

CIE BURNOUT | JANN GALLOIS

IN SITU

WORK 2023





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CONTEXTE OF CREATION

The aesthetics of Jann Gallois' choreography, although it has evolved into a contemporary movement, has its roots in hip hop and break dancing. Before being integrated into the dance scene and even today in the Olympic Games, it is originally a street dance that feeds off the energy of other dancers but also of passers-by and spectators surprised to encounter dance in unexpected spaces.

It is a dance that literally and figuratively relies on the architecture of urban spaces, indoors or outdoors, in groups, battles or solo performances. Although she initially trained as a musician, it was in this urban energy, at the bend in a street in the Halles district of Paris that Jann Gallois became immersed in and passionate about dance.

The desire for proximity and interaction with the public has long been a driving force in Jann Gallois' artistic thinking. As early as 2016, with the interactive show *Carte Blanche*, the choreographer had fun leaving the reins to the audience by entrusting them with the direction of the show. In recent years, this desire to create a "being together" has been at the heart of Jann's reflections. Indeed, we have been deprived of contact and forced into isolation in spite of ourselves. This current situation has increased our irrepressible need for humanity.

This is how *Mandala* was born in 2021, an original choreographic work with an educational aim for 20 amateur dancers. This work, which is currently on tour, has brought together groups of dancers of all ages, who, through this experience, have forged artistic and human links that continue long after the show is over.

In Situ is a continuation of this experience, this time bringing the choreographer closer to the audience.



NOTE OF INTENT

How can we get on the same wavelength and unite Mr and Mrs Everyone around an artistic act ?

Perhaps by first going where they are, starting by plunging into the heart of the city. The company's first piece for the public space, Jann Gallois steps down from the stage to explore the question of place and role, the new angle offered by each change of position and role, and the spontaneous desire (or not) to leave one's comfort zone and get moving in order to dare to confront yet another... different point of view. Juggling from catastrophe to catastrophe, this is a show that never really begins and never really ends. The technicians, in their surge of professionalism, find themselves having to take the place of the dancers, while the dancers take advantage of this by insidiously taking control of the situation.

Taking it in turns to be the manipulators, each of them experiments and questions the appropriateness of their own mission within a group in perpetual transformation. Through this interplay of roles and positions, the codes of cooperation are gradually revealed, opening the way to what is surely the most jubilant universal objective : dancing together against all odds.



Jann often creates by imposing a central constraint on herself, a kind of personal challenge specific to each of her creations. She uses this constraint as a fuel that feeds the engine of her creativity, an essential support, forcing herself on each new project to leave her comfort zones in order to open doors to discover new things that would otherwise probably never have occurred to her. Being able to innovate while remaining faithful to his own artistic signature, daring to take risks - that's his vision of a quest that's all-encompassing, whether artistic or philosophical.

How can we reconcile living space with the present moment?

With *In Situ*, Jann Gallois takes the first step this time by going out and looking for "Mr and Mrs Everyone" where they are, on the square, in the station, in that too-big shopping mall or that too-small green space. The choreographer pushes back the walls and infiltrates the city to intercept a moment in everyone's sometimes routine daily life, suspending their space-time that is often reduced to a head bent down on a screen. In other words, *In Situ* provokes the unexpected, offering a chance to reconnect with life. Stares straight into the eyes, crumpled bodies wavering and intertwining, a dance that takes the form of a game and defies constraints. This offbeat, philanthropic, generous and catchy "all-purpose choreographic pastille" has no other aim than to give a breath of artistic oxygen to all those who pass through here at that moment.

Performing conditions

Each performance will be thought out and adapted beforehand following a period of location scouting to ensure that the performance is as close as possible to the reality on the ground. The relationship with the audience will be 360° and static (without wandering), thus allowing a wide visibility and a natural relationship with the action. The only technical requirements will be: a large enough space of at least 11 x 8 m, flat and smooth (no prominent paving stones) as well as a sound diffusion ideally in 4 points in order to distribute the sound in a balanced way around the performance circle.



PRESSE



Télérama'

Jann Gallois – In situ

TT Bien

Somewhere between hip-hop and contemporary, theatrical instinct and musical sense, dancer and choreographer Jann Gallois moves forward with strength and breath. Since the creation of her company Burnout in 2012, with a dozen pieces already in her repertoire, this artist, who is open to the spirit of the times and attuned to her deepest needs, never ceases to surprise. Now she's decided to take her work into the public arena, to reach out to the audience where they are. She's called this experiment In situ to underline the fact that she'll be there, live and on the ground, in markets, shopping centres and gardens. The better to let the body of dance speak, as close as possible to others.

