



tu vois
comment
far° festival
des arts vivants
Nyon
7-17 août 2013
festival-far.ch

FAR° 2013 : THE ELABORATION

“ As we experience a work of art,
a curious exchange takes place: the artwork projects its aura
and we project our own emotions of the artwork we are perceiving.”
Le regard des sens, Juhani Pallasmaa

Tu vois comment: three short words. A turn of phrase—which roughly translates as “see what I mean?”—inserted into conversations as a way to question and verify whether a listener is attentive. This expression also defines the spirit, the goals and the ethos of the 2013 far° festival, like three anchor points which delineate a vision of the world of performing arts. This year, our programme focuses on artistic methods, inviting the audience to participate in the actual production of meaning and getting them to take responsibility for the creation, or to take it over completely. With a particular emphasis on the notion of ‘conception’, the creative process reveals its devices and mechanics, turning them into the focal point of the creation itself. The artists set a framework which enables the performance to develop once it’s ‘activated’. More than a performance space, the theatre becomes an area in which everything that happens is negotiated.

Opening up new paths

«Anywhere but the theatre!» is what Anne Delahaye and Nicolas Leresche insisted upon. The two new guest artists, involved in the far° for 2013-2014, laid their plans in their statement of intent: to carry out research on the notion of disruption and to take over atypical venues to present their projects. The far° really got behind this explorative approach in which the various stages of a creation are presented during the festival, as well as during the rest of the year. Other artists also express this desire to explore new pathways: the Strasse Art Collective invents the ‘car ride for one’ and This is not a Love Story by Gunilla Heilborn covers a trip from North Cape to Lisbon with a choreographed road-movie. Not all forsake the stage though: some use it to question their own methods, such as Philippe Saire, who transforms and disrupts his own practice by integrating language into his choreographic work. Others, like Ivo Dimchev, use the stage as a means of questioning the main issues of art and as a privileged space for audience and performers to meet.

Uncovering the next generation

Driven by a strong belief in young artistic creation and bolstered by last year’s experience with Lausanne’s Manufacture Drama School, the far° is delighted to invite the Head – Geneva (Geneva University of Art and Design) for this year’s festival. Several students have followed the conception of the festival, month after month, via thematic sessions. Moreover, two modules, Art/Action and Interior Architecture, will also find an outlet in the programme with two artistic offerings: Acting Head and Walking Head. Similarly, the artist-in-residency programme Watch & Talk will give young artists an opportunity to watch all the shows, with the view to critically discussing them, thereby nourishing their own research.

Producing meaning

Finally, Le Laboratoire de la pensée will delight all spectators with a series of workshops which will foster debate and reflection on performing arts: a playful way to engage in this 29th festival: to build it, model it, design it, question it, undo it... or to make it your own. See what I mean?

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ANNE DELAHAYE ET NICOLAS LERESCHE (CH)

Guest Artists

Anne Delahaye and Nicolas Leresche are new guest artists for the 2013-2014 far° Festival. Devised as a way to give emerging artists a framework for research, the relationship between the far° and the artists reflects a keen interest in supporting them at a defining moment in their career. Committed to artistic concepts and convinced of the project's relevance, the far° is looking forward to following the thought processes and exploratory attempts of these two artists as they expand the scope of their work to other artistic forms away from traditional temporary on-stage performances on one hand, and their gradual move away from the frontal position of the theatre venue on the other. They will also be looking to highlight the different stages of the creative process which are often overlooked in favour of the final product.

With this in mind, they will focus their research on the notion of disruption for the next two years, linking up with students from the Head-Geneva. Together, they plan to build up a wide body of knowledge that will then serve for future creations. The two artists intend to link notions of limits and disruption, imagining the latter concept as a meeting place, an interface through which to communicate, openly or covertly. Nyon's location, tucked between two geographical landmarks (Lake Geneva on one side, the Jura on the other), also offers an interesting area of study for the topic of borders and limits.

Leading figures from different professional backgrounds (writers, philosophers, art historians, anthropologists, archeologists...) will be invited to take part in a think-tank so as to broaden the theoretical analysis of this approach.

This process will be made visible on the website of the far° as well as on the artists' own website:
www.festival-far.ch | www.ciedegeneve.com

ANNE DELAHAYE & NICOLAS LERESCHE (CH)
LE POUVOIR DU POINT (CREATION)



POUVOIR DU POINT is a three-way conference in which Wikipedia and PowerPoint are no longer used as means of knowledge-sharing and presentation but as tools of disruption. The content of the speeches is drawn from hypertext links on Wikipedia, and the starting point is an article entitled disruption. In the roles of the three speakers, Anne Delahaye, Nicolas Leresche and Sébastien Grosset each drift in their own direction within the online encyclopaedia. The three voices interfere with each other, disorder starts to spread and the outcome suddenly becomes very unpredictable.

ANNE DELAHAYE and NICOLAS LERESCHE have created their first show *Magica Melodia* at the «festival de la Bâtie» in Geneva in 2008. They won, with this project, a young circus talents reward. From then on, they developed a singular and cross-disciplinary vision which urged them to create in 2011 «Le corps du trou». A choreographical and theatrical show which is presented as a performative installation. In parallel to their work as choreographers, they collaborate with many companies and artists (Massimo Furlan, Yan Duyvendak, Nicole Seiler, cirque Eloize, le club des arts, Oskar Gomez Mata, Maya Bösch, Isabelle Schad, Philippe Saire...).

Anne Delahaye, after a training in classical dance, followed courses in contemporary dance at the national superior academy in Lyon.

Nicolas Leresche was trained at the Scuola teatro Dimitri and at the National circus school in Montreal.

www.ciedegeneve.com

PHILIPPE SAIRE (CH)

LA DÉRIVE DES CONTINENTS (CREATION)



Always willing to try something different, choreographer Philippe Saire joins forces with author Antoinette Rychner to explore the relationship between movement and words. The creation gives rise to an original text and unique stage play and in so doing does not hesitate to revisit and usurp existing genre codes. As a starting point, the artists loosely base their work on Homer's *Odyssey*. They retain fragments from the classic work which echoes contemporary concerns of filial duty, anonymity, heroism, security and gender equality. As the work develops, text and choreography mingle to surprising effect, sharing in equal measure the responsibility of meaning.

