and the Director of AFD 'Just Dance'.

**Performing:** Antonia Franceschi will share the many ballets of George Balanchine she danced during 1980–1992.

### Brennan Gerard

Since 2002, Brennan Gerard has collaborated with Ryan Kelly to create installations and performances, which have been shown recently at the New Museum, NY (2015); The Kitchen, NY (2014); Hammer Museum, Los Angeles (2014); and Kate Werble Gallery, NY (2013). Their project *Timelining* will be on view at the Guggenheim Museum, NY in 2015. Gerard completed the Whitney Museum Studio programme in 2010 and received his MFA in 2013 from the Department of Art at UCLA, where he studied with Simone Forti.

**Performing:** *Simone Forti, News Animations* (1985–present). An improvisational practice *Forti* initially developed in the 1980s. In *News Animations* the news becomes the choreographer, determining the performer's movements and speech—the imagery and language of newspaper reports and newscasts are translated into improvised movement compositions. Moving and speaking become a method

of social commentary and enquiry, 'activating' all of the words that come to the artist's mind during the performance.

### Tobias Jackman aka Big Shush

Big Shush was born and raised in East London. Tobias began dancing at a young age, firstly in after-school clubs, before deciding to focus on dance as a profession at the age of 16. He started originally in choreographed dance, before focusing on Krump, and is now a member of the Wet Wipez Krump Crew touring both nationally and internationally representing the country at various competitions. His credits include music videos by Example, and commercials for Audi E-Ton.

**Performing:** Big Shush will start from his solo from *Breakout: London comes to Bournemouth...* (2012)

### Samuel Lefeuvre

Samuel Lefeuvre (1981) is a dancer and choreographer based in Brussels. He worked for choreographers such as Alain Platel, Michèle Anne De Mey and Lisi Estaras. From 2003 to 2009, he danced with Peeping Tom in the shows *Le Salon* and *Le Sous-Sol*. Nowadays he develops his own work as a part of groupe ENTORSE in France, and inside LOG, the company he recently created in Brussels with Argentinian choreographer Florencia Demestri.

**Performing:** Solo *L'ho Perduta* from Wolf (2003) by Alain Platel

### Vera Mantero

Vera Mantero studied classical dance until she was 18 and worked for five years in the Ballet Gulbenkian in Lisbon. In New York and Paris she studied contemporary dance, voice and theatre techniques. She started creating her own choreographic work in 1987 and since 1991 she has been showing her work in theatres and festivals in Europe, Brazil, USA, Canada and Singapore. Since 2000 she has collaborated in voice and other music projects. She represented Portugal at the 26th Bienal of São Paulo 2004 together with the sculptor Rui Chafes with the co-creation *Eating your heart out*.

**Performing:** Vera Mantero will perform her own work: *A Rose Muscles*, 1989, *Perhaps she could dance first and think afterwards*, 1991; *Olympia*, 1993, *The Dance of Existing*, 1995; *one mysterious Thing*, said e.e.cummings, 1996, *What can be said about Pierre*, 2011

### Ko Murobushi

Ko Murobushi started to dance in 1968, after meeting Tatsumi Hijikata. In 1972, he joined the Butoh company Dairakudakan, working with Akaji Maro until 1980. In 1976 he founded Sebi and started to produce the female company Ariadone. He was editor and publisher of the Butoh newspaper *Hageshi Kiseisu (La saison violente)*. In 1978, he performed in Europe for the first time (*Le Dernier Eden*, Paris). He has engaged in collaborations with Barabas, Bernardo Montet, Julio Estrada, Boris Charmatz and others. In 2013, he produced and directed *<Outsides>1000 Nights*.

**Performing:** Ko Murobushi will work on the dances of Tatsuki Hijikata (1928–1986): a prominent Japanese choreographer and founder of Butoh-dance. Butoh appeared first in Japan following World War II and specifically after the student riots. The roles of authority were now subject to challenge and subversion.

