

LAFAYETTE ANTICIPATION.S

Fondation d'entreprise Galeries Lafayette

ÉCHELLE



HUMAINE

Press Kit

Festival

September 16 – 22, 2019

9 rue du Plâtre
F-75004 Paris

ÉCHELLE HUMAINE

From September, 16-22 2019, Lafayette Anticipations – Fondation d'entreprise Galeries Lafayette presents the second edition of its festival entitled *Échelle Humaine* ("Human Scale").

In 2019, the *Echelle Humaine* festival takes its title literally. From the individual body to the collective body, from the solo to the duo and the group, the transformable building of OMA / Rem Koolhaas hosts six propositions that tell us what binds and connects us, weaving dance and text, playing physically with space and words.

For a week, the speech moves. With *Se sentir vivant* ("Feeling Alive"), Yasmine Hugonnet expresses it with the gesture, the posture, the look and disturbing ventriloquist's words. Belly's, eyes', hand's, mouth's voice. In *We Are Still Watching*, Ivana Müller gives a script to viewers, who discover and read it together, creating a temporary community that confronts the unexpected. *Sweat Baby Sweat*, by Jan Martens, slowly unfolds the images of the love duet. Attraction, aversion, vulnerability, physical power are shrouded in the lyrics and melodies of pop songs.

With his new solo *Dancer of the Year*, Trajal Harrell questions this honor award that has recently been attributed to him by *Tanz magazine*, and who comes in boomerang questioning him on what it means to him to dance. In *Yves-Noël Genod will tell at least one sentence of Merce Cunningham (and perhaps a little more)*, Yves-Noël Genod summons the rich figure of Merce Cunningham to "chat" the dance, and try to write the impossible poem. Finally, during the two afternoons of the weekend, with *Hors-Champ* ("Off-Field"), Ivana Müller invites to take place in a tent with a stranger, for a series of pre-written conversations inspired by the world of plants and gardens .

The program is curated by **Amélie Couillaud**

Presented by the Festival d'Automne à Paris



In partnership with



PROGRAM

Schedule

Monday, September 16

> 6:30pm and 9pm

Yasmine Hugonnet + Ivana Müller

Yasmine Hugonnet, *Se Sentir Vivant* ("Feeling Alive")

Running time : 40 minutes

Ivana Müller, *We Are Still Watching*

Running time : 1 hour

8€ and 12€ / Membership card : 8€

Wednesday, September 18 and Thursday, September 19 at 8:30pm

Jan Martens, *Sweat Baby Sweat*

Running time : 1h05

8€ et 12€ / Membership card : 8€

Saturday, September 21

> 11:30am

Warm Up Session #1

With Sophie Demeyer and Katia Petrowick from
compagnie Gisèle Vienne

Running time : 1h30

> 2:30pm, 3:30pm, 4pm, 5:15pm and 6pm

Ivana Müller, *Hors-Champ* ("Off-Field")

Running time : 45 minutes

Free entry

> 3pm and 5:30pm

Yves-Noël Genod, *Yves-Noël Genod will tell at least
one sentence of Merce Cunningham (and perhaps a
little more)*

Running time : 1 hour

8€ et 12€ / Membership card : 8€

> 4:30pm and 7pm

Trajal Harrell, *Dancer of the Year*

Running time : 40 minutes

8€ et 12€ / Membership card : 8€

Sunday, September 22

> 11:30am

Warm Up Session #2

With **Steven Michel**

Running time : 1h30

> 2pm, 3:45pm and 4:30pm

Ivana Müller, *Hors-Champ* ("Off-Field")

Running time : 45 minutes

Free entry

> 3pm and 5:30pm

Trajal Harrell, *Dancer of the Year*

Running time : 40 minutes

8€ et 12€ / Membership card : 8€

> 4pm

Yves-Noël Genod, *Yves-Noël Genod will tell at
least one sentence of Merce Cunningham (and
perhaps a little more)*

Running time : 1 hour

8€ et 12€ / Membership card : 8€

YASMINE HUGONNET



© Gregory Batardon

Biography

[Born in 1979 in Montreux (Switzerland). Lives and works between Lausanne and Paris]

Yasmine Hugonnet is a dancer and choreographer. She is interested in the relationship between form, image and sensation, the germination of imaginary, the (de)-construction of the choreographic language, the process of incarnation and appropriation. In recent years she has been deepening her work on the movement of attention, the idea of posture as a reservoir and, through her choreographic process, developing a practice of ventriloquism.

