

# LAFAYETTE ANTICIPATIONS

Fondation d'entreprise Galeries Lafayette



# ÉCHELLE

# HUMAINE

Press Kit

June 27, 2018

9 rue du Plâtre  
F-75004 Paris

# ÉCHELLE HUMAINE

## Sequencing Time and Space

From September 15–23, Lafayette Anticipations Fondation d'entreprise Galeries Lafayette presents the first edition of its dance festival titled *Échelle Humaine* (human scale).

OMA/Rem Koolhaas's design for Lafayette Anticipations' building allows more than fifty different configurations of its spaces and volumes thanks to a system of four mobile platforms. *Échelle Humaine* embraces the performative nature of this architecture through the medium of dance by exploring the possible uses of the newly renovated building. This festival builds upon the Fondation's commitment to movement, initiated in 2014 with *Emantipation* (Emmanuelle Huynh/Compagnie Mûa) and followed by its *Mutant Stage* video series (2014–2018).

For this first edition, *Échelle Humaine* partners with Festival d'Automne à Paris' Portrait of **Anne Teresa De Keersmaeker**. For one week, the Belgian choreographer, followed by **Andros Zins-Browne**, **Eleanor Bauer**, and **Radouan Mriziga**, three international choreographers who trained at P.A.R.T.S. (Performing Arts Research and Training Studios) in Brussels, will inhabit the different spaces of the Fondation. Each performance will be associated with a different configuration of the mobile platforms; Lafayette Anticipations' "architectural machine" is dedicated fully to dance.

Anne Teresa De Keersmaeker inaugurates *Échelle Humaine* with *Violin Phase*, her seminal solo created in 1981 to the music of Steve Reich. Then, over the course of three days, Andros Zins-Browne, accompanied by Jaime Llopis and Sandy Williams, will perform *Already Unmade*, inviting the audience to witness the deconstruction of their personal histories of choreography. Eleanor Bauer will follow with the premiere of her new solo *A lot of moving parts*, that focuses on poetry. Finally, Radouan Mriziga concludes this first edition of *Échelle Humaine* with *7*, an epic performance for seven dancers and musicians, embracing the totality of the Fondation's space in which the choreographer confronts bodies to architecture.

The program is curated by **Charles Aubin**, Lafayette Anticipations Associate Curator.

Presented with the Festival d'Automne à Paris

LAFAYETTE  
ANTICIPATIONS  
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The Fondation d'Entreprise Hermès is the sponsor of the Festival d'Automne à Paris' Anne Teresa De Keersmaeker Portrait.

# PRO GRAM

## Performance schedule:

Saturday, September 15 at 3pm, 5pm, and 7pm

*Violin Phase* by **Anne Teresa De Keersmaecker**

Running time: 15 minutes

12€ and 18€

Festival d'Automne à Paris membership: 12€

September 17, 18, and 19, from 11am to 8pm

*Already Unmade* by **Andros Zins-Browne**

Ongoing performance

5€ and 8€

Thursday, September 20 and Friday,  
September 21 at 8pm

*A lot of moving parts* by **Eleanor Bauer**

Running time: 1 hour

8€ and 12€

Festival d'Automne à Paris membership: 8€

Saturday, September 22 at 8pm and Sunday,  
September 23 at 3pm and 6pm

*7* by **Radouan Mriziga**

Running time: 77 minutes

8€ and 12€

Festival d'Automne à Paris membership: 8€

# ANNE TERESA DE KEERSMAEKER



©Hugo Glendinning

## Biography

[Born in 1960 in Malines, Belgium. Lives and works in Brussels, Belgium.]

After studying dance at the Mudra School in Brussels and New York University, Anne Teresa De Keersmaeker came to prominence in 1982 with *Fase, Four Movements to the Music of Steve Reich*. The following year, while creating the work *Rosas danst Rosas*, De Keersmaeker founded in Brussels her dance company titled "Rosas". Since then, her choreography has been grounded in a rigorous and prolific exploration of the relationship between dance and music (from early music to contemporary and popular idioms). Between 1992 and 2007, Rosas was in residency at La Monnaie, the Brussels opera house, where De Keersmaeker has directed a number of ballets and operas.