### Chrysa Parkinson

Chrysa Parkinson is a dancer living in Brussels and Berkeley, California. She has been performing and teaching internationally since 1985. Since 2010, she has toured and performed with Jonathan Burrows (Dogheart), Mette Ingvartsen (Giant City), and Rosas/Anna Teresa De Keersmaeker (En Attendant, 2010), *Cesena* (2011). She was a member of 200/Thomas Hauer (2001–2010), touring yearly premieres in Europe, South America and Asia. Since moving to Europe from New York, she has also worked with Philip Gehmacher (*Walk/Talk*, Kaaitheater (2011)), Deborah Hay (*If I Sing to You* (2008)), *The Match* (2004), Meg Stuart (*Auf Den Tisch* (2006)), Jonathan Burrows/*Schreibstück* (2005), David Zambrano (*Mandraking* (2003)) and others.

**Performing:** Solo Extract from: *Cesena*, Anne Teresa De Keersmaeker/Rosas 2011

### Sonja Pregrad

Sonja Pregrad is a Croatian dance artist. She is making her own work around the notions of objecthood of the movement and choreographies of relations, and also performing in works by choreographers including Boris Charmatz, Isabelle Schaad, Willy Dorner etc. and visual artists like Sanja Iveković and Shahrjya Nashat. She is also co-creating an interactive dance magazine/project *TASK* and curating the *IMPROSECTIONS* festival.

**Performing:** *Practice makes a Master* (1982) by Sanja Iveković, Croatian artist, feminist, activist and pioneer of video art. *Practice makes a Master* is a performance Sanja did in 1982 in Künstlerhaus Bethanien in Berlin. In 2009 she invited Susa Pregrad to perform the piece again – this re-staging bringing to mind the new images of aggression that have followed in the wake of the September 11 attacks in New York.

### Marlène Saldana

Marlène Saldana is a performer and actress who works with Sophie Perez and Xavier Boussiron, Boris Charmatz, Théo Mercier and Jérôme Bel, and has worked among others with Yves-Noël Genod, Daniel Jeanneteau, le Moving Theater (New York), Krystian Lupa, Jonathan Capdevielle and for cinema with Christophe Honoré, Jeanne Balibar, Martin Le Chevallier. Together with Jonathan Drillet she created The United Patriotic Squadrons of Blessed Diana, whose work *Le Prix Kadhat*, a kind of third-world trilogy, was presented at Park Avenue Armory New York, the Nouveau Festival at Centre Georges Pompidou and at Théâtre de Vanves. At the Festival Belluard in Freiburg they presented *Déjà, mourir c'est pas facile*, as well as to Théâtre de la Ville for *Danse élargie*, and to Ménagerie de Verre with *Combat de Reines: Finale Cantonale et Fuyons sous la spirale de l'escalier profond* and at Théâtre de Genevilliers with *DORMIR SOMMEIL PROFOND, l'Aube d'une odyssée*.

**Performing:** Vito Acconci *Trademarks*, 1970, Mike Kelley *Heidi's Four Basket Dances*, 1992–2001

### Frédéric Seguette

Frédéric Seguette lives and works in Paris. After a year of training at the National Center of Contemporary Dance in Angers (1985–86), he participated in work with many choreographers including Jacky Taffanel and Jacques Patorozzi. From 1994–04 he collaborated and participated in all of Jérôme Bel's productions. Meanwhile, he joined Xavier Le Roy's *Xavier Le Roy* (2000), *Project* and *The Theatre of Repetitions* (2003). He founded and runs, since 2007 the Festival Plastique Danse Flore, Potager du Roi at Versailles. Recently he participated in the exhibition *Retrospective* by Xavier Le Roy at the Pompidou Centre in Paris.

**Performing:** *Shirtology*, 1997, by Jerome Bel performed as a lengthy striptease in which the performer peels off shirt after shirt, allowing a long moment to elapse between the removals of each T-shirt, and using the words and images on the shirts as prompts for movement and speech.

### Yasutake Shimaji

Yasutake Shimaji was born 1978 in Japan. He started Modern Dance

under the guidance of Miyako Kato. He worked as a company member of the Noism from 2004–06. Yasutake has been a member of The Forsythe Company since 2006.

**Performing:** TUNA phrase 1986 *Die Befragung des Robert Scott* 2000 *7 to 10 Passages* 2000 *One Flat Thing, reproduced* 2010 *Whole in the Head* 1993 *Quintett* 1996 *Duo* 2000 *Kammer/Kammer* all by William Forsythe

### Asha Thomas

Asha Thomas (Atlanta, Georgia, USA) received her Bachelor of Fine Arts degree from The Juilliard School in New York and was a principal dancer with the Alvin Ailey American Dance Theater from 1999–2007. She then relocated to France to work as a freelance artist with several dance companies: Compagnie Sallia ni Seydou, Raphaëlle Delaunay / *Traces*, Richard Stegal / *The Bakery*, Prue Lang, and Philippe Ménard/ *PM*. In 2010, Asha Thomas created Compagnie Ima in order to develop and produce her own choreographic works, creating a solo, *Mi Penita Negra*, and most recently a duet, *Ghazals*.