This creation is born from a faro's invitation to Philippe Saire to explore new forms related to his practice.

PHILIPPE SAIRE, Swiss choreographer, was born in Algeria in 1957 where he spent his first five years. He later moved to Lausanne where he studied and trained in contemporary dance before going abroad – including Paris – to pursue his training. In 1986, he created his own company in the area of Lausanne, Switzerland, which went on to develop its own creative repertoire and actively contributed to the emergence of contemporary dance throughout Switzerland. In 1995, the Compagnie Philippe Saire opened its own creative workspace, the Théâtre Sévelin 36. Located in Lausanne, the theatre is dedicated to contemporary dance and hosts performances of international stature, as well as local dance acts, in a bid to help promote local companies. Since 2003, Philippe Saire has been teaching movement at the Manufacture – an advanced theatre school in the French-speaking part of Switzerland. In 2006, the choreographer created Cargo 103, a rehearsal studio proposing lessons and training sessions for professional and amateurs as well as artist residencies.

www.philippinesaire.ch

VINCENT THOMASSET (FR)

LES PROTRAGONISTES (FIRST REPRESENTATION IN SWITZERLAND)



With a particular emphasis on chance, and more specifically on the principle of serendipity or “the faculty or phenomenon of finding valuable or agreeable things not sought for”, *LES PROTAGONISTES* comprises several readings which overlap and interfere with each other. The text is heterogeneous. It alternates between accounts, descriptions and passages, the writing of which reveals their multiple origins. The play explores the nature of memory, focusing on what is retained and what is forgotten. By interfering with History (with a capital H), Vincent Thomasset’s autobiographical fragments open up the narrative to the unbounded realm of fiction.

VINCENT THOMASSET, director, author, actor, born in 1974. After studying literature in Grenoble, he had different jobs and worked as an actor with many directors such as Pascal Rambert. In 2007, he entered into the Ex.e.r.ce training (Centre Chorégraphique National de Montpellier), which will be the beginning of a three years research. Working essentially in situ (RER, staircase, parkings, parks, museum courtyard, etc.) with an economy of means that enable, for a while, to escape the economical restrictions, he accumulates many materials and issues related to literature, choreography and fine arts, during the public performances. Today, he places himself in the production of reproducible forms and creates shows named Serendipity, whose two first episodes (Sus à la bibliothèque! et Les Protragonistes) were first presented at the festival Artdanthé in 2011 and 2012. Most of his work is accessible on internet, allowing the public to understand the whole process.

www.vincent-thomasset.com

VIDEO

<http://vimeo.com/channels/lesprotragonistes>

VINCENT THOMASSET (FR)

BODIES IN THE CELLAR (FIRST REPRESENTATION IN SWITZERLAND)



BODIES IN THE CELLAR is a stage adaptation of Frank Capra's Hollywood classic "Arsenic and Old Lace", which itself is based on a play by Joseph Kessering. Conscious of weaknesses in his own understanding of English, Vincent Thomasset sought to make the script his own. By listening to the film's dialogues he transcribed them, despite the unavoidable alterations that this caused. His modified stage version is performed by four actors who between them share the different parts of this dark comedy's many characters, developing an uninterrupted flurry of movement and sound in the trajectory of interwoven stories. this re-adaptation from cinema screen to stage opens up the story's multiplicity of possible meanings and enables the audience to construct their own.

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www.vincent-thomasset.com

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FRANÇOIS CHAIGNAUD (FR)

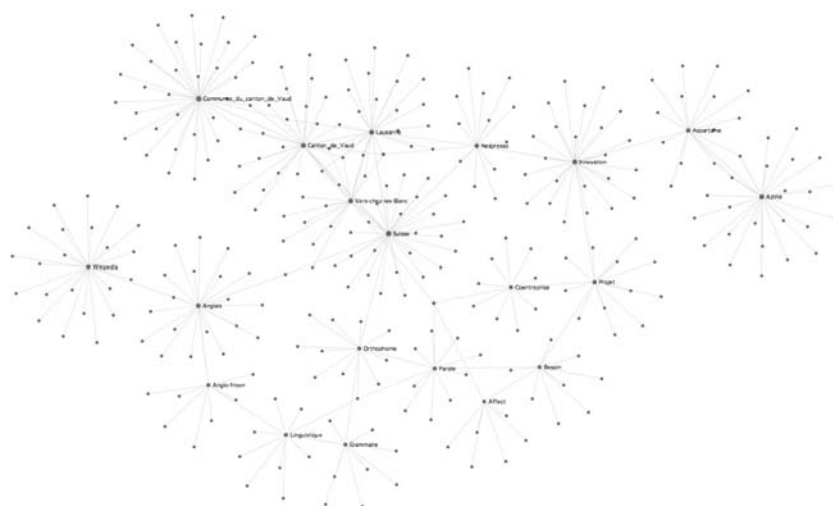
ДУМИ МОЇ / DUMY MOYI (FIRST REPRESENTATION IN SWITZERLAND)



Думи мої - Dumy Moyi relies upon a specific framework. Ideally the chosen venue isn't a theatre; the house seating is limited and the play is performed several times a day. The audience is seated in such a way that allows for actors to perform from different places within the venue. Such criteria, which modify conventional configurations, create an original form of theatre that favours intensity, intimacy and a feeling of the extraordinary. Calling on rituals and ceremonies, the performance, promises to be wild and extravagant.

FRANÇOIS CHAINGNAUD. Graduated from the superior academy of dance in Paris, François Chaignaud dances for many renowned choreographers: Boris Charmatz, Emmanuelle Huynh, Dominique Brun, Gilles Jobin, Tiago Guedes, Alain Buffard... He presents performances and concerts at the crossroads of different inspirations - from erotic literature to light opera, and even including hula hoop art. He initiates decisive collaborations with Rumi Missabu, Marie-Caroline Hominal, Benjamin Dukhan or Jérôme Marin. Since 2005, through a dialogue with Cecila Bengolea, he imagines heterogeneous works of art, presented worldwide. He is also an historian and has published «L'Affaire Berger-Levrault : le féminisme à l'épreuve (1898-1905)».