Contemporary music ensemble Ictus has been a constant partner, with key performances such as *Drumming* (1998) and *Rain* (2001). In 1995, De Keersmaeker established the school P.A.R.T.S (Performing Arts Research and Training Studios) in Brussels, now an internationally renowned incubator for talented choreographers. De Keersmaeker's latest works mark a visible "stripping down" of her choreography to essential principles. In 2013, she created *Vortex Temporum* to Gérard Grisey's spectral music. In 2015 this choreographic piece was adapted to a durational exhibition format at the WIELS art center in Brussels under the title *Work/Travail/Arbeid* subsequently presented at MoMA, the Centre Pompidou, and Tate Modern.

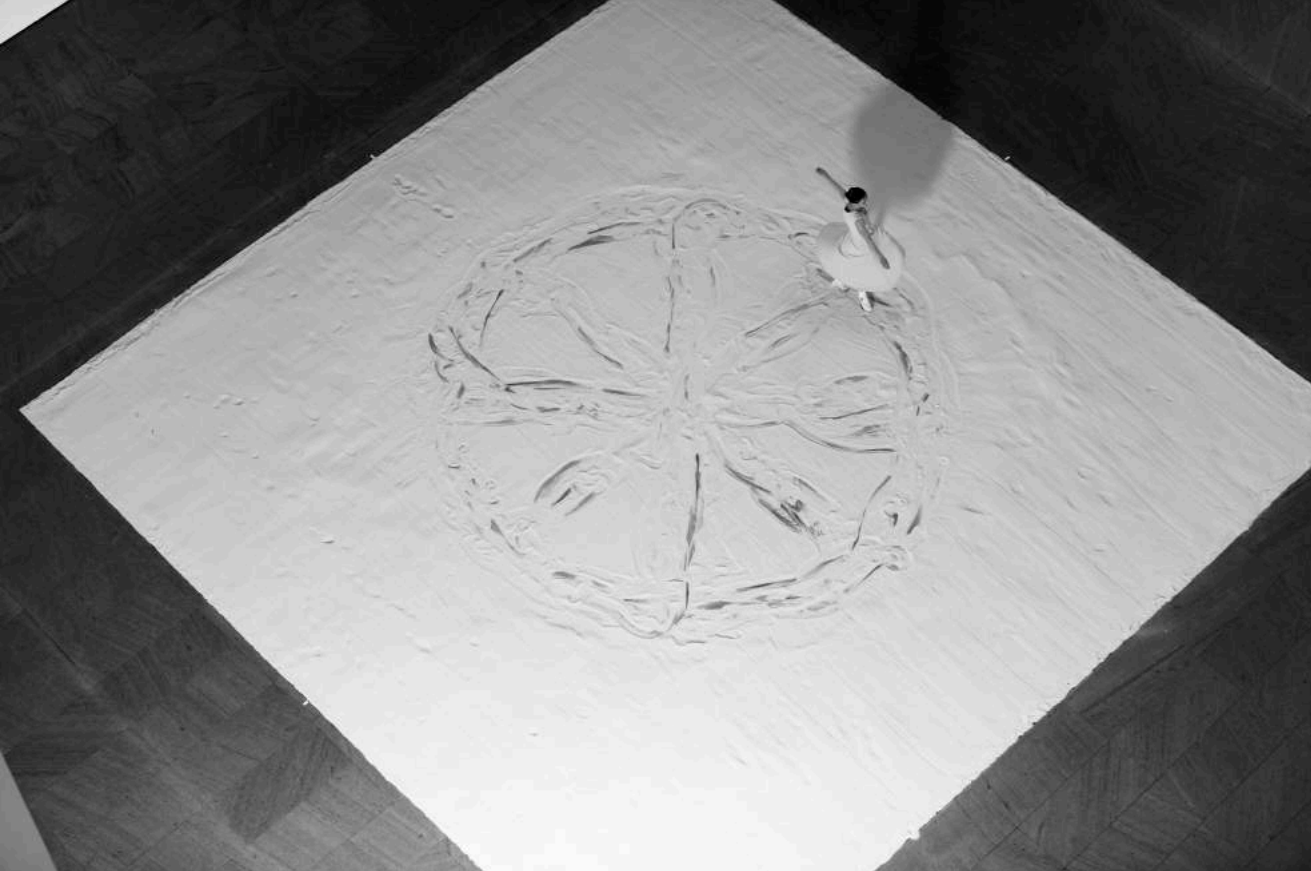
## *Violin Phase, 1981*

Saturday, September 15 at 3pm, 5pm, and 7pm  
Running time: 15 minutes

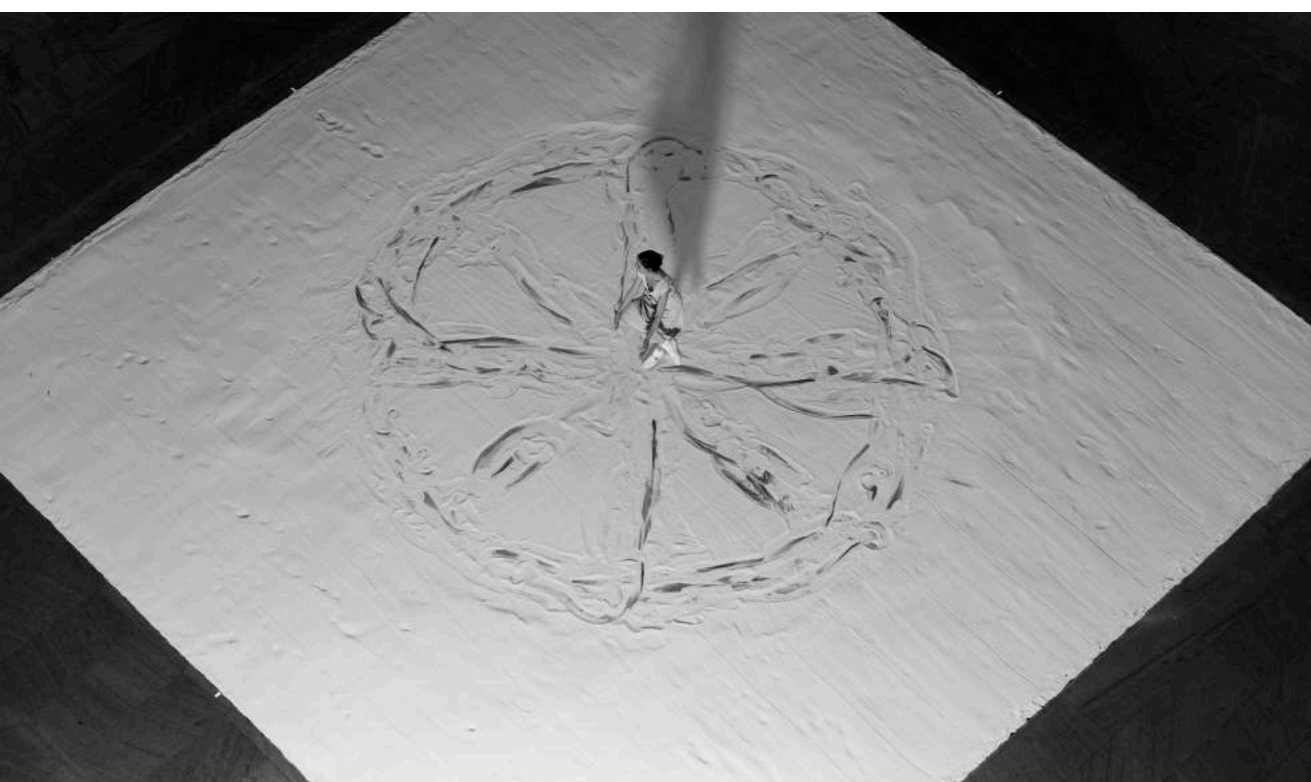
For Anne Teresa De Keersmaeker, dance is "architecture in movement". It structures itself around rigorous geometrical principles which the Belgian choreographer likes to gradually abandon. This belief is conveyed as early as in 1981 with *Violin Phase*, her very first choreographed piece written to the repetitive music of the American minimalist composer Steve Reich. The choreography progresses by repetition and accumulation of movements which she gradually phases out. As the choreographer dances, she turns in circles on a thin layer of white sand creating interlacing patterns that form a rosette. In the last few years, Anne Teresa De Keersmaeker has gradually freed herself of the frontality of the stage in order to create a more complex and fluid relationship with her audience. In this way, she has rethought certain historical pieces such as *Violin Phase*, to fit the gallery space. After MoMA's atrium in 2011 and Tate Modern's Tanks in 2012, Anne Teresa De Keersmaeker will adopt *Violin Phase* to Lafayette Anticipations' architecture so that this heady choreographic piece can be appreciated from various points of view, from the ground floor to the higher floors that become balconies.

