

NEW WORK 2019

SIDONIE DURET

JEREMY MARTINEZ

EMILIE SZIKORA

— COLLECTIF ÈS

collectif **ès**



FOREWORD

On 10 October 2017, we created *Jean-Yves, Patrick and Corinne*, a trio for five dancers. A piece in which we looked at identity, at the construction of the subject and the common references that help shape each of us. In that work, we use as popular references aerobics, or songs like «I will always love you», «My Way», «I have Nothing», «I need a hero» or «Total Eclipse of the heart». We grab hold of them, we make them ours, even though they belong to an era that we've not known. These references have withstood the test of time, they enabled us to create something anew. A piece that takes root in what we have in common, and looks at what built us.

Meanwhile, we started working on our Popular Series: three events that bring people together through dancing : the dance - *I wanna dance with somebody* (2016), the *Karaodance* (2018) and the *Lotodance* (2019). We question the collective in its broadest definition, the mass, gathering in movement, dancing in a single voice.

In January 2019, we will première a new piece of three collective solos.

So far, all these projects are all part of the one and same line of research and questioning, one that appeared with *Jean-Yves, Patrick and Corinne*. We want to confront two facets of our work: the question of the individual and that of the collective, in the passing from one to the other.

COLLECTIVE SOLOS

This new work is a piece of collective solos, one that zooms into the individual, its intimate construction and how the individual makes for a collective work.

In this piece, we imagined a different creative process, one that starts from our own individual research and creation in the studio, with the writing of three personal solos. These intimate materials and objects are thereafter put in common to create the one piece: a collective production. The question is how are we to create an ensemble that is complimentary, complex, simultaneously personal and common? We wish to observe how we bring together our respective work, how these objects change and are modelled under the gaze of many.

A project that explores yet further the definition of the preposition ÈS (in French, «en matière de» meaning «as regards»).

ÈS, PLURAL
ALWAYS
FOLLOWS
THIS
PREPOSITION



EMILIE

When I first started, my thought was not to talk about my mother and Maurice Béjart. I would never have had that idea! Instead, I lead interviews, I gathered hundreds of opinions on contemporary dance, in order to re-create some sort of game. People told me what they thought of dance; what it looks like, the skills you need to become a good dancer, what is its purpose... I imagined a choreographic score, woven from several leads, a patchwork of movements, a mirror on contemporary dance, one with many facets, a surrealist mirror that we could reattribute to each given opinion. And then my mother asked to participate. For her, dance is without a doubt an incredible pool for imagination and fantasy, but no matter what, for her, dance will always be Maurice Béjart and his *Messe pour le temps présent* (*Mass for the Present Time*) that she discovered in 1972. She confronted my project with that part of the history of dance, with her own story, with my own story through hers. In the end, is there not some truth in her testimony?

1991 I am born in Le Havre. A city that I love and where my mother still lives. We have a Minitel at home and I watch VHS videotapes 1998 I start taking classical dance classes at the age of 7, through friendship: I wanted to be just like my best pal at school. Then I started envying my other girlfriends that did «modern» dance and where allowed to dance on Britney Spears 2004 I attend high-school in Rouen with its conservatoire. I discover the joys of boarding school, my first flip-phone and contemporary dance. I love the works of Alain Platel and Peeping Tom, and I dream that one day I will also be part of a collective 2009 I cast that idea aside and I join the CNSMD in Lyon. That was before I knew I would meet Sidonie and Jeremy 2011 I start practicing aikido and aikishintaiso 2013 On leaving the CNSMD, no matter how many times I told my family that no, contemporary dance was not always about performing naked, I start my career as a dancer with the company Alias in Geneva with their piece *Antès*, for 12 naked dancers. I also dance with Maud Blandel or Youtci Erdos, trying myself out on theatre and singing 2015 I assist Yuval Pick - CCN de Rillieux-la-Pape in creating a piece for amateur dancers *Dites-Rillieux* 2018 Our collaboration continues with *Flowers crack concrete* that brings together a group of dancers from Rillieux and a group of Israeli-Palestinian dancers. I perform in Yan Raballand's *Flux* and collaborate with KompleX Kapharnaüm on their show *Les Immobiles*, to work on the moving body. Seven years on, I still enjoy practicing Aikido in France and Japan, and sit my 2nd Dan 2019 I want to create a solo on Britney Spears