CONFÉRENCE DE CHOSES (CREATION)



CONFERENCE DE CHOSES is a daily rendez-vous that focuses on our contemporary and participatory encyclopaedic knowledge, revealing its huge scope and some of its more far-fetched occurrences. The principle is as simple as the project is ambitious. Starting from a random topic on day one, Pierre Mifsud —like a modern-day Pécuchet— seeks to cover the ever-widening scope of our knowledge, bouncing from one idea to the next over the duration of the festival.

zB COMPANY. After having studying at the Ecole cantonale d'Arts de Lausanne (ECAL) and at the drama academy of Lausanne (SPAD), François Gremaud started a director training at the Institut National Supérieur des Arts du Spectacle (INSAS).

In 2005, he founded the 2b company and presented at the Belluard Bollwerk International a draft version of My Way, his first creation.

In 2007, in collaboration with the Cie V.I.T.R.I.O.L., he wrote and directed «Violette rit encore» at the Théâtre 2.21 in Lausanne and in Nuithonie (Villars-sur-Glâne). A show which was also at the far° Festival des Arts Vivants de Nyon.

In 2009, he creates «Simone, two, three, four» with the 2b company. For the festival Les Urbaines in Lausanne, the 2b company creates KKQQ.

In 2010, he directs a training at La Manufacture, Haute Ecole de Théâtre de Suisse Romande.

He co-produces «Laetitia déchaine les Urbaines» with Laetitia Dosch for the festival Les Urbaines in the Arsenic Theatre in Lausanne.

In January 2010, with Michèle Gurtner and Tiphanie Bovay-Klameth, he creates «Récital» at the Arsenic Theatre, which was also shown at the Centre Culturel Suisse in Paris in May, and at the far°/Festival des Arts Vivants de Nyon in August.

With Michèle Gurtner and Tiphanie Bovay-Klameth, he creates *Présentation* in August, a proposition especially created for the far° Festival des Arts Vivants de Nyon, festival for which he is a guest artist for the 2011 and 2012 editions.

In 2012, he creates *Re* at the Espace Nuithonie in Villars-sur-Glâne, at the Théâtre Vidy-Lausanne, at the Théâtre du Loup and at the far° Festival des Arts Vivants de Nyon.

LES FONDATEURS (CH)

LES FONDATEURS DANS LE JURA (CREATION)



For the second time at the far°, Les fondateurs take over an alpine pasture to create a stage set with tree trunks, branches and any other natural products. With no pre-defined hierarchy, the group organizes itself to master its environment and leave an artistic imprint upon it. The company's pieces rely on improvisation and a good sense of humour. As the performance develops, the staging reveals the dramatic effect therein. How will they fare in their collective endeavour against the immensity of the Jura Mountains?

JULIEN BASLER. Graduated from the conservatoire d'art dramatique in Lausanne. Actor under the direction of François Marin, Denis Maillefer, Francis Reusser, Kristof Kieslowski. One of his last performance includes «La traversée» from Isabelle Sbrissa directed by Dorian Rossel. He directed every projects of the «Club des Arts», lastly «L'autre continent» from Sébastien Grosset at the Festival Far° in 2011.

ZOÉ CADOTSCH. Graduated from the Ecole supérieure d'Arts Appliqués de Genève, her work associates scenography and fine arts. She creates the settings for the Club des Arts shows. Since 2009, with « Les fondateurs », she pursues, with Julien Basler, a reflexion on the scenographical construction as improvisation.

VINCENT FONTANNAZ first studied at university, then at the Conservatoire in Lausanne (SPAD). Graduated in 2004, he works on many projects in Switzerland and France. He develops a theatre linked to action and environmental issues. He created two shows in Brazil (Amazonie) in 2006 and 2008 to call attention from schools to the forest's fire issue. Recently, he creates with a geographer a show on the notion of water for the city of Grand-Saconnex, also shown at the Grand Rex in Paris.

AURÉLIE PITRAT. Actress trained at the conservatoire in Avignon and in Lyon at the Geiq Théâtre. Since 2007, she is part of the association nÖjd, a company based in Lyon which she co-founded. She collaborates regularly with Les fondateurs, Zoé Cadotsch and Julien Basler.

PAULINE WASSERMANN. Dancer trained at the Laban Centre London, graduating with a BA (Hons) Dance Theater in 2001. She then returned to her hometown Geneva and has been working with choreographers, performance artists and theatre directors including YoungSoon Cho-Jaquet, Louise Hanmer, Jasmine Morand, Fabienne Berger, Xavier Fernandez-Cavada, Dorian Rossel, Guilherme Botelho and Marie-Louise Nespolo. In 2005, Pauline choreographed Solo+Carton/Boogie with the tubie for the Festival Local at the Théâtre de l'Usine in Geneva. The following year, she presented a re-worked version of the same piece at the Alhambra Terrasse during the Music Festival. Glissement vers l'insectitude, her second solo, was shown at the Théâtre de l'Usine in 2007 and the Fabrik Theater at the Rote Fabrik in Zürich in 2008.

GREGORY STAUFFER ET BASTIEN GACHET (CH)
LA LÉPROSERIE - 2/3 (CREATION)



If they held applied mathematics textbooks in their hands, their dog-eared pages and blackened edges would be proof of Bastien Gachet and Gregory Stauffer's diligence. Both would probably linger over the chapter that covers anamorphosis - "the transformation by an optical or geometric process of an image that appears distorted unless it is viewed from a special angle or with a special instrument." One thing is clear: this is precisely the principle behind the choreography. In this performance, the body is the unit of measure which determines the space of intervention. This seemingly minimalist approach reveals its richness. The two dancers' movements outline a structure which clouds perspective and stimulates imagination, resulting in full awareness of being at the moment of conception.

