



**HALLET EGHAYAN**  
COMPAGNIE DE DANSE



Charlotte Philippe, Ivan Julliard  
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**"Which side story ?"**  
page 3

**"Seul l'arbre..."**  
page 4

**"Rêves en évolution"**  
page 5

**"13 heures et des poussières..."**  
page 6

**"Retour en avant"**  
page 7

**"Pour Giselle"**  
page 8

**Michel Hallet Eghayan**  
page 9

**Scientific co-workers**  
page 10

**The Company and its partners**  
page 11

**Actions for the public**  
page 12

**Financial and technical conditions**  
page 13



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# A dance universe to share...

With more than 60 original works in the repertoire, and some works considered as pieces of anthology of the French contemporary dance, the Company investigates numerous ways of creation, constituting a unique universe that we aspire to share with you.

Since 2004, on the initiative of the "Museum of Confluences of Lyon", we develop a cycle of creation linking arts and sciences, in particular a project called "Arborescence" with Pascal Picq, paleoanthropologist in the "Collège de France", and in association with the Soloists of Lyon - Bernard Tétu and Gilles Colliard - Chamber Orchestra of Toulouse. "Arborescence" is a double trilogy about the origins and the future of Humanity and Earth, and proposes spectacular danced conferences staging the scientist and the artists but also choreographic pieces which evoke relations between arts and sciences.

From there was born the danced conference "**Danser avec l'évolution**" (Dancing with evolution) and the creation "**Which side story?**", which constitutes the first part of the project "Arborescence" about the origins and the evolution of Humankind. The danced conference "**Palabres**" (Palaver) and the choreographic work "**Seul l'arbre...**" (Only the tree...) are the second part dedicated to the human story and cultures. The third part called "**Quid?**", will be available in 2011/2012 and deal with the future of Sapiens and the planet.

The company started a new cycle of creation coproduced by the museum of Confluences with the astrophysicist Roland Bacon. This collaboration gave birth in 2009, "the World Year of Astronomy", to a new danced conference called "**13 heures et des poussières...**" (13 hours...or so). This is a great journey in the origins of the universe. All original pieces can be performed as well in theaters and festivals as in museums, natural spaces, universities, etc..., and create synergy between places of artistic performance and scientific culture.

The Company also explores its vast repertoire, willing to open a wide reflection about the history of dance, notions of contemporary repertoire and transmission. Guy Darmet asked in September 2008 the Company to open the International Biennial of Dance of Lyon with our creation "**Retour en avant**" (Back to forward) created in 1983, which we reviewed exploring connections between dance and music through a magnificent program of Johann Sebastian Bach. As mentioned Guy Darmet, it is essential "to give keys to the public with rigorous, generous shows and strong stories. The memory is an essential concern." This journey in the heart of our repertoire continues with the re-creation in 2011 of "**Pour Giselle**" (For Giselle), in response of Guy Darmet's invitation to participate in the "Maison de la Danse" programmation.

Recreating this "Pour Giselle", 27 years after its first première is a challenge for the nowadays Company, carried by young dancers. It was true with "Retour en avant", it is true with "Pour Giselle"; two works growing in the course of time. This work on the repertoire will develop in the future around major works such as "Orlando Furioso" or "Hommage à Kandinsky" (Tribute to Kandinsky).

The third field of creation explored by the Company is about the "Alive Composition" or "the Art of the Dancer" with the creation "**1ère correspondance**", another universe that Michel Hallet Eghayan proposes you to share.

# Which side story ?

Creation by the choreographer Michel Hallet Eghayan and the paleoanthropologist Pascal Picq about the origins and evolution of Humankind  
Musics by Gilles Colliard and Jean-Christophe Désert.  
One hour show with 6 dancers open to children from 6

As second part of the project "Arborescence" led with the paleoanthropologist Pascal Picq, "Which side story? " develops the theme already explored in "Danser avec l'évolution".

