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Press  
release

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# MOVE

## 2020

### Vulnerabilities

### Throwing your body into the fight

Dance – performance – moving image  
October 28<sup>th</sup> – November 8<sup>th</sup>, 2020



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## Press release

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## MOVE 2020

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## Editorial

**MOVE** is a festival which lies at the intersection of dance, performance and moving image, organised every year at Centre Pompidou. It offers a moment of reflection and creation revolving around the presentation and exhibition of performance, on a theme serving as a focus throughout the entire festival.

This fourth edition examines the notion of vulnerability, experienced by human beings through their bodies especially, whether it is caused by living and working settings or socio-economic devices, within our contemporary societies. Disabled or ageing bodies which do not fit in with the neoliberal tenet celebrating powerful, productive bodies, bodies that defy binary mode, transgender bodies that are often attacked and despised, threatened racialised bodies... How do we perceive these vulnerable bodies and the people they represent? We will be looking at their capacity for resistance and resilience, their emancipation from norms and stares, and their power of action.

By bringing to light these bodies that might be considered as "failing" and whose vulnerability permeates every element of their lives, **MOVE** questions binary categories such as able-bodied/disabled. It explores different paths and strategies available to those who are confronted with these situations. It is then, according to Raimund Hoghe, quoting Pasolini, a matter of "throwing your body into the fight"\*.

The German choreographer is the subject of a Vidéodanse focus, presenting a selection of his work.

Questioning the notion of vulnerability also leads to wondering about all living bodies. US philosopher Judith Butler discussed the fragility of existence affecting each one of us. She wrote that the «body implies mortality, vulnerability, agency: the skin and the flesh expose us to the gaze of others, but also to touch, and to violence»\*\*. The sombre events of the past months serve as a reminder to us of the sheer fragility of our existence and that we are but a breath away from the tipping point into bodily vulnerability. Yet these same vulnerable bodies are often those on the front line, facing up to these crises with the terrible knowledge that the very validity of their existence is in danger.

A highlight of the 2020 edition, artist **Cécile B. Evans** proposes a powerful re-adaptation of *Giselle*'s classical ballet, an emblematic work of 19<sup>th</sup>-century corseted academism. Through the visual force of her graphic creations and performances, **Nora Turato** evokes the anxiety and agitation of our contemporary lives and reveals our fragility and doubts. In her performances, body and voice are at the forefront, demonstrating inhabitual energy to represent a «strong» female figure who has no qualms about speaking up and saying what she thinks.

**Rory Pilgrim** explores the links between technology, disability and care and uses the image of the garden both as a place of care and as a political framework. **Vidéodanse** focuses on German choreographer **Raimund Hoghe** who has often adopted an approach using his own, non-standard, imperfect body that's light years from the ideal revered in both ballet and contemporary dance. The selection of films also presents choreographer **Lisa Bufano**, as well as **Anna Halprin** and **Alain Buffard**'s work on illness and the elderly.

A programme of indoor performances features **Sorour Darabi**, **Pauline L. Boulba**, **Rory Pilgrim**, **Ndayé Kouagou** and **Christelle Oyiri**, taking the theme further respectively using commemorative Shiite rituals and the representation of emotions, encounters and intimate revelations, caring, the reception of queer and minority theory and the question of rest that is essential to the vulnerable.

**Caroline Ferreira**,  
Artistic direction

\* Pier Paolo Pasolini, « Qui je suis », Arléa, 2015 (1980, The Pasolini Estate pour le texte original)

\*\* Judith Butler, « Vie précaire, Les pouvoirs du deuil et de la violence », Editions Amsterdam, 2005 (2004 or the american version)



# Agenda MOVE 2020

Continuous programming from October 28<sup>th</sup> to November 8<sup>th</sup> 2020 at Forum -1, from 11am to 21:30pm  
Installations by Cécile B. Evans, and Nora Turato, projection by Rory Pilgrim and Vidéodanse.

## Wednesday, October 28<sup>th</sup>

6 pm: Opening MOVE  
Forum-1  
6:30 pm: Performance, Cécile B. Evans  
Forum -1  
7 pm: Performance, Nora Turato  
Forum -1  
8 pm: *Savušun*, Sorour Darabi  
Grande salle

## Thursday, October 29<sup>th</sup>

6:30 pm: Performance, Cécile B. Evans  
Forum -1  
7 pm: Performance, Nora Turato  
Forum -1  
8 pm: *La langue brisée*, Pauline L. Boulba  
Grande salle

## Friday, October 30<sup>th</sup>

6:30 pm: Performance, Cécile B. Evans  
Forum -1  
7 pm: Performance, Nora Turato  
Forum -1  
8 pm: *Software Garden*, Rory Pilgrim  
Grande salle

## Saturday, October 31<sup>th</sup>

6:30 pm: Performance, Cécile B. Evans  
Forum -1  
7 pm: Performance, Nora Turato  
Forum -1  
8 pm: *Je n'avalerais que mon liquide*, Ndayé Kouagou  
followed by *R.I.P APORIA*, Christelle Oyiri  
Grande Salle

## Wednesday, November 4<sup>th</sup>

6:30 pm: Performance, Cécile B. Evans  
Forum -1

## Thursday, November 5<sup>th</sup>

6:30 pm: Performance, Cécile B. Evans  
Forum -1  
7:30 pm: Screening of *Good Boy, Histoire d'un solo*  
by Marie-Hélène Rebois, followed by a talk  
Cinéma 2

## Friday, November 6<sup>th</sup>

6:30 pm: Performance, Cécile B. Evans  
Forum -1  
8 pm: Screening of *Canzone per Ornella*  
by Raimund Hoghe followed by a talk  
Cinéma 2

## Saturday, November 7<sup>th</sup>

5 pm: Round Table:  
«Vulnerabilities: the body in question»  
At Lafayette Anticipations  
6:30 pm: Performance, Cécile B. Evans  
Forum -1

