

ORO

LOÏC  
TOUZÉ

LA  
CHANCE





*La Chance*  
Théâtre de l'Aire Libre/Saint Jacques de la Lande, 2009



Based on a concept by Loïc Touzé

## CAST

**Performers :**

Loup Abramovici, Ondine Cloez, Audrey Gaisan-Doncel, Rémy Héritier,  
Marlene Monteiro Freitas, Carole Perdereau

**Scenography :**  
Jocelyn Cottencin

**Light design :**  
Yannick Fouassier

**Sound :**  
Éric Yvelin

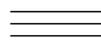
**Costumes :**  
Misa Ishibashi



## PARTNERS

**Coproduction :**

ORO-Loïc Touzé, Théâtre national de Bretagne/Rennes, Théâtre Anne de  
Bretagne/Vannes, Centre de Développement Chorégraphique/Toulouse,  
Centre National de Danse Contemporaine/Angers



## SCHEDULE

Premiered November 10<sup>th</sup> to 14<sup>th</sup> 2009 : Festival Mettre en scène, at  
Théâtre de l'Aire Libre/Saint-Jacques de la Lande FR  
November 20<sup>th</sup> 2009 : Festival Mettre en scène, at Théâtre Anne de  
Bretagne/Vannes FR  
February 5<sup>th</sup> and 6<sup>th</sup> 2010 : Festival C'est de la danse contemporaine, at  
CDC/Toulouse FR  
November 4<sup>th</sup> 2010 : Théâtre Universitaire/Nantes FR  
November 30<sup>th</sup> 2010 : Grand R Scène Nationale/La Roche sur Yon FR  
April 14<sup>th</sup> and 15<sup>th</sup> 2011 : CCN de Belfort-Franche Comté/Belfort FR  
May 5<sup>th</sup> 2011 : Dieppe Scène Nationale/Dieppe FR  
February 21<sup>st</sup> 2012 : Festival Artdanthé in collaboration with  
Hors Saison Arcadi at Théâtre de Vanves/Vanves FR  
December 4<sup>th</sup>, 5<sup>th</sup>, 6<sup>th</sup>, 7<sup>th</sup> and 8<sup>th</sup> 2012 : Festival Les Inaccoutumés at La  
Ménagerie de verre/Paris FR





## LA CHANCE

What must a performer do in order to dance, really dance?

He plunges into his imagination, trying to abandon his training, his knowledge, his savoir-faire. He ventures into a rhythmical, physical narrative. A narrative of the senses.

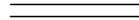
What does he encounter in this place? His memories?

His future? Those who watch him?

To approach these states of dance we have practiced hypnotism and telepathy. We have created frameworks for exposure and appearance with simple characteristics; we have invented a deep, indiscernible hinterland. The dances which are shown one after the other are but one endlessly reinvented dance.

It is a kind of collective ritual that requires everyone's attention and accompaniment, that allows the dance to embody and to reveal that which goes beyond our expectations.

### LOÏC TOUZÉ



*« Throughout the past ten years choreographers and dancers have incessantly put their own practice into crisis a practice based on technique, rigour and performance: «What must a performer do in order to dance, to really dance?» This question has structured the whole contemporary dance landscape from Jérôme Bel to Boris Charmatz, from Alain Buffard to Olivier Dubois, Emmanuelle Huynh or Loïc Touzé. After ten years of work in Rennes, Loïc Touzé has created a performance piece which questions the act of dancing and the very fabric of movement. This question takes the form of a ritual for six dancers who display themselves without artifice. The piece, judiciously titled « the chance » gives the performers the unique possibility to ask themselves exactly what it is they are doing when they are in “a state of dance». The process is incontestably fascinating and gives much more in return than something simply spectacular. In deciding not to show dance in order to give more time to think about it, artists risk locking themselves into a world without windows. With this piece, one could say that Loïc Touzé has attained a new limit, which offers him the chance to write a whole new chapter. »*

