JUNE 25 - 26, 2016
FIFTH FESTIVAL EXTENSION SAUVAGE
DANCE AND LANDSCAPE

COMBOURG/ JUNE 25
BAZOUGES-LA-PÉROUSE/ JUNE 26
> CHÂTEAU DE LA BALLUE

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PRESS RELEASE

June 25/ 26, 2016

FESTIVAL
EXTENSION SAUVAGE

DANCE AND LANDSCAPE, 5th edition

in COMBOURG and at the CHÂTEAU DE LA BALLUE in BAZOUGES-LA-PÉROUSE
in the Brittany region, the département of Ille-et-Vilaine

Artistic Director: Latifa Laâbissi, artist and choreographer
Associated Artist for programming: Nadia Lauro, plastician and set designer

The EXTENSION SAUVAGE Festival, a celebration of dance and landscape, is celebrating its 5th year of existence on Saturday June 25 and Sunday June 26, in Combourg and in the beautiful gardens of the Château de La Ballue in Bazouges-la-Pérouse, a few kilometers from Mont-Saint-Michel.

For this 5th edition of the festival, Latifa Laâbissi, the artistic director, herself a choreographer, renews the collaboration begun in 2014 with the plastician and set designer Nadia Lauro. Faithful to the essence of the Extension sauvage adventure, they continue to explore the relationship between dance and landscape, inviting the audience and the artists to join them in the exceptionally beautiful rural area of Ille-et-Vilaine.

On the program this year are works by Dominique Bagouet (a revival staged by Catherine Legrand and Anne-Karine Lescop), Laëtitia Doat, Myriam Gourfink, Emmanuelle Huynh and Erwan Keravec, Vera Mantero, Robyn Orlin and Sophiatou Kossoko. This fifth edition of the Festival offers both the transmission and the sharing of choreographic works, offering a series of performances and workshops, awakening the audiences’ curiosity and ways of seeing in unexpected, joyous, bucolic encounters.

Leading up to the festival and sharing the friendly spirit which characterizes its approach, Extension
sauvage joins with the Théâtre de Poche for a unique, festive evening with the choreographer Loïc Touzé and a performance-installation by Nadia Lauro and Laurence Crémel, for a *Bal sauvage (Wild Ball)* on Saturday June 18, in Hédé-Bazouges.

www.extensionsauvage.com

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ÉDITORIAL

EXTENSION SAUVAGE is celebrating its fifth anniversary! For this anniversary season, we are focusing on the wonderful things that happen between dance and live music:

> A creation by Myriam Gourfink who will choreograph *in situ* a quintet for three female dancers, in collaboration with the composer and musician Kasper T. Toeplitz, accompanied by Stevie Whishart on the hurdy-gurdy.
> With Emmanuelle Huynh and Erwan Keravec, the dazzling bagpipe player, who will perform for the first time outside their duo, letting their virtuosic experiments resonate with the landscape as a new partner.

What about dance and the landscape? Their meeting will be as interesting as ever this year:

> Vera Mantero will embody a strange creature which has emerged from of the forest, in her sublime solo *Une mystérieuse chose a dit e.e Cummings*.
> Sophiatou Kossoko, a powerful and explosive dancer, will perform a solo by the South African choreographer Robyn Orlin. She will replace the stereotypical images of dance harmoniously conceived to celebrate nature, instead tearing, twisting, dominating, driving through it. The audience will be blown away.
> Laëtitia Doat will present dances in homage to iconic works by Vaslav Nijinsky, Isadora Duncan and Loïe Fuller. The beginnings of modernity in dance allowed these works to flourish in nature, and we will share in the pleasure of rediscovering their power and beauty.
> Finally, we are proud to present the final performance of the late choreographer Dominique Bagouet’s *Jours étranges*, restaged with talent by Catherine Legrand and Anne-Karine Lescop, for a group of young teenage dancers. They will dance with grace and precision, letting the true adolescent impertinence of the piece come through.

The prairies, the tall grasses, the woods, the gardens, the dancers, the musicians and the choreographers all come together as they do every summer in the romantic Brittany area. Once again, let us remember the poem by the Japanese artist Hijikata Tatsumi, “Nature is a savage extension of my body …”

_Latif Laâbissi, Director_
_Nadia Lauro, Associated Artist_
PROGRAM

SATURDAY JUNE 25, 2016
in Combourg, admission free

4:30 PM / Médiathèque Les Sources
Laëtitia Doat
_Natures, Voiles et modernités en danse: Duncan, Fuller, Nijinski_ (2016)
Danced lecture, 1 hr – p. 6

6:00 PM / Aire du Linon
Emmanuelle Huynh & Erwan Keravec
_Huynh/Keravec_ (2014)
Breton/Annamite duo, 1 hr – p. 7