# Cécile B. Evans

Exhibition  
Forum - 1



Cécile B. Evans, *A Screen Test for an Adaptation of Giselle*, 2019, 8:49 min, HD video, still. Courtesy the artist and galerie Emanuel Layr, Vienna

*Notations for an Adaptation of Giselle (welcome to whatever forever)* is a polymorphic performance installation and the second phase of a long term adaptation of the ballet *Giselle* as an eco-feminist thriller. The project encompasses several temporalities in parallel, each phase contributing to a fluid and evolving narrative. The story takes place in a distant future, where climate change and failed cities have compelled many people to migrate to rural areas. Giselle and her friends have moved to the forest to live with her mother and run a distillery that uses a wild microbe indigenous to the area: a «super-bacterium» that has transformative properties capable of generating electricity for their village. Giselle falls in love with a young man from the city named Albrecht, who presents himself as a philosopher. It is revealed that he is the scion to a very powerful family at the head of a technofascist state sent to the village to gather information on their way of life and the energetic properties of the super-bacteria. Filled with remorse for endangering her community, Giselle dies. After her death, she transfers to another realm and is met by Myrthe, Queen of the Wilis and a manifestation of the bacteria's radical transformation. Where in the original, the Wilis are a gang of scorned women, they now represent indeterminate beings in a state of perpetual mutation. Giselle's death is now reimagined to conjure mutability and multiplicity as a strategies for survival.

*Notations* (from the term «choreographic notations») is a narrative in constant process of mutation and rewriting. Its starting point is the crucial transition at the heart of the story: Giselle's death and her subsequent encounter with the Wilis, developing into a performance that blends script drafts, dance, video, security camera footage, deep AI, human and synthesised voices, music and sound. These live experiments, or «notations», interact with a series of «living» sculptural stations, and incorporate a multitude of dramaturgical references to intersect the broader themes of the project.



### The film

Cécile B. Evans  
*A Screen Test for an Adaptation of Giselle*, 2019  
 HD Video, 8:49 min  
 Courtesy of the artist and Galerie Emanuel Layr, Vienna  
 Supported by Balmain, Paris  
 with the additional support of Forma Arts  
 Production, Rachel C. Clark, Bill Bellingham  
 Director of Photography Deepa Keshvala  
 Sound design Joe Namy  
 Costume design Ella Plevin  
 Performances by  
 Alexandrina Hemsley, Giselle  
 Rebecca Root, Bertie (Giselle's Mother)  
 Lily McMenemy, Leonida  
 Viktoria Modesta, Myrthe  
 Real time voice cloning toolkit, Albrecht  
 Villagers/Willis: Valerie Ebuwa, Becky Namgauds, Olivia  
 Norris, Seira Winning



Cécile B. Evans, *A Screen Test for an Adaptation of Giselle*, 2019, 8:49 min, HD video, still.  
 Courtesy the artist and galerie Emanuel Layr, Vienna

**Performance daily at 6:30 pm**  
**except November 1<sup>st</sup>, 2<sup>nd</sup> and 8<sup>th</sup>.**

### The performance

Cécile B. Evans  
*Notations for an Adaptation of Giselle (welcome to whatever forever)*, 2020  
 Polymorphous installation  
 Courtesy the artist, Galerie Emanuel Layr, Vienna,  
 and Chateau Shatto, Los Angeles

### With:

Alexandrina Hemsley, Giselle  
 Rebecca Root, Bertie (Giselle's Mother)  
 Lily McMenemy, Leonida  
 Sakeema Crook, Myrthe  
 Sophia Al Maria, voice, script

Produced by Bill Bellingham  
 Assistant to Production Johan Redderson  
 A/V Programming Jelena Viscovic  
 Interface programming Thomas Lawanson  
 Rehearsals Manager Anna Clifford  
 Composer Paul Purgas  
 Music with Hinako Omori  
 Vocals Ms. Carrie Stacks  
 Sound Mixing Joe Namy  
 Script Support Sophia Al Maria  
 Additional Visuals Deepa Keshvala  
 Costumes Matthew Dainty/COTWEILER

With support from Cork Street Galleries. Additional support and thanks to: La Salle de Bains (Lyon), Forma Arts, Gentle Energy Audio Hire & Engineering, Personal Improvement Ltd, Phocealys, Galerie Emanuel Layr, Château Shatto, Yuri Pattison, and the Bristol BioEnergy Centre (UWE) for providing microbial fuel cells.

**Cécile B. Evans** (1983) is a Belgian-American artist, living and working in London. Recent solo exhibitions include: Nord 6 Est - Frac Lorraine, Metz (France), Tramway, Glasgow (UK), Museo Madre, Naples (Italy), Mumok Vienna (Austria), Castello di Rivoli, Turin (Italy), Galerie Emmanuel Layr, Vienna (Austria), Tate Liverpool (UK), Kunsthalle Aarhus (Denmark), M Museum Leuven (Belgium), De Hallen Haarlem (Netherlands), and Serpentine Galleries, London (UK). His work has been shown in numerous group exhibitions including the Whitechapel Gallery, London (UK), Haus der Kunst, Munich (Germany), Renaissance Society Chicago (USA) and the 9<sup>th</sup> Berlin Biennale (Germany).

## Interview with Cécile B. Evans

### **How did you come up with the idea of adapting this classic ballet *Giselle*, a symbol of 19<sup>th</sup> century corseted academicism from its very gendered and hierarchical structure? What fascinated you about this story?**

The original ballet premiered at the height of the Industrial Era and was the first to feature a female protagonist struggling with class issues. I saw my first production in January 2018 at the Coliseum in London and was drawn to the surreal plot device of *Giselle* dying in the first act, with the second act focused on her transition into the afterlife as she joins a gang of undead women in the forest. I had completely lost the plot as an audience member and invented my own (mis)understanding of what happens : *Giselle* enters the afterlife and struggles to find common ground with the Willis. They but persevere in their difference, performing various symbols and movements at one another, while murdering men who challenge or interrupt these complex negotiations. The ending, where *Giselle* and the Willis spare the life of Albrecht (the nobleman who betrayed her by pretending to be a single, peasant person like herself) left me totally confused and unsettled. Afterwards I read through the intended plot: a tale of «feminine morality» in which a group of scorned women are liberated by *Giselle* teaching them compassion and forgiveness towards this one man. I grew disproportionately furious at this otherwise unsurprising outcome; my first thought was “what a waste of a second act”. I was reminded of the origins of the word “apocalypse” and how in literature it was meant to convey an “unveiling” or an irrevocable revealing that leads to new contexts. My mind started racing through radical changes after *Giselle*’s abrupt death. How could I use the structure of this seminal ballet to navigate some of the thoughts that had come to mind from my misunderstanding of the story? Namely, the impossibilities and violence of classifying any given number of people as a singular “corps”, the complex multiplicity of any single body, and how there are many intersections impacting the composition of multiple realities.