*"For Sapiens, running to kill or to avoid an animal, is hunting; running to race, is dancing; everybody knows it. So for him, the useful movement and the symbolic movement are the same. It is the consciousness which differentiates them. But was it the same for all the hominids? And was the symbolic quest of Sapiens prepared by his predecessors as were the bipedalisms during the evolution of our kind? Today shall we answer yes, shall we answer no?"*

*The answer is hidden. It is nestled in our body, in its memory. Can we find it through dance? Can we find it in the anatomy and bipedalism evolution, or in what were the needs, the aspirations and the dances of our predecessors? Can we find it in what were the precarious solutions they used during millions of years to reach the sublime emotion of their enjoyments and terrible fears?*

*The answer is hidden. It waits for us in the heart of our intuitions insofar we dare to move apart our prejudices, but also the anchored ideas which fill the history of our eternal preoccupations.*

*According to us, the only way of daring an answer is not making one, and to step aside the profusion of opportunities. This gestural heritage which recovers what the scientists call the ancestral constraints is to display again the variations game. And for us the only way of living the tree of the possibles is to let dancers merge themselves in our ancestors' states of body and heart.*

*Only dance can know because it composes for the wind"*

Michel HALLET EGHAYAN

*« The audience is touched, children fascinated.  
Haven't they just come across a big piece of eternity?"*

Danser - Dominique PILLETTE

# Seul l'arbre

"Only the tree..."

Choreography by Michel Hallet Eghayan

In collaboration with the paleoanthropologist Pascal Picq about humanity history.

Musics by Gilles Colliard, Guy Lathuraz and Jean-Christophe Désert

One-hour show with 6 dancers open to children from 6

A long time ago, almost 400 million years ago, plants adapted themselves to life on earth, burrying their roots to hang on the ground and to soar up to reach the sky. The world of trees settled on a deserted land since the beginning. Then it was animals turn; insects at first, followed by vertebrates, which committed themselves in the new alleys of evolution offered by trees always more majestic. Later on, dinosaurs jumped from branches to branches and became birds. Mammals, as for them, waited for the blossoming of flowering and fruit trees, among which the primates which created monkeys and humans. The tree is the support of life out of water and forests, for how long still, contain the biggest biodiversity. The origins of Human's family also root in the world of trees ("*Which Side Story?*" and "*Danser avec l'évolution*"). But since Humankind, more than two million years ago, turned back to the forest's world, he has been keeping on destroying trees. Today, it is time for the big Tree of Life.

"Seul l'arbre" dances Human history since the last glaciation up to the current global warming. In ten thousand years, since the global warming which facilitated the appearance of farming, human populations kept on growing and scattering on the planet. The roots of human populations' arborescence, instead of being buried in the ground, surround it, until they choke it. All the story of this recent humanity is built against trees : *forests fade in front of the development of civilizations* (Chateaubriand). Nowadays the world civilization eradicates the last forests and provokes a global warming with unsuspected consequences. When the last tree will be brought down, as did people of the Easter Island a long time ago, the planet will become inhuman (Jared Diamond, "*Collapse*"). There will be only stony monuments which nobody will bring up.

All the founding myths of yesterday and today cultures and civilizations evoke the cosmic tree. Its roots represent our ground origins while the trunk symbolizes the slow rise before reaching the sky where it deploys its crown. The danced conference "*Palabres*" tells how human cultures conceived narratives about the origins, the cosmogonies which say the world birth and humans arrival. "*Palabres*" also stages the four fundamental relations to cosmos, ontologisms to give sense to life, all based on some mythical and universal elements.

"*Seul l'arbre...*" is choreographed in three parts, such as a tree: roots, trunk and crown of a single humanity. The tree, from myths to modern sciences, is obviously the best representation of the origins and the future of Humanity. All the languages and all the myths come from a single region of the planet. But instead of dancing around the tree as in all the cultures, it is all the arborescence of languages and myths which dances to restore the unique origin of all the cultures. But men keep on destroying trees... then and how will we dance when we will have bring down the last tree ? "*Seul l'arbre*" is a hope.

