



Lia Rodrigues
Béatrice Massin
Dominique Hervieu



Fables à la fontaine RE-CREATION 2020

Brazil/France

For a family audience from 6 years old

3 small dance performances for 2 dancers • Length for each play 20 min/ total length 1h

WITH Tais Almeida Da Silva, Dandara Patroclo Santos, Félix Héaulme and Mylène Lamugnière

Against those who have difficult tastes

CHOREOGRAPHY Lia Rodrigues • DRAMATURGY Silvia Soter • LIGHTING Franck Niedda, Lia Rodrigues •

MUSIC EXTRACT Les Motivés • COSTUMES Francine Barros, Clotilde Barros Pontes

Le Loup et l'Agneau

CHOREOGRAPHY Béatrice Massin • LIGHTING Rémi Nicolas • MUSIC EXTRACT Marin Marais • COSTUMES Dominique Fabrègue, Clémentine Monsaingeon

Le Corbeau et le Renard

CHOREOGRAPHY Dominique Hervieu • VIDEO Dominique Hervieu, Pascal Minet • LIGHTING Vincent Paoli • SOUND DESIGN Catherine Lagarde • MUSIC EXTRACT Jean-Baptiste Lully, Robert Schumann • COSTUMES Mireille Hersent

BASED ON THE PROJECT CONCEIVED AND IMPLEMENTED BY Annie Sellem

Fables à la fontaine (Fables like La Fontaine/Fables from the fountain) originally springs from a project commissioned by Annie Sellem - founder of the Petite Fabrique - to choreographers from all over the world, in the beginning of the 21st century. This opus has become a collection of short dance pieces destined for a family audience, incorporating a variety of aesthetics, from hip hop to swaying classical.

Annie Sellem asked each choreographer to choose a fable of Jean de la Fontaine in order to create a twenty-minute piece.

After three seasons, greatly inspired by the work of French choreographers (or established in France), educated at La Fontaine's school, the foreign choreographers came to enrich this free interpretation approach with a piece of French anthology. These artists surprised us with their capacity to dedicate themselves to a cultural heritage and morals of specifically French characteristics which they made their own. The freshness and novelty of their perception has favoured a new and free outlook on La Fontaine's writing.

The rules of *Fables à la fontaine* dictate that each piece can be performed in an isolated manner or associated with two or three other pieces. Outdoor, in the bandstand of a public garden, in the shadow of a wash house, in the covered playground of a school...

The technical simplicity and subtlety of forms facilitate performances on location. This way the pieces are performed in their purest version, even if in theatres they are enhanced in full regalia, shining in the limelight.

Animals, fighting during the daytime, gather at night to drink quietly at the fountain. In all limpidity, Annie Sellem's proposal is a manifesto of peace, an ode to tolerance and curiosity. In this theatrical context, all differences can meet. A fat person is no longer fat in the symbolical space of a performance. Diversity of bodies, writings, points of views, cultures, rhythms; here it can all naturally integrate.

"Each dance performance is funny like the world of childhood can be fun and serious at the same time", said Annie Sellem by initiating this project. To rediscover them on stage today is a rare pleasure.

With The Wolf and the Lamb, Béatrice Massin has chosen to show, by means of the richness of dance and baroque music, the resemblance of eras through the mirror of time.

A mischievous duo, Against those who have difficult tastes allows Lia Rodrigues to pay tribute in her own way. "We approached Jean de la Fontaine, his anxieties, thoughts and choices", specifies the Brazilian woman. "The issues he raises allowed me to compare the similar characteristics between France of the Louis kings, described and criticised by La Fontaine's sharp pen, with the way we see Brazil, and the way they see us in Brazil today."

Video, cuttings, collage... La Fontaine doesn't resist Dominique Hervieu's fantasy: here he is wearing shorts and sneakers like a frenzied hip hopper. The Crow and the Fox face each other in a well-paced duo.

On stage, we meet with the elegance of gestures infatuated with the past, but always relevant to the present-day.

