

THÉÂTRE  
NATIONAL DE  
LA DANSE  
**chailloT**

ASSOCIATE ARTIST

**Jann Gallois**

**Samsara**

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# Cast

A show by Jann Gallois for 7 performers

Opening in Chaillot – Théâtre national de la Danse / November 6<sup>th</sup> 2020

WITH Inkeun Baïk, Carlo Diego, Shirwann Jeammes, Jean-Charles Jousni, Marie-Hanna Klemm, Jérémy Kouyoumdjian, Laureline Richard

CHOREOGRAPHY AND SET DESIGN **Jann Gallois**

SET DESIGN CONSULTING **Delphine Sainte-Marie**

LIGHTING **Cyril Mulon**

MUSIC **Charles Amblard**

COSTUMES **Marie-Cécile Viault**

OUTSIDE EYE **Frédéric Le Van**

EXECUTIVE PRODUCER CHAILLOT – THÉÂTRE NATIONAL DE LA DANSE, BURNOUT COMPANY

COPRODUCTION MAISON DE LA DANSE, PÔLE EUROPÉEN DE CRÉATION, DRAC AUVERGNE – RHÔNE-ALPES/MINISTÈRE DE LA CULTURE, TPE – BEZONS SCÈNE CONVENTIONNÉE, CNDC D'ANGERS, THÉÂTRE DE RUNGIS, AGGLOMÉRATION DU PAYS DE DREUX

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JANN GALLOIS | CIE BURNOUT IS SUPPORTED BY DRAC ÎLE-DE-FRANCE AU TITRE DE L'AIDE À LA STRUCTURATION - MINISTÈRE DE LA CULTURE, BY THE RÉGION ÎLE-DE-FRANCE AU TITRE DE LA PERMANENCE ARTISTIQUE ET CULTURELLE AS WELL AS FONDATION BNP PARIBAS.

# Note of intent

"Samsara" is a Sanskrit word meaning "wandering" or "transmigration" in Tibetan. In Buddhism, samsara designates the cycle of conditioned successive lives, subject to suffering, attachment and ignorance. It represents the cycle of rebirth in which are entangled the non-enlightened beings. This cycle is without a beginning in time, it perpetrates itself by means of an accumulation of karma coupled with a desire to live, and terminates for each being when it succeeds in reaching the accomplishment of existence, attaining enlightenment to be One with nirvana, the everlasting peace.

Human beings are born, die and rise from the dead continually in this infinite cycle, as long as the light of consciousness won't awaken in them. Chained to samsara, from which it can't escape, mankind will experience moments of pleasure, which are merely ephemeral, because each birth in the material world is inevitably converted to the impermanence of any phenomenon: the confrontation with old age, illness, loss and death. The condition in which one is reborn depends on our past lives and our present actions, the universal law of cause and effect called karma. A pure spiritual practice, whatever it is, solely aims for the objective to stop this case of universal suffering, in order to free oneself from the cycle of life.

Ignorance and attachment to our uncontrolled desires are the principle causes which keep us from lifting ourselves up spiritually, maintaining us chained to this cycle of suffering. My intention consists of making this vision of the world and life visible by symbolising it with an entanglement of long ropes in which the dancers are intertwined, attached to each other and submitted to a "machine" which they cannot grasp, overhanging them and incessantly kick-starting a new cycle of life. The choreographic writing will articulate itself around one central scenographic object, a giant "spider web" in which bodies are imprisoned. This creative procedure in a constraint is a habit in my work and this time I want this constraint to materialise, in order to provide a counterpoint for this reality invisible to the eye. There is no unique and limited shape for this truth, everyone has his or her own way of interpreting the human condition and reconnecting with one's spirituality, the dramaturgical challenge is to succeed in finding the codes of this incredible enigma of life, in order to cast off the chains of suffering and free the human beings. **JANN GALLOIS**

# References



## Jann Gallois

### CHOREOGRAPHER

Self-taught by nature and after a powerful experience as a performer, Jann Gallois tackles choreographic composition, founding the BurnOut company in 2012 and creating *P=mg*, a solo piece for which she obtains nine international awards, such as the Paris Jeune Talent Prize and the Beaumarchais-SACD Prize, the Solo-Tanz Theater Prize in Stuttgart, the Masdanza Prize in the Canary Islands, the Machol Shalem Prize in Jerusalem, the Public Prize Hiverôclites 2015 at the CDC Les Hivernales in Avignon and the Gdansk solo dance contest 1<sup>st</sup> Prize in Poland. In 2015, Jann Gallois confirms her artistic signature, combining hip hop techniques and contemporary dance composition, by creating another solo-piece called *Diagnostic F20.9*. That same year the German magazine *Tanz* gives her the award of the "Great hope of the year". She then creates the duet piece *Compact* in 2016, with her partner Rafael Smadja, and the same year the threesome *Carte Blanche*.