**Performing:** Alvin Ailey *Revelations* excerpts: *I Been Buked*, *Wade in the Water*; An introduction to *Jazz dances*; Josephine Baker *Zouzou* / *Princesse Tam Tam*

### Julian Weber

Julian Weber is a choreographer/ dancer and visual artist. He studied sculpture/installation in HBK Brunswick and Academy of Fine Arts Vienna. In 2013 he graduated in dance and choreography at HZT, Berlin. Since then he works intensively on spaces of interaction involving body, material and movement. He has toured with Meg Stuart in *Sketches/Notebooks*. In his current work *FORMEN FORMEN* he is working with artists including Nik Haffner and Meg Stuart in relation to his own sculptures.

**Performing:** Julian Weber works with *Stäbetanz* by Oskar Schlemmer and confronts the abstract, geometrical approach of Bauhaus with an animated, searching body, shifting between architecture and fragmented gestures. He will improvise from his Bauhaus approach and also work on material from *Sketches/Notebook* by Meg Stuart (2013).

### Adam H Weinert

Adam H Weinert is a performance-based artist born and raised in New York City. He began his training at The Royal Ballet School and continued to The School of American Ballet, and The Juilliard School. In addition to his performance career, his choreography for stage and

screen has toured to a number of non-traditional dance venues such as the Museum of Modern Art, The High Line, and Tate Britain.

**Performing:** Four Dances based on *American Folk Music* (1931), *Pierrot in the Dead City* (1935), and *Dance of the Ages* (1935), all choreographed by Ted Shawn in the early modernist style.

### Frank Willens

Frank Willens has lived and worked in Berlin since leaving California in 2003. Since coming to Europe he has realized numerous projects with, among others, Tino Sehgal, Meg Stuart, Peter Stamm, Laurent Chétouane, as well as making his own works. He won a Best Performer Prize for the solo *Bildbeschreibung* by Laurent Chétouane at the Favoriten Festival in Dortmund and has recently completed a project at Schauspiel Köln. He helped develop and direct *This Variation* from Tino Sehgal at Documenta 13 in Kassel last year, and he is currently a guest teacher for performance at the Hochschule für bildende Künste in Hamburg.

**Performing:** *The Refugees* from the musical *Notre Dame de Paris* (1998) *Modern Times*, *Charlie Chaplin* (1936) *Meg Stuart: Do Animals Cry* (2009), *All Together Now* (2008), *Replacement* (2006)

Stage manager: Mathieu Morel  
Dresser: Stefani Gicquaud

Production: Musée de la danse, Centre chorégraphique national de Rennes et de Bretagne, directed by Boris Charmatz. Supported by the Ministry of Culture and Communication, Brittany; the city of Rennes, France; the Regional Council of Brittany; and the General Council of Ille-et-Vilaine.

Past editions of *20 Dancers for the XX Century* were realised in collaboration with Champs Libres, Rennes; MoMA Museum of Modern Art, New York; and Berliner Festspiele / Foreign Affairs, Berlin.

**Thanks to:** Vito Acconci, The George Balanchine Trust, Jérôme Bel, Anne Teresa De Keersmaeker, William Forsythe, Simone Forti, Martin Hargreaves and the students of Trinity Laban, Sanja Iveković, Mike Kelley Foundation for the Arts, Kevin O'Hare and Andrew Hurst, The Royal Ballet London, Royal Opera House London, Alain Platel, Yvonne Rainer, Ellen Sorrin, Meg Stuart, the Alvin Ailey American Dance Theater

Choreography by Merce Cunningham © The Merce Cunningham Trust.

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## expo zéro

Friday 15 May and Saturday 16 May, 13.00–18.00

expo zéro is an exhibition without objects: no photographs, no sculptures, no paintings, no installations or videos. Instead, ten performers, artists and thinkers discuss, enact and perform their ideas of what a museum of dance could be.