From 3 to 6 years old she lived in Mali. Back in Switzerland she started dancing ballet and at fifteen moved to Paris and studied at National Superior Conservatory of Dance in Paris. She participates in series of collective performative experiences, particularly in Taiwan (2001-2003). She dances for the choreographers Jean-Marc Heim (CH) in 2004-2005, Jo Strömgren (NO) in 2003-2004 and Luc Petton (FR) in 2001. She researches upon the notion of « Presences » in the Master Degree in Choreography called « Dance Unlimited » in Netherlands (2003-2005). In 2006, Laureate by European Pépinières for Young Artists, she went to Slovenia for an artist residency where she created « RE-PLAY », a trio that was invited at many international festivals. In 2009 she founded her own Company Arts Mouvementés in Lausanne and then she produces three solos.

In 2015 and 2016 she is invited at the Venice Biennale. In 2017 Yasmine Hugonnet is awarded by Swiss Dance Award (dance creation) with *Le Récital des postures*. In November 2018, she created a new work for three dancers, *CHRONOLOGICAL* at Théâtre de Vidy Lausanne and at l'Atelier de Paris Carolyn Carlson.

Feeling Alive, 2017

Monday, September 16 at 6:30pm and 9pm
Running time : 40 minutes

« It is a question of finding a word before the words: the one that comes from the weight, the one that goes up in the breath, articulates the gestures, and ventriloquises the whole body. Arrived in the middle of the path of our life, when we lost the right way in a dark forest, or planted one morning in front of the mirror of the bathroom, what can we do to feel alive, to make again the first step, make a new gesture, push a first song? We can touch each other, look at each other, but where is the "myself", in "feeling myself alive"? Right here in the body-paste, or right there in the picture? A voice inside starts to ring but it is in the mirror that she speaks. A grimace comes: who started?

If the voice is from the start a face (that one thinks of the voices that one sees on the radio), that would be a voice stared, which would leave the face to speak since other mouths, voice of the belly or eyes, voice of the hand or bones, vibrations on unheard-of cords, ventriloquism? », Mathieu Bouvier

Concept, text, interpretation : Yasmine Hugonnet / **Text :** extract from the 1st song of the *Divine Comedy* by Dante / **Outside view :** Mickael Nick, Mathieu Bouvier / **Clothing :** Karine Dubois / **Assistant :** Audrey Gaisan Doncel / **Diffusion :** Jérôme Pique

Production : Arts Mouvementés / **Co-production :** Arsenic - Centre d'art scénique contemporain / **Supports :** Canton de Vaud, Loterie Romande, Ville de Lausanne, Pro Helvetia - Fondation suisse pour la culture, Fondation Nestlé pour l'Art, Migros Vaud.

Spectacle created in march 2017 at the Arsenic, Lausanne (Switzerland)



Yasmine Hugonnet, *Feeling Alive*, 2017

© Anne-Laure Lechat



Yasmine Hugonnet, *Feeling Alive*, 2017

© Anne-Laure Lechat

IVANA MÜLLER



Biography

[Born in 1972 in Croatia. Lives and works in Paris]

Ivana Müller is a choreographer, producer and author. She is an artist associated with the Glass Menagerie in 2017. Since 2002 she has created about fifteen plays and dances that have been performed in Europe, the United States and Asia.

In 2007 she received the Charlotte Koehler Award for all of her work, as well as the Impulse Festival and Goethe Institute Award for her play *While We Were Holding It Together*.

Her experimental, radical and formally innovative work expresses the idea of movement and the body, being at the heart of her artistic preoccupations. The theater remains her main place of practice and creation. Yet Ivana Müller's work has often been presented in the context of contemporary art, among others at the Venice Biennale 2015, the Garage Museum of Contemporary Art (Moscow), the Hayward Gallery / Southbank Center.

