

# Cie Gilles Jobin

## Black Swan

choreography Gilles Jobin



Premiere April 21-22-23 2009, Bonlieu Scène nationale, Annecy

# **Black Swan**

**Premiere April 21-22-23 2009 / Bonlieu Scène nationale, Annecy**

Choreography **Gilles Jobin**

Dance **Susana Panadès Diaz, Hildur Ottarsdottir/Isabelle Rigat (cast2), Gilles Jobin, Gabor Varga**

Light design **Daniel Demont**

Music **Cristian Vogel**

Assistant of choreography **Isabelle Rigat**

Production **Cie Gilles Jobin - Genève**

> Administration **Grégory Ysewyn**

> Tour manager **Mélanie Rouquier**

> Accounting **Yves Bachelier**

Coproduction **Bonlieu Scène nationale, Annecy – Théâtre de la Ville, Paris - Dampfzentrale, Bern - Theater Chur**

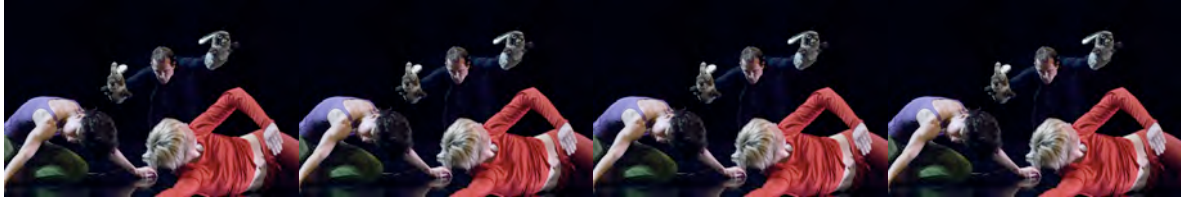
Supported by **Corodis, La Loterie Romande, Pour-Cent Culturel Migros**

Donation **Zuger Kulturstiftung Landis & Gyr, Fondation Ernst Göhner**

With the collaboration of **Beirut International Platform of Dance, Beyrouth - Les Rencontres Chorégraphiques de Carthage, Tunis – Dance Week Festival, Zagreb – Latitudes Contemporaines, Lille**

**Gilles Jobin benefits of a triennial associated support (2007 to 2009) from the City of Geneva, the Republic and Canton of Geneva and Pro Helvetia.**

**Gilles Jobin is an associated artist of Bonlieu Scène nationale, Annecy**



## **First statement of intent Gilles Jobin (october 2008)**

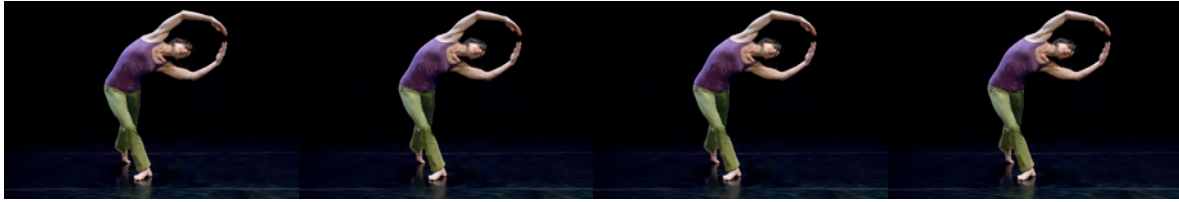
In *Text To Speech*, the text transformed into spoken word freed the dance of any responsibility regarding meaning. The movement unfolded all by itself, without any further information being conveyed apart from the feelings experienced by the dancer. With this piece I discovered the joy of dealing with a body doing movement, with movement free of any meaning, with movement unburdened by discourse.

The movement will be constructed through a succession of meticulously choreographed dance phrases, without loop or repetition, and strung up in chronological order. The idea will be to start with the movement and to let it unroll without interruption; to construct a gentle dance, fed by the feelings of the one who carries it.

The piece will take shape progressively; like segments of dance that overlap and intertwine. Present on stage, a sole female dancer; another appears and a technician/dancer. As in Japanese theatre, “the one who is behind”, “the one who takes care of”, supports a dancer, brings a prop. He acts with little touches, an essential operator of the development of the piece.

After having orchestrated the spatial organisation of masses of moving bodies, I wanted to come back to a more individual approach, closer to the dancer’s body, closer to the movement, closer to the audience. This work is conceived with the movement as starting point. With a musical score being constructed live – collages and remixes directed from the stage itself. The première will take place in spring 2009 on the small stage of the national theatre of Bonlieu, Annecy.