PHILIPPE NOISSETTE

Lia Rodrigues

Against those who have difficult tastes



© Sami Landweer

Lia Rodrigues

No wall is too high for Lia Rodrigues, and certainly not those that break Brazilian society into segments. As a committed choreographer, she invests space in a very iconoclast way. Born in Brazil in 1956, Lia trained as a classical ballet dancer in São Paulo. In 1977, she founded the Grupo Andança. Between 1980 and 1982, she took up residency in France and joined the company Maguy Marin, for whom she performed in *May B*. As she returned to Brazil, she founded her own company, the Lia Rodrigues Companhia de Danças, which she set up in the favela da Maré in 2004. Ever since her work is centred around artistic and educational activities, which she implements in the favela where she created the Centre for the Arts and the Free Dance School. She aims to democratise the access to art for all those living in vulnerable conditions. Nowadays she welcomes over three hundred pupils per year. Recently she presented *Pindorama et Fúria* in Chaillot – Théâtre national de la Danse, Paris.

Since September 2017, Lia Rodrigues is an associate artist of Chaillot – Théâtre national de la Danse.

3 questions to Lia Rodrigues

Why did you choose this fable?

We put aside the most well-known fables in order to approach the artist La Fontaine from nearby; his anxieties, thoughts and choices. In *Against those who have difficult tastes*, La Fontaine creates a dialogue between the writer and the critic, two eternally interwoven and complementary positions: the one creating and the one receiving.

In which way is this fable still modern?

The huge issues tackled by the writer allow us compare the France of the Louis kings, described and criticised by La Fontaine's sharp pen, with the way we see Brazil, and the way they see us in Brazil today. Are we the artists of a so-called peripheral country facing other central countries? Who are strong and who are weak in these two worlds? Isn't whether you win or lose just a matter of point of view? Can we imagine, like in *The Oak and the Reed* that power struggles go through unexpected ways and that other possibilities may present themselves? To keep the world open, without any predetermined and unchanging dogma. To be a grasshopper or an ant, an oak or a reed, a fox or a stork, a king or a servant, an owner or a possession, an artist or an art critic who also criticises the world. To imagine, to invent, to dream. We believe that for everyone, and not just for young people in Brazil or in France, it's important to think about what guides our doings. In art and life, to please others and oneself depends on the circumstances.

Which possibilities does the literary form of a fable create for a choreographer?

La Fontaine indicates different ways for the creation to take place. Each possibility is questioned by this otherness, censor or critic, which is obviously one of the artist's other sides. In a fable, many questions are raised: who are these people so difficult to satisfy? The critics? The audience? What is this other presence? Would it be the artist's dissatisfaction that urges him to transform, unwind, re-combine, create and take risks once more?

Béatrice Massin

The Wolf and the Lamb



© Luc Barrovecchio

Béatrice Massin

Béatrice Massin is a reference in baroque dancing. She directs the company Fêtes galantes and introduces a post-baroque style, flirting with the contemporary. She began her career in contemporary dance with Susan Buirge. In 1983, she met with Francine Lancelot and joined the company Ris et Dancieries before founding her own company in 1993. She then conceived her shows by using the choreographic grammar of 18th century dance, and yet with the sensitivity and stage conventions of our times. On a regular basis, she is commissioned work: *Le Roi danse* (a film by G. Corbiau, 1999), the opening of the Centre national de la danse (2004), the creation *D'ores et déjà* for the tercentenary of the dancing school of the Opéra de Paris. She worked with Jean-Claude Auvray for *Le Bal masqué* de Verdi at the Chorégies d'Orange. In 2014, she was in charge of the choreography for the TV series *Versailles* by Canal+. She also works as a teacher in France and abroad, in order to pass on her know-how concerning baroque dance.

3 questions to Béatrice Massin

Why did you choose this fable?

The *Fables* of La Fontaine create images of the reign of Louis XIV, transposed into the animal world. This represents a harsh society. *The Wolf and the Lamb* is a fable treating domination and cruelty. As a specialist of baroque dance, I find this fable most radically depicts the power struggle.

In which way is this fable still modern?

The Wolf and the Lamb is still very modern and can be transposed into different contexts. The domination elaborating a power struggle is an important issue in today's society. The game of power between those who want to be strong and those who believe to be weak is similar to the realm of childhood.

Which possibilities does the literary form of a fable create for a choreographer?