We are still watching, 2012

Monday, September 16 at 6:30pm and 9pm
Running time : 1 hour

We Are Still Watching is performed by spectators. This instant community also radically changes the piece every time that it is performed.

We Are Still Watching has the form of a reading rehearsal in which spectators encounter each other while reading a script together. During approximately an hour spent in company of each other, spectators create and « perform » a community, making decisions individually and collectively while simply reading a text that someone else has written for them. In this mini-society that's being created at each show, everybody slowly but surely gets his or her role... Everybody speaks in the "I-form", everybody reads badly and everybody engages one way or another although no one ever read the script before and no one knows what will happen next.

Concept and text : Ivana Müller / **Collaboration** : Andrea Bozic, David Weber-Krebs and Jonas Rutgeerts /

Traduction, adaptation in French : Gilles Amalvi and Ivana Müller / **Light design and technical direction** : Martin Kaffarnik

Production : I'M COMPANY / Matthieu Bajolet & Gerco de Vroeg

We Are Still Watching was developed as a part of the Encounters project (Frascati, Amsterdam 2012) and financially supported by Performing Arts Fund NL, Amsterdam Fund for the Arts and SNS Reaal Fonds. With kind support of Het Veem Theatre, Amsterdam.

IVANA MÜLLER



Hors-Champ ("Off-Field"), 2018

Saturday, September 21 at 2:30pm, 3:15pm, 4pm,
5:15pm, 6pm and Sunday, September 22 at 2pm,
3:45pm, 4:30pm

Running time : 45 minutes

Hors-Champ ("Off-Field") is a performance played by spectators situated in an artificial "colony" made out of ten of two-person tents.

Short-lived colony, this performance offers a series of conversations inspired by metaphors which comes from the world of plants and gardens. Two spectators stranger to each other are invited to read dialogues, hidden from the gaze of others, in the intimacy of their tent. Each of these tents contains a scripted conversation. The duo settles down and begins to read, as indicated in the text. However even if there is a script, these two people are the only ones who can influence what will happen in this tent in the next few minutes. And it will remain between them.

Concept : Ivana Müller / **Texts** : Ivana Müller in collaboration with Julien Lacroix and Anne Lenglet / **Production** : I'M COMPANY (Matthieu Bajolet, Gerco de Vroeg and Suzanne Veiga Gomes)

I'M COMPANY is supported by the DRAC Ile-de-France - Ministry of Culture as part of the structuring's aid. Ivana Müller is also supported by the networks Labaye - Danse en Normandie and APAP - advancing performing arts project.



Ivana Müller, *We Are Still Watching*



Ivana Müller, *Off-Field*

JAN MARTENS



© Stine Sampers

Biography

[Born in 1984, Belgium. Lives in Antwerp (Belgium), works in Belgium and Netherlands]

Jan Martens studied especially at the dance department of the Artesis Royal Conservatoire of Antwerp and collaborated with Ann van den Broek and Koen de Preter. Since 2010 he has been making his own choreographic work which has been performed with increasing regularity before a national and international audience.

His work is nurtured by the belief that each body can communicate, that each body has something to say. In each work he tries to redraw the relation between the public and the performer.

Jan Martens won the Charlotte Köhler Prize in 2015, he is creative associate at deSingel (Belgium) and at CDCN in Roubaix with support from the ministry of Culture.

In 2014 Jan Martens founded, together with business manager Klaartje Oerlemans, the choreographic platform GRIP in Antwerp / Rotterdam, from where they jointly produce and distribute his work as well as support the work of Bára Sigfúsdóttir, Steven Michel and Michele Rizzo.

Sweat Baby Sweat, 2011

Wednesday, September 18 and Thursday, September 19 at 8:30pm

Running time : 1h05

The starting point for *Sweat Baby Sweat* is the most ordinary: the relationship between a man and a woman. Jan Martens makes a performance that reviews all the variations around the love duo: without leaving the eyes, in the amazing muscle tension that requires the slowness imposed on them, the two performers, Kimmy Ligtvoet and Steven Michel, in a infinite kiss, go from embrace to rejection, from the vertigo of abandonment to reunion ... Love reveals itself to be a struggle in which one engages with one's whole being, a struggle without respite, without any concession as much as a haven of gentleness: the two bodies, pushed to the point of exhaustion, reveal it and incarnate it literally before falling into a deep repose.