Choreography and dance: Anne Teresa De Keersmaeker.  
Music: Steve Reich, *Violin Phase* (1967).  
Concept: Thierry De Mey.  
Co-presented by Lafayette Anticipations and Festival d'Automne à Paris.

First performed in April 1981 at the Festival of Early Modern Dance (New York).



© Max Vadukul



© Max Vadukul

Anne Teresa De Keersmaecker, *Violin Phase*, 1981

# ANDROS ZINS- BROWNE



©Tiziana Penna

## Biography

[Born in 1981 in New York, USA. Lives and works in Brussels, Belgium.]

Initially trained in classical dance at the Joffrey Ballet School, Andros Zins-Browne completed his studies with a degree in semiotics of the arts at Brown University. He moved to Brussels in 2002 where he studied at P.A.R.T.S before joining the Academy Jan van Eyck Program in Maastricht. Zins-Browne has danced for many contemporary choreographers including Jonathan Burrows, Mette Ingvartsen and Maria Hassabi, as well as visual artist Tino Sehgal.

His own choreographic work has been presented at the Centre Pompidou in Paris, Dance Umbrella in London, HAU in Berlin, PACT Zollverein in Essen, the Stedelijk Museum in Amsterdam, as well as at the Fondation Boghossian and the Kaaitheater in Brussels.

## *Already Unmade, 2017*

September 17, 18, and 19, from 11am to 8pm  
Ongoing performance

Over the past decade, Andros Zins-Browne has been developing a hybrid body of work at the intersection of installation, performance and conceptual dance. In each of his pieces, the American choreographer pays particular attention to the nature of the images, how they are produced and how they circulate, how they enter into movement, in both literal and symbolic terms, and how they are deciphered by onlookers.

In *Already Unmade*, a piece based on a process of "unlearning", Zins-Browne joins up with other dancers in order to collectively examine each of their personal choreographic histories and deconstruct, little by little, their kinesthetic memories as performers. *Already Unmade* takes a reverse look at the conventional presentation format of a choreographic work : here the departure point for the dancers is that of a "finished object" which they dissect and modify over the course of a day through a subtle game of repetition.

Conceived by: Andros Zins-Browne.

Performed by: Jaime Llopis, Sandy Williams, and Andros Zins-Browne.

In coproduction with The Great Indoors (Brussels).

First performed on the 18th of May 2016 at the Villa Empain, Fondation Boghossian in Brussels.



© Paula Court

Andros Zins-Browne, *Already Unmade*, performance as part of Asad Raza's Weekend Guests for *Root sequence*.  
*Mother tongue*, May 6th and May 7th, 2017 at the Whitney Museum of American Art.



© Paula Court

Andros Zins-Browne, *Already Unmade*, performance as part of Asad Raza's Weekend Guests for *Root sequence*.  
*Mother tongue*, May 6th and May 7th, 2017 at the Whitney Museum of American Art.

# ELEANOR BAUER



©Danny Williams

## Biography

[Born in 1983 in Santa Fe, USA. Lives and works in Stockholm, Sweden.]

Eleanor Bauer studied dance at NYU in New York before furthering her training at P.A.R.T.S in Brussels where she lived from 2004 to 2017. She now resides in Stockholm where she is a current PhD candidate in Choreography at the SKH Stockholm University of the Arts.

Eleanor Bauer has danced for many international choreographers such as Anne Teresa de Keersmaeker, Boris Charmatz, Xavier Le Roy, and Trisha Brown, as well as for visual artists such as Matthew Barney and Emily Roysdon.

Since 2005 she has been developing a personal practice which plays with different formats of live performance: from talk-shows to cabaret, musical theatre or poetry marathons.

