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How to make visible what is invisible?

The ineffable is that which cannot be expressed in words. On stage, various forms of sacred art are combined through music and dance in order to make manifest what we often forget to look at, our deep and immortal nature, which cannot be described by words. For me, the sacred is everything that crosses time without taking on any wrinkles, that which surpasses understanding, that which frees us from suffering and raises us above our human condition.

To reach the peaceful and eternal silence that lies within all forms of life is the highest and most difficult quest, but it is also and above all the most beautiful. Thus, contrary to what one might think, this personal path of inner realisation cannot be a path without obstacles. This aspiration is so precious and so deep that it is very easy to go astray while thinking we are on the right path, and it is impossible to approach this purity of the soul without first deeply facing everything that keeps it away. Thus, evoking spiritual pride, that spirit which claims to hold the ultimate truth without having completely purified itself of all traces of ego, is one of the essential points of this creation because it is ultimately the most dangerous trap.

Choreographically, I took great pleasure in feeding my dance with numerous forms of bodily expression from religious rites and in particular mudras, this "yoga of the hands" carrying a language adorned with symbols, by merging it with my favourite dance: hip hop dance and in particular the "tutting" technique. As I am also a trained musician, I compose and play part of the music live in order to be one with the sound while inviting the magic of the present moment with its surprises and fragility. In addition to broadcasting a selection of musical works from different spiritual traditions, my intention is to show that it is also possible to detect this relationship to the sacred in unexpected registers such as wadaiko (traditional Japanese percussion) or electro. The repertoire of sacred music being an extremely vast and rich field of creativity, my selection obviously reflects only a tiny part of all that is possible to hear. However, I have oriented my research by trying as much as possible to listen with my heart and not with my mind. Thus, it is my firm belief that each of the carefully selected pieces of music in this creation was written by a spirit aspiring to something greater than simply satisfying its worldly desires. Although they differ in form, the substance and power of the music are not far apart, as they reflect one and the same thing: our immortal essence.

Finally, the meaning that I have given to my life and that I wish to share here lies in learning to control one's own body and mind, the two precious instruments of our realisation.

Jann Gallois

A POWERFUL LINK WITH JAPAN

Fascinated by traditional Japanese culture since I was young and after a rich experience of creation in Japan in 2018 as part of the Yokohama Triennial, I was able to discover the art of Wadaiko (traditional Japanese percussion) which resonated with me as an obviousness, and instantly appeared to me as the missing link I was unconsciously waiting for to make this solo project coherent.

TEASER

Click on the image to access the video



he set design of the show occupies an important place in the finality of what Jann Gallois seeks to evoke through this creation. Entirely designed by the choreographer, this set is composed of an 8m x 9m floor and will have the appearance of a “levitating” floor thanks to the installation of the supports slightly hidden and therefore not visible from the point of view of the spectators.

This floor will be composed of different levels of height, determining two distinct areas on which Jann will interact, moving from dance to music : an elevated area, like a podium, where the musical instruments will be placed, and a central turntable at same level as the main floor.

Finally, this scenography will be illuminated from the "inside" thanks to a certain number of spotlights hidden under the floor in order to recall the purity of this precious jewel that lies dormant in each one of us.

The set design will enrich the purpose of the play, playing on the visible and the invisible, emphasizing the sacred dimension, the common thread of the show.



DESIGN TEAM

Jann Gallois is the designer of this scenography. Regarding the realization of the scenography our choice fell on Nicolas Picot, architect, scenographer and builder in particular of certain sets of Yoann Bourgeois, circus artist and co-director of CEN2 - Grenoble.

C A S T



choreography, set design, costumes and dancer : Jann Gallois

Music : Jann Gallois, Nu, Taufiq Qureshi, Alexander Sheremetiev, Arvo Pärt, Ludwig van Beethoven, Yom, Philippe Hersant

Light design : Cyril Mulon

Sound Engineer : Léo David

Construction of the set : Nicolas Picot & Cédric Bach - CEN Construction

Collaborative gaze : Frédéric Le Van

Teaser : Gaele Astier Perret

Photography : Gaele Astier Perret, Nathalie Sternalski, Laurent Philippe

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Duration: 1h20

5 people on tour

3 people arriving on D-2

1 person arriving on D-1

1 person arriving on D-day

At the expense of the host venue :

-Transport for crew and sets

-Overnight stays in a hotel***.

-Perdiem according to the Syndeac scale and meals paid for on site on the evening of the show.

-Author's rights

Important technical information:

Sets delivered by semi-trailer on D-2 or earlier if storage is possible. See the technical sheet for specific unloading and access requirements.