GREGORY STAUFFER. Born in 1980, lives and works in Geneva. Graduated in visual arts from the HEAD in Geneva in 2002, he develops his practice as a performer in-situ. His approach considers the notion of landscape, in which he inserts the body as a measuring tool. He is part of the international group Authentix-Boys.

BASTIEN GACHET. Born in 1987, lives and works in Geneva. Trained in design at the HEAD in Geneva, his approach uses drawing and editing, as well as their derivatives, especially narrative ones. He is part of the editorial group Hécatombe.

gregorystauffer.tumblr.com /// bastiengachet.ch

PERRINE VALLI & CARLA DEMIERRE (CH/FR)

LA COUSINE MACHINE



The collaboration between choreographer Perrine Valli and author Carla Demierre in *LA COUSINE MACHINE* initiates a process where the artists' roles can be inverted: how do two people, who are used to working creatively alone, combine their desires and working practices? Their dialogue addresses questions of sisterliness and women's sexual identity, as they calmly challenge the audience. The scenic space, in its barest state, only serves to highlight the transfers which occur between the two: each artist is pushed to her limits. Beyond this, their performance oscillates between absurdity and liberation.

PERRINE VALLI (choreographer). After a training in many academies which she ended at the London Contemporary Dance School, she works with the two choreographers Estelle Héritier and Cindy Van Acker. She creates in 2005 her own company «Sam-Hester», and her first show «Ma cabane au Canada». She gets a four-years residence in Mains d'Œuvres where she creates «Série» (2007), «Je pense comme une fille enlève sa robe» (2009), «Je ne vois pas la femme cachée dans la forêt / Myouto» (2010). Those plays are presented in many places: Faits d'Hiver in Paris, la Maison de la Danse in Lyon, Tanz im August in Berlin, le Mercat de las Flors in Barcelona, the french and japanese institute in Tokyo... In 2009, she obtains research residence «CulturesFrance Villa Médicis Hors les murs» in Japan, which leads to the play Deproduction (2011).

CARLA DEMIERRE (writer). Born in 1980 in Switzerland, she did some art studies in Geneva. Since 2004, she directed the magazine «Tissu» with Fabienne Radi and Izet Sheshivari. She collaborated to many editorial projects such as The Reading Sculpture in 2009 and varied events (with the label raison sociale, the Milkshake Agency, l'Amicale des Conférenciers). She writes texts (poetry, fiction, critic). She published her first book «Avec ou sans la langue?» edited by Héros-Limite & Head- Genève in 2004, and some texts in magazines (Bite cul nichons, Mir, Inox, Tissu, Rayures, Et c'est tout). Her second book, «Ma mère est humoriste», was published by Léo Scheer in the collection Laureli in 2011.

www.perrinevalli.fr

PERRINE VALLI & CARLA DEMIERRE (CH/FR)
LE COUSIN LOINTAIN (CREATION)



The duo's second performance, *LE COUSIN LOINTAIN*, continues along the lines of cooperation and experimentation. This time their research focuses on the model of literary programmes on the radio, in which the voice is central and generates all kinds of mental imagery. This project relies on the specifics of the broadcasting medium. It is through an interview with a writer that reflection on the construction of male identity is initiated: how come the concept of «fraternal reliance» has developed so much more among men than the concept of «sisterliness» among women?

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www.perrinevalli.fr

GUNILLA HEILBORN (SE)
THIS IS NOT A LOVE STORY (FIRST REPRESENTATION IN SWITZERLAND)



THIS IS NOT A LOVE STORY tells the story of two reluctant heroes known as Vera and Kowalski. They speak and dance together and ask questions continuously: Who has done what? When? Where? And why? Both heroes look somewhat lost and overtaken by the course of events. Even their own fragmented speech seems to escape them. This choreographed road movie, developed over several art residencies from the North Cape to Lisbon, loosely reports the journey. By magnifying the details that tie the two protagonists together, Gunilla Heilborn diverts our attention from the actual purpose of the journey to the introspection that unfolds along the way.

GUNILLA HEILBORN. After studies for Anna Halprin at the Tamalpa Institute in San Francisco, USA and the program of choreography at the University of Dance in Stockholm 95-98 has created performances and movies with great success for both adult and children audience. Heilborns' unique way of combining text, motion, video and images, always spiced with humor and a cool irony, has given her an indisputable position as one of Sweden's most interesting performance and film artists.

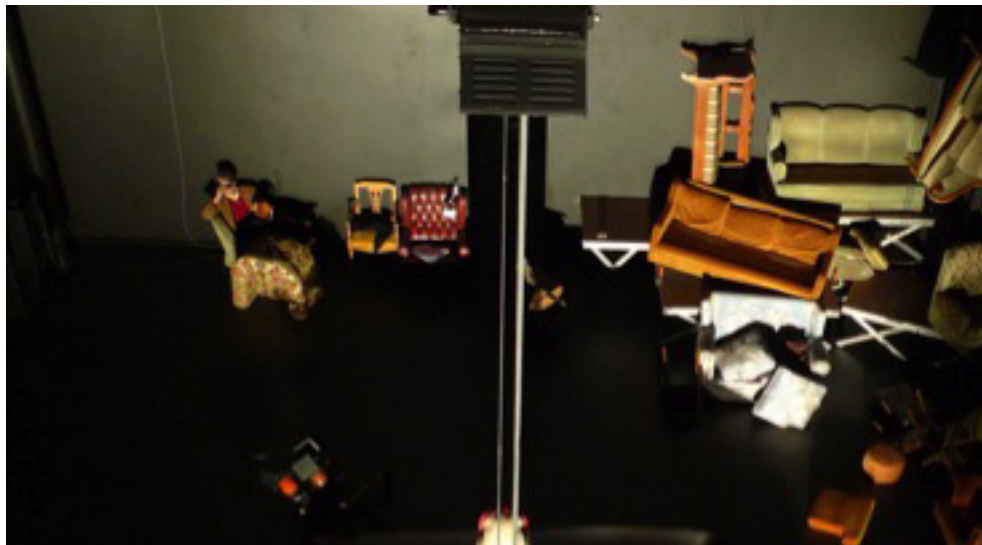
Gunilla Heilborns' creation for her own ensemble "The Five Year Plan" opened to rave reviews at NorrlandsOperan in Umeå, Sweden Oct 1st 2009 and was performed in Stockholm at the venue C/O at Stockholm City Theatre. Her piece "Potato Country" premiered at Dansens Hus in Stockholm, Sweden in 2007. The piece was restaged for two performance periods in Stockholm, first at Kulturhuset in March 2009 and later on at the Park Theatre in August 2009 (for more than 3,000 spectators). The piece has been invited and performed in venues in Belarus, Finland, Germany, Austria and the United States. In the spring of 2009 collaborated with the Göteborg Ballet for the first time, creating the critically acclaimed "Alaska". 2011 she returned to Göteborg, but this time to The Göteborg City Theater. She created a new piece for the Big Stage, Uppgifterna, which premiered in October 2011.