7:00 PM / Green space on the rue des Champs
Dominique Bagouet
Catherine Legrand & Anne-Karine Lescop
_Jours étranges_ (1990)
Revival danced by a group of young amateur dancers, 45 min – p. 8

SUNDAY JUNE 26, 2016
at the Château de La Ballue, Bazouges-la-Pérouse
– ticket prices p. 18

11:00 AM / Birch wood
Laëtitia Doat
_Dancing Duncan, dancing outside_
Adult workshop, 1 hr 30 – p. 6

2:00 PM / Birch wood
Emmanuelle Huynh & Erwan Keravec
_Huynh/Keravec_ (2014)
Breton/Annamite duo, 1 hr – p. 7

15H / Chestnut Tree Alley
Vera Mantero
_une mystérieuse Chose, a dit e.e. cummings*_ (1996)
Solo, 20 min – p. 9

3:30 – 5:00 PM / Forest

Myriam Gourfink

Étale (2016)
Quintet, creation, 30 min (1st session at 3:30 PM, 2nd session at 4:30 PM) – p. 10

3:30 – 5:00 PM / Gardens

Laëtitia Doat

J'ai rêvé #3 (2016)
Soli, creation – p. 6

5:00 PM / Green theatre

Robyn Orlin & Sophiatou Kossoko

...Although I live inside...
my hair will always reach toward the sun... (2004)
Solo, 45 min – p. 11

+ SATURDAY JUNE 18, 2016

in HÉDÉ-BAZOGUES beginning at 7:00 PM

Bal sauvage (Wild Ball) in collaboration with the Théâtre de Poche – p. 12-13

EXTENSION SAUVAGE and the THÉÂTRE DE POCHE join together for an exceptional evening of dance in Hédé-Bazouges, with the choreographer Loïc Touzé, the artists Nadia Lauro and Laurence Crémel and the DJs LG Rivales and Mr Henri.

7:00 PM

Loïc Touzé

Je suis lent (I'm slow)
Lecture - performance, 1 hr

8:30 PM

Nadia Lauro & Laurence Crémel

Les Coureuses (The Runners) (Hédé, 2016)
Installation - performance

9:00 PM

Loïc Touzé

Bal sauvage (Wild Ball)
Transmission of La Ziva, followed by a DJ set

Laëtitia Doat
SATURDAY JUNE 25
COMBOURG, admission free
4:30 PM / Médiathèque Les Sources

*Natures, Voiles et modernités en danse: (Nature, Veils and Modernities in Dance)*

*Duncan, Fuller, Nijinsky* (2016)
Danced Lecture, 1 hr
Conception / execution: Laëtitia Doat

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Attending this danced conference, is to dive back into the time of the Belle Époque and see how artists like Isadora Duncan, Loie Fuller and Vaslav Nijinsky positioned themselves relative to the world. How these three unique figures of dance history might respond to the phenomena of urbanization and industrialization and how they might deal with their changing status.

SUNDAY JUNE 26
CHÂTEAU DE LA BALLUE, BAZOUGES-LA-PÉROUSE

11:00 AM / Birch wood

*Danser Duncan, danser dehors (Dancing Duncan, dancing outside)*

Adult workshop, 1 hr 30

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To be part of this workshop is to taste the pleasure of walking in the lush grass, listening to it breathe, being enchanted by the song of a passing bird. It is to dance with the wind, feeling the heat of the sun on your skin.

3:30 – 5:00 PM / Gardens

*I'ai rêvé #3 (I dreamed #3)* (2016)

Soli, creation
Appearances: Laëtitia Doat after works by Isadora Duncan, Loie Fuller and Vaslav Nijinsky
Assistant: Ghislaine Louveau

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From inside an alley, from behind a thicket, a bush, a figure appears. Whiteness, evanescence, lightness. Did I dream?

Laëtitia Doat is a choreographic artist, a researcher and a teacher at the arts/dance studies department at the University of Lille 3. Having earned her doctorate at the University Paris 8, on the aesthetic of Isadora Duncan, and a degree in Laban kinetography at the CNSMDP, she created the company Edges in 2014. Her work is somewhere between research and transmission, between choreographic culture and pure creation. Dance is the starting point for Laëtitia Doat’s projects, but these projects take multiple forms, happening in the studio, in a library, in a textile workshop or a photographer’s studio, and they can be seen in a theatre, a garden, a movie theatre or in a museum.

