

## Audition call for professional dancers

### Friday, April 29<sup>th</sup> 2016

### **Prototype**

Professional training course

proposed by the Choreographic Research and Composition Programme

Hervé Robbe, artistic and pedagogical director

The programme *Prototype 3: citation as paradigm to choreographic construction* proposes research periods for dance performers.

The applicant dancers should be interested in the question of citation in choreographic composition. They will work on the research projects of two or three student choreographers or composers in order to create a 10 minutes presentation.

For this edition, the student choreographers and composers are invited to use *Relâche*, a ballet created by the Ballets Suédois in 1924 as a point of reference and quotational resource, in order to elaborate their prototypes.

### **Modalities of participation**

#### **Schedule**

**Session 2/3 – Renovation plan**

**Audition for dancers: Friday, April 29<sup>th</sup> 2016**

**Workshop with the selected dancers : Saturday, April 30<sup>th</sup> and Sunday, May 1<sup>st</sup> 2016**

**Location : Centre chorégraphique national – Ballet de l'Opéra national du Rhin in Mulhouse (Alsace)**

Faculty : Hervé Robbe chorégraphe – tutor

**Session 3/3 – Building in progress**

**Scheduled from Monday 15 August to Thursday 1 September 2016** (arrival 14/8, departure 2/9)

**Location: Royaumont Abbey (Val d'Oise)**

**During this session, a physical training will be given every morning. Afternoons will be dedicated to researching with the choreographers.**

Faculty : Hervé Robbe chorégraphe – tutor

This session brings together the eight student choreographers, the two student music practitioners, the eight or ten student dancers selected during the third session, to produce the ten prototypes.

Public performance: Fenêtres sur Cour[s], on Thursday 1 September 2016 (hours to be announced)

## Applicants

8 to 10 dancers who are willing to engage in an artistic collaboration with the choreographers and composers presented below, and who have an interest in the theme of « citation » at the core of this year's explorations. The dancers will be considered as interns. They must commit to attend the two sessions.

## Terms of participation

The chosen dancers will have to pay the 65 Euros compulsory admission fee [including the subscription to the Association des amis de Royaumont and the access to the Musical Library François Lang]

The Fondation Royaumont will cover:

- the lodging expenses (accommodation, meals and snacks) during the entire duration of the course. The dancers will be accommodated in full board, twin room, in an apartment hotel in Mulhouse from the 29/4/16 (diner) to the 1/5/16 (lunch), and at the Royaumont Abbey from the 14/08 (diner) to the 2/9 (morning)
- the travel expenses for the session 3/3, 100 Euros at the most (to Royaumont and back)

## Selection

Applications to be sent by **15 April 2016** including a resumé, a photo, a letter of motivation and a link to video except (optional) to: [prccformation@royaumont.com](mailto:prccformation@royaumont.com)

## Audition

The audition will take place at the **Centre chorégraphique national – Ballet de l'Opéra national du Rhin** (38 passage du Théâtre – 68100 Mulhouse) on **Friday, April 29<sup>th</sup> 2016, from 10 AM to 6 PM** (schedule to be confirmed)

## Contacts

### Information on accommodation options in Mulhouse:

Pasquale Nocera – Ballet de l'Opéra national du Rhin

+33 (0)3 89 45 94 14 – [pnocera@onr.fr](mailto:pnocera@onr.fr)

### For any other question on the organisation of the audition :

Géraldine Schmitt – Programme de Recherche et Composition Chorégraphiques / Fondation Royaumont

+33 6 75 37 53 78 – [schmitt.g@royaumont.com](mailto:schmitt.g@royaumont.com)

*Due to renovation work in the Abbey, the second session of the 2015-2016 course will not take place in Royaumont. Several venues in the Alsace region have agreed to host it : the Théâtre du Marché aux Grains in Bouxwiller, The CCN – Ballet de l'Opéra National du Rhin in Mulhouse, The CDC- Pôle Sud in Strasbourg.*



>>> For further information

## **Le cycle *Prototype* / Cycle de formation du Programme Recherche et Composition Chorégraphiques - Fondation Royaumont**

The Prototype programme can be seen as a special training period like a research lab on choreographic writing and composition modes tied in with music and, more generally, with the other arts. It is a hub for sharing exchanges and transmission of knowledge in several disciplines which, thinking outside the box of standard production modes, marks a pause during which to question our knowledge, nurture our intellectual and artistic production, experiment with and shape a new choreographic object: a prototype. The programme is geared each year around a theme and selected hypotheses for research.

### **3<sup>rd</sup> edition (2015-2016)**

#### **Citation as paradigm to choreographic construction**

For a few years now, some choreographers have referred to rather distant dance forms or trends when they designed their projects. Since dance is an art form that is mostly transmitted orally, becoming an archeologist of the body and making forgotten motor images reemerge are fascinating processes. Gesture analysis is put forward, as well as the context in which a gesture appears, and the writing process that shapes it. What is at stake in our research is neither to produce copies of the original, nor to indulge in nostalgic mannerism, but rather to engage in a creative activity where citation opens up a prospective field, allowing new interpretations to be made. In choreography, references are seldom limited to dance – works of fiction, poetry, music, visual arts, cinema and other art forms are often brought up as the gestation context of the dance is built, and sometimes even when the dance is shown. This entails a dialogue about displacement, an interpretation and translation of signs – bringing diverse voices that either assent or argue, often to generate a new choreographic phrase.

Thus, setting the use of quotation or references to a choreographic heritage as a research hypothesis, questioning the relationships between that heritage and the field of music, and attempting to create other combinations through new interpretations and contemporary perception, constitutes a fruitful topic to be developed within Prototype.

The third edition of Prototype is destined to 8 choreographers and 4 music practitioners who are curious about and eager to question this issue, in order to fuel and enrich their own choreographic or musical language. Throughout the curriculum, the students will be advised by guest artists. The latter, through talks, lectures, artistic exchanges and workshops, will give them food for thought. Such dynamic tutoring will enable them to conceive and give shape to research projects echoing the topic. At the end of the three program sessions, each choreographer will submit a choreographic prototype in collaboration with a music practitioner, to be presented with dancers and musicians also invited to partake in Prototype. Each proposition will last ten minutes, maximum. The training will be concluded by the analysis and critique of each prototype between all the participants – teachers, choreographers, composers, dancers, musicians and pedagogical director.

### **The student choreographers and composers**

#### ***The choreographers***

**Benjamin Bertrand** (26 y.o – French), **Marta Bichisao** (36 y.o – Italian), **Carole Bordes** (30 y.o – French), **Zdenka Brungot-Svitekova** (38 y.o – Slovak), **Florence Casenave** (32 y.o – French), **Amélie Poirier** (31 y.o – French), **Marion Sage** (27 y.o – French), **Sylvain Sicaud** (32 y.o – French)

#### ***The composers***

**Florent Colautti** (32 y.o – French), **Anne Lepère** (30 ans – Belgian)