

LES **SUBSISTANCES**

2ND SKIN

PROJET TANDEM

LES SUBSISTANCES

LYON - FRANCE

TANZQUARTIER

WIEN - AUTRICHE

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SEPTEMBRE
2008

DANSE



PROJET TANDEM LYON / WIEN

« 2ND SKIN FASHION&CHOREGRAPHIE »»

La Mode est plus que jamais, et depuis plus de cinquante ans, une manière de vivre, de penser, témoin d'une époque, d'une origine géographique, de milieux sociaux. Elle est directement liée aux mutations qui affectent les modes de vie et les valeurs des sociétés.

Le costume de danse, dans ce droit fil de l'évolution de la mode, est depuis les années 80 pensé autrement, en contradiction avec la danse classique ou néo-classique. La nouvelle pensée du mouvement a provoqué un changement profond de l'habit. De décoratif ou accessoire, le costume devint revendicatif d'une attitude face au monde, parti pris esthétique et philosophique. De beau et pratique, il devint parfois prolongement du corps, prothèse, territoire vierge et nouveau pour l'imaginaire. **Aujourd'hui quel qu'il soit le costume sur le plateau de danse fait sens ou non-sens, fait corps avec la pièce.**

Ce projet Tandem se propose de rassembler autour du Tanzquartier à Wien et des Subsistances à Lyon, quatre chorégraphes, quatre stylistes, et deux théoriciens de la mode, ainsi que quelques interprètes venus de deux pays différents, l'Autriche et la France. Il associe aussi deux structures de formation, l'une à Wien et l'Université de la mode de Lyon.

L'IDÉE

Venus d'horizons artistiques très divers, chorégraphes, stylistes et théoriciens sont **invités à penser ensemble les rapports du costume et du mouvement**. L'idée est qu'ils réfléchissent et fassent vivre ensemble le vêtement d'aujourd'hui sur le plateau de danse, ou que le vêtement de mode, cet attribut extraordinaire qui se voudrait quotidien, aille **perturber, interroger, enrichir le mouvement de la danse contemporaine** qui a très souvent puisé son aspect spectaculaire dans le détournement du quotidien.

Les chorégraphes

Alain Buffard, Chris Haring, Anne Juren, Alex Roccoli

Les stylistes

Sébastien Meunier, Asha Mines, The house of the very island, wendy&jim

Les théoriciens

Olivier Saillard, Brigitte Felderer, Elke Gaugele



Spectacle d'Alexandre Roccoli "A short term effect"

DÉROULÉ

1ère rencontre à Tanzquartier Vienne du 12 au 17 novembre 2007 : phase de recherche

La première semaine de rencontre sera consacrée au projet de recherche.

Les chorégraphes et designers de mode impliqués feront connaissance et échangeront autour de leurs approches et de leurs centres d'intérêts.

Nous suggérons « costume et mouvement » comme sujet/thème, mais c'est à définir durant ce premier temps de travail.

2ème rencontre aux Subsistances en avril 2008 : phase de recherche et de production

(du 14 au 19 ou même du 14 au 26, selon les plannings de chacun)
Contenu défini en fonction du travail de la première session.

3ème période aux Subsistances du 29 septembre au 12 octobre 2008 : phase de production et de monstration

Au moins deux productions ou performances auxquelles aboutiront les 3 phases de travail seront montrées lors d'un week-end européen consacré à l'Autriche et plus particulièrement à Vienne, du 9 au 12/10/2008.

4ème période au Tanzquartier du 13 au 25/10/2008

Monstration de deux productions ou performances (au moins) nées lors de ce projet.

BIOGRAPHIES

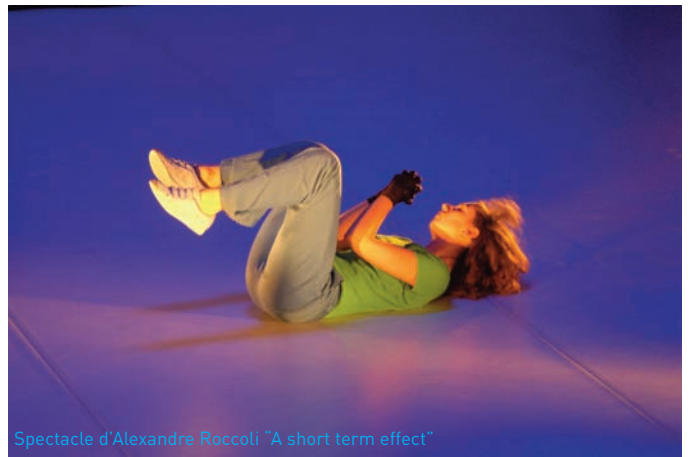
Les chorégraphes

Alain Buffard (F)