Emmanuelle Huynh & Erwan Keravec
SATURDAY JUNE 25
COMBOURG
6:00 PM / Aire du Linon

SUNDAY JUNE 26
CHÂTEAU DE LA BALLUE, BAZOUGES-LA-PÉROUSE
2:00 PM / Birch wood

**Huynh / Keravec (2014)**

Breton Annamite Duo, 1 hr
Conception / execution: Emmanuelle Huynh and Erwan Keravec
Dance: Emmanuelle Huynh
Bagpipes: Erwan Keravec
Production: Cie MUA in partnership with Offshore
Co-production: Le Théâtre, national theatre in Saint-Nazaire

With support from the French state – Prefect of the Pays de la Loire region – DRAC

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Emmanuelle saw Erwan play in *Enfant* by Boris Charmatz and Erwan saw Emmanuelle dance in Odile Duboc’s *Boléro*. Their first exchanges were about Japan, Emmanuelle presenting *Spiel* with Akira Kasai and Erwan playing *<Inori>* by Susumu Yoshida.

*Few years ago in Tokyo, I saw Kaiji Haino, a musician from the avant-garde scene, playing a customized hurdy-gurdy. And I said to myself that I would like one day to dance with one of these “ancestral” instruments channeling folklore and cutting-edge acoustic experimentation.*

——— Emmanuelle Huynh

**Emmanuelle Huynh** (born in 1963) is a dancer, choreographer and teacher, who studied both dance and philosophy. Her work explores the relationships between literature, music, lighting and architecture. She created *Mùa* (1994) *A Vida Enorme* (2002), *Cribles* (2009) and *TÔZAI!...* (2014). From 2004 to 2012, she directed the CNDC, the Centre national de danse contemporaine in Angers. In 2016, with Jocelyn Cottencin, she created at the Centre d’art Passerelle in Brest, *A taxi driver, an architect and the High Line*. She is currently preparing a piece based on *Formation*, the autobiographical book by Pierre Guyotat.

**Erwan Keravec** (born in 1974) is a traditional Breton musician, playing the Scottish bagpipes. His journey has been quite eclectic, from the traditional couple to free improvisation, and he composes and plays for contemporary dance, with Boris Charmatz, Mickaël Philippeau and Daniel Linehan. With the contemporary music program Nu-Piping, he is an Associated Artist at the Théâtre de Comouaille, scène nationale de Quimper. He leads the project Urban Pipes, which presents his work as an improviser and a composer, mixing solos and duos with Beñat Achiary, Guénolé Keravec and Alain Mahé.

*With support from ONDA*
**Dominique Bagouet**  
**Catherine Legrand & Anne-Karine Lescop**

**SATURDAY JUNE 25**  
**COMBOURG**  
**7:00 PM**  
Green space on the rue des Champs

**Jours étranges** (1990)  
Revival by a group of young amateur dancers, 45 min  
Choreography: Dominique Bagouet  
Revival directed by Catherine Legrand and Anne-Karine Lescop  
Music: 5 songs excerpted from the album Strange Days by The Doors  
Costumes: Laure Fonvieille

A project produced and accompanied by Le Triangle, cité de la danse à Rennes, the association Hors mots and the structure “Amateur danse and repertory” of the French Ministry of Culture.  

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"In 1967, Maria, a young American, a student like me at the Centre international de danse of Rosella Hightower, brought back from her family vacation the new 2nd album of a rock group at the time nearly unknown in France: The Doors. I remember our "beatnik" evenings filled with the warm voice of Jim Morrison, the atmosphere of Strange days which matched perfectly the feelings of our adolescence, as we searched for our values, experiencing dark, poorly defined desires, our revolt against the established codes and norms. I listened to the record again a few months ago, and felt I was ready to face this page from my past, partly because it is already a little fuzzy, that this music, about which I really don't have much of an opinion, except that it moves me greatly each time I hear it – allows me to return to a state which is not far from where I am today, where questioning, seeking adventure – comes up against the new rules and systems which become cumbersome, which need shaking up. So in this piece we're taking a shot at beginning to shake things up."  

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In 2012, Anne-Karine Lescop and Catherine Legrand staged a revival of *Jours étranges*, the late Dominique Bagouet’s piece dealing with adolescence. By inviting new dancers with widely differing experiences to meet each other, they are validating the content and vocabulary of the work, seeing if it is enriched or transformed by these new dancers, their histories, their bodies. The entire work was remounted as close to the original as possible, although its vocabulary came from the original dancers’ improvisations. The new younger dancers used the same processes of improvisation and games to sensitively approach the original movement.

**Dominique Bagouet** (1951-1992) was a student of Rosella Hightower in Cannes beginning in 1965, studying ballet and then joining Alfonso Cata at the Ballet du Grand Théâtre in Geneva in 1969. He then worked with Maurice Béjart and Carolyn Carlson, and founded his own company in 1976 in Montpellier, a city which invited him to found and direct the regional Centre chorégraphique, then the Festival international Montpellier Danse, which he directed until 1982. Dominique Bagouet premiered some of his most important pieces there: *Insaisies* (1982), *Necesito* and *Pièce pour grenade* (1991). All his work is characterized by a specific style, sometimes called “neo-baroque,” always extremely subtle and well-researched.