CAST

Choreography and costumes: Jann Gallois

Performers: Juliette Bolzer, José Meireles, Serena Pedrotti and William Domiquin

Music: Charles Amblard

Contributors: Frederic Le Van, Laureline Richard

Photos : Antoine Billet



INFORMATION

Running time: 30 minutes

Capacity: 250 people if the audience is on the floor, much more if there are bleachers.

Maximum 2 performances per day, no more than 4 hours apart.

6 people on tour:

4 dancers, 1 coach, 1 production manager

Arrival on D-1 for the whole team

Technical information :

Provision of a sound system and 2 intercom headsets for use as performance props only

Minimum playing surface of 11 x 8 metres on the floor

Audience facing three ways (180°)

-> Please refer to the show's technical specifications for all other essential points.



CALENDAR OF PRODUCTION

- 1 July 2023 Théâtre de Chatillon play mobile festival
- 7 and 8 July 2023 Cratère festival Surface Alès
- 17 September 2023 Théâtre de l'Envolée, Les Chapelles Bourbon
- 22 and 23 July 2023 Festival IDF en Fête Créteil
- 23 September City of Ciboure
- 26 and 27 September 2023 Scène Nationale Le Mans
- 25 and 26 November 2023 Palais Jacques Coeur
- 2 and 3 December Cannes Dance Festival
- 30 and 31 January 2024 MAC Créteil
- 10 April 2024 La Passerelle, Scène Nationale Saint-Brieuc
- 6 and 7 June 2024 Chaillot - Théâtre National de la Danse Paris [SCHOOLS]
- 5 and 6 July 2024 Châteauvallon-Liberté, Scène Nationale Ollioules
- 13 September 2024 Théâtre Jean Lurçat, Scène Nationale Aubusson
- 22 September 2024 Théâtre de Suresnes
- 13 March 2025 Théâtre du Beauvaisis, Scène Nationale Beauvais
- 14 March 2025 Festival Kidanse Le Pays de Valois
- 13 April 2025 Le Champ de Foire Saint-André-de-Cubzac
- 14 June 2025 Théâtre du Beauvaisis, Scène Nationale Beauvais

[Click here](#) to see the whole season!



PARTNERS

MAC - Créteil House of Arts and Culture

Théâtre du Beauvaisis - Beauvais national stage

L'Envolée - Pôle Régional Culturel du Val Briard

support and residency: Le Cratère scène nationale d'Alès

La Comédie - scène nationale de Clermont-Ferrand

Le Phare - Centre chorégraphique national du Havre Normandie / directed by Fouad Boussouf, as part of the Accueil-Studio scheme

La Commanderie - Mission Danse de Saint-Quentin-en-Yvelines

The hosting of In Situ as part of the Festival Cratère Surface de Alès is supported by SACD (Société des Auteurs et Compositeurs Dramatiques) and Onda (Office national de diffusion artistique) as part of their TRIO(S) programme.

Jann Gallois | Cie Burnout receives support from the DRAC Île-de-France as part of the agreement - Ministère de la Culture, from the Région Île-de-France as part of the permanent artistic and cultural programme and from the Fondation BNP PARIBAS.





JANN GALLOIS



A self-taught dancer, Jann Gallois entered the world of dance through the doors of hip hop in 2004. After a rich career as a performer for various choreographers, Jann founded the BurnOut company in 2012 with the aim of developing her own movement style, combining hip hop technique and contemporary writing. In each of her creations, the choreographer proposes, above all, avenues of profound reflection on what constitutes human nature and on the importance of a humanist message charged with hope.

Her first piece, P=mg, won nine national and international awards, including the Prix Paris Jeunes Talents, the Machol Shalem Prize in Israel, the Solo Tanz Theater Prize in Germany, the Gdansk Prize in Poland and the Masdanza Prize in Spain. Quickly spotted, Jann Gallois became an associate artist at some of the most prestigious institutions dedicated to contemporary dance, including Chaillot-Théâtre National de la Danse in Paris, the Maison de la Danse in Lyon and the Maison des Arts et de la Culture in Créteil. Now widely recognised both nationally and internationally, Jann Gallois has created a repertoire of over twelve works and continues to innovate in her distinctive choreographic field. In 2022, she was awarded the title of 'Officier des Arts et des Lettres' by Roselyne Bachelot, then Minister of Culture.



JULIETTE BOLZER

Originally from Tarbes, Juliette Bolzer began hip hop dance at the Dans6t school founded by choreographer Bouziane Bouteldja, for whom she danced in the piece *Luces de la calle* in 2017.