Not wishing to be illustrative or in a narrative mode, I deliberately refused the fable's text was heard in my choreographic approach. For me, dance is a language which triggers strong emotions through bodies and space. Everyone can dream the fable like he or she wishes to.

Dominique Hervieu

The Crow and the Fox



© Blandine Soulages-Rocca

Dominique Hervieu

Born in 1962 in Coutances (Lower Normandy region), Dominique Hervieu is fascinated by movement since the age of six. In 1981, she met with José Montalvo. Their artistic bond motivated the creation of the Montalvo-Hervieu company in 1988, which produced shows in major national and international venues. Ten years and five productions later, the duo was designated to direct the Centre Chorégraphique National de Créteil et du Val-de-Marne. From the year 2000 onwards, Dominique Hervieu co-signed all the choreographies of the Montalvo-Hervieu company. Designated as artistic advisor of the Théâtre National de Chaillot in 2000, with the mission to take charge of youth theatre, she became general director in June 2008 and determinedly orientated the programming towards dance. In July 2011, she took over the general direction of Guy Darnet at La Maison de la Danse and the artistic direction of the Biennale de la danse in Lyon.

3 questions to Dominique Hervieu

Why did you choose this fable?

I chose this fable because it's the only one I can remember by heart, 35 years after having recited it in front of the blackboard! It is firmly anchored in my childhood memories. This simple and unfailing aspect was a sign for me!

In which way is this fable still modern?

"To flatter", in the narcissistic society we live in, has never been more relevant than today. The communication madness - the vacuity and vanity - ever more present, considerably increases the value of the message of the fable and its morals: "every flatterer lives at the expense of the one who listens to him." *The Crow and the Fox* is a poetical invitation for the critical mind.

Which possibilities does the literary form of a fable create for a choreographer?

Inspiration from other artistic disciplines, creates possibilities for choreographic art. Narrative dance is an ancient art form, but the short version, humour and the asserted educational function are not so common. I enjoyed to face this challenge by paying tribute to the universal repercussion of Jean de La Fontaine's poetry.

Dancers

Against those who have difficult tastes

Tais Almeida

From Cavalcante, Rio de Janeiro, Brazil. 25 years. Bachelor of Dance in the Federal University of Rio de Janeiro (UFRJ). She worked with Marcela Levi & Lucía Russo at Improvável Produções, She was a choreographer and dancer for the UFRJ Contemporary Dance, performer in Lilibeth Cuenca's *Mobile Mirrors* works at the Multiplicity Festival and at the Panorama Festival in *Onde o horizonte se move?* By Gustavo Ciríaco. Recently developed soil called "NAKARADA" presented in Casa França Brasil- Dança em Trânsito 2018. She participated in the Festival Auteurs de Troubles 2014 (Lyon-France) and Crear en Libertad 2016 (Asunción-Paraguay). She is currently a resident artist at Arena Dicró (Penha, RJ), Art educator, works in partnership with other emerging young artists, develops research with videomapping.



Dandara Patroclo Santos

Dandara is a 29 year old, dancer from the north zone of Rio de Janeiro Brazil, formed by Centro de Dança Rio 2008-2012, In 2010 she joined the UFRJ dance college, where she could have access to theoretical content and improve her physical training, she joined a scholarship in two movement research projects: "Sonoplásticos" and "Corpo Estranho". Since 2014 she is part of the group and artistic collective AMIGOS DA ONÇA, where she works as a Choreographer, Performer, Production, Teacher, Creator of content, Designer of social networks. Currently she is a member of NAI (Núcleo de Artes Integradas) acting as a creative artist in Performative Installation by Renato Rocha "Entre Cinzas, Ossos e Elefantes". She was also a dancer - creator in the Esther Weitzman Companhia de Dança, performing in the contemporary play *Dançar (não) é preciso* 2014-2017, based on the work of the artist Pollock. She performed in 2017 in the afro dance play by Companhia Bamboyá *Alaiyé- the landlords*. She got involved in several workshops with renowned artists of dance, theater. Contemporary Black Dance Extension Course, Vera Passos, Carlos Malta, Inês Carijó | Trodden Dreams, Dani Lima & Babi Fontana, Black Velvet Theater Workshop Amok, Coletivo Ocupação, Siamese Dance Company, Mario Nascimento, NAI Workshop with Renato Rocha *TanzaHoi* - Intensive Summer Dance.

