

AND...

THE WORKSHOPS OF THOUGHT

Encounter Research and creation in Avignon, *The game and the rule!*
Following the rules? Norms, transgressions, and workarounds,
 with François Chaignaud and Nino Laisné, National Agency of Research,
 July 11 at 14:00, cloître Saint-Louis

Dialogue artists-audience

with François Chaignaud and Nino Laisné, July 14 at 17:30,
 site Louis Pasteur Supramuros de l'Université d'Avignon

NAVE OF IMAGES

(M)*imosa* by Cecilia Bengolea, François Chaignaud, Trajal Harrell
 and Marlene Monteiro Freitas (2011), July 10 at 14:30, église des Célestins

TOUR DATES AFTER THE FESTIVAL

- August 3, 2018, Volkstheater, ImPulsTanz, Vienna (Austria)
- September 8 and 9, Theater Roxy, Theaterfestival, Basel (Swiss)
- October 10 and 11, Charleroi danse (Belgique)
- October 26 and 27, Teatro municipal do Porto (Portugal)
- November 9, Opéra Comédie, Saison Montpellier Danse
- December 1st, Le Quartz, Brest
- December 4 and 5, Bonlieu Scène nationale, Annecy
- December 12 to 15, Théâtre Vidy-Lausanne (Swiss)
- December 18 to 21 - Chaillot Théâtre national de la danse, Paris
- January 17, 2019, Tandem Scène nationale d'Arras Douai
- January 19, Le Quai, CNDC Angers Pays de la Loire
- January 25, Théâtre de Chelles
- January 31 and February 1st, Les 2 Scènes, Besançon
- February 19, Le Cratère, Alès
- February 27, Centre chorégraphique national de Caen
- March 7, La Scène nationale d'Orléans
- March 14, Théâtre des Quatre Saisons, Gradignan
- March 16, La Mégisserie, Saint-Junien
- March 20 to 22, La Filature, Mulhouse
- April 8, Théâtre Auditorium de Poitiers
- June 13, Le Manège de Reims

ROMANCES INCIERTOS, ANOTHER ORLANDO

*"I am not the one you're watching live
 I'm not him anymore, no, no, no."*

At once a concert and a recital, *Romances inciertos, another Orlando* is made up of three acts, evoking a memory or an opéra-ballet. First comes the Doncella Guerrero, a medieval figure which leads us on the trail of a young woman who left for war disguised as a man; then Federico Garcia Lorca's San Miguel, a voluptuous archangel and an object of devotion; and finally the Tarara, an Andalusian gypsy, mystic and seductive, who carries the secret of her androgyny. Against a delicate baroque background, François Chaignaud and Nino Laisné have chosen to reflect those three uncertain identities with a mix of musical and choreographic styles. With its four musicians (bandoneon, theorbo/baroque guitar, viol, and percussion), this other Orlando turns into an epic whose constant metamorphoses serve an unremitting quest for an ideal.

FRANÇOIS CHAIGNAUD

A choreographer, dancer, historian, singer... Over the years, François Chaignaud, a master of cross-dressing, has built himself a stage persona that defies genders and categorisations. With Cecilia Bengolea, who co-founded his company, he is as comfortable using hip hop as classical singing to bring dance together with different artistic traditions from both high and low culture.

NINO LAISNÉ

Uncategorisable young artist, director, dramatist, arranger, and composer. Nino Laisné's work will not be constrained to a single language and mixes forms, like cinema and music, and historical or sociological sources.

72th
EDITION

In order to bring you this edition, over 1,750 people, artists, technicians, and organisational staff, have worked tirelessly and enthusiastically for months. More than half of them are state-subsidised freelance workers.

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INTERVIEW WITH FRANÇOIS CHAIGNAUD AND NINO LAISNÉ

It's the first time you've worked together. It took you four years to create this show. Tell us more about the creation and the characters of *Romances inciertos*, another *Orlando*.

