

Brooklyn Academy of Music

Katy Clark, President

Adam E. Max, BAM Board Chair

David Binder, Artistic Director

William I. Campbell and Nora Ann Wallace,
BAM Board Vice Chairs

Espæce

A piece by Aurélien Bory
Compagnie 111

BAM Howard Gilman Opera House
Jun 20—22 at 7:30pm

Running time: approx. one hour and 10 minutes, no intermission

Concept, scenography, and direction by **Aurélien Bory**

Lighting design by **Arno Veyrat**

Music by **Joan Cambon**

Set design by **Pierre Dequivre**

Costumes by **Sylvie Marcucci** and **Manuela Agnesini**

2019 Winter/Spring is programmed by Joseph V. Melillo.

Season Sponsor:

**Bloomberg
Philanthropies**

Support for the Signature Artists Series provided by the Howard Gilman Foundation

PERFORMERS

Guilhem Benoit
Cochise Le Berre
Katell Le Brenn
Claire Lefilliâtre
Olivier Martin-Salvan

ADDITIONAL PRODUCTION CREDITS

Artistic collaboration **Taïcyr Fadel**
General technician **Arno Veyrat**
Stage **Thomas Dupeyron, Mickaël Godbille**
Lighting **Mallory Duhamel**
Sound **Stéphane Ley**
Automation operation **Coline Féral**
Head of production **Florence Meurisse**
Production manager **Clément Séguier-Faucher**
Logistic manager **Justine Cailliau Konkoy**
Press Plan **Bey Agency**
Songs: *Winterreise* ("Le Voyage d'hiver") by **Franz Schubert**
Quotes; **Georges Perec**, *Espèces d'espaces*, © Éditions Galilée, 1974

Co-produced by Festival d'Avignon, Théâtr dela Cité - Centre dramatique national Toulouse Occitanie, Le Grand T théâtre de Loire-Atlantique – Nantes, Le théâtre de l'Archipel scène nationale de Perpignan, Théâtre de la Ville – Paris, Maison des Arts de Créteil, Le Parvis scène nationale de Tarbes Pyrénées.

Compagnie 111 – Aurélien Bory is under funding agreement with Ministère de la Culture - Direction Régionale des Affaires Culturelles de Occitanie, Région Occitanie / Pyrénées -Méditerranée, Mairie de Toulouse. He receive the support of the Conseil Départemental de la Haute-Garonne and the Institut Français.

Espæce at BAM is subsidized by the Institut Français.



ESPÆCE

I chose as the title a word that doesn't exist. A word that has no meaning. That owes its form to two juxtaposed words, "espèce" (species) and "espace" (space), contained in the title of Georges Perec's book *Espèces d'espaces* (*Species of Spaces*)—my starting point for this show. This juxtaposition is the one I explore in my approach to theater: putting the species in the space, or even getting the species and the space to coincide.

In roaming through Perec's book, in a way I am executing a program. I start with the first sentence: "The purpose of this book is not the void exactly, but rather what is round about or inside it." And I apply it to the void of the stage. I roam up and down the stage, physically, literally. I become part of its dimensions, I experience the physical laws that traverse it, I observe the machinery. I look round about. Round about is the only possible path that leads me to the inside. The void of the stage contains all forms, all shows. Round about is the place of traces. It is also the place of the particular trace that is writing. The theater carries the oft-repeated gesture of re-writing over the traces. The process of *Espæce* may resemble that: a juxtaposition, a palimpsest. Which would then join up with the last sentence in Georges Perec's book: "To write: to meticulously try to hold on to something, to make something survive: to tear off some precise fragments from the vacuum that's being dug, to leave, somewhere, a furrow, a trace, a mark or a few signs."