Choreography : Jan Martens / **With** : Kimmy Ligtvoet and Steven Michel / **Music** : Jaap van Keulen / **Video** : Paul Sixta / **Outside view** : Peter Seynaeve / **Technique** : Michel Spang / **Production** : Frascati Producties, ICKamsterdam, TAKT Dommelhof en JAN vzw / **International diffusion** : A Propic / Line Rousseau & Marion Gauvent / **Thanks** : SummerStudios Brussels en Marc Vanrunxt



© Klaartje Lambrechts

Jan Martens, *Sweat Baby Sweat*



© Klaartje Lambrechts

Jan Martens, *Sweat Baby Sweat*

TRAJAL HARRELL



© Orpheas Emirzas

Biography

[Born in 1973. Lives and works in New York (United States)]

Trajal Harrell is a north American choreographer and dancer who studied at Trisha Brown School, National Dance Center (Yvonne Rainer), City College San Francisco and Martha Graham School of Contemporary Dance. His shows have been performed in New York and elsewhere in the United States, in theaters such as The Kitchen and in international festivals such as the Festival d'Automne à Paris, Holland Festival in Amsterdam and Impulstanz in Vienna. His performances have also been presented in places dedicated to the visual arts, including the Museum of Modern Art in New York. With a very imaginative approach to history, he reinterprets our past or rather the history of dance. His research is based on the dialogue between post-modern dance and the New York voguing scene. Thus his imagination misunderstands chronological, geographical and cultural distances.

Dancer of the Year Creation 2019

Saturday, September 21 at 4:30pm and 7pm and Sunday, September 22 at 3pm and 5:30pm

Running time : 40 minutes

"It's one thing to be named Dancer of the Year, it's something entirely different to try and make something of it", Trajal Harrell

In 2018 *Tanz Magazine* selected Trajal Harrell as "Dancer of the Year". This honorary distinction and the thoughts on the (self)-esteem that it arouses are the starting point of a solo. Trajal Harrell rubs against the perilous exercise of (self)-representation. He compares his singularity, his aesthetic and this honorary distinction which triggers in him a double questioning : what does such a designation mean for dance? What does dance mean to him?

Choreography, dance, sound and costume design : Trajal Harrell
Dramaturgy : Sara Jansen / **Production** :
Kunstenfestivaldesarts / **Co-production** : Impulstanz Festival,
Schauspielhaus Bochum, Bergen BIT, Festival d'Automne à Paris,
Lafayette Anticipations
Diffusion : ART HAPPENS / Sarah De Ganck



© Hesem Rahmian. *The Pets We Love*, 2018
Courtesy of the artist and Gallery Isabelle van den Eynde

YVES-NOËL GENOD



© Dominique Issermann

Biography

[Born in 1972. Lives and works in Paris (France)]

Yves-Noël Genod is, in his own words, a "distributor" of poetry and light; not an inventor but a "passer-on". Born in 1972, he has always performed or directed. He worked first with Claude Régy and François Tanguy at Théâtre du Radeau. His experience of contact improvisation led him towards dance and a collaboration with Loïc Touzé who in 2003 gave him carte blanche to produce his first performance for the *Let's Dance* festival at the Lieu Unique art centre in Nantes. Titled *Waiting for Genod*, it built on British and American stand-up. This would be the first of many commissions (all cartes blanches) for shows - almost a hundred to date - and performances, for the most part presented at festivals or centres for dance or hybrid art forms. These works are theatre stripped of drama and action, leaving only the poetry, the phantom, the trace. Yves-Noël Genod has worked with numerous artists who now perform at the world's leading venues. In this respect, he has marked a generation.