Pascal Picq

# Rêves en évolution

"Dreams in evolution"

Two-hour program, no pause

Composed by shows "Which Side Story?" and "Seul l'arbre".

Choreography by Michel Hallet Eghayan in collaboration with the paleoanthropologist Pascal Picq.  
Musics by Gilles Colliard, Guy Lathuraz and Jean-Christophe Désert.

"Which side story?" constitute with "Danser avec l'Evolution" the first part of "Arborescence" dedicated to origins. No matter the old tradition of species' scale inherited from ancient western anthropocentric thought, bipedalism did not result from a kidney kick decided by an ancestor great ape, tired of his ape-like condition and suddenly drawn by a desire to become human. It is not the bipedalism but bipeds who get down from the trees. There is even a forest of bipedalisms. But how can we express this variety of two-feet strolling?

All these hesitations can be explained with biomechanical equations, computer patterns, anatomico-functional descriptions... This is indeed a necessary and inflexible task for scientists. However, can all these scientific approaches explain everything? What we know for now, is that our body contains tracks of several big steps of its evolution. The bipedalism can be conceived as a liberation for the body, but it preserves the imprints of the past. Then, it is through dance that we can find and express what sciences cannot say. Our body of biped can thus enter into the dance of hypotheses, and express through movements and music the first clumsy steps which go from "Lucy in the sky with diamonds» to the principal dancers.

"Seul l'arbre...", which ends the second part of "Arborescence", deals with the cultural diversity of the human people shrunk to one and only species. As in "Which side story?" the variety of body languages grows from a simplification of the rhythms of human natural movements, the cultural diversity of our populations is born from a single species.

"Seul l'arbre..." proposes another view of human history. No human culture or spoken language is more archaic than the other one; no one remained frozen in a step of a "pre-history". They all express possibilities and differences; they are all connected to each others by contingencies of their stories ; all of them compose the foliage of the most beautiful tree - the one of our nowadays humanity -, and are linked by so many branches, witnesses of our story. As well as for the story of languages in which the tree of the linguistic families sprung from a hypothetical Tower of Babel, reproduces the arborescence of genetic relationships between human populations, "Seul l'arbre..." evokes through the richness of world dances, but also voices and music, the display of cultures nourished by a common body to everybody.

Pascal PICQ

"(...) A beautiful and intelligent show ; we cannot wait for what comes next "

Sciences et Avenir.

# 13 heures et des poussières...

"13 hours or so..."



*A creation / danced conference about the origins of Universe  
Staging the astrophysicist Roland Bacon and two dancers of the Hallet Eghayan Dance Company  
Musics by Jean-Christophe Désert  
One hour show open to people from 15*

Initiated and supported by the Museum of Confluences of Lyon, created in February 2009 in association with the Planetarium of Vaulx-en-Velin within the framework of "2009 - "World Year of Astronomy", this danced conference questions the public about the issue of the World origins. This fundamental interrogation explored by all the civilizations calls for the scientific approach. In order to materialize the very long-lasting eras, the astrophysicist proposes to the spectator a new scale of time in which a billion years becomes one hour. We adjust our watches, the story of Universe becomes then the affair of half-a-day: 13 hours or so...

## **Act I: The beginning** **« Danse de la première seconde » (The dance of the first second)**

The first 300,000 years of the Universe (hardly one second!) are evoked by the dance of separation. The astrophysicist gives various keys to understand how the Universe evolves from a situation of energy and exotic particles towards a situation in which the matter dominates. He lingers over the phenomenon of the recombination when light escapes and parts from the matter. This particular moment when the universe becomes suddenly observable is emphasized by dance.