**Catherine Legrand** (born in 1963) is a dancer and teacher. In 1982, she joined the Compagnie Dominique Bagouet and danced there until 1993. Since then she has staged works of Bagouet’s repertory for many companies and dance schools in France and abroad. She has danced with many choreographers, among them Boris Charmatz,
Olivia Grandville, Emmanuelle Huynh and Loïc Touzé; she also develops projects for amateur groups and regularly teaches in high schools, elementary schools and conservatories. In 2012, with Anne-Karine Lescop, she did a residency in a high school based on Jours étranges, in partnership with La Passerelle in Saint-Brieuc. Legrand is currently working on a new revival project which will be seen at Le Triangle in Rennes, as part of the Mettre en scène Festival 2016.

Anne-Karine Lescop (born in 1964) trained at the school of the CNDC, the Centre national de danse contemporaine in Angers. She danced and/or was the assistant to many choreographers, among them Odile Duboc, Loïc Touzé, Emmanuelle Huynh, Sylvain Prunenec and Boris Charmatz. Having earned her French diploma in the teaching of contemporary dance, she began teaching young professional dancers and also taught repertory to amateur dancers. Between 2000 and 2003, she began focusing on restaging the solos of Dominique Bagouet. Her encounter with Catherine Legrand brought her to share the idea of teaching Jours étranges to a group of adolescents. Her current work focuses on three axes: transmission, creation, and performance.

**Vera Mantero**

SUNDAY JUNE 26

CÔTEAU DE LA BALLUE, BAZOUGES-LA-PÉROUSE

15H / Chestnut tree alley

**une mystérieuse Chose, a dit e.e. cummings** *(1996)*

Solo, 20 min

Conception / danced by: Vera Mantero
Makeup: Alba Salavisa (original concept Carlota Lagido)
Props: Teresa Montalvao
With support from Casa da Juventude de Almada, Forum Dança, Re.Al / Amaescultura

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In her solo **Une mystérieuse chose a dit e.e. Cummings**, created in 1996 for an event entitled “An homage to Josephine Baker,” organized by the Théâtre Culturgest in Lisbon, Vera Mantero developed an approach which went beyond the iconic figure of the great early 20th century dancer. Naked, perched on incredible high heels, her body painted black, her face and hands glittering, painted white, the dancer is at once static and permanently off-balance. Staring straight at the audience she lets fly a torrent of words: “Atrocious, a non willingness, a non possibility, an en-vision, an absence of will, atrocious ...,” repeating them more and more insistently, broken by the precariousness of her balance, undercutting their polemical content. **Une mystérieuse chose a dit e.e. Cummings** has become a choreographic classic of the 90s, a questioning of the perception of the dancer’s body, its wild eroticism, and beyond that, a confrontation of our presence in the world.

Vera Mantero (born in 1966) studied ballet with Anna Mascolo and worked at the Ballet Gulbenkian in Lisbon. Beginning in 1987 she began a prolific career as a choreographer, with Olympia (1993), Sous (1993), Pour d'ennuyeuses et profondes tristesses (1994), Poésie et Sauvagerie (1998) and Jusqu’au moment où Dieu est anéanti par l’exercice de la beauté (2006). A leading figure in new Portuguese dance, she also frequently participated in international improvisational events with, among others Lisa Nelson, Mark Tompkins, Meg Stuart and Steve Paxton. Since 2000, Vera Mantero has also done research on voice and theatre and co-directed several experimental music projects. In 2002 she was awarded the Almada Prize and in 2009 received the prestigious Gulbenkian Prize for the entirety of her artistic career.
Myriam Gourfink

SUNDAY JUNE 26
CHÂTEAU DE LA BALLUE, BAZOUGES-LA-PÉROUSE
3:30 PM (1st session) and 4:30 PM (2nd session) / Forest

Étale (2016)

Quintet, creation, 30 min
Choreography: Myriam Gourfink
Dancers: Carole Gamiga, Deborah Lary, Véronique Weil
Composition and octobass: Kasper T. Toeplitz
Hurdy-gurdy: Stevie Wishart
Technical and sound engineer: Zakariyya Cammoun
Production : LOLDANSE
Coproduction : Nos Lieux Communs as part of the NOMADES program
Residencies: The association Centre culturel de rencontre – Jean-Jacques Rousseau, EXTENSION SAUVAGE, the Château de La Ballue and Plastique Danse Flore.

The Association LOLDANSE receives support from the French Ministry of Culture and Communication, the Drac Île-de-France, to French registered companies

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Looking for places in the garden where nature is relatively invasive. Inserting the dancers’ bodies in the vegetation, offering the spectators a view of the juxtapositions and superimpositions, creating shapes and cut-outs, opening and changing without stopping. Whereas the two musicians (one playing the hurdy-gurdy, the other the electric bass) look for more detached placements, on high stools for example. They then become axes in the space from which sounds are broadcast.