Ideas are shared and tested with the audience, through words and actions in Tate Modern's empty galleries. Through analysis, descriptions, gestures and movements developed between 'guide-artist' and audience, a new map of this expanding territory is drawn.

With Claire Bishop, Tim Etchells, Martin Hargreaves, Mette Ingvartsen, Janez Janša, Sung Hwan Kim, Pichet Klunchun, David Riff and Shelley Senter.

**Claire Bishop** is a Professor in the PhD in Art History programme at the Graduate Center, City University of New York. She writes on contemporary art and performance, and is a regular contributor to *Artforum*. Her books include *Radical Museology, or, What's Contemporary Art in Museums of Contemporary Art?* (2013), *Artificial Hells: Participatory Art and the Politics of Spectatorship* (2012), and *Installation Art: A Critical History* (2005).

**Heman Chong** is an artist and a curator. His art practice involves an investigation into the philosophies, reasons and methods of individuals and communities imagining the future. Charged with a conceptual drive, the research is then adapted into objects, images, installations, situations or texts. In 2006, he produced a writing workshop with Leif Magne Tangen at Project Arts Center in Dublin where they co-authored PHILIP, a science fiction novel, with Mark Aerial Waller, Cosmin Costinas, Rosemary Heather, Francis McKee, David Reinfurt and Steve Rushton.

**Tim Etchells** is an artist and a writer based in the UK whose work shifts between performance, visual art and fiction. Etchells has worked in a wide variety of contexts, notably as the leader of the performance group Forced Entertainment. In recent years he has exhibited in the context of visual arts. He is currently Professor of Performance at Lancaster University.

**Martin Hargreaves** is a writer and dramaturge and one of his main interests lies in the queer politics of dance as it moves across contexts and spaces. He was the editor of *Dance Theatre Journal* for over a decade and is a lecturer at Trinity Laban on dance history and performance art.

**Sung Hwan Kim** approaches his own work from all production angles and departs from a straightforward story or motif, incorporating a radical editing and collage process that connects apparently unrelated elements to create a wider version of the story. He recently finished a book *Talk or Sing* published by Samuso. He is currently working on a theatrical commission by Asian Arts Theatre, to premiere in Gwangju in September 2015. Hwan Kim had a major solo-presentation of his work as part of the opening of the Tanks at Tate Modern in 2012.

**Mette Ingvartsen** studied dance and choreography at the performing arts school P.A.R.T.S., Brussels. Her practice includes performance, teaching, writing and researching notions of extended choreography and experimental performance practices. Her latest piece *69 positions* (2014), is a guided tour through an archive of sexual performances starting with the 60's. In 2012 she created *The Artificial Nature Project* which concludes a series dealing with representations of nature and the choreography of non-humans. She is currently doing a practice-based doctorate in choreography at the University for Dance and Circus in Stockholm, Sweden.

**Janez Janša** is an author, performer and director. He studied sociology and theatre directing at the University of Ljubljana, Slovenia, and performance theory at the University of Antwerp, Belgium. His work contains a strong critical and political dimension and is focused on the relation between art and socio-political context. Since 1999, he has been the director of MASKA, institute for publishing and education, based in Ljubljana, Slovenia.

**Pichet Klunchun** bridges traditional Thai Classical Dance language with contemporary sensibility. Klunchun has earned domestic notoriety for his efforts in contemporising Khon dance, which he brought to the stage in works like *About Khon*, or *Pichet Klunchun and Myself* developed with Jérôme Bel, or *Black and White*. He has participated in intercultural performing arts programmes in North America, Asia and Europe and was awarded the John D Rockefeller 3rd Award by the Asian Cultural Council in 2013.

**David Riff** is a writer, artist and curator based in Moscow and Berlin. Riff has written widely on contemporary art in Russia as an art critic, contributing e.g. to *Flash Art*, *springerin* and *Moscow Art Magazine*. He is a member of the workgroup Chto delat' (What is to be done?) and has been involved in other artistic collaborations such as the Learning Film Group and the Karl Marx School of the English Language. He is a professor at the Rodchenko Moscow School of Photography and Multimedia.