## **Act II : The dominion of the matter** **« De la première seconde à aujourd'hui » (from the first second until nowadays)**

The period of 300,000 years until nowadays, or 13.7 billion years ie 13 hours or so... is the dominion of the matter over radiation. The prodigious show of galaxies birth and the one of the Universe big structures is embodied in dance. The scientist deals with the important moments of this period in which the Universe evolves from a dense and uniform situation to the complex shape we know today: birth of the first stars and the galaxies. The audience discovers then the lifecycle of the stars which allows the constitution of chemical elements, from the simplest atom of Hydrogen up to complex atoms and molecules constituting the matter all around us. Declaimed by the march of time, immersed into the whirlwinds of dance, the audience assists to the stunning birth of Sun and Earth. At the very last moment of the second act, at 13 o'clock or so, life appears on Earth.

## **Act III : "Le Big Bang, mythe ou réalité ?" («The Big Bang, myth or reality? »)**

Is the Big Bang only a beautiful story? While the portrait of great scholars who developed the theory is posted on the screen, the astrophysicist explains to us how it has built itself and how it was verified by observation. Finally he evokes the large and mysterious questions of modern astrophysics, such as the matter and black energy.

## **Final : "Le Destin de l'Univers" (« the Universe destiny)**

Can we predict the Universe fate? The implicit dances and the explicit sciences both call to mind conceivable scenarios: infinite expansion, slowing down of the expansion, phase of contraction leading to a new explosion, or even more speculative scenarios as the dislocation of the matter. Dance concludes this journey in the heart of the Universe creation.

# Retour en avant

Choreographic creation of Michel Hallet Eghayan.  
Musics of Johann Sebastian Bach and Jean-Christophe Désert.  
One hour show for 6 dancers

**"The future of the dances to come also depends on roots on which they are based. "**

Initially created by the Company in 1983 and realized on musics of Johann Sebastian Bach, "Retour en avant" is a show in which the theme explores the connections between music and dance. The dance's life is constantly fueled by the relations it maintains with the music, from the origin and to the moment when Merce Cunningham and John Cage decide to have their own autonomy. In my opinion there are two academicisms: The one of a dance developing itself using a "perfect agreement" with a music theme (based on the mode of pleonasm, redundancy, and lyric but also the counterpoint, etc.) and the other of a dance building up itself independently of the music. Upstream, downstream, and between these two academicisms, it seems to me that the other spaces can be visited.

The music of Johann Sebastian Bach, very structured, offers paradoxically to the choreographer a solid support and a big leeway to create infinity of connections.

The classic repertoire offers the peculiarity for the contemporary dance to force the choreographer to investigate new domains. Confronted to platitudes, types of "musical clichés" (as it is the case with "Jesus joy of man's desiring") the choreographer owes as much as possible to escape from stereotypes. And it is the case for every sentence, every measure, every moment, due to the force of musical writing.

"Retour en avant" enabled to establish between dance and music some links always different. We visited some possible spaces of leeway. They are numerous ones which will soon allow us another retour en avant (return forward).

Michel Hallet Eghayan

## **Musical program**

Works of Johann-Sebastian Bach used in "Retour en avant":

- Partita N°4 in D major -
- Concerto for three pianos in D minor -
- Jesus joy of man's desiring -
- Italian concerto -
- 1st 'exercice de style' : Concerto for harpsicord in G minor -
- Orchestral suite N°1 in C major -
- 2nd 'exercice de style': Concerto for violin in A minor -

*"Formal and pure, his dance is endowed of a merciless internal structure (...)"  
" (...) A spotless company with some charismatic interpreters (...)"*

Danser - Thomas Hahn



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# Pour Giselle

"For Giselle"

Choreography by Michel Hallet Eghayan  
Dramaturgy by Philippe Verrière  
Musics by Adolphe Adam and Jean-Christophe Désert  
One hour show for 8 dancers

## **Repertoire, memory, history, transmission...**

As it was the case during the last Biennial of Dance in Lyon which opened with our "Retour en avant" (1983) an important reflection about the notions of contemporary repertoire, transmission and exemplary nature, Guy DARMET offers us a new and great opportunity to engross us in the heart of our dance, of our history and to share it with the widest public. As Guy pointed it up during the Biennial, it is essential "to give keys to the public with rigorous and generous shows based on intense stories. Memory is an essential concern. As says Jerome Bel, using humorous way: " nobody went out from Jupiter's thigh ".