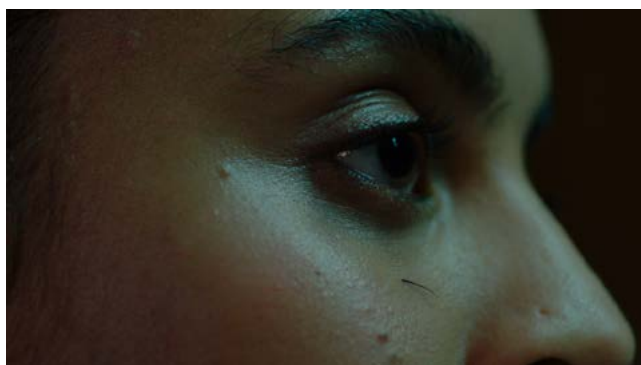
Cécile B. Evans, *A Screen Test for an Adaptation of Giselle*, 2019, 8:49 min, HD video, still.  
Courtesy the artist and galerie Emanuel Layr, Vienna

From there, I found that so many parts of the dramaturgical skeleton of *Giselle* could be unpacked and repurposed: the introduction of production and community embedded in the first act, the ecology of the forest and its relationship to this peculiar group of spirits (the Willis), the vulnerable lines between ideology, compromise, and contamination... the discoveries are ongoing. It was the wrongness and missed opportunities of an otherwise compelling and surreal premise – at this particular moment in the current fourth Industrial Wave- that made me feel like I could get people interested in spending time with *Giselle*.



**The project consists of a film, a display and sculpture stations as well as performances. How do you articulate these 3 sets between them?**

Instead of backing off of a big idea or pretending that I have any capacity to address it headfirst on my own, I enjoy breaking a large-scale project into distinct parts. This allows me to travel with ideas through different formats and mediums but also to release the project at different stages, to see how audiences respond and what their criticisms are so they can be built upon in the next stages. The film *A Screen Test for an Adaptation of Giselle* was the first of what I imagine will be three stages. I tried to think of it as a trailer constructed in reverse, a place where I could gather different minds and performers as well as test different techniques and visual strategies. How do I want to work people and how do they want to work with me? What are the tools I can use to embody a sense of hybridity, multiplicity, and mutability instead of just conveying these themes? How do I build the ethics into the making of the work, so that they are part of the framework rather than explained as an afterthought? Passing through the framework of a single-projection film as a place to collect this process made sense and editing a film feels physically invested in way that could expose some of the fragilities of these questions. In this case laying together live action with VFX or animation, different generations of moving image capture, or even cross-processing YouTube footage with 16mm through the bias of deep AI programs (like DeepFaceLab and DeepPrivacy) felt like a natural first step to building the frame of this adaptation. For this film I really wanted to go to the forest with a group of people for a few days, work through ideas in real time, and then use that as a foundation to test different non-formal narrative and visual possibilities. *A Screen Test... is the result.*



Cécile B. Evans, *A Screen Test for an Adaptation of Giselle*, 2019, 8:49 min, HD video, still.  
Courtesy the artist and galerie Emanuel Layr, Vienna

The final and third stage of this ongoing adaptation will be a longer format video installation, so the second stage needed to change mediums/modes completely. I thought it would be an essential challenge to attempt to retranslate *Giselle* in the spirit of its original liveness and form. My background is in experimental theatre, in particular combining video, sound, and live action in a shared space with an audience- it would have been strange not to revisit this and see what could come from it! *Notations for an Adaptation of Giselle* was conceived as a performance installation so there could be palpable feedback loops created through the use of sculptural elements, real-time streams, and recorded footage, along with the performers themselves. In many ways, I'm trying to approach this as an expansion of the format of film to create a platform where the vulnerability and accountability of liveness can play out within a tight framework that protects all the players. The risk is mine and the project's alone, without compromise to the contributors (and audience), which circles back to the ethical framework I'd like to maintain throughout.

Exhibiting these two distinct stages (or artworks, the film and the performance installation) alongside each other presents an incredible opportunity to include audiences in the messy, complicated processes of adapting (or destroying) this colossal tale.

**How did you choose the performers who worked with you for the film? and those who will work on the performance?**

I specifically work with people who participate in the conversations that the project is occupied with. The work I make is interested in telling a story, for sure, but it is important to me that any narrative is one that thoroughly questions itself and isn't prisoner to a singular vision. Inviting people who I think will have a genuine interest in the honesty and accountability of both the narrative and the working structure is my way of creating a system of checks and balances, of acknowledging my own blind spots.





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Alexandrina Hemsley was the first person I approached- she's a renowned dancer, choreographer, and writer based in London. Beyond her immense talent, she has an acute understanding of many of the themes in the film- notably the proposal for multiplicity as a strategy. She possesses a rare ability to hybridise intellectual cognition with pure intuition, which is an alchemic kind of digestion. Performances and processes such as these become strong arguments against the essentialism of mind/body dualism and other ineffective binaries. I learned that a huge part of forming this role with Alexandrina would be about listening to the many ways she can communicate (discussion, movement, quality of presence) and then feeding back directives that could help her navigate the world of Giselle I'm trying to develop. I want to be able to do this without losing any of the rich opacity of Alexandrina's analysis as a performer: a kind of multi-directional translation. The second performer was Rebecca Root, whose work in film (*The Danish Girl*) and television (BBC's *Boy Meets Girl*) I knew first and her activism in the trans community second. She is a profound talent and teacher, someone who could bring vital experience that would question my perpetual amateurism as a filmmaker. The matriarch of this story needs to have this prismatic and confounding quality of being canonical and accessible at once. While I had no doubt that this could be achieved with a talented, skilled performer it certainly doesn't hurt that Rebecca owns this quality innately.