—Aurélien Bory





AURÉLIEN BORY (artistic director, Compagnie 111) was born in 1972 in Colmar, France. Bory studied physics at the University of Strasbourg, which led him to work in the field of architectural acoustics. In 1995, he joined the studio of the Lido, Centre des arts du cirque in Toulouse. He met artist Mladen Materic at Théâtre Garonne who introduced him to acting. From 1998 to 2000, Bory was a member of Materic's theater group, Théâtre Tatoo, acting in the play *L'Odyssee*. In 2000, he founded Compagnie 111 (Cie 111) in Toulouse. He developed a unique hybrid of physical theater, combining circus, dance, visual art, and music. Intrigued by the question of space, his composite works that reflect a particular aesthetic are driven by science and rely strongly on scenography. He acts alternately as the scenographer, director, choreographer, or even sculptor. Bory's artwork is nurtured by formal, literary, and cinematographic influences as diverse as writer Heinrich von Kleist and his essay "On the Marionette Theatre," the icon of the Bauhaus Oskar Schlemmer, or the silent film actor Buster Keaton. His work also draws connections from writers such as Georges Perec. In 2007, he created *Les sept planches de la ruse* (*The Seven Boards of Skill*; 2008 Next Wave), where artists from the Dalian Opera interact with a giant tangram, then *Sans Objet* in 2009 at ThéâtrédelaCité – CDN Toulouse Occitanie (2012 Next Wave), with two acrobats and an industrial robot. He created *Géométrie de caoutchouc* in 2011, a play for a big top, at Le Grand T in Nantes. Nine years after *Taoub* (2004), a show originating at the Acrobatic Group of Tangier, he created *Azimut*, about the spiritual background of Moroccan acrobatics, for Marseille-Provence 2013 - Capitale européenne de la culture. This repertoire of 11 productions is performed in prestigious theaters in France and internationally. In 2008, Bory was awarded the "Creator without Borders" prize by Cultures France/Ministère des Affaires Étrangères for his international works. Bory was guest artist at ThéâtrédelaCité – CDN Toulouse Occitanie from 2014 —16, and he was associate artist at Le Grand T in Nantes from 2011—16. These two theaters fostered the evolution of Bory's artwork. His experiments on space led him to explore new visions and to invest new artistic areas such as architecture, urbanism, or visual arts. In Paris in 2014, he created for Nuit Blanche the installation *Sans Objet*. Invited by Le Voyage à Nantes in 2015, Bory designed the installation *Spectacula*. Also in Nantes, he experimented

with an urban work, *Traverses*, redesigning Léon Bureau's boulevard, which was inaugurated in July 2016 on the île de Nantes. That year he created the installation-performance Corps Noir at Musée Picasso in Paris for the performer Stéphanie Fuster. Recently, he worked on scenography for the exhibition *Villes Flottantes* as part of the event "A summer in Le Havre 2017" for the 500th anniversary of the city and its port. His reflection on space influenced the artistic and architectural configuration of the former Théâtre de la Digue as a project to rethink a place for the performing arts. In 2015, at Théâtre du Capitole in Toulouse, he created the scenography for two operas directed by Tito Ceccherini: *Bluebeard's Castle* by Bartók and *Il Prigioniero* by Dallapiccola. Bory's work is characterized by collaborations with myriad creators. He develops different artistic relationships to work on unique aesthetics, such as the staging for the choreographer Pierre Rigal on his shows *Erection* (2003) and *Arrêts de jeu* (2006). In 2006, he collaborated with Martin Zimmermann and Dimitri de Perrot on *Gaff aff*. In 2014, Vincent Delerm entrusted him with the scenography for his concert *Parallèles*. Invited by architect Patrick Bouchain and the Fondation de France, he created *L'adresse aux enfants* for the 50th anniversary of the Branféré animal park. His interest in communication has led him to develop training projects with ensuing regular courses, followed by public presentations with actors from l'Atelier of the ThéâtrédelaCité – CDN Toulouse Occitanie and the CNAC - Centre national des arts du cirque de Châlons-en-Champagne. In 2016, he remounted *Plan B* with the students of the CNAC. In 2017, he gave a workshop/show from L'Espace Furieux of Valère Novarina, with students from the Ensatt-École nationale supérieure d'arts et techniques du théâtre in Lyon. His reflection on space was developed in *Espace* (2016), created for the 70th edition of Festival d'Avignon. His shows tour internationally, beginning with *Plan B* (2003, Théâtre Garonne, Toulouse) and *Plus ou moins l'infini* (*More or Less Infinity*; 2005, Théâtre Vidy, Lausanne) co-created with the New York stage director Phil Soltanoff. These two performances, along with *IJK* (2000, Théâtre de la Digue, Toulouse), constitute the "Trilogy about space." In 2008 Bory began a series of women's portraits starting with *Questequetudeviens?* (*What'sbecomeofyou?*) for the flamenco dancer Stéphanie Fuster. This performance was created at Festival iMira! / TnBa-Théâtre national de