## The language-gesture of bodies Sylviane Dupuis (written during the rehearsals on the 28th of february 2009)



*I tried to make use of a language-gesture [...] where logic gives way to the very rhythm of the images. C. F. Ramuz*

*If one starts to think, the legs come to a halt [...] There is nothing else to do except dance. And to dance as well as you can. Haruki Murakami*

“Avoid what is predictable in the dance vocabulary as well as in the compositional structures”: this aesthetic postulate by Gilles Jobin is confirmed by each of his creations by distinguishing itself from the previous and by encouraging the audience “to break their habits”. One could say that this in itself is the subject of *Black Swan*; at any given moment, his new piece astonishes, surprises, branches off into an unexpected direction; and, paradoxically, it could also be that it initiates with this creator who is forever on the lookout, a renewed interest in pure choreography. Even if Gilles Jobin is a child of his times and does not duck any of the issues that dance has had to deal with in the course of the last years; he does not shut himself away in anything (not even his own “systems”) and moves forward, pushing the questioning into his material every time a bit further: the body, and its practice; but also the real world that does not cease to fluctuate, to have run-ins with itself, to make and break itself before our very eyes.

Taken from Karl Popper, the title of his newest creation evokes the improbable; in the sense that it takes the emergence of only one black swan (or the “impossible”) in the course of a series to modify our definition of a swan and, as a result, our rational approach to reality. It is enough to introduce a bit of “disturbing strangeness” or simply a discrepancy within a habit in order for our perception to change. This is what happens to a child who is discovering the world: everything surprises him, disorients him, increases or modifies his experience. And that is the strength of art – that Baudelaire saw as childhood recovered *at will* – to force us to undergo these journeys that will unsettle something in our mental categories or our view of the world.

In *Black Swan*, Gilles Jobin’s rallying cry will be just that, “to risk childhood”: its surprises, its games, something that the adult will rediscover later on beyond innocence. During the course of the first rehearsal that I attend end of February, one sees soft toys, little horses and marionettes side by side – marvellous objects of reminiscence, but also disturbing extensions of the human body on which they bestow animal qualities and subject to metamorphoses: transformed into a rabbit’s head at its end, where does the dancer’s arm start and where does it finish? “Don’t play with the rabbit, just move it” indicates Gilles Jobin; because then it is up to the audience’s imagination, to take hold of the proposition, to play with it in their turn, and to take it further... The choreographer gives the impulse, suggests a gesture, gives instructions, then leaves it up to the dancers; and suddenly throws a toy, and then another in the moving shape of intertwined bodies (like if one were to put a stick in an anthill) to see their reaction. From this randomness emerges the troubling image of these human shapes mixed with animal shapes and rolling in a jumbled mass, like returned to primordial indifferentiation...

At the opposite end of this chaos is the first movement of the choreography, every detail choreographed, evoking a sense of pure refinement: a single woman, then two, let unfold under our gaze an uninterrupted calligraphy of gestures that sometimes borrows from the arabesques of classical dance, sometimes it suggests the art of kabuki or oriental dance, and sometimes it splinters or breaks apart only to resurge more vigorously. Then a male body joins them – but instead of (like one might have expected) carrying the female dancer or becoming her partner, he lets himself be manipulated by her, become pure object, or marionette, or still yet – wrapped up in a blanket thrown in his direction – pebble, rock, mountain... Reminiscent of these strange rocks that look like they are moving, that seem to float on the striped gravel of Japanese gardens, suspended between nature and culture, or illusion.

Moreover, in order for the poem to come about, for Gilles Jobin, it is neither about building or inventing a story, nor about illustrating an idea, but, guided by intuition, to follow a line of thought through up to the point of exhausting a movement or an idea, without knowing upfront where it will lead or what it *means*. The meaning: it is the gesture itself, and the sense of improbability that it brings to the fore.