Initially created in 1982, "Pour Giselle" was naturally born from the desire to revisit "Giselle", masterpiece of the ballet repertoire. In the heart of this impulse of enthusiasm which saw the French contemporary dance unearth itself, this choreographic piece knew then a very beautiful success in Paris, Marseille, Angers, and Lyon, saluted by the whole press. To recreate "Pour Giselle", 27 years after its world premiere at the Maison de la Danse within the framework of the Festival of Lyon, is for us a great happiness carried by a Company full of young dancers to whom we allow to live with the audience this part of our contemporary dance history. It was true with "Retour en avant", it is true with "Pour Giselle"; two works which have grown with the work of time.

## **Giselle, symbol of the romantic ballet...**

"Giselle ou les Willis" is a ballet made up of Adolphe Adam, and based on Théophile Gautier's booklet. The original choreography is by Jules Perrot and Jean Coralli. Since its creation on June 28th, 1841 in the Opera de Paris, "Giselle" is considered as the summit, the highlight, otherwise the symbol of the romantic ballet. It is Théophile Gautier who suggested the outline to Jules-Henri Vernoy de Saint Georges, and was inspired by Henri Heine's book which deals with the Willis legend, these fiancées died the day before their wedding who bewitch the careless travelers in mortal round dances at night. Giselle, a farmer, just after she knew that Albrecht - the man that she loves - is the noble fiancé of a princess, dies. The Queen of the Willis decides that Albrecht has to die. He is condemned to dance up to death, but the Giselle's spirit, dancing with him, manages to save him. Adam owes his celebrity to this archetype of the romantic ballet: "the music of Mister Adam is superior to the common music of ballet; it abounds in motifs, in effects of orchestra, and even contains, affecting consideration for lovers of difficult music, a very well-led fugue. The second act resolves fortunately this musical problem of the fantasy. Graceful and full of melody." (Théophile Gautier).

## **"Pour Giselle", the dancers' dance...**

"Between the dance of the 1st Act, the dance of life, enjoyment, which eventually causes the death, and the dance of the 2nd Act, the dance of death, pain, which at the end offers life, is all the fate of the dancers. Giselle is the dancers' dance above all... for sure, but it is maybe also the dance of dances, so much the sense it carries, the steps it draws are the fruit of a so long story, the story of this art which tells in some embodied movements all our novels and, in some dazzled glances, all our lives." (Michel HALLET EGHAYAN)

*"(...) of a light foot, he gleans the beauty..."*

# Michel Hallet Eghayan

Choreographer and Director  
of the Hallet Eghayan Dance Company



Thirty three years of creation have never weakened the energy of this dancer and choreographer who was born in Lyon in 1946. Michel Hallet Eghayan induces respect both because of his impressive route as an author and because of his desire to diffuse Art and especially dance within the City as a mean to strengthen social life. In 1973, he encountered in New York two great figures of dance : Margaret Craske who provided him with a perfect technique, and Merce Cunningham who taught him the exigence of being freely and personally involved in the creation process. He then started his career as a choreographer with "Premièrement" at the Dance Gallery of New York. Back to his native town in 1977, he founded his dance company as well as his school, to train also his own dancers. This achievement reveals the basis of the eternal link he will build since then between creation and training. At that time, he also co-founded the nowadays internationally famous "Maison de la Danse" of Lyon.

Michel Hallet Eghayan has created up to now more than 60 pieces, some of which are considered as masterpieces of the French contemporary dance, as "Retour en avant", "Orlando Furioso", "L'île aux Ruisseaux" or "Hommage à Kandinsky".