Yves-Noël Genod will tell at least one sentence of Merce Cunningham (and perhaps a little more)
Creation 2019

Saturday, September 21 at 3pm and 5:30pm and
Sunday, September 22 at 4pm

Length: approx. 1 hour

It's unlikely that Merce Cunningham ever had anything to say about dance that he didn't say... through dance. Or so he liked to tell journalists, always with a hint of humour. This was bound to capture the attention of Yves-Noël Genod, given his interest in - not to say passion for - things that make no sense. Things with no predetermined meaning, no moral or political vision. No ideas about the thing as meant (another meaning!) by Wallace Stevens when he wrote, "Not ideas about the thing, but the thing itself", or by Anton Chekhov who exclaimed (in a letter) that "It's about time for writers - particularly those who are genuine artists - to recognize that in this world you cannot figure out everything".

If Merce Cunningham has anything to say it is, by default, about things that cannot be said, except on rare occasions, in poetry. Yves-Noël Genod delivers a performance of which he knows nothing in advance; an "accident", a "conversation", he says, watched over by a young man, one hundred years old, Merce Cunningham, whose evocation continues to invite us to turn our gaze to dance...

Concept and interpretation: Yves-Noël Genod, Pierre Guibault

Acknowledgements: Denise Luccioni

Production: Le Dispariteur

9 PLÂTRE IN MOVEMENT

Dance at Lafayette Anticipations

Lafayette Anticipations' modular and flexible architecture serves the purpose of dance. During *Échelle Humaine*, four international choreographers rethink the building's volumes, disrupt its usages, and propose new ways of navigating its spaces (circulation of bodies, images, and ideas). *Échelle Humaine* prolongs Lafayette Anticipations' commitment to choreographic creations which the Fondation has expressed since its inception.

In 2014, prior to the building's renovation, Emmanuelle Huynh and her dance company Mûa established the experimental platform *Emantipation*, paving the way for the Fondation's programming which was already firmly anchored in live performance and the production of performative works.

From 2014 to 2018, under the direction of Dimitri Chamblas and Amélie Couillaud, the choreographic film project *Mutant Stage* extended this commitment. The series of ten short films accompanied and documented, through the medium of dance, the evolution of the 9 rue du Plâtre building site, acting as a genuine investigation into its own mutation. The entire *Mutant Stage* series is available on mutantstage.lafayetteanticipations.com.



Benjamin Millepied, *Mutant Stage 3*. Film produit par Lafayette Anticipations en 2015, avant l'ouverture du 9 rue du Plâtre.

© Stéphane Perche



Barnaby Roper, *Mutant Stage 10*. Film produit par Lafayette Anticipations en novembre 2017, avant l'ouverture du 9 rue du Plâtre.

© Stéphane Perche



Anne Teresa de Keersmaeker, *Violin Phase*. Festival Echelle Humaine, édition 2018 with Festival d'Automne à Paris

© Marc Domage

THE STORE & CAFÉ-RESTAURANT

The Store: À Rebours
46 rue Sainte-Croix-de-la-Bretonnerie
Open every day from 11am-8pm
Closed on Tuesday
Open on Sunday from 1-8pm

À Rebours is a small novelty shop nourished by the big ambitions of creation. Serving as the Fondation d'entreprise Galeries Lafayette's commercial alter ego, À Rebours pays tribute to Huysmans' novel of the same name. The store is particularly inspired by the book's antihero and his art of collecting, prompting him to investigate the tastes of his era. The 100 m² store offers contemporary objects - little, if not available elsewhere. Unusual, witty, useful and quirky, the selection is an answer to the emergence of new forms of production and consumption, respectful of their materials, know-hows and creators. À Rebours is the outpost for a conscious trade, open to the ideas that transform and embellish our daily life.

www.instagram.com/areboursparis



©Alex Pommier



©Romain Laprade

The Café-Restaurant: Wild & the Moon
9 rue du Plâtre

Wild & the Moon is settling into the Fondation's café-restaurant space, located on the ground floor of the 9 rue du Plâtre. Inscribed in an urban movement, Wild & the Moon was created by a tribe of food lovers, in collaboration with chefs, nutritionists and naturopaths. All products are made from 100% organic, gluten-free, local, ethically sourced, seasonal and plant-based ingredients, that bring a little bit of nature in our busy lives. Wild & the Moon seeks to be the spokesperson for this all-natural and healthy movement, so as to spread its word. A slow food spirit set to an urban beat, a project harmoniously inscribed in the Fondation's ecosystem.