I use characters as ways to work through micro themes that relate to the more central, macro ones of the project. This allows the narrative to be hyperlinked, opening itself up to different questions and ideas latticed throughout. One of these hyperlinks within the adaptation is the complexity and responsibility of friendship and community. I'm developing the role of Leonida, Giselle's best friend, to divert from the traditional, abusive love triangle presented in the original (where Giselle's friend is a childhood boyfriend who doesn't understand why she loves Albrecht and not him) to deal with issues of blind complicity, consent, and affective toxicity. Lily McMenemy, who trained at the Jacques Le Coq School and will start an MA at Goldsmiths this fall, approaches performance as a completely liminal space- her indirectness and infidelity to forms are perfect for cultivating this character.

The role of Myrthe is one that is performed by Viktoria Modesta in the film and Sakeema Crook in this live performance. Viktoria is most often described as a bionic pop star who promotes an activism around disability as cyborg-ian asset, and ability as a spectral difference rather than a scale. What struck me in our conversations was the desire for the constructs created by society around identity and ability to be dissolved. This is something that I also discussed with Sakeema- who has experience in ballet, voguing, and existence - when we first met: identity as something wildly unfixed and unpinable, that must exist on its own expanding terms.

All of the performers (and their characters) possess an understanding of existence and/or reality as a lenticular image, constantly changing as it moves or is observed at different angles. This is crucial to redefining what it means to be part of a community and accepting that there is no such thing as a singular body, neither as an individual nor a group.

# Nora Turato

## *Wow this huge wooden horse is great*

Exhibition  
Forum -1



**Nora Turato, *Warp and woof*,**  
31 August—19 October 2019,  
Galerie Gregor Staiger, Zurich,  
Courtesy: the artist & Galerie Gregor Staiger,  
photo © Sabina Bösch

### **Nora Turato**

#### ***Wow this huge wooden horse is great, 2020***

Installation and performance  
Courtesy the artist and  
LambdaLambdaLambda,  
Prishtina and Galerie  
Gregor Staiger, Zurich

Nora Turato's medium of choice is language. She uses the visual and symbolic power of words to compose wall drawings, combining different modes of writing and graphic compositions. These wall drawings borrow phrases from advertising and journalistic texts, but also from cinema and literature, as well as from text exchanges, tweets, chats or excerpts from video clips. She collects these raw textual materials in her artist's books entitled *Pool*.

Her spoken performances are a clever mix of private experiences and aphorisms, intimate statements combined with various social subjects, remixed to suit her moods. She often assumes the attitude of a persona on the verge of hysteria, exposing the anxiety at the centre of our mega-connected society, gangrenous with attention deficit disorder and individualism. Her approach thus counters the patriarchal doxa that women must remain silent or else they will be seen as madwomen or witches. Designed for the Manifesta Biennial in Palermo (Sicily), the metal structure is reminiscent of collective locker room benches. Conducive to private conversations, they are diverted here for the purposes of the artist and the spectators as a place for meeting and public speaking.

**Performance on October 28<sup>th</sup>, 29<sup>th</sup>, 30<sup>th</sup> and 31<sup>th</sup> at 7 pm**

**Nora Turato** is a Croatian artist who lives in Amsterdam. Graduated from the Rietveld Academie (Amsterdam), Werkplaats Typografie (Arnhem), and the Rijksakademie (Amsterdam), she has exhibited and/or performed at the Beursschouwburg, Brussels (Belgium), at the Kunstmuseum Liechtenstein, (Liechtenstein), at the Bunkier Sztuki Contemporary Art Gallery, Krakow (Poland), at the Serralves Museum, Porto (Portugal), at the Mumok Vienna (Austria) and at Manifesta 12, Palermo (Sicily).

# Rory Pilgrim

## *Software Garden*

Exhibition  
Forum -1



Rory Pilgrim, *Software Garden*, 2016-2018, 12-Track music video-album, 50 minutes, courtesy the artist, Andriess Eyck galerie

**Rory Pilgrim,**  
***Software Garden*,**  
2016-2018,  
11 tracks from the video album,  
50 min  
Courtesy the artist  
and the andriess eyck gallery,  
Amsterdam

Centred on emancipatory concerns and strongly influenced by the origins of activist, feminist and engaged art, Rory Pilgrim's work aims to challenge the ways in which we come together, talk, listen and aspire to social change. He works in a wide range of media, combining sound, songwriting, film, music video, drawing and performance. *Software Garden* is a musical album mixing pop, electro, techno and instrumental influences. It explores the links between technology, disability and care in 11 tracks accompanied by videos. The image of the garden appears as a space for care and renewal, as well as a political space to bring people together. *Software Garden* offers an alternative place of affinity and support. Contributors from different generations come into contact with each other. British poet and disability advocate Carol Kallend shares her own experience of catastrophic access to care and her desire for robotic and digital technologies. Her lyrics intermingle with the voices of other contributors: singer Robyn Haddon, singer/performer Daisy Rodrigues and dancer/artist/choreographer Cassie Augusta Jørgensen.

**Performance in Grande Salle on October 30<sup>th</sup> at 8 pm**

**Rory Pilgrim** (1988) is a British artist living and working in Rotterdam. His previous exhibitions include Kunstverein Braunschweig (DE), MING Studio, Boise (USA), andriess-eyck gallery, Amsterdam (NL), South London Gallery (UK), Site Gallery, Sheffield (UK) and sic! Raum für Kunst, Lucerne (CH). In 2019 he won the Prix de Rome. Upcoming projects include a commission from the Serpentine Gallery / BBC Radio.

