

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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par Terre / Anne Nguyen Dance Company

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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.



* *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



As a dancer specialized in breakdance and familiar with the world of hip-hop battles, Anne Nguyen founded the par Terre Dance Company in 2005. The scientific thought as well as her practice of several martial arts inspire her to conceive choreographic universes that sublimate the hip-hop dance and its essence. By setting precise gestures, geometrical constraints, energy and density contrasts, intertwining of bodies and dance mechanisms, and unexpected occupations of space, she combines a raw, accomplished hip-hop dance with a graphic, pure, deconstructed choreographic writing. Her choreographic pieces display a complex, precise architecture and alternate between controlled spaces prompting personal interpretations and spaces left to chance, or calling for improvisation, which can be fraught with risks. With architectural geometric declinations in *Square Root*, uninterrupted flow of dance particles in continual transformation in *PROMENADE OBLIGATOIRE*, robotic partition of revisited couple dances in *bal.exe*, games of strategy in

pursuit of territory in *Autarcie (...)*, variant of the breakdance in the form of martial arts in *Kata*, her creations reflect the forms and energies that surround human beings in the contemporary world. They combine poetry and mathematics, sensuality and explosiveness. They explore the links between music and dance, through original musical creations and a reflection on the dancer's relationship to music and time. Through her choreographic creations, Anne Nguyen questions the value given to the observer and the connection between individuals. She likes to create new relationships between the audience and dance, which she implements through hybrid projects like *Dance of the city warriors*, a course of participative and immersive installations crossing hip-hop dance with the world of video and virtual reality, or with *Graphic Cyphers*, an immersive choreographic concept for the public space.

Anne Nguyen is currently working with more than thirty hip-hop dancers with different specialities (breakdance, popping and waacking) on her different touring productions, and she herself performs in several of them such as *Racine Carrée* and *Yonder Woman*. Anne Nguyen's first production, the solo *Square Root* (2007) relates the geometry found in breakdance movements to the contemporary urban environment. It combines mathematical dance compositions with some of Anne's poems. The solo won second prize in the Masdanza contemporary choreography competition in 2009. Anne Nguyen also choreographed *Keep it Funky!* (2007), a celebratory piece devised for six lockers, and *Spirit of the Underground* (2008), a performance for five dancers and one actress, on the themes of contact and dreams. Her duet *Yonder Woman* (2010), an "experiment for two superhero women", analyses the notion of performance through a game-play based on linear progress and relationship behaviours. Her 2012 production *PROMENADE OBLIGATOIRE* is a one-hour walk for eight poppers, who undertake an uninterrupted crossing along the timeline, in an exploration of the different possible states of "being together". In Anne's 2013 production for quartet *Autarcie (...)*, she explores the inner workings of a restless "tribe", with all the power struggles that ensue. In her 2014 production *bal.exe*, a "mechanical ball set to chamber music" for eight poppers and five classical musicians, robotic dancers engage into a new "mechanical" dance style performed in pairs, called "looping pop". Anne Nguyen staged the duet *Lettres à Zerty* in 2015 as part of a commission for young audiences by CDC Le Gymnase and CDC Le Cuvier. In October 2016, Anne Nguyen created *Dance of the city warriors*, an immersive, participatory course of installations centered on hip-hop dance, implementing live video capture and editing interactive video processes and performances danced in situ. In October 2017, Anne Nguyen will stage *Kata*, a show for eight breakdancers that lends form to the warrior-like energy of breakdance. The movements are decomposed into sequences of linear moves and evolve into genuine fights played. She is planning to stage a new production in 2019.



Dancer and choreographer of the par Terre Dance Company, Anne Nguyen is first and foremost a B-girl, specialising in hip-hop floorworks. She has performed with many hip-hop and contemporary dance companies such as Black Blanc Beur, Faustin Linyekula and Salia Ni Seydou. She formed part of the breakdance crews RedMask in Montreal, as well as Phase T, Def Dogz and Créteil Style in Paris, and has taken part in hundreds of battles, either solo or in groups, winning several high-profile competitions, such as IBE 2004 or BOTY 2005. She has served as judge on many others, including BOTY 2006 and Redbull BC One 2007. She makes an appearance in the documentary film *Planet B-Boy* (2007).

Anne Nguyen also writes poetry, short prose items and articles on dance (*Danser* magazine, *Repères*, *cahier de danse*). Excerpts from her collection of poems, the *Manual of the City Warrior*, have been published in *Graffiti!* magazine, on which she was chief editor of the dance section. Several pieces performed by the Dance Company incorporate Anne Nguyen's texts, recorded or spoken (*Square Root*, *Spirit of the Underground*). Anne teaches hip-hop dance using a method based on postures, on the deconstruction of dance moves and on their subsequent deployment within the performance space. Since 2012, she has taught a technical and theoretical workshop on hip-hop dance at the University of Sciences Po Paris, called *Hip-hop, a contemporary culture*.

Keen on collaborating and cross-referencing within artistic milieux, Anne Nguyen created in 2014 the piece *i* as part of the trilogy for six dancers and three choreographers *La preuve par l'autre* commissioned by the Malka Dance Company. She has also worked as choreographic consultant to Australian choreographer Nick Power, in Sydney, for his 2014 production *Cypher*.