## *A lot of moving parts, 2018*

**World premiere**

**Thursday, September 20 and Friday, September 21 at 8pm**

**Estimated running time: 1 hour**

In her new solo titled *A lot of moving parts*, American choreographer Eleanor Bauer prods at the Greek etymology of her own discipline: khoreía “circular dance” and graph “writing” to locate the fragile place of writing in the embodied practices and mostly oral traditions of dance. *A lot of moving parts* presents both thoughts in motion and a movement in thoughts. Bauer focuses here on the frictions, collisions and impossible translations between dance and language with her poems and essays that accompany the performance. In her choreographic search for “the simplest containers in which the complexity of dance can thrive” Bauer creates an intimate context in which the audience can feel their way through the dance with all of their senses. Her body appears and disappears in a room of squishy, luminous, and sonic modules that continuously reconfigure the physical, imaginary, and symbolic space of the performance.

**Concept, choreography, text, and performance:** Eleanor Bauer.

**Costumes:** Sofie Durnez.

**Lights:** Jonatan Winbo.

**Production** GoodMove vzw.

With the support of SKH Stockholm University of the Arts, DOCH University of Dance and Circus, Kaaithheater (Brussels), and Lafayette Anticipations.

World premiere on the 20th of September 2018 at Lafayette Anticipations in partnership with Festival d’Automne à Paris.





Eleanor Bauer, *A lot of moving parts*, 2018

# RADOUAN MRIZIGA



©Martin Argyroglo

## Biography

[Born in 1985 in Marrakech, Morocco. Lives and works in Brussels, Belgium.]

Since 2014, the year of his first solo performance, *~55*, which used his own body as a yardstick for a space that unfolded under the gaze of the audience, Mriziga has shown his work in many European festivals (Kunstenfestivaldesarts in Brussels, Tanzquartier in Vienna) as well as at biennials and international contemporary art events (Biennale de Marrakech, Sharjah March Meeting).

Radouan Mriziga studied dance in Marrakech and in Tunisia before completing his training at P.A.R.T.S, from which he graduated in 2012.

## 7, 2017

Saturday, September 22 at 8pm and Sunday, September 23 at 3pm and 6pm

Running time: 77 minutes

Radouan Mriziga addresses dance through the prism of architecture. Following precise protocols of choreographic construction, his performances make and unmake spaces for both his dancers and audiences alike. More often than not, Mriziga uses the bodies of his performers as his starting point. Putting them to use as measuring instruments, he creates shapes on the ground which recall the tradition of Islamic geometric motifs. *7* is the last installment in a choreographic trilogy that Mriziga has developed using gestures and actions of construction to generate dance. This piece brings together six dancers and one musician around the fantasy of the seven wonders of the world and their disproportionate relationship with the human body. In this group piece, Mriziga confronts moving bodies with the symbolic power of architecture. Readapted for Lafayette Anticipations' spaces, *7* takes shape via a finely-crafted choreographic progression, which embraces the venue's spatial features. It prompts the audience to continually adapt their perception of what they see before them, and to reconsider their own position within the space.

**Concept / Choreography:** Radouan Mriziga. **Co-created and performed by:** Radouan Mriziga, Maité Jeannolin, Zoltán Vakulya, Bruno Freire, Eleni-Ellada Damianou, Lana Schneider, and Suhad Najm Abdullah. **Visual artist:** Lana Schneider. **Musician:** Suhad Najm Abdullah. **Costumes:** Annabelle Locks. **Dramaturgical advice:** Esther Severi. **Artistic advice:** Alina Bilokon. **Image:** Maité Álvarez.

**Assistant:** Sara Chéu. Thanks to Jozef Wouters.

**Production:** Moussem Nomadic Arts Center (Brussels - BE). **Distribution & Tour Management:** Something Great (Berlin - DE). **Co-production:** Kaaitheater (Brussels - BE), Kunstenfestivaldesarts (Brussels - BE), Sharjah Art Foundation (Sharjah - UAE), C-Mine cultuurcentrum Genk (Genk - BE), Vooruit (Ghent - BE), PACT Zollverein (Essen - DE).

In the context of European Network DNA (Departures and Arrivals) co-funded by the Creative Europe Program of the European Union.