Born and lives in France, he starts dancing in 1978 with Alwin Nikolais at the Centre national de danse contemporaine in Angers. **He dances in several productions of Brigitte Farges and Daniel Larrieu, as well as Régine Chopinot, Philippe Decouflé. He realizes a choreography for two plays with Marie-Christine Georghiu, accompanied by the Rita Mitsuko rock group, a first solo Bleu nuit in 1988 and Wagner's Master singers of Nürnberg staged by Claude Régy in 1989.** While carrying on his career as a dancer, he works as an assistant in Anne de Villepoix 's Gallery on Rémy, Zaugg, Fischli & Weiss, Chris Burden and Vito Acconci. At the same time, he is a correspondent for two Norwegian daily papers, for which he covers visual art events in France. He stops dancing between 1991 and 1996. In 1996 he makes **two decisive meetings**: one with **Yvonne Rainer** on the occasion of the updating of her work Continuous Project - Altered Daily by the Albrecht KNUST Quatuor, and another one with **Anna Halprin**, with whom he is working as **the winner of the "Villa Medici - hors les murs" prize.** In January 1998 he **creates Good boy, his second solo,** and then makes **in 1999 two tríos INtime / Extime and MORE et encore.** During a residency at Espace Pier Paolo Pasolini in Valenciennes in 2001, he presents **Dispositifs 3.1,** and creates Good for..., revival of Good boy for four dancers, and then a video film, Des faits et des gestes défauts. In 2002 he realizes **Dé-marche with the visual artist Jan Kopp** and becomes co-curator with Larys Frogier for the exhibition Campy, vampy, tacky at the Centre of contemporary art La Criée in Rennes. In 2003, he elaborates **Wall dancin' - Wall fuckin', a duo with Régine Chopinot, and Mauvais Genre, third revival of Good boy for 20 dancers-choreographers. He creates Les inconsolés, a trio with Matthieu Doze, Christophe Ives and himself, in January 2005.** In April 2005, he presents **Umstellung - Umwandlung, an exhibition for a theater at Tanzquartier Wien in collaboration with Siemens Art Program.** He also realized **My lunch with Anna, a film with Anna Halprin** in California with the help of the Ministry of Foreign Affairs in France and Le Fresnoy - national studio for contemporary arts, where he was associated artist during the season 2004-2005. **In June 2007 he creates (Not) a Love Song, his new piece with Miguel Gutierrez, Vera Mantero, Claudia Triozzi and Vincent Ségal.**



Spectacle d'Alain Buffard "(Not) A love Song"



Spectacle d'Alexandre Roccoli "A short term effect"

Alexandre Roccoli (F)

After studying at University Lyon 2 in linguistic and politics and in Paris 8 where he is doing his master in dance, Alexandre Roccoli follows ex.e.r.ce in the **Centre Chorégraphique National Montpellier directed by Mathilde Monnier (1998).** Directly after the school, he was engaged by Ariane Mnouchkine to perform in **Tambours sur la Digue (1999),** as full time member of the Théâtre du Soleil. He worked on different events linked to Eastern forms, Sri Lanka, Tibet, Korean meeting and activism. He was asked to learn low country dance in Colombo, masks and traditional forms of dances (2000/2001/2002). In 2003 he moved to Berlin where he is invited as artist in **residence in Podewil with a grant from AFAA.** He collaborates with Antonya Baer, Marcello Buscaino, Susanne Bergrenn, Alice Chauchat, Frédéric Gies, Bruce La Bruce, Xavier Le Roy, Araxia Martinez, Heidi Moddle, Eszter Salamon, Tino Seghal, Maria Clara Villa Lobos, Tamer Yigit, Clemens Von Wedemeyer. **He choreographed the solo Ersatz, When was the last time you sweat on a dance floor at the Villa Gillet in Lyon / Festival Les Intranquilles. Meine Melodie with Tamer Yigit (2006)/ Hebbel Theater. The Opera electro After hours in the Club Berghain with Marcello Buscaino and Heidi Moddle, the trio A short term effect for Hebbel and Les Substances in Lyon (2006) with Alice Chauchat, Araxia Martinez, Lola Rubio and Severine Rieme.** In 2007 he works as coach and choreographer for the film Otto, up with dead people directed by Bruce La Bruce /Berlinale 2008. In september 2007, he begins **2 years of research and collaboration on the project The unbecoming solo with Jonah Bokaer, Nicole Birmann, Lili Chopra, Trajal Harrel, Daria Fain, Julia Mandle.** First set at Chez Buschwick for the festival **Crossing the lines in New York./Fused** and French Institute. This research involves several mappings of displacements/questioning the sense of communities. The project involves different mediums, film, photo, performance. The project will be extended in Romania in November 2007 via Theorem. In 2008 he will curate in Berlin at the Radial System with Jochen Sandig a series of events involving specific forms of exchanges around music, dance, fashion and set design. As reporter and journalist, he is writing for Pref.Magazine for the chronic on Berlin and with Trajal Harrel on Movement Research where he is collaborating on a series of "correspondances on open source".

