

# Autarcie (....)

COMPAGNIE  
**PAR TERRE**  
ANNE NGUYEN



Production 2013 | Duration: 50 min

Show suitable for all audiences, 6 years old and above



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≡ A word from the choreographer .....	1
≡ Choreographer: Anne Nguyen.....	2
≡ Cast .....	3
≡ Video teaser of the performance .....	4
≡ Press extracts.....	5
≡ Partners .....	7
≡ Booking information.....	7



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# Autarcie (...)

## ≡ A word from the choreographer

**A** *utarcie (...)* is a game of strategy where, for 50 minutes, four dancers engage in a frantic ritual, alternating between forward-facing dance moves and free digression. They transform their respective dance specialities of breakdance, popping and waacking into an abstract vocabulary, establishing their powerful individualities on stage and thrusting themselves into the space in pursuit of territory, alliances and hierarchy. The front of the stage is the rallying point where the dancers come together and devise a warrior dance directed at the audience. The inner workings of this restless "tribe" with all the power struggles that ensue and the search for possible points of harmony, thus unfold on stage, to the pulsating, unbridled rhythms of the percussive organic beat.



© Philippe Gramard

*\* Breakdance: a hip-hop dance specialty mainly performed on the floor, based on centrifugal, acrobatic movements.*

*\* Popping: popping is one of the specialties of hip-hop dance. This explosive dance style is based on muscular isolation and disassociation, on linear figures, broken forms and body illusions. Breaks and contrasts are essential patterns: fluid and relaxed movements alternate with contractions and blocks.*

# Autarcie (...)

## ≡ Choreographer: Anne Nguyen



Chevalier de l'Ordre des Arts et des Lettres, Anne Nguyen was awarded the Nouveau Talent Chorégraphie SACD prize in 2013. She was an associate artist to Chaillot – Théâtre national de la Danse from 2015 to 2018.

*Square Root*, *Yonder Woman*, *PROMENADE OBLIGATOIRE*, *bal.exe*, *Autarcie (...)*, *Kata*, *À mon bel amour...* The titles Anne Nguyen gives to her pieces reveal her many influences: from mathematics to the martial arts, myths to utopian concepts. Intending to go into the field of physics, she finally abandons that particular path when she discovers the world of breakdance and battles. She first expresses her desire to set the mind free through the body in written form with her collection of poems *Manual of the City Warrior*. She choreographs her first solo, *Square Root*, around these poems. Her choreographed pieces are dedicated to sublimating the essence of the different hip-hop dance styles: breakdance with *Yonder Woman* and *Kata*, popping with *PROMENADE OBLIGATOIRE* and *bal.exe*. They explore the idea of the collective, through such pieces as the female quartet *Autarcie (...)*, the group piece *À mon bel amour* or the trio *Underdogs*.

Anne Nguyen combines a raw, virtuoso gestural vocabulary with a geometrical, pure, deconstructed choreographic expression that exalts the power of abstraction. Parallel to her choreographic works, Anne Nguyen writes, directs and choreographies theatre-dance pieces where hip-hop dance becomes the opportunity to reflect more broadly on our society: the duet *Goku's Trial*, performed in classrooms, which explores the idea of creative freedom, *Hip-Hop Nakupenda*, a danced conference, and quartet *Heracles on his head*, which questions the relationships between breakdance, sports and art, echoing breakdance's entry as an official discipline of the international sporting scene.

Anne Nguyen is regularly called upon for her expertise in hip-hop dance. From 2012 to 2018, she has been teaching an artistic workshop on hip-hop dance at Sciences Po Paris University. Convinced that dance is a positive good for society, she creates *Dance of the city warriors*, a path of interactive installations offering the audience a chance to become immersed, digitally and physically, in the world of hip-hop dance, as well as *SKILLZ*, a free-access online video game designed to expand the public's knowledge of the different hip-hop dance styles.