June-July-August 2020 : Training in Kyoto Villa Kujoyama, Institut Français
POSTPONED

June-July-August 2020 : Training Taïkos in Paris -Théâtre National de Chaillot

23 november 2020 – 12 december 2020 : 3 weeks in Montpellier Danse

8th - 21st January 2021 : 2 weeks in la Chapelle Sainte-Marie - Cie La Baraka à Annonay

1st au 13th march 2021 : 2 weeks in la Scène Nationale du Sud Aquatain

29th March- 11th April 2021 : 2 weeks in Châteauvallon Scène Nationale

25th April – 15th May 2021 : 2 weeks in la Filature Scène Nationale de Mulhouse

14th June - 19th June 2021 : 1 week in Culture Commune, Scène Nationale du bassin minier du Pas-de-Calais. **CANCELED**

21 June-25 June: 1 week at the Théâtre de la Vignette, Montpellier.

26 June - 29 June: assembly and rehearsals at Montpellier Danse

30 June, 1 and 2 July 2021 First performances at the Montpellier Dance Festival

JANN GALLOIS: 2020 ARTIST RESIDENCY LAUREAT AT LA VILLA KUJOYAMA

RESIDENCE POSTPONED DUE TO COVID 19

Created in 1992, the Villa Kujoyama is one of five establishments of l’Institut français in Japan. It is one of the most prestigious programs of French residencies abroad along with la Villa Médicis in Rome and la Casa de Velasquez in Madrid. It is also the only residency for French creators in Asia. Constructed by the architect Kunio Kato on Mount Higashi in Kyoto, la Villa Kujoyama has developed a program of excellence for the last 25 years for artists of varying fields that wish to develop a project linked to Japan. There has been three hundred and seventeen residents since the Villa’s opening.

PRODUCTION

Cie BurnOut

COPRODUCTIONS

Festival Montpellier Danse

Chaillot - Théâtre National de la Danse

Théâtre Paul Eluard, (TPE) de Bezons, Scène conventionnée d'intérêt national Art et Création-danse

Théâtre du Beauvaisis, Scène Nationale

Culture Commune, Scène Nationale du bassin minier du Pas-de-Calais

La Filature, Scène Nationale de Mulhouse

Théâtre de Saint-Quentin-en-Yvelines - Scène Nationale

Châteauvallon-Liberté, scène nationale

L'Onde Théâtre - Centre d'art

Théâtre de Chatillon

Scène Nationale du Sud-Aquitain

ARTISTIC RESIDENCE

Chapelle Sainte-Marie / Cie La Baraka - Abou & Nawal Lagraa (Annonay)

SUPPORT

DRAC Île-de-France au titre de l'aide à la structuration – Ministère de la Culture, Région Île-de-France au titre de la permanence artistique et culturelle, Commanderie – Mission Danse de Saint-Quentin-en-Yvelines, Fondation BNP PARIBAS





JANN GALLOIS
Choreographer, dancer

In 2012, after a rich career as a performer, Jann Gallois began writing choreography, founding the BurnOut Company and creating P=mg, which has won numerous national and international awards. Very quickly noticed, Jann Gallois confirms her artistic signature by escaping the conventions of her hip hop family. She created Diagnostic F20.9 in 2015 (once again as a solo artist) which earned her the title of "Best Newcomer of the Year" by the German magazine Tanz.

Since her debut, Jann Gallois has created 10 choreographic pieces and 3 commissions:

- P=mg -2013- solo created for the SACD-Beaumarchais prize
- Diagnostic F20.9 -2015- solo created at CDCN Atelier de Paris - Carolyn Carlson
- Compact -2016- duet created at the Festival Suresnes Cités Danse
- Carte Blanche -2016- trio created at La Parenthèse - Festival off d'Avignon
- Quintette -2017- piece for 7 dancers created at the Festival de Danse de Cannes
- Reverse -2018- then reprise in 2020- piece for 5 dancers created at the Yokohama Triennale - Japan
- Samsara -2019- piece for 7 dancers created at Chaillot, Théâtre National de la danse
- Ineffable - 2021 - solo created at the Festival Montpellier Danse
- Mandala - 2021 - piece for 20 amateur dancers created at the Théâtre Paul Eluard in Bezons
- Imperfecto - 2022 - duet created at Chaillot - Théâtre National de la Danse

In parallel to her personal projects, she regularly receives commissions. In May 2014, she responded to a commission from the MPAA in Paris and created Humanoïde, a piece for 7 amateur dancers. In February 2017, Jann created One Step One Dream in Burkina Faso, a piece for 5 Burkinabé dancers, following a commission from the Institut Français in Ouagadougou, and in July 2017, she co-wrote the duet L'éclosion des Gorilles au Cœur d'Artichaut at the Festival d'Avignon as part of the Sujets à Vif. Each of these creations are as many pieces as they are unique universes and aesthetics, ranging from a demanding and precise dance to an affirmed theatricality.