**BRUNO TACKELS**, *Mettre en scène l'indiscipline*,  
mouvement.net, décembre 2009





# BIOGRAPHIES

## LOÏC TOUZÉ

Loïc Touzé is an artist and choreographer

Born in 1964, he enters the school of ballet of the Opéra of Paris at the age of ten. He dances in the chorus of the ballet starting in 1982, while at the same time participating in numerous creations with the group GRCOP, directed by Jacques Garnier. He resigns in order to focus on New Dance and joins projects by Carolyn Carlson, Mathilde Monnier, Jean-François Duroure, Catherine Diverrès, Bernardo Montet (1986-1991). The founding of his own company with Fabienne Compét (1991) opens an exploratory period, sharpened by the discovery, through workshops or on stage, of the work of Dominique Bagouet and Julyen Hamilton. His solo *Dans les allées, les allées...* (1995) sets the base for and questions his choreographic creation. A series of works then deals with the relational space of representation, be it in a no man's land in Bilbao in collaboration with artist Francisco Ruiz de Infante, or in the contemporary art centre La Ferme du Buisson where the piece *Un Bloc* (1997) deconstructs the principals of interactivity in fashion at the time. In this sense, *S'il y a Lieu* (1999) works on a multiple stage space in which the obviousness of dance is ruined by a running commentary. In order to question the dancer's preparation to dance, Loïc Touzé immerses himself for an entire year in the experience of Mohini Attam. As for many other forms, Loïc Touzé puts a dialog into place which is sensitive to improvisation, with musicians Pascal Contet, Vincent Courtois, Cookie Lesguillier, Gilles Coronado. He continues this dialog a bit later with *Elucidation*, a solo accompanied by saxophone player Claude Delangle, and a series of duos with Cookie Lesguillier.

Established in Rennes in 1999, Loïc Touzé activates the social and collective conditions of invention, production and presentation in the choreographic field. The piece *Deplacer* (2000, co-organised by the contemporary art centre La Criée) presents, through the practice of performance, Catherine Contour, Myriam Gourfink, Xavier Le Roy, Alain Michard, Jennifer Lacey, Jocelyn Cottencin...

With Latifa Laâbissi (at the time codirector of the company 391 with Loïc Touzé), Yves-Noël Genod, and Jennifer Lacey at his side, the piece *Morceau* is a restitution of elements that conventional choreography tends to leave to the side. A process-piece conceived as a line of proliferating microperformances, *Morceau* begins to question our modes of investment on stage, going against spectacular expectations, and enriched by performance-art experience.

In 2003, the piece *Love*, as well as the piece *9* in 2007, develop a deeper relationship between Loïc Touzé and visual artist Jocelyn Cottencin. A determined mastery of scenography, a sustained investment of stage presences, confront a principal of dissemination of gesture within the space.

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# BIOGRAPHIES

After the creation of 9, Loïc Touzé creates a duo for Ondine Cloez, a dancer in 9, and Cookie Lesguillier, entitled *Un saut désordonné avec les épaules à la même hauteur que les hanches*, which becomes the first of a series of three duos with the same musician. The piece *La Chance*, created in 2009, continues research on the relationship between the act of dance as it is initiated by the dancer as an immediacy on stage, and choreography as the projection of a form of writing.

During this period, he also invests in collective projects. He is co-director of the *Laboratoires d'Aubervilliers* with Yvane Chapuis and François Piron (2001-2006), while at the same time developing the *Aéroport International* project in Rennes, a collective of artists which contributes to the creation of the *Garage*, a space for innovative creation, and contributing to the pedagogical college of the *Ecole supérieure du CNDC Angers*, directed by Emmanuelle Huynh, in the elaboration of an experimental school and its pedagogy.

Today, Loïc Touzé develops his activities with ORO, created in 1991 and established in Nantes since 2010, where he has presented his work at the *Théâtre Universitaire*, the *Grand T*, the *Lieu Unique* and the *FRAC Pays de la Loire*.

Upon his arrival he begins the collective projet *Around the Table*, conceived in collaboration with Anne Kerzerho, which questions the plurality of practices and knowledge around the body and our way of sharing them with the public, taking into account different cultural contexts. This ever-changing project is created in different cities (Nantes, Berlin, Istanbul, Leuven). In parallel, Loïc Touzé continues his personal work ; in 2011 he creates two duos with drummer Cookie Lesguillier, the piece *Fou* with dancer Julien Gallée-Ferré and the piece *Marlène* with Marlène Monteiro Freitas. He co-writes the piece *Nos Images* with Mathilde Monnier and Tanguy Viel, creates the work *Gomme* with hip-hop dancer Yasmin Rahmani, the work *Braille* with musician and video-artist Gaëtan Chataigner, accompanied by Philippe Katerine.

Part of the « *Signataires du 20 août* », Loïc Touzé is particularly committed to critical reflection on the teaching of dance. Co-author of 10 propositions for a school, the training and circulation of choreographic culture occupies a primordial place in his work. He teaches regularly in France and abroad (Russia, Austria, Argentina, Brazil, Portugal..).