# Autarcie (....)

## ≡ Cast

<b>Choreographer</b>	Anne Nguyen
<b>Dancers</b>	Sonia Bel Hadj Brahim or Anne Nguyen, Magali Duclos, Linda Hayford, Valentine Nagata-Ramos
<b>Understudy dancers</b>	Farrah Elmaskini, Konh-Ming Xiong
<b>Original music (Composer and Percussionist)</b>	Sébastien Lété
<b>Lighting design</b>	Ydir Acef
<b>Artistic advisers</b>	Jim Krummenacker
<b>Costumes designed by</b>	Courrèges



### **Sonia "SonYa" Bel Hadj Brahim - Dancer**

Specialized in popping and in Waacking, SonYa quickly stands out in battles where she dances both styles. In 2009, SonYa, together with Pascal Luce and Farrah Elmaskini founded the crew La Mécanique des Naïfs and staged the show *Et au bout du conte*. In 2011, she joined the Point Zéro dance company (Delphine Caron) as a dancer in the production *4Soundz*. In 2012 and 2013, she took on several roles in the productions *Les Disparus* by the No Mad dance company, *Z.H.* by the Rualité dance company (Bintou Dembelé), as well as *PROMENADE OBLIGATOIRE* and *Autarcie (....)* by the par Terre Dance Company. In 2014 and 2015, she dances in new productions: *bal.exe* by the par Terre Dance Company and *Septem* by the Chriki'z company. In 2018, she formed the group GROOVE GARDEN with Arnaud Duprat and Pascal Luce. She also performs in *À mon bel amour* and *Underdogs*.



### **Magali Duclos - Dancer**

A specialist of popping, Magali Duclos is a dancer and a choreographer. With her own Dance Company, she created the soli *Jeux d'enfants* (2004), *Comment Shiva* (2009) and *Là-Haut* (2011), as well as the duets *Namaste* (2005) and *Petite Conférence insensée pour Femme sensée* (2012). In 2015, she created for IVT the show *Toc Toc Toc*, for three deaf amateur dancers. Trained in yoga and in ballet, she danced with groups such as Les Daltons, and for choreographers such as Nathalie Pernette, Denis Plassard, Stéphanie Nataf and Mireille Laroche, for director Colline Serreau, for the Käfig Dance Company (*Boxe Boxe*) and for Fratellini circus. Renowned for her performances in battles (Juste Debout 2004 and 2006). This quartet is her third collaboration with Anne Nguyen, after having performed in *Spirit of the Underground* and being her choreographic assistant on *PROMENADE OBLIGATOIRE* (2012). She is dancer in *Autarcie (....)*.



### **Linda Hayford - Dancer**

Originally from Rennes, Linda Hayford, a popping specialist, is renowned for her performances in international battles (Juste-Debout, Funkinstylez...). She performs in the piece *Roots*, choreographed by Marie Houdin from the Engrenage Dance Company (Rennes). She is also part of the Groove Control collective, in a show involving rap, djing, beatboxing and dance. Linda has also choreographed a duet with her brother, Iron Mike and she is a member of the afro-house collective Paradox-sal, created by Babson. She is currently working on her first solo. Linda is a dancer in par Terre Dance Company's production *Autarcie (....)*.



### **Valentine Nagata-Ramos - Dancer**

An internationally renowned B-girl, Valentine has danced for Black Blanc Beur, Montalvo/Hervieu, 6° Dimension, and with the crew Fantastik Armada (world champion at BOTY 2004). She performed with the *MTV dance crew* 2005-2006 and has won many breakdance battles (BOTY 2007, IBE 2008...) which she also judged (BOTY 2004). For her Dance Company Uzumaki, she choreographed her first solo *Sadako* in 2011 and then the duet *JE suis TOI* in 2014. Valentine has also worked with Anne Nguyen before, replacing her in the solo *Square Root* (2007), and is dancing with her in the duet *Yonder Woman* (2010). She is also dancing in the female quartet *Autarcie (...)* and in the 2017 par Terre Dance Company's production *Kata*. She is also an understudy in *À mon bel amour* (2019).



### **Farrah Elmaskini - Understudy dancer**

Farrah discovered locking and popping in 1999 and continued as participant or jury in battles. She is dancer for the Point Zéro dance company (Delphine Caron) in *Air Pose*, and for the Rualité dance company (Bintou Dembélé) in *LOL* and *Z.H.* She appears in the documentary *La Cité de la danse* (2012) to explain her growing passion for dance. In 2012, she created her solo *Le Rythme de l'Autre*. Farrah is an understudy dancer in two performances of the par Terre Dance Company: *Autarcie (...)* and *bal.exe*. In 2009, Sonia Bel Hadj Brahim, Pascal Luce and Farrah Elmaskini founded the crew La Mécanique des Naïfs and stages the show *Et au bout du conte*. Cintia Golitin, Rebecca Rheny, Sacha Négrevergne, Sonia Bel Hadj Brahim and Farrah Elmaskini created in 2012 the crew Bandidas, they choreographed the show *Womanoid* and are currently working on a group performance.