Bordeaux (nominated for best new dance production at the 2014 Olivier Awards, London), and *Plexus* (2016 Next Wave), created for the Japanese dancer Kaori Ito, at Théâtre Vidy, Lausanne in 2012 (nominated in the category of Best Visual or Physical Theatre Production at the Helpmann Awards 2016 in Perth, Australia). In 2018 he continued the series with *aSH*, created for the Indian-born dancer Shantala Shivalingappa, at Festival Montpellier-Danse.

ARNO VEYRAT (lighting designer) is a lighting designer with more than 20 years of experience. His aim is to develop a sensitive visual universe where stage design, light, image, and video projections closely intertwine. He has worked in different artistic domains such as dance, theater, music, puppetry, events, street theater, opera, and installations. He has collaborated on 90 creations with artists from all horizons and has designed the lighting for all of Compagnie 111's creations.

PIERRE DEQUIVRE (set designer) has been working as a stage designer, stage carpenter, and builder for all kinds of special objects, props, models, and mock-ups in many artistic fields. He has been a stage manager, head of construction, and in charge of props for the cinema for Claude Chabrol, Bertrand Tavernier, Jeanne Labrune, and Philippe Lioret, among others, and also for television—recently, the biopic *Jean Jaurès ou la vie d'un grand homme* for France 2 Television. He has been a longtime collaborator with many performing arts companies, and took part in the construction of the Royal Deluxe's famous bestiary (design and carpentry) on *Les Girafes*. With the workshop-studio Atelier de La fiancée du pirate, a group of a dozen specialists (set, scenography, costumes, etc.) with passion for the performing arts, Dequivre has designed sets and machinery for cinema, theater, and dance. He has worked with Mladen Matéric, Michel Mathieu and his Théâtre 2 l'acte, and with Compagnie 111 starting with *Plan B*, and on all of its productions to date.

JOAN CAMBON (music) is a French musician, producer, and sound designer. His music is based on acoustic and organic sounds, modified by electronic tools. He has been collaborating on the project Arca with Sylvain Chauveau since 2000 (five albums on different labels in Europe and Japan, and tours in Europe). He has also released three solo albums since 2010.

In 2003 he met the choreographer Pierre Rigal and director Aurélien Bory, for whom he has composed many scores. In 2005 he also started working at the National Theatre of Toulouse (now called ThéâtrédelaCité – National dramatic center Toulouse Occitanie), where he experienced sound design and music with artists such as Laurent Pelly, Agathe Mélinand, Jean Bellorini, and Julien Gosselin. In 2012, he composed (exclusively with Vivaldi's *Seasons* samples) the music of Aurélien Bory's show *Plexus*, with Kaori Ito, a dancer and choreographer with whom he has partnered on several artistic collaborations. In 2014, he created three concert films for the Cinémathèque de Toulouse with Jean-François Zygel. In recent years, he has composed original scores for the Paris Opera Ballet and the Chile National Ballet for choreography by Pierre Rigal and Kaori Ito. He also worked on studio recordings or live performances with Arca, Sylvain Chauveau, Jean-François Zygel, Natalie Dessay, and others. His scientific and technical knowledge (Radio France, studio recordings, live performance, post-production) and his collaborations with many different artists gave him the chance to create music based on a perpetual search for new textures, combining electronics and acoustics, technology, and classical instruments.