# Vidéodanse

## Exhibition Forum -1

Vidéodanse focuses on German choreographer Raimund Hoghe. Having previously worked with Pina Bausch, he began to develop his own work in the 1990s, dealing with issues of memory, reinterpreting the classical repertoire and apprehending the fragility of different bodies. Having written about disease and AIDS in particular, he says he follows the words of writer and filmmaker Pier Paolo Pasolini who spoke of: "throwing your body into the fight".

The film programme also features American choreographer Lisa Bufano, whose hands and feet were amputated at age 21 and who created choreographic works using prostheses or stilts. Two films about Anna Halprin evoke the illness that struck the choreographer on the one hand, and her work with the elderly on the other hand. Finally, dancer and choreographer Alain Buffard, who has often addressed AIDS and death in his pieces, appears in a recording and documentary preview that will tell the story of his solo piece «Good Boy».

***Jeter son corps dans la bataille (Throwing your body into the fight) - Peter Radtke speaks with Raimund Hoghe.*** (2002, 28')  
Directed by: Claudia Ball, Johannes Straub

This film discusses and shows many extracts of Raimund Hoghe dancing his first solo, *Meinwärtz*. It alternately recounts his own career, and that of a famous tenor victim of Nazism, to denounce current violence towards foreigners, the disabled and marginal. He does so right there on the stage. For as he exposes his deformed body to the audience, he breaks out from the role assigned to him by society, he breaks free of the commonplace idea that a dancer's body must be an icon of perfection and he challenges the audience, on behalf of difference. Here, he talks with the famous, severely handicapped German actor Peter Radtke, sharing his experience of rejection and exclusion. MB

11:15 – 19:35



Raimund Hoghe, *Cartes postales* © Les Films d'ici-Arte France

***Cartes postales*** (2005, 26')

Choreography: Raimund Hoghe  
Performed by: Raimund Hoghe,  
Lorenzo De Brabandere

Directed by: Richard Copans

Built like his choreographic works, *Cartes postales* uses the arena of image and outdoor scenery to roll out short extracts of Raimund Hoghe's works. We see the duo he formed with dancer Lorenzo De Brabandere, in which Raimund Hoghe sketches a troubled relationship oscillating between desire, play and empathy for those with different bodies, the seeking and accomplishment of the other's presence, in searing dance moves. AB

11:45



***Boléro Variations*** (2008, 105')

Choreography: Raimund Hoghe

Performed by: Ornella Balestra, Ben Benaouisse, Lorenzo De Brabandere, Emmanuel Eggermont, Raimund Hoghe, Yutaka Takei

Directed by: Charles Picq

After *Swan Lake* and *Rite of Spring*, Raimund Hoghe has chosen to spin a new twist on another great classic: *Boléro*. Hoghe immediately dismisses any notion of a physical performance. Working on slow, pared-down movements, he fosters the emergence of deep, harrowing emotions. Raimund Hoghe's entire body of work is a study of the material of memory, a common memory. Maurice Béjart haunts the show with the presence of his famous dancer Ornella Balestra and a tribute performed through dance by Lorenzo De Brabandere. However *Boléro* is not merely a composition by Ravel, it is also an 18<sup>th</sup>-century Spanish dance and style of music and dance in Latin American (the standards *Besame mucho* and *Piensa en mi* being prime examples). Mingling these varied, unexpected boleros, the choreographer tears Ravel's work down from its pedestal, to reach its heart. LH

**12:10**



Raimund Hoghe, *Bolero variations*  
© Rosa-Frank.com



Raimund Hoghe, *Sans-titre* © Rosa-Frank.com

***Untitled*** (2009, 65')

Choreography: Raimund Hoghe

Performed by: Faustin Linyekula

Directed by: Charles Picq

Homeless, undocumented, *Untitled*. Which explains quite precisely this title, that heralds a very special meeting of two artists, Raimund Hoghe and Faustin Linyekula. Hailing from different worlds, exploring different issues, they each question identity while remaining close to performance, working at the point where visual arts and theatre meet.

As Raimund Hoghe pointed out prior to the creation: «His body and mine are different in shape and colour. This piece was designed for him but I participate, representing Western culture.»

In the empty space, according to the ritualised poetry of the dramatist who for a time used to work with Pina Bausch, the two dancers move to a musical medley that switches from black to white music and back. Another view of the world seems to gatecrash the performance. It develops as we listen to Faustin Linyekula's trembling arcs. Posture, silence, gestures and dance intertwine in the shadows, or in echo of the story of his homeland, now the Democratic Republic of the Congo, where he set up his own structure open to the artists in his country, Studios Kabako. IF

**14:00**



Raimund Hoghe, *Si je meurs, laissez le balcon ouvert* © Rosa-Frank.com

***Si je meurs, laissez le balcon ouvert* (2010, 170' ou 26')**

Directed by: Charles Picq

In this documentary, Raimund Hoghe reasserts the importance of Dominique Bagouet's work, especially discussing the choreographer's last work, *Necesito*. He explains how his creation, *If I die, leave the balcony open* has as its premise that the importance of Dominique Bagouet's great work must not be forgotten. VDC

15:05 (170') – 20:05 (26')

***One Breath is an Ocean for a Wooden Heart* (2008, 12'56)**

Choreography and performance: Lisa Bufano and Sonsherée Giles

Music composed by Jerry Smith and performed by Jerry Smith and Caroline Penwarden  
Lisa Bufano (1972 - 2013, USA) / Sonsherée Giles (Oakland, CA)

This performance features two dancers with 28-inch stilts for both arms and legs. The stilts are constructed from familiar, every-day objects to enable the dancers to create a basic illusion of table and chair shape. As they move, the dancers are transformed, taking on the aspect of a wide range of images including animated furniture, magical toys, an 8-legged insect, a 4-legged gazelle and 2-legged birds. The effect is an eerie otherworldliness, as dramatically different bodies navigate a movement and sound landscape that is both enabled and constrained by their use of wooden stilts. *One Breath is an Ocean for a Wooden Heart* was premiered in December 2007 at the Extravagant Bodies festival in Zagreb, Croatia. It was partly commissioned by the AXIS Dance Company in association with Alliger Arts.