JEREMY

In 1977, my father Michel Martinez is 12. At the movies, he watches *Saturday Night Fever* where John Travolta – a 23-year-old actor dancer singer – lights up the dancefloor and becomes the icon of a generation. That same year numerous other events will taint my father's generation, an adolescent at a time where cinema, music and technology are booming.

In 2003, my father, a football coach, signs me up to dancing class. I am 12 years-old and I dance my first solo performance on Shania Twain's *That Don't impress me much* in Saint Martin d'Hères' L'Heure Bleue.

Today, my wish is to explore, dissect, embody John Travolta's solo that once haunted my father as adolescent. I want to play with the ideas of variation and transformation in my solo. I want to play with sensuality and manhood. Play with that legacy, ask myself what to build with it?

28 July 1991 I am born in Grenoble 1997 I am officially a lefty 1998 As France wins for the first time the Football World Cup, I am elected Mister Camping for dancing on Tom Jone's *Sex Bomb* 2000 At primary school, I organise dance and theatre shows 2001 My parents ask me if I wish to start up a sports activity, I talk about golf, they sign me up to football 2003 My father signs me up to dancing classes at St Martin d'Hères Youth Center 2004 I follow a dance-study course with my first dance teacher Christelle Bouyoued 2005 My grandad tapes all episodes of Un Dos Tres for me to watch, as they are aired on Wednesdays during my dance class 2009 As three incredible dancers leave this world - Pina Bausch, Merce Cunningham and Michael Jackson (the only one I'd heard of) - I join the CNSMD in Lyon, where I meet Sidonie and Emilie 2012 I perform in the Collectif La Toile's piece *Angels*, inspired by Tony Kuster's text *Angels in America* 2013 I finish my studies, just as we celebrate the passing of Taubira's Act on same-sex marriage in France. I participate in the creation of Cie Arcosm's Bounce. This is the first time my parents will see me perform on stage as a professional 2015 and 2016 I join the resident company at the CCN in Rillieux-la-Pape Yuval Pick for two years. I participate in the creation of *Apnée, Eddies, Are Friends Electric?* and learn *Playbach and Ply* 2017 I join Sylvain Groud's project *Music for 18 musicians* and continue touring with Yuval Pick's *Are Friends Electric?* 2018 I am invited to participate in the creation of *Let's move* at CCN Roubaix - Sylvain Groud



SIDONIE

For this solo, I wanted to try out something on *Despacito*. That Latino-American song that was first aired in January 2017 and since then has broken many a records: from the most downloaded song to the most watched clip on youtube... Since the *Macarena*, it is certainly the smash hit that has had the most people dancing to it!

There exists also been numerous remakes, around the world: Justin Bieber to widen his audiences, President Mauro to boost his political campaign, my cousin in her living room and the accordionist in the underground... This clip is an inexhaustible source of creativity.

I therefore decided to study *Despacito* and its multiple versions: what messages the world wants to convey, what are the success codes for this reggaeton?

I wish to dissect, to deconstruct the music. I want to learn all its sounds, squeeze out of it some improvisation principals, give myself new challenges in this research.

I also want to understand the pleasure of re-inviting this international «hymn». At the risk of knowing it by heart, I want my dance to stay improvised. I want to create something that I will always perform for the first time and the last, discover all possible versions of this dance.