Between the positions of the musicians and the mobility of the dancers in the masses of greenery, the space is constantly being reconfigured, agitated by its internal rhythm, allowing for fleeting apparitions which disappear in spite of the slowness of the dance. They create for the listener an infinite field of projections, associations, emotions and possible interpretations. No dramaturgy is imposed, there being as many possibilities as there are spectators.

Myriam Gourfink (born in 1968) is a dancer and choreographer, whose approach finds its center in the breathing techniques of yoga, the internal necessity driving to the movement. She studied Labanotation with Jacqueline Challet Haas, and, based on this research formalized her own compositional language. Each work asks the dancer to be fully conscious of his or her acts and what is happening. A leading figure of choreographic research in France, invited by many choreographic festivals, Myriam Gourfink was an artist in residence at IRCAM in 2004-2005 and at the Fresnoy national studio of contemporary arts in 2005-2006. From 2008 to 2013, she directed the research and choreographic composition program (PRCC) at the Royaumont Foundation. From 2012 to 2015, she was an artist in residence at the Forum of Blanc-Mesnil. and she is currently in residence at Micadanses.

with support from ONDA

Robyn Orlin & Sophiatou Kossoko

SUNDAY 26 JUIN
**Bal sauvage (Wild Ball)**

**SATURDAY JUNE 18**

HÉDÉ-BAZOUGES beginning at 7:00 PM

In collaboration with the Théâtre de Poche

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**CHÂTEAU DE LA BALLUE, BAZOUGES-LA-PÉROUSE**

5:00 PM/ Green theatre

**...Although I live inside... my hair will always reach toward the sun...** (2004)

Solo, 45 min

Choreography: Robyn Orlin
Dancer: Sophiatou Kossoko
Technical Director: Jean-Pierre Gazeau
Coproduction: SACD, Festival Montpellier Danse 2004
Co-execution: City Theater and Dance Group, Association IGI

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Her nickname in South Africa is “permanent irritation,” and Robyn Orlin reveals in her work the difficult and complex reality of her country. She includes several forms of artistic expression (text, video, the plastic arts), exploring a certain theatricality which is reflected in her choreographic vocabulary. Her aesthetic choices are strong, rivalizing the voracious appetite she applies to all her work. Created in 2004 as part of the “Vif du sujet” section of Montpellier Danse, **...Although I live inside ... my hair will always reach towards the sun ...** is a solo by Robyn Orlin with Sophiatou Kossoko. Or – how a white woman living in Africa and a black woman living in Europe – find common ground upon which to work.

Robyn Orlin was born in 1955 in Johannesburg. One of her most notable pieces is **Daddy, I've seen this piece six times before and I still don't know why they're hurting each other** (1999), which won the Laurence Olivier Award for the most striking production of the year. Her piece on Sara Baartman, the “black Venus,” **...have you hugged, kissed and respected your brown Venus today?** (2011), toured extensively internationally. In 2007, she directed Handel's **L'Allegro, il penseroso ed il moderato** at the National Opera of Paris. And she directed her first film **Histoires cachées, sales histoires** in 2004, co-produced by INA and ARTE. In 2014 at the Avignon Festival she premiered **At the same time we were pointing a finger at you, we realized we were pointing three at ourselves ...** with dancers from Germaine Acogny’s École des Sables in Sénégal. Her next work, a solo for Albert Khoza, will premiere at the Montpellier Festival in June 2016, and it will be reprised at the Théâtre de la Bastille in the fall of 2016.

Sophiatou Kossoko has been working since 1995 with the Les Dansonautes collective and with the Compagnie IGI, created in 2002, and resident in Tours since 2012. She works with choreographers, writers, musicians, plasticians, researchers, singers and directors, following many different artistic paths, including Gérard Gourdot, Bertrand Gauguet, Latifa Lâabissi, Ong Keng Sen, Jérôme Savary and Alvin Ailey. These eclectic experiences have influenced her choices and her sharing of her processes of reflection on dance, movement and art. She renews these processes linking dance with other artistic disciplines and with different world cultures. In her pieces common space and intimate spaces collide, the body used as a symbolic connection. She received a Beaumarchais – SACD grant for her pieces **Mouvements-Lumières** and **La tactique du vautour**. She choreographed **Tchourai**, a solo for Germaine Acogny in 2002. In October 2015, Olivier Dubois invited her to participate in his DanseWindows project, and she created **Allégorie**. Her next creation, **La tactique du vautour**, will be presented under the auspices of the Nio Far Festival in 2017 around France and in Paris.
Before launching the wild dance adventures in the landscapes of the EXTENSION SAUVAGE Festival, the Théâtre de Poche and Extension sauvage join together to present an outdoor dance evening in Hédé-Bazouges. The festivities start with Je suis lent, a lecture-performance by Loïc Touzé, followed by the plant race Les Coureuses, an installation-performance by Nadia Lauro and Laurence Crémel. And to close the evening we will present Bal sauvage, a revisiting of a public dance which will carry us all joyously far into the night with the DJs LG Rivales and Mr Henri!