In collaboration with: Kunstenwerkplaats Pianofabriek (Brussels - BE), Charleroi Danses Centre Chorégraphique de la Fédération Wallonie-Bruxelles (Charleroi - BE), STUK - House for Dance, Image & Sound (Leuven - BE).

First performed on the 17th of May 2017 at the Kaaitheater (Brussels) as part of the Kunstenfestivaldesarts.



© Martin Argyroglo



© Martin Argyroglo

Radouan Mriziga, 7, rehearsal at Lafayette Anticipations, May 2018

# 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](http://mutantstage.lafayetteanticipations.com).



© Sylvie Chan-Liat

Emmanuelle Huynh/Compagnie Mûa, *Emantipation, un laboratoire*, 2014. Project produced by Lafayette Anticipations held on the 9 rue du Plâtre ground floor prior to the renovation project led by OMA/Rem Koolhaas.



© Stéphane Perche

Benjamin Millepied, *Mutant Stage 3*. Film produced by Lafayette Anticipations in 2015, prior to the opening of 9 rue du Plâtre.



© Stéphane Perche

Barnaby Roper, *Mutant Stage 10*. Film produced by Lafayette Anticipations in November 2017, prior to the opening of 9 rue du Plâtre.

# 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 m<sup>2</sup> 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](http://www.instagram.com/areboursparis)



©Alex Pommier



©Romain Laprade

**The Café-Restaurant: Wild & the Moon**  
9 rue du Plâtre  
Open everyday from 9am-7pm, and Sunday 10am-7pm  
Closed on Tuesday. No reservation required

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](http://wildandthemoon.en)



©Cyrille George-Jerulsami



©Wild & the Moon

# TEAM

## Lafayette Anticipations

**Guillaume Houzé**, President  
**François Quintin**, Managing Director  
**Laurence Perrillat**, Administrator  
**Hélène Dunner**, Administrative assistant  
**Emmanuelle Canas**, Secretary  
**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  
**Gilles Baume**, Head of Education and Outreach  
**Émilie Vincent**, Welcome desk and ticketing supervisor  
**Matthieu Bonicel**, Head of Publishing and Information Technology  
**Madeleine Planeix-Crocker**, Interim Head of Communications  
**Alice Choquart**, Project manager - Communication, Publication and Outreach  
**Oksana Delaroff**, Assistant Head of Cultural Outreach  
**Maé Donin de Rosière**, Assistant Head of Cultural Outreach  
**Simon Gérard**, Public Outreach Intern  
**Noé Robin**, Administration and Production Intern  
**Raphaël Duboscq**, Communication, Publication and Outreach Intern

**Charles Aubin**, Associate Curator  
**Anna Colin**, Associate Curator  
**Hicham Khalidi**, Associate Curator

**Société La Maîtrise**  
(Store and Café-Restaurant)  
under the direction of **François Quintin** and  
**Elisabeth Cazorla**  
**Pauline Vincent**, Head of operations  
**Thérèse Boon-Falleur**, Project Manager  
**Léa Siboni**, Intern

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

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[lafayetteanticipations.com](http://lafayetteanticipations.com)



# PRACTICAL INFORMATION

## Opening hours

Monday, Wednesday, Sunday: 11 AM - 8 PM  
Thursday, Friday, Saturday: 11 AM - 10 PM  
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 Lafayette Anticipations website as of June 25, 2018.  
Online booking mandatory, within available seating.  
Limited number of tickets.

*Violin Phase*, Anne Teresa De Keersmaeker  
Saturday, September 15 at 3pm, 5pm, and 7pm  
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12€ and 18€  
Festival d'Automne à Paris membership: 12€

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Ongoing performance  
5€ and 8€

*A lot of moving parts*, Eleanor Bauer  
Thursday, September 20 and Friday, September 21 at 8pm  
Estimated running time: 1 hour  
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Festival d'Automne à Paris membership: 8€

7, Radouan Mriziga  
Saturday, September 22 at 8pm and Sunday, September 23 at 3pm and 6pm  
Running time: 77 minutes  
8€ et 12€  
Festival d'Automne à Paris membership: 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 free access to visit and revisit the Fondation's exhibits.