1990 I am born in Orange, in Vaucluse, the youngest of three siblings 1993 Still too young for music, horse-riding or karate, I am bored. My mother signs me up to dancing class, or should I say initiation class 1995 At last, I start classical training. That year, Jacques Chirac is elected president of the Republic, and I wonder why it was not my mother instead, Marie-José Richaud 1997 I participate in the International Dance Competition Le Chausson d'Or 2000 My dream is to go to boarding school. I fail the audition for the Paris Opera Academy 2001 I start the Conservatoire in Toulouse. Still no boarding school, but I am accommodated by a host family. In November, I fall off my bike: 11 stitches and three months of no dancing. I discover contemporary dance and cut my tights to dance barefoot 2005 I start High School at Lycée Saint-Sernin, almost, but still no boarding school 2006 I pursue contemporary dance 2008 I graduate, leave the conservatory, and discover the CDC Toulouse 2009 I meet Emilie and Jeremy (amongst many others) at the CNSMD in Lyon 2013 I finish my studies, I meet David Zambrano and his work 2014 I leave for New York, discover contemporary dance cross-Atlantic over the course of three months. I take part in a month-long workshop with David Zambrano and 48 other dancers around the techniques of ying low and passing through 2015 I'm 25. I participate in the creation of *Touch Down* by Maud Blandel. I continue my training with David Zambrano and am keen to explore improvisation with Edivaldo Ernesto 2016 I create *Poney Pocket* with Paola Di Bella, a duo of improvisation 2017 I work with Boris Charmatz and 24 other dancers on the creation of *10 000 Gestures* 2018 I start collaborating with Olivia Grandville on a reprisal of the piece *A l'Ouest*



THE COLLECTIF ÈS

2009 we meet at the Conservatoire National Supérieur Musique et Danse in Lyon (France) where we start working together as performers, dancing new and répertoire work. We also start to experience making work, individually and collectively, with musicians and visual artists 2011 for the first time the three of us decide to experiment and collaborate on a production: *P'LAY's* – a 25-minutes piece for 3 dancers and a potato crisps eater. The Collectif ÈS is born 2014 on graduating, we decide to continue exploring working together as creators and performers. Supported by the CCN in Rillieux-la-Pape and CDC Le Pacifique in Grenoble (France), we premiere *Hippopotomonstrosesquippedaliophobie** – a 50-minutes piece for three performers. The work wins the French dance award *Concours (re)connaissance* 2015 we work with 11 dancers from the Grenoble-based youth dance company Album Cie 2016 *Overgame* premieres in January. That year we are also invited by the CCN of Rillieux-la-Pape to imagine a dance event, and we create the dance - *I wanna dance with somebody* 2017 we take the plunge with our new work *Jean-Yves, Patrick et Corinne* and collaborate with two other dancers: Alexander Standard and Adriano Coletta 2018 We are invited by the CN D to become *Artists in creation and residence*, for a year and a half. The opportunity to dream up a long programme of residency with time for research, creation, open studios, outreach development. This programme enables us most notably to develop our project *Popular Serie* that revisits popular practices and public gatherings: the first episode of that serie is the dance - *I wanna dance with somebody*. The second episode is the *Karaodance* (2018) which premiered in March at the Subsistances, Lyon. We also re-imagined a dance, created by kids for adult: *I can't, I have a ball!* 2018/2019 We are *Fellow artists* of LUX, Scene Nationale de Valence (France) 2019 We will present a new piece made of collective solos as part of the festival *Le MOI de la danse* at the Subsistances, Lyon (France). We will also finalise the creation of the third episode of our *Popular Serie*: *The Lotodance*.



NEW WORK 2019

Collectif ÈS

Creative core

Creation and performance:

Sidonie Duret, Jérémy Martinez et Émilie Szikora

Sound design: Orane Duclos

Lighting design: Léa Maris

Costumes: Collectif ÈS and Paul Andriamanana

Co-production

CN D Centre National de la Danse

Les Subsistances de Lyon

Théâtre 145, Grenoble

Le Lux Scène Nationale, Valence

Support

«Création en cours» 2017 — Ateliers Médicis

The Collectif ÈS is «*Artistes en résidence de création*» at the CN D and «*Fellow artists*» 2018-2019 du Lux Scène Nationale de Valence

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Festival *MOI de la danse* — Les Subsistances, Lyon — France

COLLECTIF ÈS

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