Loïc Touzé

7:00 PM/ Théâtre de Poche

Je suis lent
Lecture - performance, 1 hr
Lecture performed by Loïc Touzé
Collaboration on dramaturgy: Éric Didry
Production: ORO

Je suis lent (I’m slow) is a performed lecture about my history with dance, which I deliver while drawing upon my corpus of intimate images which are part of me. I return to my own journey in dance, the figures who have fed into parts of my imagination. My story began in the temple of 19th century academicism, the ghosts of ballet. I then followed the paths laid out by the mythical figures of expressionism and post-modernity, moving into new dance and losing myself enthusiastically in more conceptual areas. Currently I have chosen a rather narrow and steep path, and it is there, where I least expect it, that sometimes my dancing emerges. Je suis lent originated in Lisbon in a cycle of lectures entitled “My History of Dance,” organized by Forum Dança and O Rumo do Fumo, which I first experienced in its Portuguese version, then later in Italian in Rome.

– Loïc Touzé

9:00 PM/ Outdoors

Bal sauvage
A public ball revisited/ For all audiences
Conception: Loïc Touzé

For this dance, Loïc Touzé will teach you La Ziva, a festive dance created by him in 1995 to music and the voice of Hamza El Din. After that he will bring in the DJs LG Rivales & Mr Henri who will drive the dancing far far into the night. The principle is simple: at the beginning of the ball, Loïc Touzé will teach the dancers the choreography, and several times during the evening, cued by the DJs, the entire group will dance La Ziva in unison! Before the Bal sauvage begins, La Ziva will have been taught to some amateur dancers in a workshop – and these “ringers” will be spread out throughout the crowd on the day of the ball, serving as visual aids and guides for the other dancers spread out around the grounds.

Loïc Touzé is a dancer and choreographer, working with the Association ORO in residence in Nantes since 2010. He has worked on many projects collaborating with choreographic artists, but also with musicians and visual artists. Between 2003 and 2015, he created LOVE, La Chance, Ô MONTAGNE and FANFARE. He accompanied the acrobats from the Compagnie XY in their most recent pieces. From 2001 to 2006, he co-directed the Aubervilliers Laboratories with Yvane Chapuis and François Piron, participating in the direction of Honolulu in Nantes and developed with Anne Kerzerho the project Autour de la Table. Training and the sharing of choreographic culture are very important in his work; since 2010, he and Mathieu Bouvier have been researching the figure in dance. He teaches regularly in theatre,
dance and visual arts schools.

Nadia Lauro & Laurence Crémel

8:30 PM / In front of the château
Sound Stimulator, (Nadia Lauro & guests)
Launch of the installation Les Coureuses

Les Coureuses (The Runners) (Hédé, June 18 juin – October 1, 2016)
Installation - performance
Conception/execution: Nadia Lauro in collaboration with Laurence Crémel
Sound Stimulator for the start of the race: Nadia Lauro & guests

Creating an experiment dealing with the development of a vegetable.
Making identical plants compete over a season. Inviting the visitors to fully participate in the installation.
Staging a vegetable race with a recorded, numbered start, with monitoring of the finish line, the audience, fans and the obligatory doping test.

The competitors are bean plants which have been prepared and installed in the best growing conditions for the race. The performance consists of traveling the farthest distance possible along a straight line – the “lanes” are stretched steel cables running from the ground toward the sky and aligned like the lanes in an Olympic swimming pool. The shoots grown over 3 months create a green carpet which will climb into the sky.

So the performance time will be the length of the (growing) season, the performance runs approximately three months, a contradiction of the spectacular burst of time experienced at a sporting event, and the imperceptible time experienced in the growing of vegetables.

The installation - performance Les Coureuses, the winner of the Lausanne Jardins competition, was created in 2004 by the set designer and plastician Nadia Lauro, accompanied by the landscape designer Laurence Crémel. The result of an examination of the contemporary landscape associated with a practice involving stage spaces and that of a landscape, Les Coureuses were invited into many different contexts, including museums (the gardens of the Serralves Foundation in Porto), theatres (JETLAG, choreographic center of PACT Zollverein), urban spaces (the Lausanne Jardins Festival, Lille 3000) and gardens (the gardens of Barbirey and Arley of the festival Entre Cours et Jardin).