**Shelley Senter** is a dance artist who has toured the world as a performer, teacher and choreographer as well as a master teacher of the Alexander Technique. She has been critically recognized and awarded for her distinct approach to movement and deep practice, influencing artists in multiple disciplines. She has collaborated with many gifted choreographers, such as Yvonne Rainer (*Trio A*) and Trisha Brown, whose body of work she stages internationally. Senter is a member of LOWER LEFT performance collective, and is based in New York City.

**Production:** Musée de la danse, Centre chorégraphique national de Rennes et de Bretagne, directed by Boris Charmatz. Supported by the Ministry of Culture and Communication, Brittany; the city of Rennes, France; the Regional Council of Brittany; and the General Council of Ille-et-Vilaine.

Past productions of *expo zéro* have taken place at Musée de la danse, Le Garage, Rennes (2009); LIFE, Saint Nazaire (2009); Flying Circus Project, Singapore (2009); BAK basis voor actuele kunst with Springdance, Utrecht (2010); Performa, New York (2011); Berliner Festspiele / Foreign Affairs with Kunstsaele Berlin (2014).

## À bras-le-corps

Friday 15 May and Saturday 16 May, 13.30

Boris Charmatz first choreographed and performed this work with Dimitri Chamblas in 1993.

Rows of seats create a closed space, delimiting the movements of the two dancers and abolishing the distance between them and the audience.

**Choreography:** Dimitri Chamblas and Boris Charmatz  
**Dancers:** Dimitri Chamblas and Boris Charmatz  
**Lighting:** Renaud Lapperousaz  
**Lighting technician:** Yves Godin  
**Music:** Niccolò Paganini, Caprices nos 1, 10 and 16  
Itzhak Perlman, violin  
EMI Classics CDC 7 471 71 2

**Production:** Musée de la danse, Centre chorégraphique national de Rennes et de Bretagne, directed by Boris Charmatz. Supported by the Ministry of Culture and Communication, Brittany; the city of Rennes, France; the Regional Council of Brittany; and the General Council of Ille-et-Vilaine

Co-production Villa Gillet, Lyon

À bras-le-corps premiered 13 January 1993 at La Villa Gillet, Lyon.

Duration: 35 minutes

## Levée des conflits (extended)

Friday 15 May and Saturday 16 May, 14.15

*Levée des conflits* was first performed in 2010. For this extended version, 24 dancers perform the work continuously over several hours. Comprising 25 movements, each gesture is passed on from body to body, with one movement excluded at all times. Visitors are invited to learn part of the piece and perform it live.

**Interpretation:** Matthieu Barbin, Eleanor Bauer, Nuno Bizarro, Matthieu Burner, Ashley Chen, Olga Dukhovnaya, Julien Gallée-Ferré, Gaspard Guilbert, Peggy Grelat-Dupont, Hanna Hedman, Christophe Ives, Taoufiq Izeddou, Dominique Jégou, Lénio Kaklea, Jurij Konjar, Filipe Lourenço, Maud Le Pladec, Catherine Legrand, Alex Mugler, Thierry Micouin, Andreas Albert Müller, Mani A Mungai, Felix Ott, Annabelle Pulcini.

**Lighting:** Yves Godin  
**Sound direction:** Olivier Renouf  
**Orchestration software:** Luccio Stiz  
**Music:** Henry Cowell, Conlon Nancarrow, Helmut Lachenmann, Morton Feldman  
**Mass of excerpts:** David Banner, Médéric Collignon et le Jus de Bocse, Miles Davis, Daniel Johnston, Electric Masada, Angus McColl, RZA, Terror Squad, Saul Williams, Zeikratzer  
**Stage manager:** Fabrice Le Fur  
**Costumes in collaboration with:** Laure Fonvielle  
**Dresser:** Stefani Gicquiaud

Thanks to Marlène Monteiro-Freitas, Dominique Jégou, Katja Fleig, Margot Joncheray, Carlos Maria Romero, the students of the Inter-University Centre for Dance HZT, Berlin (2010), the residents of the Palais de Tokyo, and all who took part in the different stages of research.

With a special thought for Vincent Druguet and Odile Duboc.

**Production:** Musée de la danse, Centre chorégraphique national de Rennes et de Bretagne, directed by Boris Charmatz. Supported by the Ministry of Culture and Communication, Brittany; the city of Rennes, France; the Regional Council of Brittany; and the General Council of Ille-et-Vilaine.

The Institut français regularly contributes to the international touring of the Musée de la danse.