17:55 – 20:30



Multiple amputee Lisa Bufano performing on her signature orange Queen Anne Table legs at All Worlds Fair 2013 © 2013 Julia Wolf



***Mauvais genre*** (2004, 41')

Choreography: Alain Buffard

Performed by: Jérôme Andrieu, John Bateman, Trisha Bauman, Alain Buffard, Régine Chopinot, Steven Cohen, Herman Diephuis, Elu, Matthieu Doze, Héra Fattoumi, Virginie Garcia, Simon Hecquet, Christophe Ives, Jennifer Lacey, Anne Laurent, Julie Nioche, Rachid Ouramdane, Pascale Paoli, Mickaël Phelippeau, Cécile Proust, Laurence Rondoni, Claire Servant, Claudia Triozzi

Directed by: Sophie Laly

Alain Buffard started his career with pieces drawing profound inspiration from body art and performers from the 1970s. His first solo work, *Good Boy*, is a kind of autobiographical manifesto in which he questions identity, how the body is put to use and represented. This line of thought continues in *Mauvais genre*, in which some 20 performers multiply these issues from *Good Boy*, a piece which «deals in sickness and bodily fragility». Alain Buffard shifts his focus in his first solo work to explore the notion of community. Moving from a solo to a group, from intimacy to the collective, the exposed body extends and raises other questions. Featuring bared, reconfigured bodies, *Mauvais genre* pays no heed to good reputation and provokes femininity and masculinity in unexpected representations. IF

18:10 – 20:45



Alain Buffard, *Mauvais genre* © Marc Domage



Anna Halprin, *Intensive Care* © ZAS FILMS

health and death, Jeff Rehg, who was an AIDS victim, and Lakshmi Aysola. The four of them formed a single body, with one acting as the legs, another the arms, the third for the torso, Anna Halprin as the head. CF

18:50 – 21:20

***Anna Halprin - Intensive Care*** (2006 - 2020, 11'43)

Directed by: Jacqueline Caux

As a pioneer of postmodern dance, Anna Halprin started creating shows back in the 1960s that questioned racial segregation. Facing up to ill health in the 1970s, she studied alternative healing rituals and care in many different cultures. She then started working with dancers afflicted by HIV in the 1980s. She invented exorcising dances, ushering in radical practices to accept bodies afflicted with ill health. She created *Intensive Care* in 2000 following the hospitalization of her husband, in collaboration with David Greenaway, who was working in hospices and regularly had to deal with ill



Anna Halprin, *Seniors Rocking* © ZAS FILMS

these senior citizens drew on their own resources, from the initial rehearsals to the joyful celebration of the final performance, passing on their memories and feelings through dance. Zas Films

19:05

***Seniors Rocking*** (2010, 28')

Directed by: Ruedi Gerber

Shedding light on the artistic approach taken by pioneering US dancer Anna Halprin, the film reveals a sensitive feeling of community behind the extraordinary performance she produced with 50 elderly citizens from all walks of life in two Californian nursing homes. In line with Halprin's conviction that the courage needed for self-expression is fuelled by dance and movement, the film shows how



# Sorour Darabi

## *Savušun*

### Performance

October 28<sup>th</sup> 2020, 8pm, Grande salle



Sorour Darabi, *Savušun*  
© Otto Zinsou

Lighting design: Yannick Fouassier & Jean-Marc Ségalen

Stage manager: Jean-Marc Ségalen

Dramaturgy: Pauline L. Boulba

Sound technician: Clément Bernerd

Exterior view: Céline Cartillier and Mathieu Bouvier

*Savušun* is a solo created in 2018. It is an ode to vulnerability, affection, and affected beings. Like a fairy story, the solo draws inspiration from commemorative Shiite rituals in Iran: Tazi and ceremonial sineh-zani (chest-beating). In this collective story, the artist weaves a more intimate tale, probing the representation of complex, paradoxical emotions. Pain, fear and suffering experienced by minority bodies are transformed via recourse to play, fun, adroitness and hybrid gestures mid-way between grotesque and grace. Touching on loss that's partly real, partly symbolic, *Savušun* taps into the dual notions of comfort and discomfort, gentleness and cruelty, toxic masculinity and vulnerable identity. Trouble subsists.

**Sorour Darabi** is a self-taught artist born and raised in Shiraz (Iran). Now dividing their time between Berlin and Paris, they are furthering their research embarked upon during studies for a master in choreography at the National Choreographic Centre (CCN) of Montpellier-Languedoc Roussillon, supervised by Mathilde Monnier, then Christian Rizzo. During these two years of choreographic study in France (2013-15), they conducted research that led to the production of *Subject to change*, a performance created and presented at the CCN Montpellier. *Subject to change* questions transformation over time and interaction with the system.

They first embarked on their artistic career via music, and discovered their taste for dance in Iran, during a workshop led by Mohammad Abbasi, initiator of an underground dance group in Iran which then became the «Invisible Centre of Contemporary Dance». In 2011 their first solo, *Dans le temps le plus contemporain possible (In the most contemporary time possible)* explored the relationship between body, time and the concept of contemporaneity, by observing what was happening in their body at that time. In 2013, shortly before leaving for France, they presented *From Here to Here*, a solo exploring voluntary memory and its relationship with objects and actions in daily life.

# Pauline L. Boulba

## *La langue brisée*

### Performance

October 29<sup>th</sup> 2020, 8pm, Grande salle



Pauline Le Boulba, *La langue brisée*  
© Marc Damage

*La langue brisée*: Concept, performance, texts: Pauline L. Boulba  
Collaborators: Anne Lise Le Gac, Stève Paulet, Violeta Salvatierra, Margot Videcoq.  
Supports: Ménagerie de Verre, Centre national de la danse (CND), Université Paris 8.  
*As Buffard As Possible*: Lecture performance by Pauline L. Boulba with Hot Bodies (Paris).

