

Cie ■ Philippe Saire

CUT

2016

Choreography for five dancers

Duration: approx. 90 min.

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CUT

CREATION

November 2016

DURATION

approx. 90 min.

DISTRIBUTION

Concept & choreography

Philippe Saire

Choreography in association with dancers

Victor Dumont, Lazare Huet, Maïté Jeannolin,
Claire Lavernhe, Antonio Montanile

Creation assistantship

Philippe Chosson

Production advisors

Antoine Jaccoud, Roberto Fratini Serafide

Light design

Éric Soyer

Sound design

Stéphane Vecchione

Costumes

Isa Boucharlat

Make-up

Nathalie Monod

Technical director

Vincent Scalbert

Stage set

Léo Piccirelli

Light operator

Pascal Di Mito

Sound operator

Xavier Weissbrodt

Graphic design & photography

Philippe Weissbrodt

Video recording & teaser

Pierre-Yves Borgeaud

Mediation

Maude Herzog

COPRODUCTION

Hessisches Staatsballett as part of Tanzplattform Rhein-Main, a collaborative project by Hessisches Staatsballett at the Staatstheater Darmstadt and the Hessisches Staatstheater Wiesbaden, and the Künstlerhaus Mousonturm, Frankfurt; Theater Chur; Programmers' Fund RESO.

SPONSORSHIP & PARTNERS

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A project in cooperation with Théâtre

Sévelin 36 Lausanne, Spectacles français

– Théâtre Palace Bienne, Theater Chur, LAC –

LuganoloScena, Théâtre du Passage Neuchâtel,

Théâtre Les Halles Sierre, Théâtre Benno Besson

Yverdon-les-Bains, in the frame of Fonds des

programmateurs / Reso – Dance Network

Switzerland. With the support of Pro Helvetia.

Cie Philippe Saire is a dance company in residence at

Théâtre Sévelin 36, Lausanne.

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Translation: AJS Craker



To this day, Philippe Saire has produced some thirty shows, in addition to *in situ* performances, short films and workshops.

His interests include visual arts, theatre and cinema—all fields that feature heavily in his consistently intense and refined works.

Vacarme, Étude sur la Légèreté, Vie et Mœurs du Caméléon Nocturne, La Haine de la Musique, Les Affluents, [ob]seen, Could I just draw your attention to the brevity of life?, Cartographies, Black Out, NEONS and *Vacuum* are some of the productions that have enabled Cie Philippe Saire to build an international reputation.

Since its inception in 1986, Saire's dance company has performed over 1,200 shows in over 200 countries in the world.

In 1995 Saire inaugurated his own creative workspace, Théâtre Sévelin 36. Located in Lausanne, the theatre is dedicated to contemporary dance, and hosts performances of international stature, as well as local dance



Philippe Saire

acts, in a bid to help promote their work. Théâtre Sévelin 36 was the laureate of the 2013 Special Dance Award given by the Swiss Federal office for Culture.

CUT is a dance piece that stems from a particular stage device as well as from the audience's position. Philippe Saire literally cuts the audience and the stage in two and establishes a very unusual relationship between the audience and the performance.

The audience are presented with two distinct sides of the same story. They watch the performance from one side of the stands, then change sides at the interval before watching it again. A new perspective is given to the audience who by themselves then assemble the various elements like a puzzle.

The choreographer likes to experiment with different frameworks, as he has done regularly in his *Dispositifs* series (*Black Out*, *NEONS—Never Ever*, *Oh! Noisy Shadows*, *Vacuum*)—short pieces inspired by visual arts.

With *CUT*, he has created a choreographed

work, in which the spatial device reaches its full potential, encompassing both the set and the audience.

More than a simple dance show, *CUT* plays with perception and imagination, inviting the audience to an experiment with the construct of thought.