Her latest production *This is not a love story* premiered at Dansens Hus in Stockholm May 6th 2011 to rave reviews and was produced in co-production with NXT-Step, Göteborg Dance and Theater Festival, Dansens Hus in Stockholm and NorrlandsOperan in Umeå. It is currently touring nationally and internationally.

www.gunillaheilborn.se

LA HEAD AU FAR°

ACTING HEAD + WALKING HEAD



Working closely with young contemporary artists, the far° invites the Head - Geneva (Geneva University of Art and Design) to present a series of works by students from the Art/Action and Interior Architecture departments. With its wide-ranging high level courses, the school has become one of Europe's leading schools in visual arts and design. In many ways, the classes at the Head - Geneva echo the artistic ethos of the far°. Both entities take interest in varied aesthetic practices and support creative and daring approaches which focus on exploration, research and experimentation. Students from the Art/Action department have followed the development of the festival, and through various meetings with the far° team, have come to appreciate what is necessary for the success of the festival. Immerse yourself in the school's creative vibrancy in two forums: Acting Head and Walking Head.

ACTING HEAD is the presentation of a series of works by students in their 2nd and 3rd year who have chosen the Art/Action option. The far° wanted to preview those creations which show the early stages of a process that might herald the next generation of contemporary artists. This forum will be an opportunity to understand the issues and concerns of young artists who develop an experimental and uninhibited approach. The forum will be enhanced with theoretical and critical input, a round table and contributions by specialists, to broaden the impact of the projects presented.

WALKING HEAD Resulting from a course which took place over the spring term, Walking Head should be considered as a process which presents reflection around the notion of disruption. This project was instigated by the guest artists Anne Delahaye and Nicolas Leresche for students in the Art/Action and Interior Design departments. It was developed over several stages with the aim of putting into perspective the manufactured object, the body and landscape. This collaboration led to a synergy between the two, resulting in the realisation of the project during a period of artist-in-residency in Monthelon, France, before its current presentation in Nyon.

Initiated by the guest artist Nicolas Leresche, the dramatist Sébastien Grosset, both teachers at the Head - Genève, and Daniel Zamarbide in charge of the interior architecture workshops.

head.hesge.ch

— HEAD
HAUTE ÉCOLE D'ART ET
DE DESIGN GENEVE
GENEVA UNIVERSITY
OF ART AND DESIGN

CRISTIAN CHIRONI (IT)
CUTTER (FIRST REPRESENTATION IN SWITZERLAND)



Behind *CUTTER* lies a surprising project, elusive in its multiplicity of facets. Cristian Chironi works on different levels and alternates registers to generate confusion. Flicking through illustrated books and selecting pictures through which a narrative is retrieved, he generates a series of chain reactions which loosely refer to their origins. These give rise to an exquisite body of movements, sounds and images that the artist could not hope to achieve in the space of one performance. The artworks which are produced during the performances will later be accessible at the Museum of the History of Porcelain within the exhibition *Un été sicilien, majoliques anciennes & art contemporain*.

CRISTIAN CHIRONI Cristian Chironi was born in Nuoro in 1974. He studied at the Academy of Fine Arts in Bologna. He Uses different languages, including, performance, photography, video, drawing, often creating a sort of interaction among them. He worked on site specific performances and installations, always looking for the interaction with the context, be it human (public) and environmental (space). His research aims to relate image and imagination, fact and fiction, memory and modernity, conflict and integration, material and immaterial.

He has exhibited in different spaces for the arts both in Italy and abroad. Among his solo exhibitions: *CROSS OVER* Biagiotti Art Project Florence; *Hypnerotomachia* Biagiotti Gallery Florence; *DK Art Fall 09* PAC Ferrara; *Propp* Placentia Art Piacenza.

His images has been included in different publications focused on Italian and international photography: *Future Images*, edited by Mario Cresci (24ORE Culture) and *Italian laboratory. photography in contemporary art*, curated by Marinella Paderni (Johan & Levi Editore)

<http://www.cristianchironi.it>

STRASSE (IT)

DRIVE_IN #6 • NYON (CREATION)



In the night, a car is waiting for you. The driver will take you through the city and its surroundings, following a route that only he knows. On the way, anything can happen. The Strasse Art Collective has developed a body of work that owes as much to cinema as to theatre. With *DRIVE_IN #6/NYON*, the Collective offers a poetic project that uses urban landscapes as scenic props that have a multiplicity of uses. The performance intensifies vision, dismantles reality and conjures up fiction: it's a long sequence-shot that only you can direct, an imagined film that only you can produce.

STRASSE is a group of Italian artists founded in Milan, Italy, in 2006. Strasse works within the frames of performance and cinema, investigating relationships between movement and urban landscape, using film language as a filter to understand and weight reality. Strasse aims of bringing performance into channels and spaces of the urban life, gaining backgrounds, signs, temperatures, without subverting their meanings but stealing them from the unflappable daily flowing and carrying them, for a moment, elsewhere.