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# BIOGRAPHIES

## ONDINE CLOEZ, performer

She begins with classical dance training at the Conservatoire de Grenoble. She then moves to Brussels where she studies at PARTS for three years. She participates in the training Ex.e.r.ce at the Centre Chorégraphique National de Montpellier in 2002. Since then, she has worked as assistant to Ayelen Parolin and Nada Gambier, and as a dancer for Laurent Pichaud, Mathilde Monnier, Linda Samaraweerova, Julien Chevy and Julie Darribière, Randy Carreno, Laure Boniciel, Rémy Héritier, Marcos Simoes, Loïc Touzé, Sara Manente. She co-signs with Sara Manente and Michiel Reynaerts the video *Some Performances*, as well as the project *Grand Tourists*.



## JOCELYN COTTENCIN, scenography

After studying both art and architecture, he turns to different domains in what is called applied arts - notably, design, architecture, and graphic art. Considering typography as a graphic and plastic material, Jocelyn Cottencin experiments with it through different forms : performance, interventions in public spaces, installations, drawings, books, and scenography as in the work *Vocabulario* in 2007, created with Tiago Guedes, and *I Can't Believe The News Today*, created in Pau in 2009.

He has been collaborating with Loïc Touzé for ten years and has conceived the scenography for several pieces, such as *Love* (2003), *9* (2007), *La Chance* (2009) and recently *Gomme* (2011). In 2009, he works with choreographer Emmanuelle Huynh on the piece *Cribles*. In 2010, he participates in the project *J'ai tout donné* by Alain Michard for the Centre Culturel Colombier where he creates the centre of documentation.

As a visual artist, he is invited to La Criée-Contemporary Art Centre, to develop over a period of two years a project between Bilbao, San Sebastian, Glasgow, Porto, Lisbon and Rennes, called *Just a Walk* (2008). He creates a series of photographs entitled *L'objet du Désir* for the Pôle Sportif of Quimper in 2009, a work based on archived sports photography. In 2010 he is invited to participate in the second edition of the *Ateliers de Rennes - contemporary art biennial*, where he coordinates the editorial project *Journal d'Anticipation*.

This year he has an exhibit at the gallery du Douven, and is preparing a project with La Criée and the FRAC Bretagne for April 2012 called *Cela dépend de la façon dont les cartes tombent*. For the event *Estuaires* in Nantes, he is developing a luminous installation on the Île de Nantes which will be presented from June to October 2012.

Founder of *Lieuxcommuns TM* in 2001, a work platform around graphic and printed art, Jocelyn Cottencin teaches at different French and international schools, and has been teaching at the *Ecole Supérieure d'Art* in Lorient since 2005.



# BIOGRAPHIES

## MARLENE MONTEIRO FREITAS

Born in Cap Vert in 1979. She studied dance at Escola Superior de dança at Lisbonne and at P.A.R.T.S. at Bruxelles ; then a professional choreographic forming at Fundação Calouste Gulbenkian at Lisbonne. She works particularly with Emmanuelle Huynn, Loic Touzé, Boris Charmatz, Tânia Carvalho, Tiago Guedes, Francisco Camacho. She did the pieces A Seriedade dos Animais (2009), Uns e outros (2008), A Improbabilidade da certeza (2006), Larvar (2006), Primeira impressão (2005), Notes of a Kaspar (2004).



## RÉMY HÉRITIER

Since 2005 he has created successively Arnold versus Pablo (duet), Archives (sextet) domestiqué coyote (solo), Atteindre la fin du western (quintet), Dispositions (solo), Chevreuil (quintet), Facing the sculpture (quartet), une étendue (quartet).

His work was shown in France and Europe at Centre Pompidou – Spectacles Vivants- Paris, Fondation Cartier pour l'Art Contemporain- Paris, Les Subsistances – Lyon, Laboratoires d'Aubervilliers, La Villette – Paris, Le plateau frac idf Paris, Montpellier Danse, festival ImpulsTanz, TanzQuartier Wien, Çati Dans Istanbul, Pact Zollverein-Essen, Festival Latitudes Contemporaines – Lille, Festival Mettre en Scène-Renne, Kaaistudio Brussels...

Since 1999 he has been performing or collaborating with artists such as Philipp Gehmacher, Mathilde Monnier, Jennifer Lacey, Loïc Touzé, Laurent Pichaud, Christophe Fiat, Sylvain Prunnec, Matthieu Kavyrchine, Guillaume Robert, Laurent Chétouane...