Anne Juren (F/A)

Born 1978 in Grenoble, she studied in the “**Conservatoire National Supérieur de Danse de Lyon**” and received the **French State Scholarship** which helped to complete her education in New York, at the **Trisha Brown studios**. Besides her activity as a dancer with various choreographers (**Laurent Pichaud, Saskia Hölbling**), she participates in several laboratories of research in dance and works as an artistic assistant with other choreographers. In 2001 she creates the solo “**OSLO**”, followed then the solo “**A?**”, in 2004 “**J'aime**” in collaboration with **Alice Chauchat**, in 2005 she presented the solo **Code series and Look Look in collaboration with Kroot Juurak**. In 2006, she worked with professional athletes from different sports and developed in collaboration with Fouad Asfour the pieces : „**nagement**“, “**Foot**“ and **tennis**“. In 2006/07, she was **artist in residence in Tanzquartier Vienna**.

Chris Haring (A)

was formed in 2004 by austrian choreographer Chris Haring in collaboration with different artists such as **musician Andreas Berger, dramaturgy Thomas Jelinek, dancer Stephanie Cumming, concept artist Katherina Zakravsky, a.o.** The Performances have been shown internationally at **Palais des Beaux Arts/Brüssel, Rencontres Choreographiques/ Paris, Southbank Center/London, Mousonturm/ Frankfurt, Susann Dellal Center/Tel Aviv, Tanzquartier Vienna, Trafo/ Budapest, Biennale/ Venedig, The Place/London, Im Pulstanz Festival Vienna, LaVilette/ Paris, Biennale de la danse/Lyon, Kampnagel/ Hamburg, a.o.** Liquid.loft created its own development- and improvisation forms and is **mainly interested in the context of contemporary dance to other contemporary art genres.** (collaboration with visual artists Erwin Wurm, Klaus Obermaier, Aldo Gianotti, Anja Krautgasser, Pita Rehberg a.o.). The current method of working with **acoustic stage spaces can be read as a personal style of liquid.loft.**

Les stylistes

Sébastien Meunier (F)

He completed his Law studies in 1994. Afterwards **he designed costumes for Bruce Taylor's Tribal Futur and Anne Gervais' Voyage de Femmes ballets at Opéra de Paris (1995)**. Meunier did his **first catwalk show called Corps Dissidents** for the spring/summer 2000 men's collection **at Espace Pierre Cardin in Paris**, in the same year he took part at the April presentation called **Collection Française in Kobe, Japan (1999)**. **With Corps Animaux par Sébastien Meunier, he presented his mixt collection at the show-room CVDC, Paris at an international level he awarded the 3rd prize in menswear at the Shanghai International Costume Competition during the Shanghai Fashion Week (2001)**. At the **Gallerie Anne de Villepoix he presented a men's catwalk show which he entitled home sandwich in Paris (2005)**. At the **Festival d'Hyères** in southern part of France he was presented in form of a retrospective and at the **Musée Galliere he made a Show time exhibition (2006)**.

Asha Mines (USA / F)

Born in Philadelphia in 1978, she grew up in Washington D. C. where she attended the **Duke Ellington High School of Performing Arts**. During her **4 year studies as a modern dancer** she was chosen to perform with the schools dance ensemble which toured America, and was invited to participate at **festivals in China and the Netherlands**. In 2002 she earned her Bachelor Degree in Fine Arts from the **California Institute of Art** where she showed **various installations and performances at the Kennedy Center, the Zipper Hall, the Smithsonian, The Black Cat Gallery and the Lime Gallery**. **Driven by curiosity her process in installation and fashion involves the space between the human body, the cloth that surrounds it and the displacement of identity**. In 2004 she was commissioned to Paris as **creative assistant to Designer Rick Owens**. Her photographic work has been featured in magazines such as **Doing Bird**.