After an enamoured encounter with contemporary dance, she started a self-training and trained through regular classes and international workshops.

In 2021, after a degree in architecture, she decided to start a professional career and joined the Adage training centre in Bordeaux, then the YMA company for the show *Lux*, which she performed as a soloist.

Since then, she has worked for various choreographers and companies, such as the Paul Les Oiseaux company, the Outsider collective, Gilles Baron, Etienne de Rochefort and the Ballet 21 company.

In 2023, she joined the BurnOut company for the creation of the show *In Situ*.





WILLIAM DOMIQUIN

William Domiquin has always loved dance and movement as a whole. At the age of 17, he trained at the Académie Internationale de la Danse (AID) in Paris to acquire multidisciplinary training in contemporary dance, jazz and hip hop.

This enabled him to join the Jeune Ballet Européen, where he met a number of choreographers including Sébastien Lefrançois, François Lamargot and Claude Brumachon. As soon as he left school, he continued his artistic collaborations with mainly hip hop companies such as Révolution, Dyptik and Le Poisson Buffle.

At the same time, he danced for Stéphane Jarny, Mehdi Kerkouche, Manon Bouquet and Kyf Ekamé for TV shows, music videos, concerts and events.

Since 2022, William has been developing an electro style and working with the Mazelfreten company for the opening ceremony of the Paris 2024 Olympic Games.

In September 2024, he joined the BurnOut company for a new role in the show *In Situ*. Always in search of something new, he teaches at various schools in Paris and is gradually moving towards choreography.



SERENA PEDROTTI

Serena Pedrotti, aka Echo, is a freestyle hip-hop dancer and performer. Of Italian origin, she graduated in 2018 from the Department of Sociology and Social Research in Trento, Italy. At the same time, she traces the contours of her professional path as a self-taught dancer, participating in events, workshops and battles in Europe and the United States where she has the opportunity to study with the great pioneers of this culture.

Back in Italy, she approached Italian contemporary dance by training at the CIMD and then worked for choreographers such as Alessio Maria Romano, Giorgia Fusari, Filippo Porro, Silvia Dezulien and the Abbondanza Bertoni company in 2021. In the same year and in the framework of the Yep (Youth Entrepreneur Path) programme, she develops her project idea called RiGenerArte which consists in offering artistic and educational services with the aim of raising community awareness of contemporary issues of social, economic and environmental sustainability.

In 2022, she follows the professional training in Hip Hop and contemporary dance EDHA in Annecy and trains at the UMA - Urban dance academy in Geneva.

In 2023, Serena joins the BurnOut company for the creation of the show In Situ.



**WILLIAM
DOMIQUIN**

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CHARLES AMBLARD

Born in 1987, Charles Amblard learns to play the guitar before integrating the American School of Modern Music where theory, arrangement and writing become his daily occupations. His style develops by means of a balance between solitary studio research and collaborations with artists of different disciplines. In 2012, his encounter with the South African rapper Lain Ewok Robinson sounds patently obvious, resulting in the band Blue Gene's first album *Meditate On This*, in 2013. In 2019, he worked with Jann Gallois for the music creation of the pieces *Samsara* and *Mandala*.

COMPANY BURNOUT

Based in the Paris region, Cie BurnOut was founded by Jann Gallois in 2012 with the aim of promoting and developing a unique choreographic style based on an undeniably contemporary hip hop technique. Since the company was founded, Jann Gallois has choreographed ten pieces that have been performed over 400 times in France and abroad.

Since 2016, the company has been strengthening its roots in the Paris region with territorial residencies in Brétigny-sur-Orge (91) and Tremblay-en-France (93) in 2017, where it has carried out a number of cultural mediation, awareness-raising and teacher-training projects. From 2017 to 2023, Cie BurnOut was associated with various venues including Chaillot - Théâtre national de la Danse, Maison de la Danse de Lyon, Théâtre Paul Éluard de Bezons scène conventionnée d'intérêt national Art et Création danse and Théâtre du Beauvaisis - Scène Nationale de Beauvais. Since 2022, we have been associated with the Maison des Arts de Créteil and L'Envolée - Pôle Artistique du Val Briard (77). And since 2024 we've also been associated with the Théâtre Jean Vilar in Suresnes.

The BurnOut company receives support from the DRAC Île-de-France - Ministère de la Culture as part of the agreement; from the Île-de-France Region as part of the permanent artistic and cultural programme; and from the BNP Paribas Foundation.



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