

compagnie
emmanuel Grivet
danse



piece for multifaceted performers

(duration : 50 minutes)



Choreographic project about Identity and Territory

Research and creation process with artists and choreographers from very different geographic and cultural origins about notions of Identity and Territory.

genesis

Committed for several years in foreign countries of not European culture for varied projects (tour of pieces of its repertoire, creation with artists of these countries, performances, dancers' training), the company developed a pronounced taste for the wealth stemming from these experiences and was able to measure their influence on its artistic route, and directly on some of the works produced these last years - such as *Vertige(s) ou le flot du monde* en 2006, or *Time is /* in 2010.

Real dives in different and highly varied cultural contexts, these projects were at the source of the cycle of research about time (2006 - 2010), - its relativity, the variation on the temporality according to places and contexts, that were the central issues of the pieces of this period-. They also raised multiple questionings mainly about the notion of Identity, about what is its foundation and how it is transformed by the evolution of the world: acceleration, increase of the media and the exchanges, the omnipresence of the images, of the trademarks and of the speed, the standardization of the lifestyles... these are such of the many elements that question the geographical, cultural and personal identity of each of us. The company met the fact that this issue, often bound with the one of Territory, was paradoxically common for artists and in countries as diverse as Seoul, Barcelona, Kenya or Mexico.

Beyond the meeting of differences, in the apprehension of time, in the relation to the space, or in the approach of other one, these experiences, by changing number of usual points of reference, bring to reconsider the obviousness of certain conceptions of oneself, and sometimes modified in a deep way our look on ourselves, on the creation and on the human being. They are at the origin of *Faces*.



*One, two, five, ten, twenty ... ?
How many faces in an object ? For a
person ?*

*Depending on the angle of view, the position, the
light, the background, so many looks as
possible... Does sensitivity, interest, culture
change also what is being viewed ?*

*Coca-Cola, Al Jazeera, Sony, the same objects,
the same references, the same way in Barcelona,
Mexico City and Marrakech ...*

*Faces, some artists from various origins and travel around
the question : identity, multiplicity or unity ?*

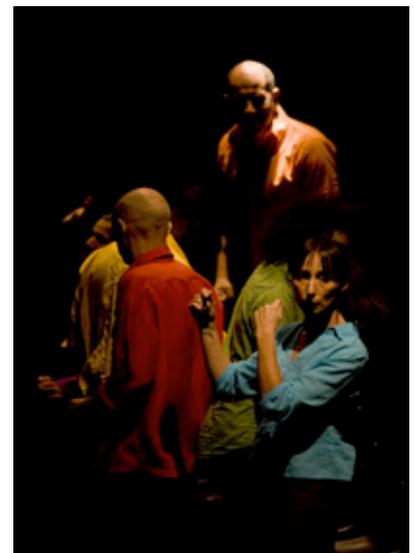
Faces, six points of view of a shared reality.

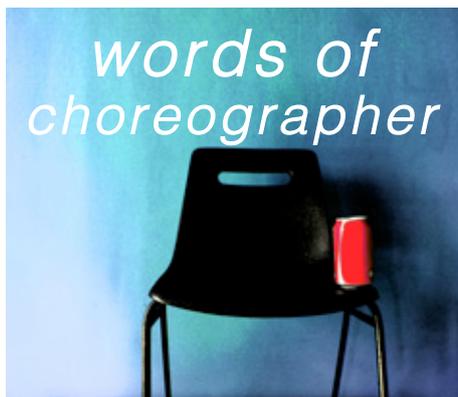


Faces brings together six artists from different nationalities and cultures that confront on stage to the theme of identity.

Between performance and dance show, the play feeds on unique stories of each artist, and mixes times choreographed, improvisation, dialogue and autobiographical.

Specific expressions alternating with common moments in a sleek staging and using symbols of globalization and cultural elements from each artist – the Maghreb, France, Catalonia, South America, Africa and Mexico -.





« In Faces spreads a double movement : the one of the diversity of origin and course of the artists, and the one of the diversity of perception which we can have of the same person at different moments. In the piece, through varied, sometimes rather daily situations and sometimes of personal or group expression, through the various choreographic sequences, these two ways became intermingled, and fed the construction. Every interpreter being also a creator, having his own artistic route, this interaction between personalities plunged into a context which is not theirs, creates frictions, discoveries, enriches the look of each, and feeds the process: clear up what is singular and discover the common which can be shared. »

« At the origin of the project, there is the observation of an extreme diversity of the human being which I met during journeys and during stays in regions of very different cultures, and the desire to play this diversity in a piece : gather on stage, as a challenge maybe, a Mexican artist, a Moroccan musician and a Catalan performer artist for example ... And gather them around the questioning, they each carry, that raises the notion of cultural, personal or artistic identity,.