### **Sébastien Lété - Original music**

Born in Paris in 1974, Sébastien Lété, a drummer and percussionist, decided after completing his studies in sociology to devote himself entirely to music. In 1995, he founded the Latin Jazz group "Daahoud" with whom he performed for 6 years, playing his first concerts and undertaking his first projects. In 1997, he graduated from the Conservatoire du Montreuil with Guy-Joel Cipriani, as well as the improvised music classes given by Jean-Louis Méchali at Bagnolet ENM. In 2003, he leaves France to study for one year at the Berklee College of Music (Boston, USA). On his return, he starts enthusiastically working the concert halls and festivals in France and around the world together with artists such as Aloe Blacc, Melissa Laveaux, YOM, & the Wonder Rabbis and Chassol. His varied projects bring him into contact with Louis Scavis, Claude Barthelemy, Cheick Tidiane Seck and Rachel des Bois, with whom he swaps experiences. Sébastien has also taught Drumming and Modern Music at Pantin CRD (93) since 2005. He has just opened his own music and recording studio "H2S" in the centre of Paris. He loves variety both in his career choices and in his music and strives to set an acoustic or electronic intention in his music, be it organic, urban or contemporary.

## **≡ Video teaser of the performance**

### **Autarcie (...)** – par Terre / Anne Nguyen Dance Company

**Teaser of *Autarcie (...)***, filmed on May 23<sup>rd</sup>, 2014 at Théâtre Paul Eluard in Choisy-le-Roi.

→ **Watch** (Duration of the video: 4 min)



# Autarcie (....)

## ≡ Press extracts

- La Terrasse – Marie Chavanieux (May 25<sup>th</sup>, 2015)

LA CULTURE EST UNE RESSOURCE À L'ABSTRACTION PRODUIT  
**La Terrasse**

“In *Autarcie (....)*, with four remarkable dancers, [Anne Nguyen] once again puts her rigorous choreography to work and explores two hip-hop styles: breakdance and popping. Employing every corner of the stage – the piece begins with a full-on frontal approach that turns popping into almost a martial art dance and each dancer into a force of resistance – she alternates between unison and digression, prompting a fascinating group movement made of alliances between the dancers, who either advance jointly, or independently, or who are drawn together as one. The political and strategic thinking behind the piece is ever present, without once lapsing into any restrictive form of narration: exploring the relationship between full and empty space, synchronicity and deregulation, distancing and contact, the approach develops within the body and space with relentless vigour.”

- Artistik Rezo – Thomas Hahn (May 5<sup>th</sup>, 2015)

artistik  
rezo / .com

“No-one in hip-hop has reinvented the art of the dance move in the way that she has. *Autarcie (....)*, a piece for four female dancers by Anne Nguyen, is to breakdance or popping what the research of Merce Cunningham or Lucinda Childs is to contemporary dance: an extremely lucid look at choreographic composition and movement, the overall effect resulting in an abstraction that overflows with musicality, dynamism and joy.”

- Libération – Eve Beauvallet (May 5<sup>th</sup>, 2015)

Libération

“It's a sort of b-boying performance in the style of Anne Teresa de Keersmaecker. Or rather a kind of breakdance crossed with the concepts of William Forsythe. Choreographer Anne Nguyen is used to these kinds of comments about her work. She understands the comparison as she is keen to deconstruct hip-hop vocabulary in order to reconstruct it, like a puzzle, to create her increasingly acclaimed choreographies.”

- Dans – Ann Jonsson (April 21st, 2014) / Sweden

DANS  
TENDANCES DE NOTRE SCÈNE

“A poetic observation of the body in space based on the concept of a game of tag, where each dancer has her fixed base position. Ready to do battle in a war dance. To battle is to fight and the girls literally fight to maintain their positions. Not just through the synchronised robot-like movements that liken them to mechanical dolls (automatons), but also through a game of facial mimicry. Hierarchy prevails. Energy flows and fills the space with animalistic raw power. The four girls form a steady, constant constellation that suddenly breaks down, when each in turn seeks to inhabit a common space in which they are all free to express themselves. Each has her own technique, using a minimalistic vocabulary, forming an angle from which all the positions are made visible. Sometimes they meet in mini duets where bodies become intertwined and then dissolve again, back to their base position. **The whole forms a symbiosis of body movements, poetical in its straightforwardness, evoking new intricate geometric patterns paving the way for new choreographic angles. At once sublime, technically sophisticated and poetically enchanting. Here we have an abstract choreographic language influenced by contemporary dance, but filled with that sense of perpetual action peculiar to hip-hop dance.**”