TAÏCYR FADEL (artistic collaborator) is a psychoanalyst, playwright and artistic collaborator with a background in theatrical studies and philosophy. He collaborated with Pierre Rigal on the show *Bataille* (2013, Festival d'Avignon/Sujets à vif), with Mladen Matéric on the show *Vera Ek* (2015, Théâtre Garonne, Toulouse), and with Aurélien Bory on the shows *aSH* (2018, Festival Montpellier Danse), *Espæce* (2016, Festival d'Avignon), *Azimut* (2013, Grand Théâtre de Provence), and *Plexus* (2012, le Grand T théâtre de Loire Atlantique), as well as on three operas—the diptych *Le Château de Barbe-Bleue* (Blue Beard's Castle) by Béla Bartók and *Le Prisonnier* (The Prisoner) by Luigi Dallapiccola (2015, Théâtre du Capitole - Toulouse), and *Orfeo and Euridyce* by Christoph W. Gluck (2018, Opéra Comique – Paris).

PERFORMERS

GUILHEM BENOIT, trained in Moroccan acrobatics, upon graduating from Le Lido (Toulouse's school for circus arts) met professionals in the world of dance and physical

theater. Encounters with Claire Heggen, Fabio Ezechiél, Peeping Tom, Tango Sumo, Léande, and Cie La Tal all cemented his motivation to work, understand, and defy the efforts of the body, actor, and character. His physical research led him to work with Marek Hunhap, Marta Torrents, and Aurélien Bory (Cie 111).

COCHISE LE BERRE, initiated into circus arts at the age of seven, specializes in floor acrobatics and in 2012 joined the preparatory class of the Lyon circus school. In 2014, he continued his studies in Lido, the Toulouse circus arts center, and graduated in 2017. That year he cofounded the company La Mob à Sisyphe, with which he created the show *Huitième jour*. In 2018 he joined the theater company Autopoièse as performer in the show *S'il vous plait*. With Cie 111, he took over a role in *Espæce* in June 2018.

KATELL LE BRENN, a tightrope walker and contortionist, was trained by Yaqin Deng at the Centre Régional des Arts du Cirque in Lomme, France. She trained with Claude Victoria and Pascal Angelier. Céline Roubieu has been teaching her operatic singing since 2013, and she has been practicing the Feldenkrais method with Fabienne Compet since 2017. She has performed with several companies, including Cie Rasposo for the production of Fanny and Marie Molliens' *Le Chant du Dindon*, and with Cie du Hanneton for the production of James Thierrée's *Tabac Rouge*. She produced *Léonce*, directed by Marc Proulx for Cie Allégorie in 2008, and *Dispersion* in 2016, together with Kaori Ito and Karine González, directed by Gilles Cailleau. Le Brenn performed in the production of *Espæce* with Cie 111 in 2016. She also danced in *Bluebeard's Castle* by Bartók, directed by Bory.

CLAIRE LEFILLIÂTRE began her musical education at the Caen Conservatory, where she earned a diploma in vocal performance and music history. Alongside her theater and cinema studies at the University of Caen, she studied with Alain Buet in Alençon. This proved pivotal both for her artistic and stylistic development, as it drew her into baroque music. His repertoire, led to collaborations including with Vincent Dumestre and Poème Harmonique, and Eugène Green and Benjamin Lazar, whose invigorating productions—inspired by baroque rhetoric and body movements—enabled Lefilliâtre to develop her stage talents. Her appearances in concerts and operatic works, as well as on a multitude of recordings, are numerous.

OLIVIER MARTIN-SALVAN, since graduating from the Claude Mathieu stage school, has worked with numerous directors, including Benjamin Lazar, Jean Bellorini and Marie Ballet, Côme de Bellescize, Claude Buchvald, Marion Guerrero, and Valère Novarina. In 2006, he met director and author Pierre Guillois, with whom he began a series of collaborations at the Théâtre du Peuple in Bussage, followed by a tour that included *Bigre*, a burlesque melodrama which received the Molière Award for Best Comedy. A catalyst when it comes to forming a team, Martin-Salvan has co-created several projects, including *Ô Carmen*, a comedic opera directed by Nicolas Vial; *Pantagruel*, directed by Benjamin Lazar (for which Martin-Salvan was nominated for a Molière Award for Best Actor in 2014 and 2015); *Religieuse à la fraise*, produced with Kaori Ito in 2014 at the Sujets à Vif SACD/Avignon Festival; and more recently Alfred Jarry's *Ubu*, a joint creation presented at the Avignon Festival in 2015, currently on tour. *Espæce* is his first collaboration with Aurélien Bory and Cie 111.