House of the very island's royal club division middlesex but the question is where are you, now? (A)

Hinter dem langen Labelnamen stehen die Designer **Markus Hausleitner, Martin Sulzbacher (derzeit karenziert), Karin Krapfenbauer und Jakob Knebl**, die alle in der **Modeklasse für angewandte Kunst Wien** diplomiert haben. Das Label “house of the very island's royal club division middlesex klassenkampf but the question is where are you, now?” und dessen Struktur basiert auf vier individuellen aber dennoch ideell verbundenen Designerpositionen, die sich in einer Kollektion vereinigen. Der Prozess der Integration von unterschiedlichen Herangehensweisen an ein jeweiliges Thema bekräftigt den ständigen Wandel, in dem Mode begriffen ist und der sie vorantreibt. Den DesignerInnen ermöglicht dieses mannigfaltige Statement einen Blick auf die Illusion von Wirklichkeit und den konstanten Wandel im Feld von ästhetischen Positionen zu transportieren. Vor allem passiert dies durch das Kombinieren der individuellen Fähigkeiten wie etwa Schnittzeichnung, Gestaltung, Inspiration und Stimmungs-Vorlieben. Die Kollektionen von house of the very island's ... werden seit 2006 in Paris präsentiert.

WENDY&JIM (A)

Hermann Fankhauser and Helga Schania studied in the **fashionclass of Helmut Lang at the University of Applied Arts, Vienna**. Their Label Wendy&Jim was founded in 1999 during the same year they were presented at the **Festival d'Hyères** where they received a great deal of attention on an international level. Since then they present their collection during the **Prêt-à-porter weeks in Paris**. Their fashion became a constant factor in magazines such as **i-D, Purple, Selfservice, and *Surface**. The Avant-Garde Brand now is one of Europe's leading Avant-Garde Brands. **Besides of collections the two designers work on installations and performances in the context of art in order to make their universe visible, these “ideal settings” are shown in various museums and exhibition spaces.** For their presentations they are working together with different creative teams, photographers, and stylists, for example the **Honey-Suckle Company, Michael Dürr, Udo Titz, Katja Rahlwes, and the japanese avantgarde label Cosmic Wonder**. Their fashion is sold all over the world, among **their fans are Missy Elliot, Marilyn Manson, DJ Hell, Chloe Sevigny and Jude Law**.



Les théoriciens

Elke Gaugele (D / A)

Studied in Berlin and Tübingen (M.A.) she received her doctoral degree 1999 in European Ethnology at the University of Vienna. („Bedeutungssystem Schürze. Kleidung als Medium der Geschlechterkonstruktion“). Since 1997, after a perennial occupation as a curator in the field of ‚oral history‘, she is now working as **a scientific employee at the Institute for Art and Art Theory at the University of Cologne at the department of textile science and design.**

Her inquiries are located in the field of Empiric Culture Science, momentarily she is working on her postdoctoral lecture qualification about the topic Changing Rooms. **New technologies in the field of fashion and consumption.** Her further focuses are **fashion, textiles, the body as a medium for the gender construction, fashion and style as aesthetic processes interacting with commercial consumption, body and visual culture,** as well as ethnographic inquiries and their expansion as performative procedures in cross-over and artistic methods. Currently she holds a professorship at the Vienna Academy of Fine Arts.

Brigitte Felderer (A)

She is a curator and cultural theorist, teaching at the **University of Applied Arts in Vienna.** She **curated various exhibitions** such as: Wunschmaschine, Welterfindung. A History of Technical Visions since the 18th Century at the Kunsthalle, Vienna; Rudi Gernreich: Fashion will go out of fashion Neue Galerie am Landesmuseum Joanneum, Künstlerhaus Graz; and Phonorama. Cultural History of the Human Voice (ZKM) Karlsruhe 2004/05. Her publications include Höflichkeit. Aktualität und Genese von Umgangsformen (with Th. Macho), and Kempelen. 2 Maschinen (with E. Strouhal).

Olivier Saillard (F)