## Biographies



### > Gilles Jobin (lives and works in Geneva)

Gilles Jobin starts his career as a performer in several Swiss companies before becoming co-director of the Théâtre de l'Usine in Geneva in 1993. Between 1995 and 1996 in Madrid, he makes his debut as a choreographer with a trilogy, a series of solos about identity: *Bloody Mary*, *Middle Suisse* and *Only You*. In 1997, he moves to London with his companion the Spanish artist, La Ribot. In 1998, he creates the duo *Macrocosm* at the Place Theatre in London and becomes a resident choreographer at the Arsenic theatre in Lausanne and an associated artist of Artsadmin in London. Gilles Jobin defines a characteristic style in this period, one that he continually puts into question with forays into the visual arts and live art. In 1999, he presents  $A+B=X$  at the festival Montpellier Danse and creates *Braindance* that will be presented at the Théâtre de la Ville in Paris the following season. From this point onwards, his work is lauded internationally and his radical approach makes of him one of the forerunners of a new generation of European choreographers. He goes on to create *The Moebius Strip* (2001) that has been presented all over world, and *Under Construction*, created in 2002 at the Schaubuehne in Berlin. In 2003, he creates *TWO-THOUSAND-AND-THREE* for the 22 dancers of the Ballet du Grand Théâtre de Genève, a piece that “*transcends both classical and contemporary*” (M.C. Vernay - Libération) and *Delicado* for the Ballet Gulbenkian of Lisbon in 2004. That same year he settles with his family in Geneva. In 2005, he creates *Steak House* that will be presented all over Europe and in Brazil. In 2006, he becomes an associated artist of Bonlieu Scène Nationale in Annecy where he produces *Double Deux* and then *Text to Speech* in 2008, a piece that explores new terrain like transitional spaces, information and new technologies.

Apart from his own productions, Gilles Jobin has made of his company and Studio 44, where the company is based, a pioneering space in terms of offering professional training for dancers, fighting for recognition for contemporary dance in Switzerland and stimulating international exchange by means of various initiatives: daily training for dancers, educational activities and consciousness raising, workshops, artistic residencies, projects with countries from the Southern hemisphere.

- **Films**

Furthermore, films and documentaries about Gilles Jobin's work have been and are shown in many film festivals (*The Moebius Strip*, *Braindance* directed by Vincent Pluss, *Le Voyage de Moebius* directed by Luc Peter). In December 2002 during the International Dance Film and Video Festival held in Monaco, Dance Screen 2002, the film *The Moebius Strip* by Vincent Pluss got the Best Camera Re-Work award. It also got the First Prize at the Cinema d'Arte di Bergamo Festival and was nominated at the 2004 On Camera Festival, which was held at the Lincoln Center in New York.

- **Awards**

In 1998, Gilles Jobin was awarded the « Bourse du Fond d'encouragement à la création chorégraphique et musicale » for *Braindance* by the Société Suisse des Auteurs (SSA) and in 2000 for *The Moebius Strip*. In September 1999 Gilles Jobin was awarded the "ZKB Prize" by the Zürcher Theater Spektakel for *Braindance*. In May 2000 he was amongst the award winners of the « Prix de la Fondation Vaudoise pour la promotion de la création artistique ». In 2001 he was the first Swiss choreographer to get the "Nouveau Talent Chorégraphique" Prize awarded every year by the board of the SACD (Société des Auteurs et des Compositeurs Dramatiques, Paris/Bruxelles/Montréal). In December 2004 he was awarded a Culture Leenaards 2004 Prize for his Work. In 2009, he is candidate at the XII Prix Europe Nouvelles Réalités Théâtrales.

**> Cristian Vogel (lives and works in Barcelona)**

Cristian Vogel is a composer and music producer, well known for his DJ and live performances, studio compositions and full length recordings. Born in Chile 1972 but growing up in the UK, he now lives and works in Barcelona. Cristian studied 20<sup>th</sup> Century Music at Sussex University, under the tutor-ship of the British composers Johnathan Harvey and Martin Butler. Over the past decade he has recorded a number of albums released on eminent experimental techno labels such as Tresor Berlin, Novamute UK and Mille Plateaux. He has toured consistently since 1992 as DJ and live performer, both as a solo artist and with his band Super Collider. In recent years, focus has changed from experimental techno to other applications of his audio and compositional knowledge. Since 2001 he has moved on to working as album producer and mixer for bands that have included Chicks On Speed, Panico and Las Perras del Infierno. Since 2003, Cristian has composed five original scores and live soundtracks for the renowned swiss choreographer Gilles Jobin. These pieces (*TWO-THOUSAND-AND-THREE*, *Delicado*, *Steak House*, *Double Deux* and *Text To Speech*) have been performed and toured by Le Ballet du Grand Théâtre de Genève, Le Ballet Gulbenkian de Lisbonne and Gilles Jobin's own company. As well as dance, Cristian has been involved in projects with internationally renowned multi-media artists - Roland Olbeter's *Sound Cluster* for Sonar Barcelona 2003, Artificiel's *Bulbes* for the Montreal museum of Contemporary Art in 2003 and Stefan Brüggeman's *A Production of Nothing* in 2005. Cristian is behind three independent record labels, Rise Robots Rise Records, Mosquito Records and Sleep Debt Records, as well as hosting a long running internet community. More information can be found at [www.no-future.com](http://www.no-future.com)