In 2000, Michel Hallet Eghayan created new research works linking arts and sciences. This nurturing impetus has resulted in new facilities for creating and performing new work. And the intuition of Lyon Museum of Natural History led the choreographer to meet the paleoanthropologist Pascal Picq, with whom he created the artistic and scientific trilogy "Arborescence". However, this eagerness to link art and science has not stopped him from undertaking other ambitious projects : writing a book "Les lettres à Isadora" and working on "living composition", an autonomous art that reaches beyond improvisation to reveal dancers own creativity and art, thus turning upside-down the choreographic tradition by which the dancer performs the "choreographer's art".

For Michel Hallet Eghayan - enriched by his unique and generous experience, and recently settled in a brand-new theatre in central Lyon : "aux Echappées Belles" - the future is bright indeed. Thirty three years on, he can now surely keep going surprising us.

*S. Hugues.*



*Michel Hallet Eghayan*  
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# Pascal Picq

Paléoanthropologist



Pascal Picq, Bruno Machon-Midenet  
© Henriette Ponchon de Saint-André

# Roland Bacon

Astrophysicist

MINUTES



Roland Bacon  
© F. Jean

## Pascal PICQ

Dr. Pascal Picq is a leading member of the French School of Paleoanthropology and Prehistory. During his scholarship he earned B.A. in theoretical physics (université Pierre et Marie Curie, Paris VI) along with a degree in prehistoric archaeology (Université de la Sorbonne, Paris I). He made a definitive choice for paleoanthropology when entering the graduate school of Human and vertebrate paleontology of University Paris VI. In the early 80's, he obtained several grants as to make an initial doctoral sojourn at the Duke University Medical Center, North Carolina. After a PhD he spent many years at Duke University as post-doctoral student and finally as research associate and instructor in anatomy. Back in France in 1990, he reached a position as associate professor at the Collège de France, joining the chair directed by Pr. Yves Coppens.

Nowadays, Pr. Pascal Picq is known as a pioneer as the first paleoanthropologist who introduced the growing advances in ethology, especially great apes ethology, in the field of evolutionary anthropology. His main research topics are the evolution and adaptation of the most ancient species of the human lineage. Pr. Pascal Picq is famous for his dedicated actions for scientific culture. He is the author and the director of twenty books and several movies. He is deeply involved in the writing of the teaching program about human evolution for high schools and colleges. He is senior advisor for the main museums of sciences (Cité des Sciences de la Villette and Palais de la Découverte de Paris ; Musée des Confluences de Lyon... ). Recently, he met the choreographer Michel Hallet Eghayan with whom he created the first dance show about the human adventure, a great trilogy at the encounter between arts & sciences. Pr. Pascal Picq is also a counselor frequently requested by private companies about strategies of evolution and adaptation. He belongs to several associations dedicated to great apes preservations (Fondation Nicolas Hulot) and is currently working to build a foundation for human cultural diversity preservation, the fourth pillar of sustainable development.

## Roland BACON

Born in 1956, he obtained in 1984 a doctorate in astrophysics at the Paul Sabatier University of Toulouse. After two years in the Geneva Observatory, he joined the CNRS (National Center for Scientific Research) as a researcher in the Lyon Observatory. He taught astrophysics at the Claude Bernard University (Lyon I) and at the Ecole Normale Supérieure of Lyon. Specialist of galaxies, he is also interested in instrumentation of large telescopes. He realized with a team of co-workers the very first 3D spectrograph, which revolutionized the study of galaxies. This new instrumental concept has been used in many fields of astrophysics and finally became a standard for all large international telescopes. He did numerous missions at large telescopes, in particular in Hawaii where he spent one year as invited astronomer at the Canada-France-Hawaii telescope.

In 1995 he is nominated CNRS Research director. From 1995 till 2005, he managed the Lyon Astronomical Observatory, constituent of the Claude Bernard University (Lyon I). He developed the Observatory which became a world-recognized research center. In 2003, he received the price "Raymond and Beverly Sackler Lecturer" of Leiden University in the Netherlands. He wrote more than 180 papers in the most famous international publications, and is a member of many national and international scientific committees.