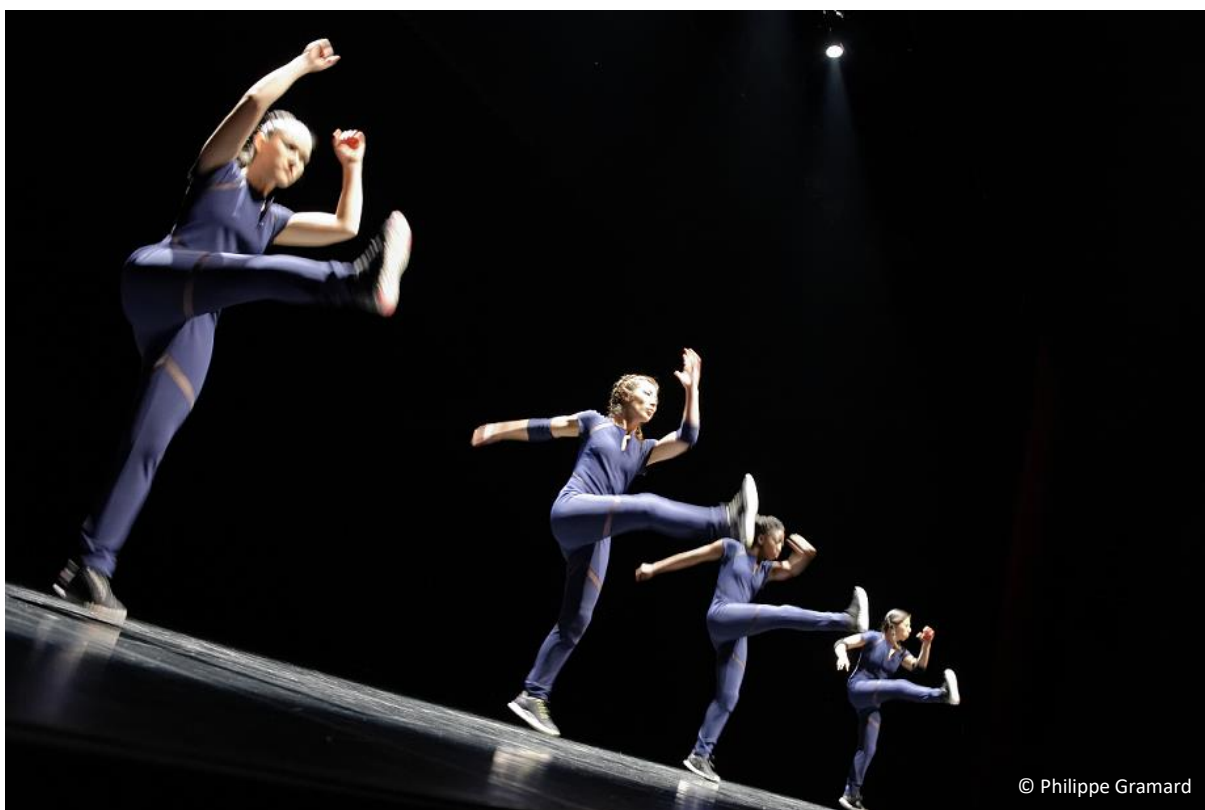
Anne Nguyen was awarded the 2013 SACD Nouveau Talent Chorégraphie prize and appointed Chevalier de l'Ordre des Arts et des Lettres in 2015.

“

With a scientific background, she puts hip-hop movement through the mill to extract spectacular equations, uncluttered yet always surprising. A love of constraints and a passion to sublimate them: typical Nguyen.

Le Monde Magazine – Rosita Boisseau (April 13th, 2012)

”



Autarcie (...)

≡ Cast

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

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*.



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.

Ydir Acef - Lighting design

Ydir Acef has worked as a lighting and sound technician since 1991. He collaborated with le Théâtre du Lucernaire, le Théâtre du Tourtour and le Forum du Blanc-Mesnil. Since 1997, he has designed lighting for several Theater and Dance Companies (*Groupe Le Chiendent*, *Cie ACTA / Agnès Desfosses*, *Théâtre Carpe Diem*, *6TD Company...*). Ydir Acef has worked as a lighting technician for the par Terre Dance Company since 2008. He created the lighting designs for the pieces *Yonder Woman* in 2010, *PROMENADE OBLIGATOIRE* in 2012, *Autarcie (...)* in 2013 and *bal.exe* in 2014. In 2017 he will create the lighting design of the new production, *Kata*.

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 Sclavis, 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 23rd, 2014 at Théâtre Paul Eluard in Choisy-le-Roi.

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



Autarcie (...)

≡ Press extracts

- La Terrasse – Marie Chavanieux (May 25th, 2015)

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 5th, 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 5th, 2015)

Libération

“It's a sort of b-boying performance in the style of Anne Teresa de Keersmaeker. 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
TIDNINGEN för rörlig scenkonst

“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**



“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)**



“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 et de la Communication / DRAC Ile-de-France, la Région Ile-de-France, l'aide au fonctionnement du Département du Val-de-Marne and le soutien du Département de Seine-Saint-Denis.

Anne Nguyen is an associated artist to Chaillot - Théâtre national de la Danse from 2015 to 2018.

The par Terre Dance Company has been invited to take part in artist-in-residence programmes at l'Espace 1789 de Saint-Ouen (93) for the 2015/16, 2016/17 and 2017/18 seasons.

Anne Nguyen was awarded the 2013 SACD Nouveau Talent Chorégraphie prize and appointed Chevalier de l'Ordre des Arts et des Lettres in 2015.

≡ 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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