**> Daniel Demont (lives and works in Lausanne)**

Key member of Gilles Jobin's creative team, Daniel Demont has worked on all the pieces : *A+B=X*, *The Moebius Strip*, *Under Construction*, *Double Deux*, *Text To Speech*, collaborating for the most part from the inception of the project. His acute understanding of the artistic and physical properties of light has led him to formulate the following insight: "To create a style of lighting that goes largely undetected, you have to eliminate dramatic elements, move away from the whole idea of effects, and work on the subliminal level instead." Recognised for his dance and theatre work, he is currently designing the lighting for choreographers Estelle Héritier, La Ribot, Yann Marussich, Perrinne Valli... Since 2003, he also works as technical director at the Centre of Performing Arts Arsenic in Lausanne.



**> Susana Panadès Diaz (lives and works in Geneva)**

Born in Spain, she studied classical dance from 1991 to 1994 at the Theatre Institute in Barcelona where she attended Barbara Kasprowit's classes. She decided to get involved in contemporary dance in 1999 when she entered the P.A.R.T.S program directed by Anne Teresa de Keersmaeker. Between 1999 et 2003, she has been a dancer for Claudio Bernardo, Catharina Sagna and Fabienne Berger. She collaborates with Gilles Jobin since 2004 and performed *Steak House* (2005), *Double Deux* (2006) and *Text to Speech* (2008).

**> Hildur Ottarsdottir (lives and works in Geneva)**

Born in Iceland, she studied at the Icelandic Balletschool and at the Swedish Balletschool in Stockholm, graduated from there in 97. She worked with the Iceland Dance company 97-02 where she performed work by various international choreographers. She joined Bern Ballet in 2002 until 2005 with artistic director Felix Dumeril and Stijn Celis. In 2004 she received a grant from the Dance Web scholarship programme in Vienna and from the Ministry of Culture in Iceland to participate in the dance web programme under the direction of Mark Tompkins. In 2005, she joined The Dance Theater of Ireland. In 2006, she danced for Gilles Jobin *Double Deux*.

**> Gabor Varga (lives and works in Geneva)**

Born in Hungary, he started his career as amateur folk dancer. In 1995 he joined Talentum International School of Dance and Musical Art in Budapest. In 2000 he got accepted to P.A.R.T.S in Brussels where he got to study and work William Forsythe, Anne Teresa De Keersmaeker, Thomas Hauert, David Zambrano, Marten Spangberg... as well as to do his own projects: *Dying for a Belgian Beer* (2000), *Bax Block* (2002), *Matter* (2003), *Pas Dodo* (2003). After finishing school in 2004, he joined the Luxemburg tour of Rosas company. Since 2001 he has been a teacher and choreographer for Bal Moderne. From January 2005 he worked together with Mette Ingvarsen, Danish choreographer, on making the performance *to come*. In 2005 October, with Gabriella Koutchoumova, he created the piece *...des racines*. During the period of March 2006 – April 2008 he has been a member of the company Charleroi Danses under the direction of Michele Anne De Mey. In May 2007 he participated in William Forsythe's "Human Writes" performance-installation with The Forsythe Company.



## History of the company

### > TEXT TO SPEECH

Premiered on the 6<sup>th</sup> of maRCH 2008 / Bonlieu Scène nationale - Annecy - France

### > DOUBLE DEUX

Premiered on the 11<sup>th</sup> of may 2006 / Bonlieu Scène nationale - Annecy - France

### > STEAK HOUSE

Premiered on the 3<sup>rd</sup> of march 2005 / Arsenic - Lausanne - Switzerland

### > DELICADO

*Commissioned work for 12 dancers of the Ballet Gulbenkian*

Premiered on the 21<sup>st</sup> of january 2004 / Fondation Gulbenkian – Lisbon - Portugal

### > TWO-THOUSAND-AND-THREE

*Commissioned for 21 dancers of the Ballet du Grand Théâtre de Genève*

Premiered on the 10<sup>th</sup> of september 2003 / La Bâtie Festival de Genève - Switzerland

### > UNDER CONSTRUCTION

Premiered on the 6<sup>th</sup> of september 2002 / Schaubuehne, Berliner Festwochen Festival – Berlin - Germany