During the last two years Strasse is working on two main projects: Drive_IN and King. Drive_IN is a site-specific performance, a car journey for one spectator at a time in which cinema and performance meet searching for a common point of view. King is a nomadic life experience, a journey through Italy made by a group of performers. Starting from the sensitive principles of relationship between space and body they build their own shelters and develop a common improvisation network.

Starting from Francesca De Isabella and Sara Leghissa, having run in 2009 the Casa Strasse space in Milan with Elena Fecit, hosting theatre and theatre-dance workshops and productions, since 2010 the group has been without headquarters and devotes itself to actions in public spaces. In 2011 Leonardo Delogu became an active part of the group. Strasse is also eyes and muscles by Daria Menichetti, Valerio Sirna and Raffaele Tori. Strasse is being anarchically managed and advised by Sarah Parolin.

www.casastrasse.org

VIDEO

<http://vimeo.com/channels/strasse>

PHILIPPE WICHT (CH)

COMMANDE (CREATION)



Fresh out of La manufacture (Drama School in French-speaking Switzerland), Philippe Wicht took part in a Young Artist in Residency programme in Nyon last year entitled Watch & Talk (p. 83). Impressed with his work, the far° invited him to create an original project for this year's festival. Wicht came back with the tongue-in-cheek *COMMANDE*, which he put together with three other performers. Influenced by the spirit of Andy Warhol, they decide to put to the test their expression of creativity and artistic beliefs. To ensure transparency, this art project will reveal a whole range of technical and dramatic effects and will undoubtedly titillate the audience's expectations. Incidentally, what do you expect from art and artists?

PHILIPPE WICHT was born on the 2nd April 1987 in Fribourg. After his secondary studies, he went to La Paz in Bolivia for one year where he followed workshops on movement and popular street theatre. When he comes back, he creates the performance *Babouschkas* at the Dampfzentrale in Bern, with Marinka Limat, also shown at the Théâtre de la Cité in Fribourg. They work again together in 2008 for the performance *Ein Gutes Modell*, presented at the Haute École d'Art in Bern and at the Kunstmuseum in Soleure, for the exposition Franticek Klossner - Véronique Müller. The same year, he plays in «Un iammaha Akeu» at the Nouveau Monde in Fribourg for the neo-classical ensemble Le Quai d'Oz.

He enters at La Manufacture, Haute Ecole de Théâtre, in 2009. During his studies, he works with Jean-Yves Ruf, François Gremaud, Denis Maillefer, Yves-Noël Genod, Christian Geffroy Schlittler et Oscar Gómez Mata.

In 2010, he is part of the collective creation «Restons Ensemble Vraiment Ensemble», a summer project initiated by Vincent Brayer at La Manufacture, which will be performed in January 2012 at the Grange de Dorigny Theatre. This show will also be performed in June 2013 at the Théâtre de la Tempête, in Paris.

In December 2011, he creates with Delphine Abrecht the performance *Boo* at the festival Les Urbaines in Lausanne. He wishes to question the relationship between space, artist and public and mix theatricality and performativity. Inspired by the character of Carrie White, created by Stephen King, *Boo* will be presented in a gymnastic room.

At the end of his training at the Manufacture, he participated at the Watch & Talk Program during the far° festival des arts vivants in Nyon and plays under the direction of Guillaume Béguin, Michel Toman and Oscar Gómez Mata.

ESZTER SALAMON (HU/DE)

MÉLODRAME (FIRST REPRESENTATION IN SWITZERLAND)



MELODRAME is a fictitious documentary in which Eszter Salamon re-creates interviews she conducted between 2006 and 2012 in a small village in Southern Hungary with a woman who bore the same name as her. She reenacts the interviews, telling the story of this 62-year old woman. She reproduces her voice and mannerisms, thereby offering the audience an opportunity to experience her life story first-hand. The play inspires reflection on the concept of 'slipping into someone else's shoes' and on the precedence of hopes and desires over considerations of class, age, nationality and religion.

ESZTER SALAMON is a choreographer, dancer and performer.

She is the author of solos «What A Body You Have, Honey» (2001) and «Giszelle» (2001) in collaboration with Xavier Le Roy, «Reproduction» (2004), a piece for eight dancers, «Magyar Tancok» (2005) with Hungarian folk dancers and musicians, «Nvsbl» (2006), a film-choreography in collaboration with Bojana Cvejic «AND THEN» (2007) and together with Arantxa Martinez, the concert-performance «Without You I Am Nothing» (2007) starring Lukas Minkus and Ramon Pozo, «Dance#1/Driftworks» (2008), in collaboration with Christine De Smedt, «Voice Over» (2009), a piece commissioned and interpreted by Cristina Rizzo, «Dance for Nothing» (2010) and with Peter Böhm, Bojana Cvejic and Cédric Dambrain «TALES OF THE BODILESS» (2011).

Her work has been widely presented in Europe and Asia. As a dancer, she collaborated with Sidonie Rochon, Mathilde Monnier and François Verret. Her work in music theatre includes assistance to the opera «Theater der Wiederholungen» (2003) by Bernhard Lang staged by Xavier Le Roy at Steirischer Herbst Festival, Graz and staging the music of Karim Haddad in the frame of the project «Seven attempted escapes from Silence» (2005) at Staatsoper Unter den Linden, Berlin. In 2008, she participates in 6Month1Location, an artistic research project based on self-organisation and self-education at the CCN, Montpellier. In 2009, together with the same group of artists, she co-curates and takes part in the festival In-Presentable09, Madrid.