He has also taught numerous workshops at University of paris 8, Beaux Arts de Bourges, School for Landscape Design of Lille, TanzQuartier-Wien, Arsenic Lausanne, EXERCE Centre Chorégraphique National de Montpellier, Çati Dans Istanbul, Tsekh Dance Summer School Moscow and beginning 2013 he is going to produce a piece with the artists in residency at Le Pavillon – Palais de Tokyo, Paris.

He was an associate artist to Les Laboratoires d'Aubervilliers- France in 2008-2009.



## LOUP ABRAMOVICI

Born in 1979, he had his dance education at CNDC d'Angers and CCN de Montpellier where he met teachers and choreographers such as Gilbert Canova, Loic Touzé, Mathilde Monnier, Simone Forti, Benoit Lachambre and many others.

He has been collaborating in projects with Meg Stuart, Vera Mantero, Loic Touzé, Mustafa Kaplan & Filiz Sizanli, Antonija Livingstone, Yves-Noel Genod.

In the last years he Works with Rémy Héritier, Maja Delak, Bojan Jablanovec, Tomaz Grom, Leja Jurisic, Teja Reba and is developing his own work In Slovenia.



# BIOGRAPHIES

## YANNICK FOUASSIER, light designer

Stage manager (Light design) at the Théâtre de la Cité Internationale from 1990-1993, Yannick Fouassier has accompanied works by the following choreographers : Loïc Touzé, Latifa Laâbissi, Jennifer Lacey/ Nadia Lauro, Emmanuelle Huynh, Martine Pisani, Claudia Triozzi, Rémy Héritier, Annabelle Pulcini, Laure Bonicel, Deborah Hay, Hélène Iratchet, Yves-Noël Genod, Marlene Monteiro Freitas, Cécilia Bengolea, François Chaignaud, Trajal Harrell, Sylvain Prunenec... as well as by theatre directors Marie Vayssière, Eric Didry, François Wastiaux, Pierre Maillet...

He has also collaborated with Pierre Huygue during a research period in July 2010, and created a light installation for Chanel Expo in Shanghai in January 2011.



## AUDREY GAISAN DONCEL

Audrey Gaisan works as a dancer since 2001. In the past years, she collaborated on projects by Boris Charmatz, Clara Cornil, Rémy Héritier, Jeune Fille Orrible (principe d'infamie lyrique), Jennifer Lacey and Nadia Lauro, Barbara Manzetti, Alain Michard, Mark Tompkins, Loïc Touzé.



# TECHNICAL REQUIREMENTS

## **PRESENTATION**

Play for six performers, approximative lasting 55 min



## **SOUND**

Sound is diffused by a computer with sound card.  
(2 mono jack outputs) / supplied by the company

Supplied by the theatre:

1 analogue console: - type Mackie 1402 VLZ PRO or  
digital: - type Yamaha 01V

1 CD player Pro quality (no equalisation or effects)

Sound Equipment

1 pair of MPB 600 Amadeus type speakers high up at  
the front

1 pair of MPB 600 Amadeus type speakers on stands  
on the platform downstage.

1 pair of MPB 1200 Amadeus (sub) type speakers on  
stands on the platform downstage.

1 pair of MPB 600 Amadeus type speakers on stands  
on the platform at the bottom.



## **LIGHT**

17 profile spots 613SX type / 4 quartz 500w / 3  
dimmable fluorescents - juliat type (2 ch) / 1 fluorescent

dimmer / 1 Avab/ETC type lighting console

Gels: Lee : O63,203,013 and Gamcolor :1515



## **STAGE**

Empty platform upon our arrival.

Width from wall to wall: 12m / Ideal depth: 17m / Distance below the bar:

6m / A border which is 3 metres in height / One backdrop and two half

backdrops / 45 risers (20 centimetres in height) 2 black bars 12 m length

/ The whole of the floor area is covered with a black carpet brought by

the company. The fit will have to be adapted to the space.



## **SET**

The device is a cone whose dimensions are:

Downstage opening 8m / Downstage height: 4.5 - 5m

Upstage opening: 3m / Upstage height: 2,80

It is achieved by hanging the 12m bars upon which are hung

bands of material. Upstage of the platform, we need a space

of 4m depth which will serve as another performance area.

Sound is diffused by a computer with sound card. (2

mono jack outputs) (supplied by the company)





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