wildandthemoon.en



©Cyrille George - Jerulsami



©Wild & the Moon

TEAM

Lafayette Anticipations

Guillaume Houzé, President
François Quintin, Managing Director
Mahaut de Kerraoul, Administrator
Hélène Dunner, Administrative assistant
Judith Peluso, Head Technical and Building Supervisor
Dirk Meylaerts, Directeur of Production
Aude Mohammedi Merquiol, Head of Production coordination
Romain Bertel, Head of Workshop
Lisa Audureau, Project manager - Collection and Production
Matthieu Bonicel, Head of Publishing and Information Technology
Aurélie Garzuel, Head of Communications
Gilles Baume, Head of Education and Outreach
Émilie Vincent, Welcome desk and ticketing supervisor
Oksana Delaroff, Assistant Head of Cultural Outreach

Anna Colin, Associate Curator

Amélie Couillaud, Artistic Director of the Festival /
Casoar : www.casoar.paris

Société La Maîtrise
(Store and Café-Restaurant)
under the direction of François Quintin and Marianne Romestain
Pauline Vincent, Head of operations

Press Contacts

Claudine Colin Communication
Thomas Lozinski thomas@claudinecolin.com
Tél. +33 (0)1 42 72 60 01
claudinecolin.com

Lafayette Anticipations
Aurélie Garzuel
Head of Communications
agarzuel@lafayetteanticipations.com

Festival d'Automne à Paris
Christine Delterme
c.delterme@festival-automne.com

The press kit and associated visuals are available for download on the Lafayette Anticipations press room: <https://www.lafayetteanticipations.com/en/espace-presse>

Lafayette Anticipations – Fondation d'entreprise Galeries Lafayette
9 rue du Plâtre
F-75004 Paris
+33 (0)1 23 45 67 89
communication@lafayetteanticipations.com
lafayetteanticipations.com



PRACTICAL INFORMATION

Opening hours

Monday, Wednesday, Saturday and Sunday: 11am - 7pm
Thursday, Friday : 11am - 8pm
Closed on Tuesday

Access

9, rue du Plâtre - 75004 Paris
44, rue Sainte-Croix-de-la-Bretonnerie - 75004 Paris

Metro

Rambuteau : line 11
Hôtel de Ville : lines 1 & 11
Châtelet - Les Halles : lines 4, 7, 11, 14 & RER A, B & D

Bus

Archives - Rambuteau : 29 & 75
Centre Georges Pompidou : 38, 47, 75 N12, N13, N14 & N23
Hôtel de Ville : 67, 69, 76, 96, N11 & N16

Autolib'

36, rue du Temple
37, rue Sainte-Croix-de-la-Bretonnerie

Parking

31, rue Beaubourg
41-47, rue Rambuteau
4, place Baudoyer

Admission

Tickets available on www.lafayetteanticipations.com as of ?

Online booking mandatory, within available seating.
Limited number of tickets.

Yasmine Hugonnet, *Se Sentir vivant* ("Feeling Alive")
+ **Ivana Müller**, *We Are Still Watching*
8€ et 12€ / Membership card : 8€

Jan Martens, *Sweat Baby Sweat*
8€ et 12€ / Membership card : 8€

Trajal Harrell, *Dancer of the Year*
8€ et 12€ / Membership card : 8€

Ivana Müller, *Hors-Champ* ("Off-Field")
Free entry

Yves-Noël Genod, *Yves-Noël Genod will tell at least one sentence of Merce Cunningham (and perhaps a little more)*
8€ et 12€ / Membership card : 8€

The Fondation's ground floor, café-restaurant and store are accessible free of charge.

Membership program

Lafayette Anticipations offers its visitors the opportunity to join a privileged annual membership program. Members benefit from numerous advantages including a rate at 8€ for all performances of *Echelle Humaine* Festival.

More information on lafayetteanticipations.com/en/practical-information