Biography of Nadia Lauro on p.25

LE CHÂTEAU ET LES JARDINS DE LA BALLUE

Located a few kilometers away from Mont-Saint-Michel, this enchanting universe reveals its secrets to those who dare to enter it. In this rolling, verdant landscape, with the extraordinary light of Brittany – which has inspired many great painters – stands the Château de La Ballue, a 17th century monument and garden whose pathways form mysterious labyrinths and lead to intriguing green spaces.
Created in the 70s by the futurist architects Paul Maymont and François Hébert-Stevens, per an original idea by the editor Claude Arthaud, the Gardens of La Ballue form a savvy, poetic, baroque challenge to nature, with a good-natured wink at Lewis Carroll’s Alice in Wonderland. Their idea was to create a contemporary interpretation of the formal Italian gardens of the 17th century, with certain stylistic requirements, one of which was to allow for complete use of the wide palette of greens in the Gardens. Placed on a terrace overlooking the wooded countryside of Les Marches de Bretagne, the Gardens are structured around the rules of topiary art. Large flowerbeds and “rooms” of greenery reveal an initiatory pathway to thirteen plant “follies” of which the labyrinth is the featured component. Architectural “objects” and contemporary sculptures have also been created for this space, where many writers and artists have spent time, including Balzac, Chateaubriand, Victor Hugo, Alfred de Musset, as well as – more recently -- Marc Chodolenko, Takis, Niki de Saint-Phalle, Antoni Tapiès, Tal-Coat, Rauschenberg and Monory.

This Château is currently the only French representation of the mannerist garden and of the 1970s style of landscaping. Since 1998 the Gardens of La Ballue have been classified a Historical Monument, and in 2005 they received the label “Remarkable Garden” from the French Ministry of Culture.

www.la-ballue.com
www.laballuejardin.com
ABOUT EXTENSION SAUVAGE

EXTENSION SAUVAGE

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it is

THE FESTIVAL EXTENSION SAUVAGE

a dance festival on the last weekend in June

in COMBOURG

+ at the CHÂTEAU DE LA BALLUE, BAZOUGES-LA-PÉROUSE

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THE EXTENSION SAUVAGE WORKSHOPS

CHOREOGRAPHIC WORKSHOPS in the schools

+ CHOREOGRAPHIC WORKSHOPS for children and amateur adult dancers

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NOS LIEUX COMMUNS

Since January 2015, Extension sauvage has been part of the association Nos Lieux Communs, a network of six cultural structures dedicated to contemporary creation and live performance, focusing on placing their actions in natural spaces, atypical venues, and the “remarkable gardens” of France, in artistic projects involving production, touring and national and international outreach.

The network members: À domicile, entre cour et jardins, Extension sauvage, Format, Le Parc Jean-Jacques Rousseau and Plastique Danse Flore.

Nos Lieux Communs receives support from the DGCA which focuses on national touring of creations in public spaces, from the DRAC Île-de-France, and from King’s Fountain.

L’association Figure Project

Figure Project was created by Latifa Laâbissi in August 2008 in Ille-et-Vilaine, for creation, production, touring of live performance and choreographic projects relating to other fields and their activities, transmission, research ...

Figure Project receives support from the French Ministry of Culture – the DRAC Brittany as a registered French company, the regional council of Brittany and the city of Rennes.

President: Alexandra Baudelot,
Director of the Aubervilliers Laboratories
Treasurer: Nathalie Travers, General secretary of Au bout du plongeoir
Secretary: Isabelle Launay, Professor at the University Paris-8 Saint-Denis

www.figureproject.com
Festival Staff 2016

Artistic direction: Latifa Laâbissi, Associated Artist Nadia Lauro
Administration: Caroline Haigron Production: Sandrine Garin Cloarec assisted by Maïa Broudic
PR assistant: Mathilde Cazuguel
Technical Director: Ludovic Rivière
Sound Engineer: Jérémy Sananes
Communication: Solène Marzin
Presse: Patricia Lopez
Graphics: atelier informationCare
Web: Jérémy Malmasson
Video: Sylvain Labrosse
Photos: Richard Louvet

The pilots

A pro-bono committee situated in Combourg and its area, is at the center of all local logistics. They are committed year-round, coordinating information, informing the public and helping with logistics during the Festival itself.

Latifa Laâbissi

Artistic Director of EXTENSION SAUVAGE

Defiantly mixing genres, tweaking and redefining formats, Latifa Laâbissi’s work brings onstage an eclectic collection of objects and ideas, an anthropological landscape in which stories, figures and voices are layered. The staging of her voice and the face as vehicles for states and minority accents is as essential as the danced parts of Self portrait camouflage (2006), Histoire par celui qui la raconte (2008) and Loredreamsong (2010). After Phasmes (2001), a work haunted by the ghosts of Dore Hoyer, Valeska Gert and Mary Wigman, she revisited German dance of the 20s with the diptych of creations Ecran somnambule and La part du rite (2012). Then she directed her attention to the idea of archive, creating Autoarchive (2013), a performative form dealing with the stakes and issues in her own work. Adieu et merci (2013) continued to explore the unconscious of dance, constructing a meticulous choreography of traces and inclinations, a path toward her own meta-theatre.

