



**JEAN-YVES,
PATRICK &
CORINNE**

New Work 2017 - Collectif ÈS



« For this piece we wanted to write a presentation text, a synopsis that would entice you to come and discover *Jean-Yves, Patrick and Corinne*: a show that is **original**, filled with **new** ideas.

After 10 weeks of working and trying out ideas around the themes of plagiarism, identity, of taking for one's own, replicating, bringing back to oneself, around Bonnie Tyler and aerobics, around the construction of the subject, the trio, the piece... we bring to you with **authenticity**, physicality, wit and energy our third new work, *Jean-Yves, Patrick and Corinne*.

»

SIDONIE, JEREMY & EMILIE

NEW WORK 2017 / Collectif ÈS

CONCEPT & ARTISTIC DIRECTION : Collectif ÈS

PERFORMERS : Adriano Coletta, Sidonie Duret, Jeremy Martinez, Alexander Standard, Emilie Szikora

LIGHTING DESIGN : Léa Maris

COSTUME DESIGN : Paul Andriamanana

SOUND DESIGN : Wilfrid Haberey

PRODUCTION: Collectif ÈS

CO-PRODUCTION: La Rampe - La Ponatière Scène conventionnée, Echirolles ; La Maison de la Danse , Lyon ; Théâtre du Vellein - Capi l'agglo, Villefontaine ; La Comédie de Clermont-Ferrand - Scène Nationale ; Le CDC Le Pacifique, Grenoble; La Place de la danse CDCN Toulouse Occitanie ; La Briqueterie CDC Val-de-Marne ; Groupe des 20 - Scènes publiques / Auvergne-Rhône-Alpes

SUPPORT : Le CN D, Lyon ; Les Subsistances, Lyon ; Les Brigittines, Bruxelles ; Le Musée des Confluences, Lyon ; L'Établi Collectif Petits Travers, Villeurbanne ; Micadanses, Paris ; Studio Lucien - Cie Propos, Lyon ; Centre Chorégraphique National Rillieux-la-Pape - direction Yuval Pick ; Centre Chorégraphik Pôle Pik, Bron

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JEAN-YVES, PATRICK & CORINNE

Jean-Yves, Patrick and Corinne is a trio, for five dancers. These trios have as a rule to play with different actions inspired by the notion of plagiarism: to copy-paste, to steal, to take for one's own, to seize, to replicate, to bring back to oneself... It raises the question of the collective, or how bodies are in constant dialogue and adaptation. It raises the question of interchangeability, or how switching one person can modify the energy of the group, and give to see something new. It is also about the act of construction, creating movement, with urge, with necessity.

Jean-Yves, Patrick and Corinne is a piece that calls for multiple perspectives: that of the audience on the dancer, the individual or the group; that of the dancer on the audience; that of the audience on the work and the dance, according to its own references and memories. It is also about the construction of the subject, the dancer, the spectator; it's a matter of point of view.

Jean-Yves, Patrick and Corinne looks at an era, a generation that is not ours but that has influenced us nonetheless. An era that we imagine as a time of pleasure, of creativity, of getting together: in venues, people meet to dance, to move, enjoy the music of Whitney Houston, Georges Michael, Bonnie Tyler, but also to sweat, to exert their physical energy through aerobics, a form of practical exercise hailing from the US.

Jean-Yves, Patrick and Corinne is born of a conflicting wish: to be creative with a concept at the polar opposite of the notion of creation. It is a paradox that we find through a permanent strain. That over-enthusiastic and emancipated aerobics that builds idealistic and calibrated bodies, far from the notions of liberty and creativity. These scores sung by American stars with force, passion, freedom that are all composed with sounds that reminds us of something we've already heard, seen, done. Those trios in action that come up against the immobility of the individual, nothingness. This stage, sometimes almost empty, in contrast with the urge to move, to create.



« My goal was dance; every time it was to produce dance; and so far, I had not managed; and it really bothered me because I like dance a lot. So, I wondered, how can I manage to create a dance show, truly? »

If you want to be a choreographer, your entourage, the field will say, do something original, something new, something authentic. Here's yet another word that is problematic. »

JÉRÔME¹



JEAN-YVES, PATRICK & CORINNE, RESEARCH

Original

Created personally by a particular artist, writer, musician, etc.; not a copy, a reproduction, a translation, a revision.