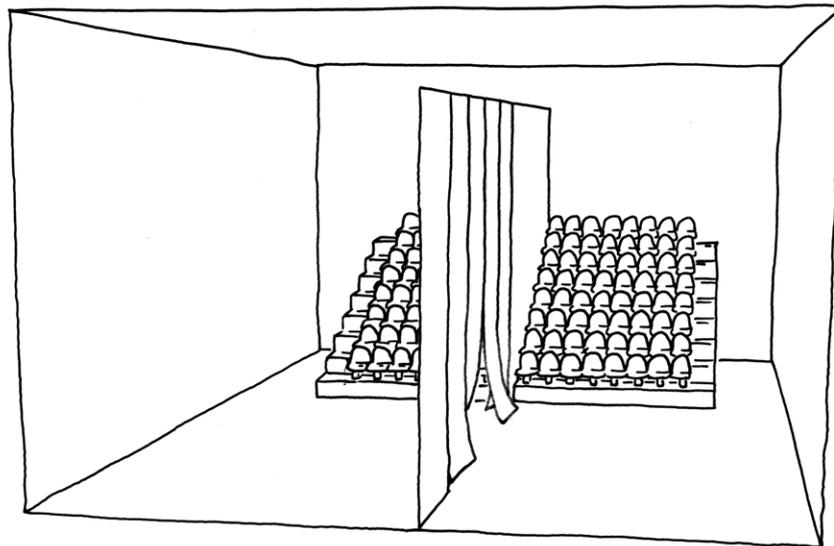
CUT [invites] the audience to an experiment with the construct of thought.

The narrative is based on the moment Philippe Saire's family fled Algeria at the time the country was being liberated. After an unstable period and a hasty departure, his parents nurtured the memory of a heavenly paradise, where life was gentle and social links were strong, and from which they were banished.

The choreographer summons up his memories and impressions of the event to create a fictional piece that clearly draws away from factual retranscription. However, notions of departure, uprooting, Eldorado and paradise lost are at the heart of the performance.

CUT absorbs, in a condensed manner, several lines of work and research I have developed over the years with regards to choreography, exploration of urban space, video works and teaching drama students:

- A radical spatial concept at the heart of the project, which generates its own rules and atmospheres.
- The active experience of the audience, who move around, construct and deconstruct their own narrative, and share their experience. Here, the context is almost a textbook case: the choice isn't theirs, the audience have to commit to and enter the play like they would a construction game.



The stage set designed by Philippe Saire. Drawing: Philippe Weissbrodt

One story, two distinct spaces and atmospheres. The stage and the audience are divided in two by a partition that is:

- opaque and impenetrable for the audience;
- opaque yet permeable for the dancers, thanks to a system of vertical blinds.

The performance occupies the whole stage and passes through the partition on stage, but the audience see only one half of it. After

about 40 to 45 minutes, the audience walk out, change sides and the play is repeated.

Initially the audience weave their own story from what they see. They use their imagination to figure out what is happening on the other side, based on partial information, e.g. the sounds they are hearing. Subsequently, new information supplements, contradicts or challenges the story they had built for themselves.

The out-of-frame effect refers to cinema, and *CUT* to a form of footage collage.

Sound information generates its own possible scenario.

There is a playful element in the staging and displacement of the audience. This notion features in the way the play is dealt with, and the audience is part of that game.