In 2009, Eszter Salamon develops with Christine De Smedt «Transformers», a research project for a group choreography through workshops and artist residencies in Brussels, Madrid, PAF-St. Erme, Mexico City, Vienna, Tokyo and Stockholm. Following up «Transformers», Salamon and De Smedt presented during ImpulsTanz 2011 in Vienna their duet piece «Dance#2». «Melodrama», is a solo 'documentary performance', premiered in June 2012 in the context of Berlin Documentary Forum 2 at Haus der Kulturen der Welt, Berlin.

www.eszter-salamon.com

VIDEO

www.issuezero.org/mi.php?id=10

BAROKTHEGREAT (IT)

INDIGENOUS (FIRST REPRESENTATION IN SWITZERLAND)



On a quest to discover how gesture and movement are rooted in the brain, Barokthegreat's performances speak to the reptilian brain —that area of the anatomy responsible for primitive behaviours, basic needs and survival instincts. It's a part of the brain that delivers immediate response, like a reflex: same situation, same stimulus. Such is the area that *INDIGENOUS* hope to colonise, their imperturbable pulsation and peculiar atmosphere acting like a stroboscope on the eye. Inspired by music as a ritual, the performers launch themselves into a dance with such obsession that it soon transforms into a feverish trance.

BAROKTHEGREAT operates within the vast range of the performing arts. Founded in 2008 by musician Leila Gharib and dancer-choreographer Sonia Brunelli, the group works with a particular focus on the mental roots of movement, the physicality and ritual function of music and the architecture of space as an inhabitable device. Barokthegreat's productions are: *The Origin* (2008), *Barok* (2009), *Wrestling - intuizioni sul mondo in attesa che diventino una costruzione compiuta* (2010), *Russian Mountains* (2011), *Fidippide* (2011), *Indigenous - dramma sonoro* (2012), *L'attacco del clone* (2013). From 2012 Barokthegreat proposes an experimental year-long program for dancers and performers in the city of Verona where the group is currently based. With the editorial project *Indigenous*, Barokthegreat introduces the production of zines that, with the stickers' serie, contributes to the group's landscape definition through the collaboration with artists, designers and writers.

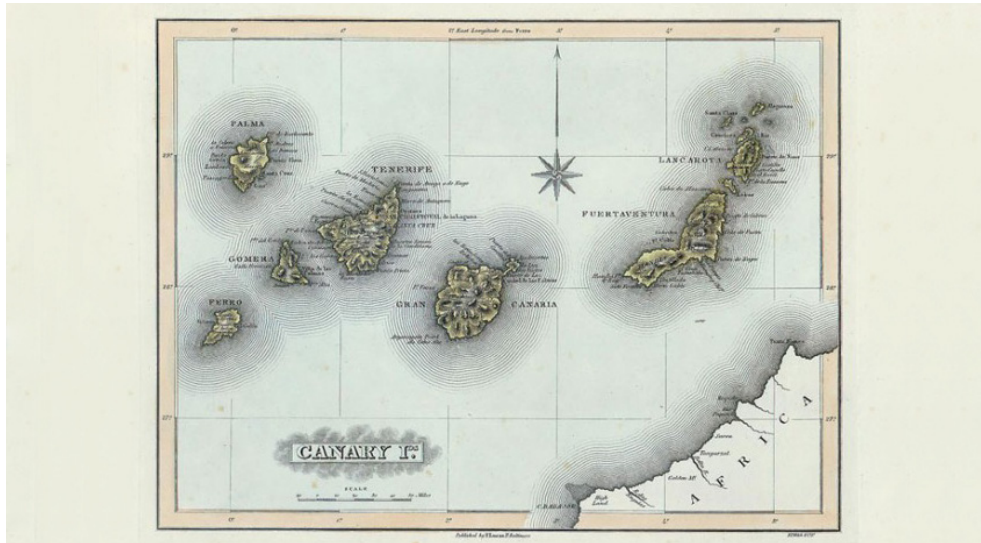
www.barokthegreat.com

VIDEO

www.vimeo.com/channels/barokthegreat

SIMILAR CONSTRUCTIONS (CH/BE)

FLATLAND (CREATION)



A real generator of imaginary worlds, *FLATLAND* is bent on providing an experience both collective and individual. Provided with an audio headset, let yourself be guided through several stages by four hosts who will ask questions unrelentingly without answering them, thereby creating a relationship between you, the performers and the venue itself. The questions create interference and intrude on the mind, conjuring up imaginary landscapes, in which images, sounds, language and your own presence are all questioned. Lose yourself in this imaginary space designed by the young Similar Constructions Art Collective.

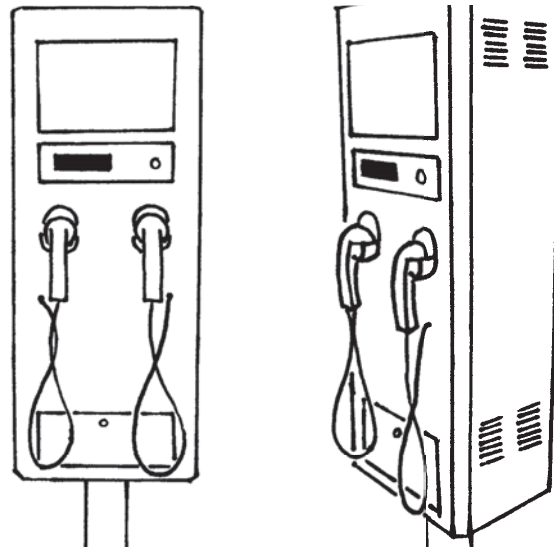
TOM ENGELS, born in 1989 in Belgium, holds a Master's degree in Art Science from the Department of Theatre, Performance and Media Studies of Ghent University. During his studies he enacted different roles in choreography related productions, going from assistance to dramaturgy. He worked and works with artists like Antonia Baehr (DE), Eszter Salamon (HU/DE), Rodrigo Sobarzo (NL) and Sidney Leoni (FR). In 2012 he co-created «Saga», together with Tessa Theisen and Marcus Doverud, as well as «Process/Out of joint» with Stefanie Knobel, Arnita Jaunsubrena, Kim Willems and Christopher-Felix Hahn. He works as an editor for «Oral Site», an online publication platform initiated by artist and writer Myriam Van Imschoot and Sarma. His Oral Site publication «More than one tie» came out in Spring 2013. At the moment he is enrolled in the Choreography and Performance program at the Institute for Applied Theatre Studies, Giessen.