Since 2005, he runs the MUSE project, a world unique instrument realized by a consortium of 7 European laboratories for the very famous European VLT Telescope. At the same time, Roland Bacon contributes to the diffusion of scientific and technical knowledge. Within the Lyon Observatory, he created the first department devoted to public outreach; which allows thousands of visitors, from children to adults, to discover astronomy.



# The Hallet Eghayan Dance Company and its partners

<i>Choreographer and artistic director</i>	<b>Michel Hallet Eghayan</b>
<i>Scientists co-workers</i>	<b>Pascal Picq Roland Bacon</b>
<i>Dancers</i>	<b>Guillaume Barre Jacinthe Janowskyj Ivan Julliard Bruno Miachon-Midenet Emeline Olry Charlotte Philippe Marc Ribault Maude Rieder</b>
<i>Musicians</i>	<b>Jean-Christophe Désert Gilles Colliard</b>
<i>Lights designers</i>	<b>Guy Simard Stéphane Rimasauskas</b>
<i>Videos</i>	<b>Jean-Christophe Désert Stéphane Rimasauskas</b>
<i>Costumes</i>	<b>Carole Boissonnet</b>
<i>Singers</i>	<b>Isabelle Eschenbrenner Guy Lathuraz</b>
<i>Sound</i>	<b>Jean-Christophe Désert</b>
<i>Lights</i>	<b>Stéphane Rimasauskas</b>
<i>Production &amp; communication</i>	<b>Thierry Rollet</b>
<i>Administration</i>	<b>Delphine Bagne</b>
<i>Sensitization</i>	<b>Sylvaine Miquel</b>
<i>Traduction</i>	<b>Marion Poret</b>



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# Actions for the public

Since its creation in Lyon in 1977, the Company develops numerous initiatives, placing Art in the heart of the City and allowing the public to rediscover Dance.

In Lyon or during its international cooperation projects, the Company leads a multitude of actions towards schools and the largest public.

- ◆ Choreographic practice in schools, high schools...
  - ◆ Pedagogical training for teachers.
  - ◆ Pedagogical preparation to the performances.
  - ◆ Pedagogical documents for teachers support.
  - ◆ Masterclasses and workshops for dance schools and academies.
  - ◆ Functional adaptation for dancers.
  - ◆ Discovery workshops for amateurs and beginners.
  - ◆ Open classes and discussion times with the public.
  - ◆ Choreographic, musical and semantic analysis of the shows
  - ◆ Danced Conferences with other artists, scientists....
  - ◆ Conférences thématiques autour des créations.
  - ◆ Special events in museums and patrimonial sites.
  - ◆ Training workshops for firms employees...
- Etc.

We would be happy to share with you our savoir faire and our experience, but also to initiate with you new ideas within the framework of future collaborations in your city.

# Financial and technical conditions



## Financial conditions

### **“Which side story?”, “Seul l'arbre...” and “Retour en avant”**

6 857, 00 Euros + Accommodations and meal for 10 persons  
+ transport for 10 persons, decor and equipment from Lyon

### **Danced conference “13 heures et des poussières...”**

5 275, 00 Euros + Accommodations and meal for 7 persons  
+ transport for 7 persons, decor and equipment from Lyon

### **“Pour Giselle”**

7 912, 25 Euros + Accommodations and meal for 12 persons  
+ transport for 12 persons, decor and equipment from Lyon

### **“Human it is !” composed of “Which side story” and “Seul l'arbre...”**

8 967, 50 Euros + Accommodations and meal for 12 persons  
+ transport for 12 persons, decor and equipment from Lyon

## Technical conditions

### **Stage**

Scenic space of 10 X 10 meters with wings (below these dimensions, consult us)  
wooden supple floor (not stuck on concrete).

### **About sound and lights**

Sound and light desks installed in the audience if possible.  
For more details or to receive the complete technical sheets, consult us