«*La langue brisée*» (1), meaning “Broken Tongue”, recounts my relationship with *Two discussions of an anterior event*, a piece by choreographer Jennifer Lacey (2004) which I discovered as a video one day. I use the pronoun “she”, thus giving this piece the same status as a lover. I extrapolate this story as a spectator, using choreographic quotations from the original piece but transforming the gestures which touched me and which I made my own. *Two discussions of an anterior event* became a pretext for talking about my work, revealing a (self)critique, my coming-out.

*As Buffard As Possible* is a conference-performance based on a diary written in summer 2017 as I created *La langue brisée* (3). I wanted this solo to be a dialogue between myself and two works by choreographer Alain Buffard (1960-2013): *My lunch with Anna* (2005) a film in which he interviewed US choreographer Anna Halprin and *Dispositifs 3.1*, a 2001 piece featuring the figure of Heidi.

I continued the fiction by seeking her out. Imagining a sequel to this story, I crafted an account in which my grandparents played Alain Buffard and Anna Halprin, in a video remake, and I went to meet the Flying Lesbians in Germany, the first lesbian rock group in Europe which existed in the 1970s. The diary I wrote as I created it, has now become material, on which I based another version, a performance featuring reading is accompanied by video extracts, songs, images and the feminist choir Hot Bodies (Paris) who performed a new take on a Flying Lesbians song.”

**Pauline L. Boulba** is an artist and researcher in dance. At the CN D (French Dance Centre) in June 2019, she created a new solo piece - *Ôno-Sensation* - about how she got to grips with Kazuo Ohno’s *Admiring La Argentina* (1977). In 2020 she co-led workshops with Lydia Amarouche for a group of women living in Seine-Saint-Denis (in the gritty suburbs north of Paris) exploring care, sorority and activist gestures (as part of the programme IMAGINE set up by the CN D and hosted by the Laboratoires d’Aubervilliers).

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# Rory Pilgrim

## *Software Garden*

Performance and *live concert*

October 30<sup>th</sup> 2020, 8pm, Grande salle



Rory Pilgrim, *Software Garden*, Stedelijk Museum, Amsterdam, 2019

With Carol R. Kallend – Poetry

Cassie Augusta Jørgensen – Choreography and performance

Robyn Haddon – Singing

Daisy Rodrigues – Rap

Unfolding somewhere between Kabuki theatre, a pop concert and a political social space of action, this performance attempts to bring together a variety of people from different ages, backgrounds, human and robotic, to propose the creation of an embodied system of care and kindness as a software garden. Exploring connections between technology, disability and care as a way of looking at larger political framework, the performance interweaves poetry, speech, song and choreography as part of a new growing experimental music album.

**Rory Pilgrim** (1988) is a British artist living and working in Rotterdam.

He has previously exhibited at Kunstverein Braunschweig (DE), MING Studios, Boise (USA), andriess-e-yck galerie, Amsterdam (NL), South London Gallery (UK), Site Gallery, Sheffield (UK) and sic! Raum für Kunst, Lucerne (CH). In 2019, he won the Prix de Rome. Upcoming projects include a commission from the Serpentine Gallery / BBC Radio.

# *Je n'avalerais que mon liquide*, Ndayé Kouagou *R.I.P APORIA*, Christelle Oyiri

Performances, double programme  
October 31<sup>th</sup> 2020, 8pm, Grande salle



Ndayé Kouagou,  
© Roberta Segata,  
courtesy Centrale Fies



Christelle Oyiri  
© Melchior Tersen

## **Ndayé Kouagou, *Je n'avalerais que mon liquide***

Artistic Direction: Axel Pelletanche. Assistant: Flora Coupin. Costume: Coline Faucon and Thom Friedlander

*Je n'avalerais que mon liquide* (I will swallow only my liquid) started out as a 4-part series of two exhibitions and two performances. Alternating music and monologue, intimate thoughts and addressing the public head-on, the artist fantasises on the subject of a feminist France in which discrimination is a thing of the past. Probing issues such as the general public's difficulties identifying queer or minority narratives, the artist explores different routes, from open-mindedness to withdrawal into oneself.

**Ndayé Kouagou** (1992, Montreuil, France) is a performance artist and composer who lives and works in the suburbs of Paris. His work mainly draws on texts he writes himself. Intentionally or unintentionally confusing, he strives as best he can to fuel thinking on three issues: legitimacy, freedom and love. He has exhibited his work in Auto Italia South East (London) and Lafayette Anticipations (Paris), where he also launched his publishing project YBR\* (Young Black Romantics). In 2020, he will show his work at Ariel Feminisms in Copenhagen and the gallery Nir Altman in Munich. In 2021, he will be taking part in the Athens Biennale.

## **Christelle Oyiri, *R.I.P APORIA***

3D Images: Jantana Hennard. Graphism: Ndayé Kouagou.

*R.I.P APORIA* takes shape as a confession, of the fatigue and anxiety experienced when facing up to aporia. A contradiction that's inextricable and insoluble. Bed is aporia's favourite setting, where we have fun overcoming our childish fear of the monster hidden underneath.

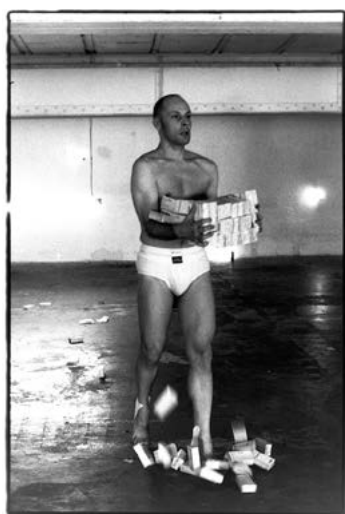
**Christelle Oyiri** 1992, Paris region) is a multi-disciplinary artist: DJ, composer (using the pseudonym Crystallmess) and performance artist. Her work highlights forgotten mythology, the interstice between memory and alienation, DIY culture and technology. Her work has been exhibited in all sorts of institutions, from Lafayette Anticipations to the FRAC Lorraine.