- Danser Canal Historique – Isabelle Calabre (May 2015)

DANSER  
canal historique

“A singular artist in the French hip-hop landscape, dancer and choreographer Anne Nguyen combines a thorough command of floor and standing techniques, with a highly structured, almost graphical approach to the scenic space. Created in 2013, *Autarcie (....)*, a piece for four female dancers, is an exemplary illustration.”



- **Journal du Blanc-Mesnil – Laëtitia Soula (November 28th, 2013)**

“*Autarcie* (...) captured many a heart this night. The four amazing dancers, Sonia Bel Hadj Brahim, Magali Duclos, Linda Hayford and Valentine Nagata-Ramos, deliver an astonishing performance. In a series of hauntingly beautiful robotic movements, this production quickly achieves a trance-like state, with inventive, groovy, provocative results. The choreography, metered to the nearest split-second, rich, implacable and irresistible, explores a mechanical ritual upset by a need for control and freedom, set to the exquisite music of Sébastien Lété.”

- **Dans – Ingela Brovik (April 17th, 2014) / Sweden**

**DANS**  
TUNINGEN för rörlig scenkonst

“The traditionally expressive and sometimes aggressive street dance we are used to seeing, in this case has an elegant stylization in its expression of revolt against the order, group versus individual, mechanical movement patterns against extrovert freedom and an uproar against all hierarchical decisions. Collective gestures alternating between contrasts, confrontation and symbiosis in non-symmetrical circles.”

- **La Terrasse – Marie Chavanieux (Février 2013)**

LA TERRASSE EST UNE RÉPONSE À LA DISTRACTION PERMANENTE  
**La Terrasse**

“An empty stage: what better way to illustrate such a radical proposal? Four dancers exhibit their dance. [...] carrying no other baggage, the performers surrender themselves to a kind of ritual: they construct what the choreographer calls a “model dance”, all the better to escape into a game of free digression. In the process, they confront each other, the audience—and themselves.”



# Autarcie (....)

## ≡ Partners

**With the support of l'ADAMI.**

**Coproduction:** Théâtre Paul Eluard de Bezons, Scène conventionnée; Théâtre Paul Eluard de Choisy-le-Roi; tanzhaus nrw, supported by Take-off: Junger Tanz Düsseldorf; Centre chorégraphique national de Grenoble - dans le cadre de l'accueil studio 2013; Centre chorégraphique national de Rillieux-la-Pape - Direction Yuval Pick; Parc de la Villette (WIP Villette); Centre de Danse du Galion d'Aulnay-sous-Bois; L'Avant-Scène Cognac - Scène conventionnée "inclinée danse".

**Autarcie (....) is funded by** Aide à l'écriture granted by the Beaumarchais-SACD association (French Society of Dramatic Authors and Composers).

**With the partnership of:** Centre national de la danse - mise à disposition de studio.

**The par Terre Dance Company is funded by** l'Aide pluriannuelle du Ministère de la Culture / DRAC Ile-de-France, la Région Ile-de-France for "Permanence Artistique et Culturelle" and l'Aide au fonctionnement du Département du Val-de-Marne.

**The par Terre / Anne Nguyen Dance Company is an associate artist to** Centre culturel l'Imprévu de Saint-Ouen-l'Aumône in 2021/2022, to L'Auditorium Seynod (74) and to the Centre d'Art et de Culture de Meudon (92) for 2021/2022 and 2022/2023.

## ≡ Booking information

**Duration:** 50 minutes.

**Technical requirements:**

- \* The piece can be performed outdoors, on a flat and smooth floor.
- \* There are no props nor any set design for this piece.
- \* Ideal playing area 9m wide x 9.5m deep.
- \* Ideal stage dimensions (between both sides of the black borders): 11m wide, 11m deep, 7.5m high. (*Minimum stage dimensions: 8m wide, 8m deep, 6m high.*)

**Touring staff:** 6 people: 1 choreographer-dancer, 3 dancers, 1 technician, 1 touring manager.

**Booking fees:** Available on request.

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