We looked into "borrowing" from other forms of physical and popular exercise, such as aerobics. This practise appeared in the 1980s and became very quickly popular in France. This sudden passion for aerobics -this urge to move, dance, have fun- was back then a reflection of the society our parents grew up in. We dig into our history, in what has shaped us, we want to look at our environment from different perspectives. We question how to re-claim, re-interpret, make ours shared references, a means for us to respond to the overwhelming need to re-create, re-invent.

New

That is unusual, discovered recently or now for the first time.

Can we be inspired by plagiarism and give it form on stage? Dissect it physically to invent and put together physical material from the following words: to copy-paste, to steal, to conceal, to take for one's own, to seize, to replicate, to bring back to oneself...

We wish to explore and further develop the format of the trio by creating a trio for five dancers. Restricted to a maximum of three moving dancers on stage at the one time, we look at how interchangeability can sway the dynamic of a group and shed light on the idea of construction and identity.

Authentic

Of true sincerity.

In this new trio for five dancers, we will question the notions of identity, belonging, reference, and all that is common to reveal the intimate. Each performer offers his being on stage with simplicity and sincerity.



THE WORK OF THE COLLECTIVE

« **Our first artistic choice is that of the collective creation, the collective writing.** Our main ambition is to develop, search and create collectively, the three of us. A collective that is an entity composed of several people, where everyone voices their opinion as a group, where everyone feels concerned. A collective dimension that unites, is built jointly and helps all involved to grow.

This collective leadership is powered by great complicity and our constant questioning around communication, group energy, the necessity for us to work in that direction and the social role it can play. We are three at work, with no specific role assignment, each has his/her own perspective and approach on things, to suggest objects that come from us truly. We do not want to erase singularities, we aim to nurture them and share, so that our collective work is supported by and holds our individual forces. This diversity gives the collective the possibility to grow and question itself; it transpires in the studio, during warm-up, in our discussions, physical research or writing. This collective way of working is our fertile ground, our tool to create. We like to start from an idea, a concept and see how it will engage with us, in dialogue, in movement, in energy, in contact, in new physical roads. Our research takes roots in a statement, looking at the actions it will unfurl, the situations it will create and also the instinct and the unconscious it will reveal. Our research is on the moving body, rather than on the dancing body; our writing is brutal and tangible, born from spontaneity of action and intention. We like to write our pieces as if it were a cinematographic montage: assemble, dismantle, split, repeat, zoom, extract, link up different shots, play with footage, anachronism, ellipsis, with time unreal and nonlinear.

We enjoy the work of Paul Auster; his characters change lives, bodies, names, take someone else's place. They are stories of identity, stories that recur, stories that are brought together and sometimes just ring with one other. In his books, he talks of his characters, of his reader, of himself as a writer, and his entourage. »

THE ÈS

Sidonie Duret - Jeremy Martinez - Emilie Szikora

2009 We meet at the Conservatoire National Supérieur Musique et Danse in Lyon (France) in 2009, 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-minute 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 première *Hippopotomonstrosesquippedaliophobie** - a 50-minute piece for three performers. The work wins the the French dance award "Reconnaissance".

2015 We work with 11 dancers from the Grenoble-based youth dance company Album Cie.

2016 *Overgame* premières in January. This experience enabled us to hone our educational tools and question the meaning and our purpose in transmission. That year we are also invited by the CCN in Rillieux-La-Pape to create a Dance Party, *I wanna dance with somebody*.

2017 We take the plunge with our new work *Jean-Yves, Patrick & Corinne* and collaborate with two other dancers: Alexander Standard and Adriano Coletta.

2018 We are invited by the CN D to become one of their Artists in creation and residence, for a year and a half. The perfect 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 Series that revisits popular practices and public gatherings: the first episode of that series is our Dance Party, *I wanna dance with somebody*. The second episode is our *Karadance*, which premiered in March at the Subsistances, Lyon. And we also re-imagined the Dance Party, created by kids for adults: *I can't, I have a ball*.

2018/2019 We are Fellow artists of LUX, Scène Nationale de Valence (France)

2019 We will present *WORLD PREMIERE* three 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 Series: *The Lotodance*.





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« Trying to be someone else is a way of becoming oneself »

JEAN²

¹ Jérôme Bel – extract from The Last Performance

² Jean Frémont – extract from the book preface of Paul Auster's « The New York Trilogy »

JEAN-YVES DURET - 1956 PATRICK SZIKORA - 1948 CORINNE MARTINEZ - 1969