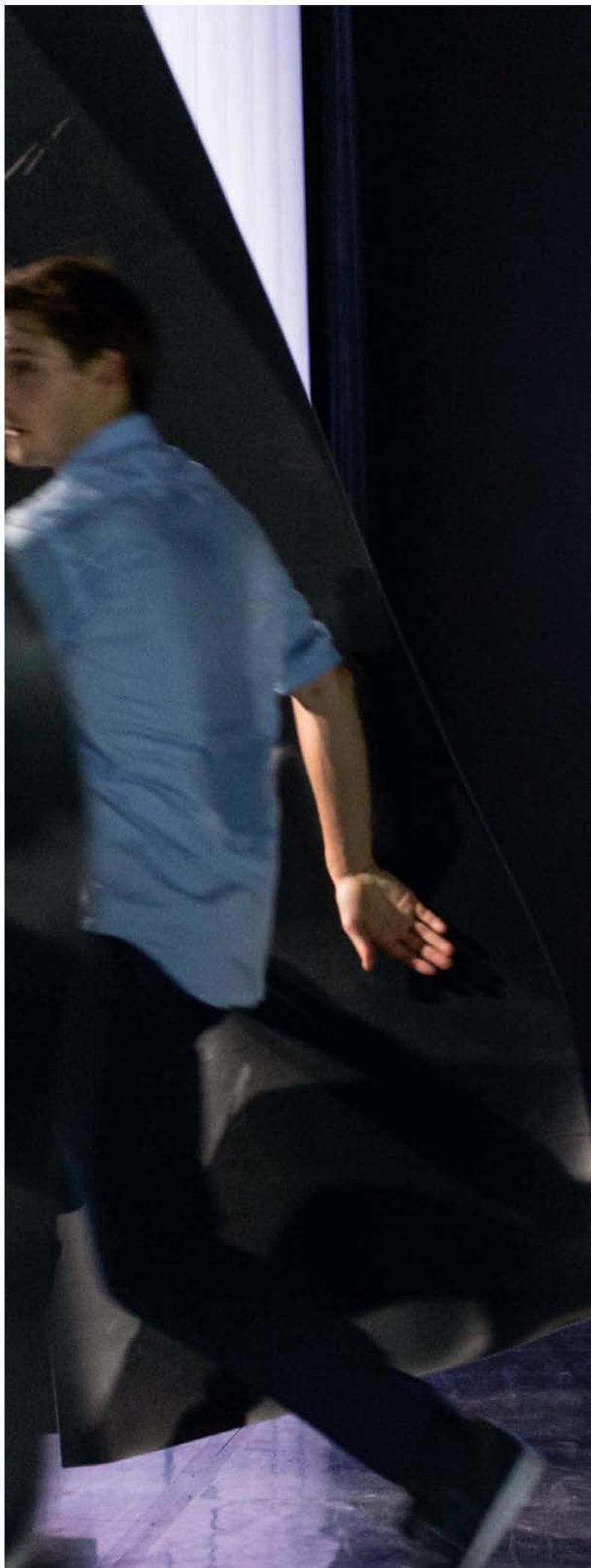
CUT is not only a stage device. It represents the fracture that results from exile, whether we are talking about geographic displacement, the mental discrepancy between what we live and what we thought we could live, or the gap between two facets of our own personality. I wanted that fracture to have open meaning.

CUT, two zones of discomfort, like an impossibility to settle or relax, but fundamentally alive, and as unstable as life itself.

The narrative format of each side is very different: abstract, collective and choreographed on one side, it takes a more narrative aspect on the other, and relies on a central character.

On one side, there is an interrogation about paradise lost, expressed by the idea of community, probably because I am sensitive to the concept's current state of fragility. I sought to breathe life into our bodily states, sensations and unravelling memories. I chose to refer to a reinvented form of folklore, and for the dancers to have the task of keeping this form of collective dancing alive and to try their best to fill a space with wonder, with such relentlessness that it might be ridiculous at times.

This attempt at preservation is still subject to the threat of an unstable world, the configuration of which changes constantly as we try to piece the fragments together. This is expressed in the other side of the tableau, which I devised as cluttered with boxes—a waiting room for an undetermined departure, continuously inhabited by a character, a figure of precariousness and solitude who constantly recomposes a mental landscape. The boxes become walls, chaos, a city, or clothes. The narrative is revealed in snatches and the main characters' relationship with the others shows his disarray and the others' struggle to avoid it.







CUT, Philippe Saire' latest show, acts like a two-component glue. You have to see both sides to be transfixed. Indeed, as a visual arts enthusiast, the Lausanne-based choreographer has devised a unique spatial constraint.

Marie-Pierre Genecan, *Le Temps*



Similar to how the brain works when it receives partial information and tries to verify or give meaning to fragmented elements. Similar to how memories are made as they blend real life with reported events.

Gérald Cordonier, *24 Heures*



One story, two distinct areas and atmospheres for *CUT*, an aptly-named creation as much for set design as for cinematic reference.

Agnès Izrine, *La Terrasse*

BIOGRAPHIES

PHILIPPE SAIRE

Choreographer

He trained in contemporary dance before going abroad—including a spell in Paris—to pursue his training. In 1986 he created his own dance company, that performs regularly at exhibitions, art galleries, gardens, urban spaces and other outdoor venues. From 2002 to 2012, the *Cartographies* project, which combined performances in the city of Lausanne and video production, bore witness to Saire's constant desire to get dance out of the interior performing space. The 11 in-situ pieces, filmed by 9 producers from French-speaking Switzerland, including Lionel Baier, Fernand Melgar, Bruno Deville, Pierre-Yves Borgeaud and Philippe Saire himself, were released in 2013 as a book-DVD-collection and are frequently screened at festivals.