Latifa Laâbissi has been the Artistic Director of the program EXTENSION SAUVAGE since its inception in 2011.
This choreographic project explores the relationship between contemporary dance and the landscape in a rural area, Ille-et-Vilaine, articulating dance practice and the spectator’s way of seeing.

Nadia Lauro

Associated Artist in charge of programming

Nadia Lauro, a plastician and major set designer, has developed her work in many different contexts (stage spaces, landscapes, museums). She creates sets, environments and visual installations which
help the spectator to see and to be with others – in new ways.

She has collaborated with many choreographers, among them Vera Mantero, Benoît Lachambre, Frans Poesistra, Barbara Kraus, Emmanuelle Huynh, Fanny de Chaillé, Alain Buffard, Latifa Laâbissi and Jennifer Lacey, with whom she has co-signed several projects. In 2007 the Presses du Réel published a book, *Jennifer Lacey & Nadia Lauro – dispositifs chorégraphiques*, by Alexandra Baudelot. She was awarded a prestigious Bessie award in 2000 for the visual conception of $Shot (Lacey/ Lauro/ Parkins/ Cornell). In 1998, she and the architect Laurence Crémel founded the Association Squash Cake Bureau, creating landscaping planning and urban furniture. She designed sets for the *Transhumance* concert (Cocorosie, Nadia Lauro, Gaspard Yurkévitch) at the Centre Georges Pompidou. She has created performances/installations: *Tu montes, As Atletas, I hear voices* at various venues in Europe, Japan and South Korea, as well as *La Clairière* (Fanny de Chaillé/ Nadia Lauro) for the New Festival 2013 at the Centre Georges Pompidou.

**OUR PARTNERS**

Figure Project collaborates with a number of different structures to build the EXTENSION SAUVAGE project. It is thanks to these partners and the constant dialogue established with them that we have been able to implement many of the features of the program.

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**Institutional Partners**

French Ministry of Culture and Communication – DRAC Brittany
Regional Council of Brittany
Department of Ille-et-Vilaine
Community of communes in Romantic Brittany
City of Combourg
European Leader Program
SACD, Society of dramatic writers and composers
ONDA, national office of artistic touring

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**Private partners**

Château de La Ballue
Biocoop Le Chat Biotté
ETP Saint James

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**Cultural Partner**

Musée de la danse – Centre chorégraphique national de Rennes et de Bretagne
Théâtre de Poche, Hédé-Bazouges
Médiathèque Les Sources, Combourg
Le Triangle, Cité de la danse, Rennes
Théâtre national de Bretagne – Rennes, European Center for theatrical and choreographic production, Centre dramatique national

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**Theatre loan**

City of Combourg
Community of communes in Romantic Brittany
Commune of Bazouges-la-Pérouse

Media Partners
Mouvement
Télérama
Wik

Practical Information

FESTIVAL
EXTENSION SAUVAGE
DANCE AND LANDSCAPE
Fifth Edition

SATURDAY JUNE 25, 2016
in COMBOURG
SUNDAY JUNE 26, 2016
at the CHÂTEAU DE LA BALLUE, BAZOUGES-LA-PÉROUSE

TICKET PRICES
(Online ticketing available as of 6/6/16)

SATURDAY JUNE 25
Admission free

SUNDAY JUNE 26
Choose your itinerary:

> Gardens Pass: 16 € / 12 € (reduced price)
  2:00 PM / Huynh/ Keravec
  3:00 PM / Une mystérieuse chose a dit e.e. cummings*
  3:30 PM / J'ai rêvé #3
  5:00 PM / ...Although I live inside... "My hair will always reach toward the sun..."

> Gardens Pass +: 20 € / 16 € (reduced price)
All performances covered by the Gardens Pass and Étale
(performance at 3:30 or 4:30 PM. Limited seating, reservations recommended)

> Adult workshop, proposed by Laëtitia Doat: 20 €
11:00 - 12:30 PM / Danser Duncan, danser dehors
Registration before June 17:
Reduced prices: students, the unemployed, groups of 10 or more persons, those participating in the workshop Danser Duncan, danser dehors. Free for children under 10.

PRE-SALES beginning on June 6: on line at www.extensionsauvage.com or at the Tourism Office in Bazouges-la-Pérouse.

ON SITE, Sunday at the Château de la Ballue:
- Ticketing available beginning at 1:30 PM
- Food available beginning at 12:30 PM

Follow the festival
www.extensionsauvage.com
www.facebook.com/FestivalExtensionSauvage
www.twitter.com/FestExtSauvage

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