



royaumont

## Transforme

Training course of the Centre for Choreographic Research and Composition (CRCC).

**Transforme** is conceived as a humanistic academy, a place for exchange in which everyone may come to enhance his knowledge with the aim of nourishing his intellectual and artistic output. The instruction is organized around an impetus-rich subject of research on the types of writing and modes of composition in the fields of dance and music.

Each year twelve creators — choreographers or composer-performers — are selected to participate in a workshop cycle over three consecutive weeks in July-August and three nine-day sessions spread over the months of October and March. They are in residence at the Royaumont Foundation.

Every morning the participants attend a technical course emphasizing the comprehension of body patterns, the relationship of the dancer with space and listening (Feldenkrais, Alexander, Pilates, Body-Mind Centering methods, various forms of yoga and martial arts).

The three weeks in July/August offer a panel of presentations on the central question of the curriculum as well as on the relationship between dance and music, dance and new technologies. World-renowned artists, scientists, philosophers are invited to convey their knowledge in the form of lectures, discussions, workshops or theoretical courses. The idea is to motivate the student to give form to his language, modeling a personal choreographic environment that he can submit to the test of reality by composing small trial works subject to precise limitations.

At the conclusion of this first period each author is to work out a project that resonates with the problem complexes brought up during the course and exploring the dance/music relationship.

In order to respond to their artistic requirements, between the end of August and the resumption of classes in the month of October and between each of the remaining sessions, Myriam Gourfink will be available to them at the Royaumont Foundation. These consultations also make it possible to set out the schedules for the subsequent weeks in keeping with the singularity of the artistic projects, and to facilitate carrying them out.

During the last three sessions, the participants give their ideas concrete form in a workshop context resulting in a draft of about ten minutes. They have available to them composers and musicians chosen par the CRCC.

At the end of each session, in August, October, December and February, a *Fenêtre sur cour(s)* gives a public account of the various stages of work.

When the entire training cycle of *Transforme* is over, the CRCC, working together with its artistic and financial partners, will be able to offer extensions to certain authors:

- Three to four among them will be convened to realize a play of some twenty minutes. The set of pieces will form a program that will be brought before the public within the Royaumont musical season in the autumn, in the Val d'Oise and beyond according to the partnerships set up by the CRCC. The CRCC will see to the production and public exposure of this program during the course of a season.

- Certain creators will be invited to propose pedagogical workshops in the framework of the *Action territoriale* of the Royaumont Foundation.

- Others will be offered aid for obtaining scholarships for research or residencies.

*The CRCC receives support from the DRAC Ile-de-France, an office of the Culture Ministry, the Val d'Oise département, Europe (European Structural Fund) and the Hermès Enterprise Foundation. Transforme is a AFDAS-recognized and -subsidized training activity.*

## Transforme: Perception

2<sup>nd</sup> edition, 2009-2010

The second edition of Transforme offers 12 composer-performers an examination of the question of perception.

The 2009 edition of Transforme looks at choreographic composition from the standpoint of what it is at root, that is perception. To more properly sense things it is sometimes necessary to refocus oneself, to retreat into oneself as it were. The course proposes deepening the work of the senses by questioning the form of the solo.

The month of July opens the reflection by inviting **Yann Marussich**, Swiss choreographer, who has explored the technologies related to biomedical research. He will set forth the process of creation of his solos and will direct a composition workshop accompanied by an engineer. To place his endeavor into perspective **Jens Hauser**, contemporary art critic, curator of exhibitions and Franco-German writer, has been invited to describe the approaches of artists using (bio)technologies; he will set about analysing the mechanisms that modify our perception.

A subsequent endeavor is to comprehend the proximity of body and thought via the intermediary of the senses. **Richard Shusterman**, PhD and professor, recipient of the "Dorothy F. Schmidt Eminent Scholar chair in the humanities," will reveal a discipline rooted in his experience as a Feldenkrais practitioner: "somaesthetics." **Ananda Caballos**, lecturer and Indian dance performer (bharatanâtyam, odissi), will introduce us to Indian dance, an art whose primary goal is to arouse the pleasures of the palate: the artist transmits savor.

Then, to push back the perceptual limits inherent in each person, **Myriam Gourfink** will combine lectures and workshops based on the sensory experiences of her numerous solos. At the end she will be joined by **Andy Emler**, composer, improviser and director of MégaOctet. The latter will propose a "soundpainting" workshop. With the complicity of two or three musicians coming from the ensembles in residence, they will together direct a composition workshop that will carry out a synthesis of the subjects taken up from the beginning of the cycle. The twelve composer-performers will be joined by six composer trainees chosen by the artistic directors of the Royaumont Foundation musical departments.

This final stage will extend over three sessions, from October 2009 through March 2010, inviting composer-performers to more freely formulate a project for a solo of some twenty minutes. But before this, to follow up on the instruction of the first session, **Dominique Brun**, in a workshop blending theory and practice, will teach Effort/Shape, a form of writing developed by Rudolf Laban and based on the discernment of various qualities of movement. And **Claire Rousier** will present her research revolving around the book *La danse en solo, une figure singulière de la modernité*.

Each research residence will conclude with a public presentation giving account of the work's state of advancement. At the close of the final session of February/March 2010, certain projects will be chosen to be programed in the 2010 Royaumont musical season and will be given the opportunity of performance in partner theaters of the CRCC.