Nowadays, Jann Gallois is an associated artist of Chaillot – Théâtre national de la Danse. By means of this collaboration, Chaillot asserts its will to establish new writing and to promote the dance generation of today.

# References



## Cyril Mulon

### LIGHTING

Lighting designer, filmmaker, photographer, technical director, his widespread experience brings him in contact with the stage as well as film. Having studied at École Louis Lumière, he starts his career behind the camera and is involved in numerous documentaries about artists of the performing arts (Saburo Teshigawara, Claude Régy, Michel Portal...). He works for Jérôme Savary o, *Looking for Josephine* (2007) or as a cameraman of filmed concerts in the Salle Pleyel and the Cité de la Musique. He tackles lighting as an assistant of the light designer Martial Barrault. In 1998, he joins Peter Brook's team in the Théâtre des Bouffes du Nord, Paris. Since 2003, he provides the pictures and the lighting of the shows of the storyteller and director Hassane Kassi Kouyaté. He collaborates since 2011 with the French-Berliner choreographers Sébastien Ramirez and Honji Wang (*Monchichi*, *Borderline*). He also creates the lights for Bintou Dembélé (*Z.H.*), Jann Gallois (*P=mg* and *Diagnostic*), Johanna Faye and Saido Darwin (*Iskio*). He is a member of the company WKcollective as a lighting designer and technical director.



## Charles Amblard

### MUSIC

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.



## Marie-Cécile Viault

### COSTUMES

Marie-Cécile Viault has first studied at the Greta des arts appliqués and then at the ENSATT. She has learnt how to work the vegetal dye technique with Betty de Paris, the patina at the Petit Atelier in Marseille and the one piece costume with Dominique Fabrègue. She created and designed costumes and props for many directors and choreographers such as Marc Lainé, Lazare, Julie Duclos, Sylvie Pabiot, Elsa Guérin and Martin Palisse, Sylviane Fortuny, Philippe Dorin and Loïc Touzé. Marie-Cécile has designed the costume for every show by Jann Gallois since 2013.

# Dancers



## Ikeun Baik

Ikeune Baik is a south korean dancer currently based in Europe. He first wanted to dedicate himself to acting but changed his mind when he danced on stage for the first time. He since became fascinated by dance and the beauty of movement and took the decision to study contemporary dance and started to work for several choreographers and particularly the company of Livre Joven with whom he starts practising hip hop and acrobatic dance. Ikeun has since moved to Europe, craving for new experience, and challenging projects.



## Carla Diego

Born in Barcelona, she began her studies in classical dance at the age of 12. She then continued her training in Jazz, Contemporary, and Hip-Hop, attending many workshops with international and national choreographers such as Ohad Naharin, Hofesh Shechter, Fernando Hernando Magadan, Richard Siegal, and Sharon Fridman. Carla has worked in musical theater (*Hoy no me puedo levantar*, *Los 40*, *el musical*, *Beauty and The Beast*) and as a dancer in the companies of LASALA, Poliana Lima, and Iker Karrera. She has attended to choreographic competitions and festivals with Nexo(s), a work she co-choreographed, *plangère*, selected for the Red de Cielo Abierto 2018 and *LA VIVA MUERTE*, selected for the 32<sup>nd</sup> Certamen de Madrid and awarded the DanceWeb scholarship for imPulsTanz 2019. Currently, she continues her profesional career as a teacher, choreographer, and dancer while she finishes her higher education at the Conservatorio Superior de Danza de Maria de Avila in Madrid.