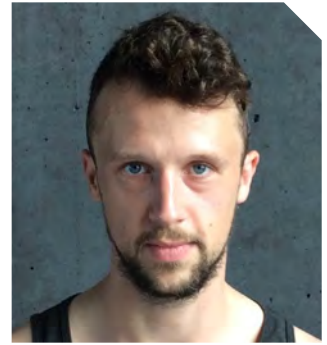


Dancers

The Wolf and the Lamb / The Crow and the Fox

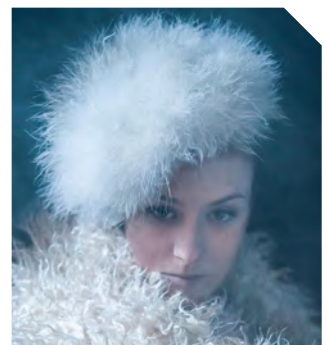
Félix Héaulme

Félix started dancing when he was very young with Josette Baiz's Grenade Dance Company. He then had the opportunity to experience different dance techniques and played in many shows. He started developing an artistic sensibility to many fields of creation. After graduating in dance, he joined Josette Baiz's Grenade Dance Company as a permanent dancer and was involved in many projects between 2006 and 2015. On the same time he got a State Degree in Contemporary Dance and starts working for his own creation and teaching to younger dancers. Felix has been joining many different projects and working with many choreographers such as Michel Kelemenis (2015-2016), Edouard Hus (2016-2018), Angelin PRELJOCAJ's G.U.I.D (2016-2017), Christian and François Ben Aïm (2016-2019), and Sandra Français (2014-present).



Mylène Lamugnière

Mylène first studied Foreign Language for Business and graduated in Cultural Management (MA) in 2007. She joined Josette Baiz's Grenade Dance Company for the 2008-2014 period. She had then the opportunity to work with many choreographers such as Jean-Claude Gallotta, Abou Lagara, Jérôme Bel, Dominique Hervieu, Eun-me Ahn and Germaine Acogny. In 2014 she worked for Gilles Verièpe's creation *She-Mâle* and takes over for a part in his play *Kube*. That same year she worked along with Michel Kelemenis for two plays (among which *Rock&Goal*). In the meantime she developed several collaborations such as the Ex-Nihilo Company with Jean-Antoine Bigot and Anne Le Batard, the German-Swedish choreographer Léa Moro and Hervé Koubi. She has received the State Degree in Contemporary Dance, taught and led workshops. In 2016 she joined Christian et François Ben Aïm for *Mirages — Les âmes boréales*.





Le Loup et l'Agneau ©Chaillot – Théâtre national de la Danse / Benjamin Mengelle



Le Corbeau et le Renard ©Chaillot – Théâtre national de la Danse / Benjamin Mengelle

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Photos, fiche technique, dossier de presse, etc.

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Calendrier des tournées consultable [ICI](#)

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COPRODUCTION À LA CRÉATION LA PETITE FABRIQUE, CENTRE CHORÉGRAPHIQUE NATIONAL DE RILLIEUX-LA-PAPE, LE TOBOGGAN, CENTRE CULTUREL DE DÉCINES, POLE-SUD CENTRE DE DÉVELOPPEMENT CHORÉGRAPHIQUE NATIONAL STRASBOURG AVEC LE SOUTIEN DU CONSULAT GÉNÉRAL DE FRANCE À RIO DE JANEIRO, CENTRE CHORÉGRAPHIQUE NATIONAL DE CRÉTEIL, THÉÂTRE NATIONAL DE CHAILLOT, CENTRE NATIONAL DE LA DANSE À PANTIN, ADAMI, DRAC ÎLE-DE-FRANCE, FONDATION DE FRANCE

AVEC LE SOUTIEN DE L'AMBASSADE DU BRÉSIL EN FRANCE ET AVEC L'AIMABLE PARTICIPATION DE LA COMPAGNIE GRENADE-COMPAGNIE JOSETTE BAÏZ

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