CYRIL MULON LIGHT DESIGNER

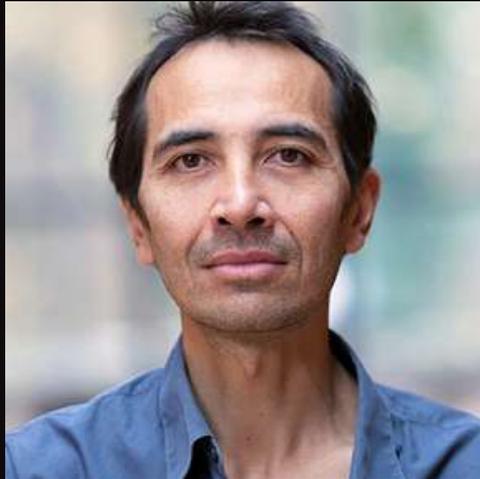
After studying at l'Ecole Louis-Lumière, Cyril started his career in lighting design as Martial Barrault's assistant. He became part of Peter Brook's team at the Théâtre des Bouffes du Nord in Paris in 1998, and acquired a large amount of artistic and technical experience over the course of ten years. In 2003, he did the photography and lighting design for the story teller and director Hassane Kassi Kouyaté, with whom he has a strong artistic partnership. Discovering the world of contemporary dance in 2011 with the American choreographer Stefanie Batten Bland, he has since collaborated with the choreographers Sébastien Ramirez, Bintou Dembélé, and Jann Gallois.



JULIEN DAVID "LEO"

Sound Engineer

Graduated from the Institut Supérieur des Techniques du Son in Paris (2004), he quickly specializes in sound for live shows and Computer Assisted Music. Passionate and always curious about new technologies, Léo is a 360° technician, who plays with sound and image on the border between the technical and the artistic. After several years spent with the Collectif Ommm as a mixer and sound manipulator, he joined the BurnOut Company in 2017 as sound and video manager on the piece Quintette.



FREDERIC LEVAN

A look of complicity

A confidential writer, but undoubtedly adored by posterity, Frédéric Le Van is the author of an abundant body of work including novels, stories, poetry, songs, e-mails and notes on the fridge. He has also dabbled in industrial journalism, literary criticism and the correction of various essays. For the past ten years, he has been working with clowns, acrobats, actors and dancers in a range of fields from communication and broadcasting to artistic collaboration. He has notably worked in broadcasting with the Claudia N. Company, in theatrical adaptation with the Les Fugaces Company and in "complicit look" with the choreographer Jann Gallois for the creation of Quintette and Samsara.

T H E C O M P A N Y

Based in Ile-de-France, the BurnOut company was founded by Jann Gallois in 2012 with the aim of promoting and developing a singular choreographic writing fed by an undeniably contemporary hip hop technique.

Since the creation of the company, Jann Gallois has choreographed ten pieces, which have been performed over 350 times in France and abroad.

The company has also developed a strong presence in the Ile-de-France region with territorial residencies (Bretigny-sur-Orge (91) - 2016, Tremblay-en-France (93) - 2017), where various cultural mediation projects, awareness-raising in schools and training for trainers have been carried out.

Jann Gallois was Associate Artist at Chaillot - Théâtre national de la Danse from 2017 to 2022, at the Maison de la Danse in Lyon during the 2018-2019 season and at the Théâtre Paul Eluard in Bezons from 2019 to 2022.

Today, Jann Gallois is an associate artist at the Théâtre du Beauvaisis, Scène Nationale de Beauvais (since 2019) and at the Maison des arts de Créteil (since 2022).

The BurnOut company receives support from the DRAC Île-de-France for structuring, from the Île-de-France Region for artistic and cultural permanence and from the BNP Paribas Foundation.



P=MG - 2013



DIAGNOSTIC F20.9 - 2015



CARTE BLANCHE - 2016



COMPACT - 2016



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QUINETTE - 2017



REVERSE - 2018



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SAMSARA - 2019



INEFFABLE - 2021



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MANDALA - 2021



IMPERFECTO - 2022



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"Jann Gallois is on the edge of a trance-like dance of extreme speed, but retains that rare ability to never let go of her audience, inviting them to share the experience of her deep gaze, her gentle smile, her open face. Thanks to her, stage and hall seem to have never been so close. Ineffable sensation..."

Emmanuelle Bouchez Télérama September 2021.

"The dancer becomes a musician - unless it is the other way round - in a creation that is like a journey. We leaf through the pages of this choreographic score, rich in borrowings from dances elsewhere, here a palm offered as in a distant gesture, there an arm floating in space. From Japan to India, Gallois navigates on sight, switches from horn to synthesizer, imagines loops of sound and movement, challenges the wadaiko, the art of drumming, in the same momentum. There is something jubilant about seeing such a performer change masks, first as a little boy and then as a courtesan. In a robotic solo, she rediscovers the roots of break dancing. "

Philippe Noisette September 2021

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"The journey to heart and body proposed by this extraordinary and elusive woman orchestra is of a rare power, of a mystical depth that cannot leave one indifferent as it speaks from being to being, from spirit to spirit. Behind the angelic, humble, almost childlike face of Jann Gallois hides a great talent, a virtuoso of the Art.

Olivier Frégaville-Gratian d'Amore July 2021

"She pushes the experience with breathtaking mastery. Nothing in her resists the power of music and dance. She allows herself to be completely influenced by them, composing images that underline their power and their interactions.

Ariane Bavelier, September 2021

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[Jann Gallois | Cie BurnOut](https://www.youtube.com/JannGallois_CieBurnOut)