Co-production Théâtre National de Bretagne-Rennes, Théâtre de la Ville-Paris with Festival d'Automne-Paris, Manifesta 8 (Murcia and Cartagena, Spain), and ERSTE Foundation

With the support of Teatro Maria Matos, Lisbon; Chassé Theater, Breda; Kunstenfestivaldesarts, Brussels

This project is supported by the Institut français, in the framework of the convention with the City of Rennes.

*Adrénaline*

Friday 15 May and Saturday 16 May, 17.15 and 18.45

*Adrénaline*: a dance floor for everyoneWith: Oneman, Rinse FM; Nathan G Wilkins; and Jonjo Jury  
With thanks to Stuart and Sarah at Rinse FM, and to Seb Patane.*Roman Photo*

Friday 15 May and Saturday 16 May, 18.15

Three years after his performance of *Flip Book* at Tate Modern in the Tanks, Charmatz presents a new version with London-based amateurs. Drawing on *Merce Cunningham: Fifty Years* (Aperture, 1997) by dance archivist David Vaughan, which charts in pictures Cunningham's choreography over 50 years, *Roman Photo* invites a number of dancers, including former members of the company and amateur practitioners, to learn and perform Vaughan's images as sped-up versions of Cunningham's language.

'In *Merce Cunningham: Fifty Years*, all of Cunningham is included: pictures from every piece, and Merce is portrayed from the age of five... When I read this book, it came to my mind that the collection of the pictures was not only about the projects that he created, but also that it formed a choreography in itself. Dance happens in between the postures, between two positions, and I guess we could invent a piece from this score of pictures, performed from beginning to end. On the one hand it would be a purely 'fake Cunningham' piece. On the other hand, I think if we succeed, it could become a real one – a real Cunningham piece, a meta-Cunningham event with a glimpse of his entire life and work.

'I consider this experience as an integral part of our research, of our specific interest in archives, history and scores: the entire history of a life's work becomes book, which is in turn transformed into a performance elaborated by a handful of dancers.'  
– Boris Charmatz

**Conception:** Boris Charmatz  
**Adaptation:** Olivia Grandville  
**Tate Modern coordination of auditions and rehearsals:** Stephanie Busson

**Interpretation:** Sara Ayres, Jamie Atherton, Nigel Campbell, Neige Chentoufi, Caroline Evans, Pedro Faccio, Konstantios Foskolos, Guy Grant, Stefan Jovanovic, Hannah Kemp-Welch, Fabio Machado, Valerie McNulty, Marianne Moore, Fiontan Moran, Maryanne Ogbogbo, Gur Piepskovitz, Limore Racin, Jocelyne-Jane Taylor, Blanca Ulloa, Chiara Vaschetto, Lara Voggensperger, Simon Wallace, Josh Zola

**Lighting:** Yves Godin  
**Sound:** Olivier Renouf  
**Dresser:** Marion Regnier

Duration 30 minutes

**Production:** Musée de la danse, Centre chorégraphique national de Rennes et de Bretagne, directed by Boris Charmatz. Supported by the Ministry of Culture and Communication, Brittany; the city of Rennes, France; the Regional Council of Brittany; and the General Council of Ile-et-Vilaine. The Institut français regularly contributes to the international touring of the Musée de la danse.

Thanks to LiFE, St Nazaire; HZT, Berlin; Centre de Développement Chorégraphique, Toulouse.

*manger* (dispersed)

Friday 15 May and Saturday 16 May, 20.15

*manger* challenges the role of the mouth and eating in choreography and dance. For this performance in the Turbine Hall, Charmatz presents a dispersed version to address the scale of the site while still offering an intimate experience of the work.

How can the body be set into motion, not with the eyes or limbs, but with the mouth – a crossroads where food, voices, breath, words and saliva intermix? The mouth is a locus of circulation where the inside and the outside, the self and the other meet, taste each other, engage each other, interchange and ingest each other.

Using the mouth as the vehicle for his choreography, Charmatz marks out a general field of orality: paper that is chewed and swallowed is physical matter that becomes a proliferating substance. It disintegrates, it sings, it is savoured, it binds and it spreads until it pervades the whole space. Out of this continuous movement of ingestion emerge masticated melodies, paintings of flesh, sculptures of voice, food and skin. Together they sketch a collective, sensual horizon. At the boundary between a mobile installation and an indeterminate sound object, *manger* is a 'swallowed reality', an ingurgitated utopia – a slow digestion of the world.