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# *Good Boy, histoire d'un solo* Marie-Hélène Rebois

**Screening followed by a discussion**

Thursday, November 5th, 2020 at 7:30 pm, Cinema 2



Alain Buffard, *Good Boy*  
© Marc Damage

**Screening followed by a discussion between Marie-Hélène Rebois and Philippe Mangeot**

*Good Boy, histoire d'un solo* (2020, 80'), directed by Marie-Hélène Rebois

This film tells the story of Alain Buffard's famous solo, *Good Boy*, which marked the history of dance and AIDS in France in the 1990s. Alain Buffard had given up dancing seven years previously, but with the introduction of triple therapy, he decided to visit Anna Halprin, in California, to take part in dance-therapy courses she had set up for cancer and AIDS patients.

Out in the country, Anna Halprin watched over Alain Buffard as he regained the strength needed to regroup and put his body back to work. A dancer reborn.

'I have chosen once more to dance, today I am choosing life, endorsing Doris Humphrey's theory that dance is «the arc between two deaths»'

Back in France, he created his historic solo, *Good Boy*, which he performed himself for several years before turning it into a matrix for his following choreographic works. He started with *Good For*, for four dancers then *Mauvais Genre* for 20 dancers. The gestures in *Good Boy* bear the imprint of the choreographer's body, and the effect AIDS had on dance. They were duplicated, performed and redistributed by Alain Buffard himself for almost a decade. This choreographic echo of a global epidemic (which obviously still resonates today in our bodily imaginations) is what the film strives to reconstitute and communicate. MHR

**Philippe Mangeot** is a former president of Act-Up-Paris and co-screenplay writer for Robin Campillo's film *120 beats per minute*. In 1997, he helped to found the magazine *Vacarme*, for which he was Chief Editor from 1999 to 2004. He now sits on its editorial board, and teaches literature to preparatory classes for French *Grandes Écoles*.

# *Canzone per Ornella* Raimund Hoghe

Screening followed by a talk

Friday, November 6<sup>th</sup>, 2020 at 8 pm, cinéma 2



Raimund Hoghe, *Canzone per Ornella*  
© Rosa-Frank.com

## Screening followed by a talk with Raimund Hoghe

*Canzone per Ornella* (2018, 87')

Performed by: Ornella Balestra, Raimund Hoghe, Luca Giacomo Schulte

Conception and direction by: Raimund Hoghe

Video : Compagnie des Indes

Before becoming a dramatist, then a choreographer, Raimund Hoghe used to pen portraits of both famous and unknown people, for publication in German newspaper Die Zeit. The art of portraiture has remained central to his work as a choreographer, under the guise of solos addressed to famous figures – Joseph Schmidt, Judy Garland, and Maria Callas – or to some of his favourite performers – *Songs for Takashi*, and *Musiques et mots pour Emmanuel I (Music and Words for Emmanuel)*. They always take the form of a “musical offering,” where his performers express their art through a presence deeply aware of the effects of music and of time, of the imaginary resonance of a voice and a melody. Ornella Balestra – widely recognised for her work with Maurice Béjart – is one of those dancers able to best embody this mixture of intensity and reverie that characterises Raimund Hoghe’s dance in his works *Swan Lake*, *4 Acts*, *If I die, leave the balcony open*, *Boléro Variations*, *Histoires de danse (Dance Stories)*, *Quartet* and *La Valse (The Waltz)*. In *Canzone per Ornella* (Song for Ornella), the choreographer intermingles texts by Pier Paolo Pasolini and the music of pieces already performed and others yet to be performed, playing on his capacity to juggle between virtuosity and entertainment, sibylline presence and figures of the silver screen.

Avignon Festival



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## Round table led by Raphael Zagury-Orly, philosopher and founder member of the Rencontres Philosophiques de Monaco

November 7<sup>th</sup>, 2020, 5pm, Lafayette Anticipations, 9 rue du Plâtre, 75004 Paris



Cécile B. Evans, *A Screen Test for an Adaptation of Giselle*, 2019, 8:49 min, HD video, still © Cécile B. Evans

### «Vulnerabilities: the body in question»

Round table led by Raphael Zagury-Orly, philosopher and founder member of the Rencontres Philosophiques de Monaco  
With: artists Cécile B. Evans and Christelle Oyiri and philosophers (to be announced later)

Attended by the two artists invited to the Festival MOVE, the discussion will focus on the vulnerable, exposed life of the body. How do we contemplate these vulnerable bodies and those who deal with them? The discussion will also touch on their capacity to resist, resilience, emancipation from norms, and how people see them and their power in action, especially via artistic creation.





# Practical information

MOVE 2020  
October 28 – November 8, 2020

## Programming

In charge of the Centre Pompidou's lively programming, the culture and creation department brings together the institution's activities in the fields of performing arts, speech, cinema and performance.

### Mathieu Potte-Bonneville

Director of the culture and creation department

### Nicolas Larnaudie

Deputy Director

### Bakta Thirode

Administrator

### Caroline Ferreira

Head of the art and society events department

### Alice Pialoux

Programming Manager

### Evelyne Boutevin

Videodance Programming Manager

### Elise Blin

Production manager

### Anne-Sophie de Gasquet

Head of the Production department

### Hugues Fournier-Mongieux and the teams of the hall management

Head of department of the hall management

### Sylvain Wolff and his teams

Head of Audiovisual Production

The texts of the press kit are written by:  
Alexandra Baudelot (AB), Myriam Blœdé (MB), Valérie Da Costa (VDC),  
Caroline Ferreira (CF), Irène Filiberti (IF), Louise Hémon (HM), Marie-Hélène  
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**Wearing a mask is mandatory for visitors 11 years of age and older.**

Free entry within the limit of available places.

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