### > THE MOEBIUS STRIP

Premiered on the 8<sup>th</sup> of may 2001 / Théâtre de la Ville Les Abbesses – Paris - France

### > BRAINDANCE

Premiered on the 11<sup>th</sup> of august 1999 / FAR Festival – Nyon - Switzerland

### > MACROCOSM

Premiered on the 5<sup>th</sup> of january 1999 / The Place - London - UK

### > A + B = X

Premiered on the 3<sup>rd</sup> of december 1997 / Théâtre Arsenic – Lausanne - Switzerland

More infos on line [www.gillesjobin.com](http://www.gillesjobin.com)

## On tour

### > BLACK SWAN

Creation 21<sup>st</sup> - 22<sup>nd</sup> - 23<sup>th</sup> of April 2009

Bonlieu Scène nationale, Annecy, France

4 interpreters

Stage requirement : minimum 10 x 10 m

### Tour 2009

Premiere April 21-22-23 : Bonlieu Scène nationale - Annecy - France

April 28 : Beirut International Platform of Dance – Beirut - Lebanon

May 7 : Rencontres chorégraphiques de Carthage – Tunis – Tunisia

May 28 : Festival Extra 09 Bonlieu Scène nationale - Annecy - France

May 30 and 31 : Dance Week Festival - Zagreb - Croatia

June 11 : Latitudes Contemporaines – Lille – France

September 22 to 26 : Arsenic – Lausanne – Switzerland

October 1 : Dense Bamako Danse 2009 - Bamako - Mali

October 6 : Dance Triennale Toyko 2009 - Tokyo - Japan

October 9 : Sidance Festival - Seoul – South Korea

October 27 and 28 : Forum Internacional de Dança - Belo Horizonte - Brasil

October 31 : Danzalborde Festival - Valparaiso - Chile (*date to be confirmed*)

November 4 : Bienal de dança de Santos - Santos - Brazil

November 7 : Festival Panorama de Dança - Rio de Janeiro - Brazil

December 1. 3. 4. and 5 : Théâtre de la Ville - Paris - France

December 8 to 13 : Théâtre du Grütli – Geneva – Switzerland

### Tour Spring 2010

January 8 : Art Stations Fondation - Poznan - Poland

January 15 and 16 : Dampfzentrale - Festival Tanz in Bern – Bern – Switzerland

April 22 and 23 : Kaserne - Basel - Switzerland

May 4 : Theater Chur - Chur - Switzerland

### > TEXT TO SPEECH

Creation 6<sup>th</sup> of march 2008

Bonlieu Scène nationale, Annecy, France

6 dancers

Stage requirement : minimum 12 x 12 m

Premiered 6 to 8 of march 08 : Bonlieu Scène nationale - Annecy - France

26 to 29 of march 08 : Théâtre de la Ville - Paris - France

15 of april 08 : Le Cuvier de Feydeau - Artigues-Près-Bordeaux - France

22 of april to 2 of may 08 : Tour in Poland : 22 Poznan – 26 Kalisz – 29 Lublin – 2 Warsaw

6 to 10 may 08 : Théâtre de Carouge - Geneva - Switzerland

14 of may 08 : Opéra de Rouen - France

14 of june 08 : Festival Latitudes Contemporaines - Lille - France

21 of july 08 : Yamaguchi Center for Arts and Media – Yamaguchi - Japan

25-26 of july : Spiral – Tokyo - Japan

13-14 of september 08 : Dampfzentrale - Bern – Switzerland

16-19 of september 08 : Arsenic - Lausanne – Switzerland

6 to 9 of november 08 : Gessnerallee - Zurich – Switzerland

23 of January 09 : Swiss dance days – Lugano - Switzerland

1-2-3 of april 09 : MC2 – Grenoble - France

**> STEAK HOUSE**

Creation 3<sup>rd</sup> of march 2005

Arsenic, Lausanne, Switzerland

6 dancers

Stage requirement : minimum 12 x 12 m

**> THE MOEBIUS STRIP**

Creation 8<sup>th</sup> of may 2001

Théâtre de la Ville, Paris, France

5 dancers

Stage requirement : minimum 10 x 10 m

20-21 of september 08 : Arsenic - Lausanne - Switzerland

21-22 of november 08 : Monnot Theater - Beirut - Lebanon

15 of january 09 : TPR - La Chaux-de-Fonds – Switzerland

2 of may 09 : Festival Evidanse - Delémont - Switzerland



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