There is in the piece the concept that what we call the identity of an object or of a person, depends initially on the glance posed on him or on her, and the diversity of glances posed on a thing creates the various facets of this thing, which thus exists only "composed" of this diversity. To such a point that the word "identity", which evokes the unique and the identical (in the space) and the permanency (through time), puts question. Doubtless there are only relative, momentary identities, dependent on the context and on the point of view, and the notion seems to me in fact a convenience, a convention of language, more than an objective and definable reality. »

« It seems to me that speaking about identity, by trying to encircle somebody at some point, it is already "too late" because of life and of movement, in a way, he is already somebody else. With a bigger richness, one more experience, compared with the last moment. The man, the human being is so mobile so malleable "dough" in permanent transformation : feelings, attention, intentions... all is changing and flowing. The word does not represent much finally. In fact, it even veils the way of looking at, by focusing on criteria, and by erasing the multiplicity and the complexity of the person. This is well known in the social field : on aspects as the ethnic questions, the skin colours, the religions, it quickly becomes creative of exclusions and violence. »



*pièce pour
interprètes
à multiples
facettes*

Cecilia Colacraï



A beautiful interiority allied to a moderate and precise expressiveness, make Cécilia the dancer who everyone will appreciate in an unusual and risky project. Her joyful energy, a laid-back attitude and a communicative laughter, nourishes her singular scenic presence. European and South American mixed origins, a deep course in the creation and the sharing of some former projects with the company, made her presence in **Faces** an obviousness.

Emmanuel Grivet



Lover of the research, fascinated by the body and the movement, I pursue the illusion to reveal in my creations the relationships between beings, and try to question the conditions of the theatre performance.

Gladly committed in collaborations with other artists as choreographers, dancers, musicians and visual artists. I am involved in projects of creations, performances and researches in the fields of instantaneous compositions open choreographies and the improvisation in shows.

Moreover, the taste for journeys drove me in several countries on four continents, and my present artistic approach questions the notion of identity. So far that I set the project *I & t*, realized with artists of very different backgrounds and some of them stemming from distant cultures. I invited in **Faces**, several of them, chosen for their connection with the theme, and with whom it is a pleasure to share the stage.

Jordi Cortés Molina



The wink of eye of the fate and the unpredictable of the schedule of tours provoked in May, 2011 my meeting with Jordi, of whom I had heard a lot : performer, choreographer, dancer in many companies, sharing frequently the studio with disabled people, the person and the artist intrigued me. An improvisation later, the clarity of the listening, the ease of the physical exchange, a taste shared for the mockery, the humour and the improbable adventures, threw us in the desire to extend the glimpsed possible. The richness of his gesture, his offbeat universes and the diversity of his registers, took part with subtlety in the journey of the piece.

Sylvie Nova Commagnac



Improvisation in dance, physical practices and Chinese medicine, space engineer then primary school teacher, creator in video and communication, Sylvie multiplies the activities and the talents. Close to the company for a long time, she meets again the dance late and soon dares to let herself be seduced by the stage. Fascinated by images, she signs in 2010 her first video creations, for shows and some short movies in connection with dance and movement. In *Faces*, she is the only French presence in the team.

Olga Gutiérrez



A Slavic first name which contradicts immediately the patronymic. A look and a body out of the canons of the dance. A dense physicality and without restraint. Artistic universes where the commitment, including the political one, has its full place. A multiple activity in the support of the dance and the performing arts in Mexico. And an exceptional appetite for the discovery, the confrontation, the sharing and the friction to other artistic worlds. So goes Olga. Her last creation *Nosotros estamos aquí* was presented in 2012 in Tournefeuille.

James Carlès Nganou

Fruit of our parallel trajectories of Toulousian choreographers, as well as regular contacts and passionate discussions, James's presence in *Faces* is an opportunity and a chance to be next to a physical density allied to a thought in movement. Invested for a long time in the raising sensitization to the "black culture", actor of the "arts of Black continents", he makes known the depths



and the wealth of these heritage through transmission, artistic proposals and commitments. Dancer sensitive to the sense of the act, to the weight of the dance, naturally interested in the subjects and the themes around the Identity, he was one of the first ones to whom I spoke about the project and the last one to join it.

Adil Kaced



Of its multiple artistic origins, Adil keeps the taste of the journey, the spontaneity and the good mood at the edge of lips. I heard for the first time the musician and his music in an improvised performance: crystal-clear voices, varied, multiple, roaming sound materials, appreciably rooted in his Maghreb of origin, samples and repetitive buckles, interbreeding of tones, everything immediately echoed me. Manufacturer of his instruments, dancer and actor, he composes and shapes the sound space of *Faces* while taking part completely on stage in the uncertain and in the nomadism of the piece.



residencies of creation

May 2012 residency of creation at *L'Estruch*, Sabadell (Catalonia)
public presentation, May 19th

Oct. 2012 residency of creation in Tournefeuille
representations, October 19th and 20th at *L'Escale*
Tournefeuille

video of Faces

Access to the video on the professional space of the company's website

Extracts (12mn)

Complete

recorded in October 2012 at l'Escale (Tournefeuille)



artistic direction
Emmanuel Grivet

interpreters
Cecilia Colacraï (Argentine)
Sylvie Nova Commagnac (France)
Jordi Cortés Molina (Catalogne)
Emmanuel Grivet (France)
James Carlès Nganou (Cameroun)
ou Olga Gutiérrez (Mexique)
Adil Kaced (Maroc)

music
Adil Kaced
Cheb Mami

light
Pierre Gille



partners

Ville de Tournefeuille
Ministère de la Culture DRAC Midi-Pyrénées
Région Midi-Pyrénées
Conseil Général de Haute-Garonne
L'Estruch / Ajuntament de Sabadell
Convivencia Pyrénées-Méditerranée



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