In 1998, he was awarded the Grand Prix by the Fondation Vaudoise pour la Promotion et les Créations

He works with Jan Martens and other artists from various fields.

LAZARE HUET

Dancer

Lazare Huet studied at the Conservatoire Supérieur de Lyon, before attending the Dance Apprentice Network programme in Dresden. He then worked with Carolyn Carlson and Yuval Pick, whom he joined as a permanent dancer from 2011 to 2015. He was then awarded a national certificate as contemporary dance teacher that same year.

MAÏTÉ JEANNOLIN

Dancer

After studying at P.A.R.T.S, she has worked with various choreographers, including Benjamin Vandewalle, Radouan Mriziga and Charlotte Marchal, with whom they received an award by IDILL in 2014 for their first dance video work. She's part of 4x4 Collective, and since 2015 she co-

ANTONIO MONTANILE

Dancer

After he was awarded a national certificate as contemporary dance teacher, Antonio Montanile worked with Carolyn Carlson for four years. His first solo was presented at the Venice Biennale and was selected for Aerowaves 2001, before touring internationally. He then joined Cie Caterina Sagna for seven years (2002-2009), working in parallel on several projects. He has also worked with Simone Sandroni, Lenka Flory and Maria Clara being part of several Cie Philippe Saire's shows.

ERIC SOYER

Light design

After studying ephemeral architecture at the École Boullée, he's been working with Joel Pommerat for 20 years and designed stage sets and lights for Pierre-Yves Chapalain, Amir Reza Koohestani, Oriza Hirata, Sylvain Maurice, Emmanuelle Laborit, Denis Marleau, Sulayman Al Bassam, Maud Le Pladec... He has worked on some ten shows for Hermès since 2006. In 2008 and 2012, he received an award from the Syndicat de la critique journalistique française for his work.

STÉPHANE VECCHIONE

Sound design

Stéphane Vecchione trained in the Drama department at the Lausanne Conservatory and co-funded the band Velma. He worked with Stefan Kaegi, Denis Maillefer, Massimo Furlan, Nicole Seiler, Corinne Rochet and Nicholas Pettit. He was

awarded the Jeunes Créateurs Musique prize from the Fondation Vaudoise pour la Promotion et les Créations Artistiques.

ISA BOUCHARLAT

Costume designer

After training as a costume designer in Paris, Isa Boucharlat worked with Bernard Meister at the Théâtre du Grütli, where she directed a costume workshop, which was first set up for Manfred Karge. She then works regularly with Denis Maillefer, and occasionally with Oskar Gomez Matta, Antoine Jaccoud, Muriel Imbach and Bruno Deville.

ANTOINE JACCOUD

Production advisor

Graduate in political science, he worked as a journalist for a few years before training as a playwright with Krzysztof Kieslowski and Frank Daniel. He worked with Denis Maillefer, and as a screenwriter for several Swiss and French-speaking fictions and documentaries, with Ursula Meier, Denis Rabaglia, Jean-Stéphane Bron, Dominique de Rivaz...

ROBERTO FRATINI SERAFIDE

Production advisor

After studying drama theory in Pisa, Roberto Fratini Serafide produced his own shows and worked with Micha van Hoecke, Caterina Sagna, Marcos Morau (*La Veronal*)... Professor at the University of Pisa, he has been teaching dance theory there since 2002 and at the CSD Dance Conservatory in Barcelona since 2003.



Artistiques. That same year, he won the Prix d'auteur du Conseil général de Seine-Saint-Denis (France). And in 2004, ProTanz Zurich awarded him the Swiss dance and choreography prize.

Since 2003 Saire has taught movement at the Manufacture—a theatre school in French-speaking Switzerland.

VICTOR DUMONT

Dancer

Victor Dumont studied at Brussels' Royal Academy of Fine Art for four years and graduated from the Royal Conservatoire in Antwerp.

organizes Coupé Décalé distribution platform which combines film and dance.

CLAIRE LAVERNHE

Dancer

Claire Lavernhe graduated from the Junior Ballet d'Aquitaine (Bordeaux) and with first class Honours from the London Contemporary Dance School. She participates in ImpulsTanz Festival, PARTS Intensive and Tel Aviv's Gaga Training. She worked with Willi Dorner, Emanuel Gat, Nicolas Maurel and Melanie Marie.