## Shirwann Jeammes

Shirwann discovered break dance when he was 12. He then became curious to explore not only hip hop but other techniques. He used to be a big fan of musicals back when he was a teenager and that led him to enlarge his perspective. He studied for four years at the Rick Odums Institute along with his regular high school course and developed modern, jazz and classical techniques. In 2015 he joined the Ballet Junior de Genève for a two year course in contemporary dance and was overwhelmed by the work of Sharon Eyal and Olivier Dubois with whom he later worked with for *Auguri* in 2017. That same year he joined the Cirque du Soleil for the *Stelar* show in Andorre and danced with the Icouldneverbeadancer duo. They danced together for Hermès and Cartier. Aged 24 today, Shirwann is a member of the EMKA company, runed by the choreographer Mehdi Kerkouche. He is eager to strengthen his knowledge and technique with Jann Gallois on *Samsara*.



## Jean-Charles Jousni

Jean-Charles was born in Brest and started studying in the Conservatoire there. In the meantime, he worked for Herwann Asseh's dance company Moral Soul. He completed his training course in the l'École Supérieure de Danse de Cannes Rosella Hightower and joined the Cannes Jeune Ballet. In 2007 he joined the G.U.I.D. (Groupe Ubrain d'Intervention Dansée) and the Ballet Preljocaj. He has performed major parts in Angelin Preljocaj's repertoire (*Romeo and Juliet*, *Snow White*, *Noces*, *Helikopter*, *Retour à Berratham*, *Suivront mille ans de calme...*). Since 2017 he's been working with many choreographers such as Sylvère Lamotte for *Les Sauvages* and *L'Écho d'un Infini* or with Émilie Lalande whom he became first assistant dancer for *Peter and the Wolf*, *Ré-Création* and *L'Histoire d'un Roi*. With the company (1)PROMPTU he created the show *Esquisse Passe* with the painter and illustrator Nassim Sarni. In 2019 he met Jann Gallois and joined the Cie BurnOut.

# Dancers



## Marie-Hanna Klemm

Marie Hanna Klemm, born on August 22<sup>nd</sup> 1992 in Wuppertal, is a Berlin based dancer and choreographer. Graduating in 2016 with a master-degree from Folkwang-University of Arts, she started working as a freelance dancer around Europe. During her study she was selected for two scholarships in choreography and a dance-award for her artistic potential. Already beside her study Marie worked for the Pina Bausch Company as a guest dancer. She has danced in *Tannhäuser* by Pina Bausch and toured with the company in *The Rite of Spring*. She had the chance to create with choreographers such as Susanne Linke, Henrietta Horn, Johannes Wieland and Rodolpho Leoni. Concentrating on her path as a freelance-dancer she is collaborating with artists like Jann Gallois, Jill Crovisier, Canan Ereke, Yotam Peled, Joao Cidade and Daniella Eriksson. Deepening her own artistic research she actively creates her own work to define her identity as a performer. Recently she premiered her new solo-performance *one more drama*.



## Jérémy Kouyoumdjian

Jérémy Kouyoumdjian joined the CNSMDP (Conservatoire National Supérieur de Musique et de Danse) in Lyon in 2004, studying with Thomas Enckell, Anne Martin and Marie Françoise Garcia. For the 4<sup>th</sup> year, dedicated to pre-professional training, he studied the repertoires of Jean Claude Gallotta, Pina Bauch, Jean Christophe Maillot and Cyril Viallon. After the Conservatoire in 2008 he joined Frédéric Lescure and Sylvain Groud for several projects. In 2009 he joined Angelin Prelocaj's GUID (Groupe Ubrain d'Intervention Dansée) and has also worked as a substitute in the Ballet Preljocaj. He has kept working for many projects since 2010 especially with David Drouard, François Veyrunes, Ingrid Florin, Russel Maliphant, Paco Decina, Lionel Hoche, Filipe Lourenço, Fálvia Tapias and created in 2014 the Cie Lamento with Sylvère Lamotte.



## Laureline Richard

Laureline Richard graduated from SEAD, Austria in 2008. She has been working for many choreographers and companies with very different perspectives and aesthetics. Her insatiable research, drove her to create a first solo, *Comme des couteaux qu'on vient de repasser*. She also sometimes teaches workshops of David Zambrano's techniques, which has been a very strong influence in her practice. She is currently working for Ambra Senatore/CCN Nantes, Lola Maury (UK), Julie Coutant and Eric Fessenmeyer/cie La Cavale, Florencia Demestri and Samuel Lefeuve/LOG, Anne-Sophie Gabert and Julie Lefebvre/Fabrique fastidieuse, Anna Anderegg from Asphalt Piloten. She joined Jann Gallois' team for the first time!