UK premiere at Sadler's Wells, 19 and 20 May 2015.

**Choreography:** Boris Charmatz  
**Interpreted by:** Or Avishay, Matthieu Barbin, Nuno Bizarro, Ashley Chen, Olga Dukhovnaya, Alex Eynaudi, Julien Gallée-Ferré, Peggy Grelat-Dupont, Christophe Ives, Maud Le Pladec, Filipe Lourenço, Mark Lorimer, Mani A Mungai, Marlène Saldana  
**Lighting:** Yves Godin  
**Sound:** Olivier Renouf  
**Arrangements and vocal training:** Dalila Khatir  
**Choreographic assistant:** Thierry Micouin  
**General stage manager:** Mathieu Morel  
**Dresser:** Marion Regnier  
**Production:** Sandra Neuveut, Martina Hochmuth, Amélie-Anne Chapelain

**Sound material:** Ticket Man, The Kills; Hey Light, Animal Collective; King Kong, Daniel Johnston; Leisure Force, Aesop Rock; Je t'obéis, Sexy Sushi; La Folia, Arcangelo Corelli; Symphony no 7, Ludwig van Beethoven; Qui habitat, Josquin des Prez; Three Voices, Morton Feldman; Lux Alternae, György Ligeti  
**Directed by:** Boris Charmatz

**Text:** 'Le bonhomme de merde', L'Enregistré, Christophe Tarkos (POL Editions, 2014)

**Production:** Musée de la danse, Centre chorégraphique national de Rennes et de Bretagne, directed by Boris Charmatz. Supported by the Ministry of Culture and Communication, Brittany; the city of Rennes, France; the Regional Council of Brittany; and the General Council of Ile-et-Vilaine. The Institut français regularly supports the international touring of Musée de la danse.

**Coproduced by:** Ruhrtriennale-International Festival of the Arts; Théâtre National de Bretagne-Rennes; Théâtre de la Ville and Festival d'Automne Paris; Steirischer Herbst, Graz; Holland Festival, Amsterdam; Kunstenfestivaldesarts, Brussels; Künstlerhaus Mousonturm, Frankfurt am Main.

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Duration: 60 minutes

🕒 Running order,  
Friday 15 and Saturday 16 May

Turbine Hall, Level 0

- 12.00 Public warm-up with Boris Charmatz (60 min)\*  
13.30 *À bras-le-corps* (35 min)  
14.15 *Levée des conflits* – solos (30 min)  
14.45 *Levée des conflits* – visitor version (50 min)\*  
15.45 *Levée des conflits* (90 min)  
17.15 *Adrénaline: a dance floor for everyone* (60 min)\*  
18.15 *Roman Photo* with London-based volunteers\*  
18.45 *Adrénaline: a dance floor for everyone* (90 min)\*  
20.15 *manger* (dispersed, 60min)

Exhibition Galleries, Level 2

- 13.00 *expo zéro* (5 hours)

Collection Galleries, Levels 2, 3 and 4

- 13.00 *20 Dancers for the XX Century* (5 hours)

Please note that all timings are approximate

\* All welcome to join in



If Tate Modern was Musée de la danse? is a proposition initiated by Catherine Wood, Senior Curator, International Art (Performance), Tate Modern and Boris Charmatz Director, Musée de la danse, Centre chorégraphique national de Rennes et de Bretagne and is a collaboration between Boris Charmatz, Catherine Wood, Capucine Perrot, Assistant Curator, Tate Modern, Martina Hochmuth, Director of Productions, Musée de la danse and Musée de la danse team.

It is produced by Judith Bowdler, Production Co-ordinator, Tate Modern, with Steve Wald, freelance production manager, assisted by Roanne Hathaway, Administrator, Tate Modern, and Jessica Ziskind, Curatorial Intern.

Image: *Levée des conflits* 2010,  
choreography Boris Charmatz Photo: © Hugo Glendinning

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Graphic design by Tate Design Studio.

BMW Tate Live is a major partnership between Tate and BMW which focuses on performance and interdisciplinary art in the gallery and online and is curated by Catherine Wood and Capucine Perrot.

Part of: Musée de la danse in London presented by Tate and Sadler's Wells

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