François Chaignaud: The first step happened in 2014, in the beautiful chapel of Queen Petronilla of Aragon in Huesca. It was a duet between theorbist Daniel Zapico and me, based on the figure of the *Tarara*, in that building full of history and intensity. This first draft was already based on an intimate relationship between history, dance, music, singing, and incarnation. Elements from that first performance can be found in the last act of this new show.

Nino Laisné: The *Tarara* is very famous in Spain, in Garcia Lorca's version. It's the only version still performed today, actually. It's a flamenco standard, but it's also taught in dance schools. And yet, this familiar figure has older roots in Sephardic and Arab-Andalusian music. To embody this mystical and seductive gypsy, we gathered and assembled fragments from several versions that evoked her throughout the ages: verses from the 17th century, an extract from an operetta from the 1930s, even bawdy songs. The other figures of the show were created according to the same principle, combining stanza after stanza, prose, and local dialects: the *Doncille Guerrera*, a young girl who dressed as a man to go to war to fulfill her calling; and *San Miguel*, voluptuous archangel and object of devotion, bedecked and painful. The show follows the many evolutions of those local folklores which crossed borders and which ceaselessly inspired so-called "high" culture. Act I presents a heroine from popular and secular culture. Act II is inspired by religious motifs taken from different regions, before coming back to oral tradition with Act III and the troubling *Tarara*.

François Chaignaud: This structure in three acts reveals the type of writing and expression at play on the stage: we're talking about incarnation. I've always practiced dance as an art of the transformation, of the invention of the body. But it's the first time I've tried to invent a dance of incarnation, at once anachronistic and painfully relevant.

The androgynous nature of the characters seems to directly influence the dance, which uses different languages (the *jota*, court ballet, contemporary dance...) to create unprecedented links between them. Tell us more about this process to break down the barriers between genres, which is also used in the music.

François Chaignaud: This quest for the motif of androgyny becomes almost metonymic indeed, in the construction of the show. The complex identities of the characters are reflected in the many artistic languages and genres woven together. We came together with Nino around this practice of bringing together references that are usually kept separate.

Nino Laisné: In fact, in this show, there's no real chronology. Each act brings together very different styles and periods. Soloists play musical trajectories by borrowing melodies originally written for other instruments, sometimes bringing together tones considered incompatible. For years, I've been collecting music born of the oral tradition celebrating the multiplicity of the body. Spanish folklore is full of ambiguous figures which reveal themselves in endless variations. Sometimes, the ambiguity of some of those characters echoes the musical hybridisation of their melodies. Those different mutations of a single motif guided the writing of the musical arrangements.

François Chaignaud: In this show, dance is also visited by motifs, postures, and rhythms that echo pre-existing genres. Dance is often seen as an art of the present, of consumption, of pure expenditure, devoid of story. In *Romances inciertos*, dance keeps that characteristic, in particular with a permanent threat to the body in the form of a constant loss of balance. But it also becomes a "ghostly" art in which bodies can let themselves be moved through. These ghosts visiting us manifest through songs, texts, accents—but also through movement. The way one thrusts one's pelvis forward as in the *jota*, lifts one's torso as in ballet, looks away or strikes the ground as in *flamenco*, echoes choreographic genres and entire worlds.

You say of this elliptic show, which moves forward with every new apparition, that it makes the silhouette of Virginia Woolf's *Orlando*—this young lord who lived four centuries and wrote a poem reflecting the great mutations of the times he lived through—"sparkle".

Nino Laisné: When we started looking at the trajectory of those characters throughout the centuries, the parallel with *Orlando* came to us. In the novel, he lives for two centuries as a man, then is reborn as a woman. This shift from one gender to another is also the expression of his desire to escape his present condition. He journeys to faraway countries and dreams of himself as another.

François Chaignaud: In Virginia Woolf's novel, Orlando regularly falls into a deep sleep that lasts several years and from which he awakens transformed. In the show, those eclipses happen offstage. Every time the character comes onstage, it is "reincarnated," unrecognisable and projected into a new context.

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Interview conducted by Francis Cossu
and translated by Gaël Schmidt-Cléach