During the August 2009 and March 2010 residencies each day will begin with a yoga class led by **Gianna Dupot**, **Ananda Ceballos** or **Myriam Gourfink**. The practice will involve "indriyas" which are the refinement and extension of our five usual senses.

## **TRANSFORME**, professional training course

2<sup>nd</sup> edition, 2009-2010

Myriam Gourfink, Artistic and Pedagogic Director / Géraldine Schmitt, Manager

**2009-10 Theme:** Perception

### **Session 1 – “Perceiving”**

Sunday 26 July through Sunday 16 August 2009

#### **“Solo dance: perception and new technologies”**

Faculty: Gianna Dupont – practitioner: yoga techniques / Yann Marussich – choreographer and Jens Hauser – art critic: creation et biotechnology

#### **“Perceiving and the art of thinking”**

Faculty: Richard Shusterman – philosopher: somaesthetics / Ananda Ceballos – practitioner, lecturer and performer: yoga techniques and Indian Dance / Myriam Gourfink – choreographer: yoga techniques and workshops revolving around the conception of her solos

#### **“Extreme refinement of perception in dance and music”**

Faculty: Myriam Gourfink – choreographer: yoga techniques / Andy Emler – composer: workshop “Signs and Sounds” (soundpainting) / Myriam Gourfink - choreographer and Andy Emler - consulting composer: workshop for choreographic and musical compositions

Three composer participants and three musicians will be available to the composer-performer trainees.

*Fenêtre sur cour[s]* Saturday 15 August at 3:30 and 5:30 pm

### **Session 2 – “Feeling”**

Sunday 25 October through Wednesday 4 November 2009

Faculty: Myriam Gourfink – choreographer: supervision of the projects / Dominique Brun – choreographer: the “effort shape” / Claire Rousier – lecturer: dance as a solo.

*Fenêtre sur cour[s]* Tuesday 3 November at 3:30 and 5:30 pm

### **Session 3 – “Structuring”**

Sunday 6 through Tuesday 15 December 2009

Faculty: Myriam Gourfink - choreographer and Andy Emler - consulting composer.

Three composer participants and three musicians will be available to the composer-performer trainees.

*Fenêtre sur cour[s]* Monday 14 December at 3:30 and 5:30 pm

### **Session 4 – “Achieving”**

Tuesday 23 February through Sunday 7 March 2010

Faculty: Myriam Gourfink – choreographer and Andy Emler – consulting composer.

Three composer participants and three musicians will be available to the composer-performer trainees.

*Fenêtre sur cour[s]* Saturday 6 March at 3:30 and 5:30 pm

Window on the course: March 1, 2009 at 5 pm.

## **Creators Involved**

12 composer-performers who have realized several choreographic programs.

The participants expressly agree to attend the course in its entirety: for a total of 52 days of instruction.

## **Schedule**

### Application

To be sent by 19 January, including a resumé a letter of motivation and an excerpt from a video recording or DVD of a choreographic work

### Auditions

Between 16 and 20 February 2009

Studio of the ANPE, 50 rue de Malte 75011 Paris

## Fee Information

The cost-sharing fee is made up of a compulsory registration fee which includes membership in the *Association des amis de Royaumont*, tuition, and boarding expenses.

**For this session a scholarship arrangement with the AFDAS is pending.**

## Financial aid for tuition

- available for casual workers in entertainment (*intermittents du spectacle*): through the AFDAS under the following conditions: 2 years in activity, 48 fee units (days) within France, as attested by payslips and *Congés Spectacles* certificates.
- for salaried employees (full or part time): through their employers' continuing education programs.
- for the unemployed: instructions available from the local ANPE and/or ASSEDIC offices
- for RMI beneficiaries: via authorities in each *département (Conseil Général)* – contact the appropriate services for further information.

If you are eligible for financial assistance, **a total amount of 150 € remains at your expense.**

## Scholarships

Every year the *Association des amis de Royaumont* grants scholarships to artists under 28 years of age who do not yet have a regular professional activity. This grant is made by a commission on the basis of a portfolio (resume, letter of motivation).

If you are eligible for this financial assistance from the *Association des amis de Royaumont*, **a total amount of 150 € remains at your expense.**

For participants who do not qualify for any other financial aid, the Foundation grants scholarship stipends on request and based on a portfolio.

If you are eligible for this scholarship, **a total amount of 1 100 € remains at your expense.**

## MYRIAM GOURFINK Director of the Center for Choreographic Research and Composition

The respiratory techniques of yoga are at the source of Myriam Gourfink's endeavors. The idea is to seek after the inner urge that leads to movement. Guided by breath, the organization of bases of support is extremely exact, while the consciousness of space is shaky. The dance becomes slow, tedious within continuous time. This knowledge of movement and space makes possible the conception of choreographies without studio rehearsal. Thanks to what it suggests of a dance situation, there is no need to move in order to feel dance: the senses and the intellect reconstitute it.

As do musicians, she uses a symbolic writing system to compose the geometrical universe and poetic evolution of dance. Having studied Labanotation with Jacqueline Challet Haas, she undertook a quest, using this system as a point of departure, for the formalizing of her own compositional language. Each choreography encourages the performer to be conscious of his acts and of whatever passes through him. The scores activate his participation: he makes choices, carries out operations, confronts the unexpected within the written text, to which he responds instantly.

Artist in residence at the IRCAM in 2004-2005 and at the national *Fresnoy-studio* for contemporary arts in 2005-2006, Myriam Gourfink has since January 2008 been director of the Center for Choreographic Research and Composition at the Royaumont Foundation.