STEFANIE KNOBEL, born in 1983 in Switzerland, works in the crossing areas of dance, performance and writing. She holds a Master's degree in Applied Theatre Studies from Justus-Liebig University, Giessen. Before she studied Dance at the University Sophia Antipolis in Nice, France, and German Literature at the University of Bern. As a choreographer and performer she worked in various constellations. In 2010 she developed «Naturfilm», a performance for public parks, together with Agnes Fabich (Von Bernus-Park, Frankfurt). In 2011 she created «Your Dance with my Book» (Niemandslanifestival, Baden, CH) and in a consequence «New methods of romantic ballet» (rough cuts, 2011), where the spectators are reading a book and watching a performance simultaneously. Her latest production is the collective work «Process/Out of joint» (2012) together with Tom Engels, Arnita Jaunsubrena, Kim Willems and Christopher-Felix Hahn. For the moment she teaches at the department of performing arts and film at Zurich University of the Arts.

similarconstructions.net

TRICKSTER-P (CH)

SIGHTS (WORK TITEL -PRESENTATION)



Already having performed at the far° festival in 2010 and 2012, Trickster-p build their work around the sensory experience. The Ticino duo's next creation, *SIGHTS* (working title), will be defined as a sound installation in which the spoken word makes up the artwork. Spoken words are descriptions of areas imagined by visually impaired people. The final version of the project will be presented at the festival next year. In order to carry out this project as accurately as possible, research will be done over a whole year. The far° wanted to invite the duo to present their work at its intermediary stage, with all its uncertainties, and to enable the public to have access to a work in progress. During their time in Nyon, the two artists will expect the audience to reflect on the process and initiate discussions around the project.

TRICKSTER-P arises out of the encounter of Cristina Galbiati and Ilija Luginbühl and is intended as an artistic research project which pushes at the boundaries and is at the crossroad of different art forms. Initially their research focused specifically on the centrality and physicality of the performer; as time went on, their focus has shifted from a more narrow definition of theatre to include expressions that transgress genre boundaries, both conceptually and formally resulting from the mixture of extremely heterogeneous artistic media.

Trickster's main focus has hence shifted from the performer to the spectator. The emphasis on the relation of the audience to the art work and the ever-evolving definition of being a spectator in today times have now become recurrent elements of Trickster's works.

Cristina Galbiati and Ilija Luginbühl's poetics strongly favours an essential aesthetic which moves away from the narrative and delves into an imaginative and evocative world.

Along with the artistic work, Trickster channeled its experimental vocation by creating la casa del tabacco, a space of creation and experimentation in the village of Novazzano, few kilometres away from the Italian-Swiss border and current base of Trickster project.

To date, Trickster's works have been presented extensively in Europe, Asia, Australia, North and South America.

www.trickster-p.ch

MARCO BERRETTINI (CH)

IFEEL2



Somewhere, in a world of faded colours sprinkled with dream particles, a man and a woman move about. Around them, some outlandish plant decorations outline a nameless space. The duo, Marco Berrettini and Marie-Caroline Hominal, engage in a hypnotic «battle» and dance away in timeless confrontation to the sound of quietly insistent music. *IFEEL2* questions our origins and the inner workings of our individual and collective lives. As a skewed response to these notions, this tireless, intense and magnetic twosome creates the perfect scenario for introspection.

MARCO BERRETTINI is an Italian dancer and choreographer born on the 23.10.1963 in Aschaffenburg - Germany. His interest in dancing began in 1978, when he won the German championship of Disco Dancing. Thereupon he decides to improve his technical skills. In the next following three years, he'll take a multitude of classes and workshops in Jazz Dance, Modern Dance and classical ballet. Next to his regular school education, he works for the Ballroom Dance School Bier in Wiesbaden as a choreographer for Gala Nights. He directs 28 male and female amateur dancers. In order to improve the Shows, he watches for the first time in his life American Musical movies. With his dancers he studies and steals and adapts some dance scenes from West Side Story to Eastern Parade.

After his A levels, he starts a professional dance-formation; first at the London School of Contemporary Dance, then at the Folkwangschulen Essen, under the direction of Hans Züllig and Pina Bausch. In Essen and Wuppertal he develops his interest for the German Tanztheater and choreographs his first contemporary Solo: « the horny Santa Claus ». Since that time, the Jooss/Laban/Leeder/Cecchetti technique means everything to him and in the next 10 years he'll work under the influence of Pina Bausch's Tanztheater. Especially concerning the "form" of how a show is build.

In 1988 he signs a contract with a French dance company. Besides his work for the choreographer Georges Appaix, he creates his own pieces. The name of his Company was « Tanzplantation ». In 1999 the Kampnagel Theatre in Hamburg produces his show « MULTI(S)ME ». Following the advice of the Kampnagel Director Res Bosshart, his Company, strong of 12 members, changes its name. *MELK PROD. Is born.

Since then Marco Berrettini, in collaboration with his Company, has produced more than 25 pieces and won some prizes like the ZKB PRIZE at the Theaterspektakel Festival in Zurich. For what it counts to win prizes in choreography. Berrettini's work spreads widely. From the Performance in Museums to movie-productions with foreign film-directors; from Video-Installations at the Palais de Tokyo in Paris to festive dinner parties with famous people who don't know him at all.

VIDEO

www.vimeo.com/52237069

DAVID WEBER-KREBS (BE)

TONIGHT, LIGHTS OUT! (CREATION IN FRENCH)



TONIGHT, LIGHTS OUT! was inspired by a newspaper campaign run by Bildzeitung – the biggest and most widely-read tabloid in Germany and Europe. The large-print headline of its 8 December 2007 edition read: «Lights out between 8:00 and 8:05 pm tonight!». With this symbolic act, which required people to turn off their lights for five minutes, readers who answered the call became part of a community that was concerned about climate change and that was determined to find solutions together. At first led on a nationwide scale, the act is transposed to a closed and intimate theatre venue, thereby raising an intriguing hypothesis: how much does carrying out a simple task really contribute to worldwide change?

DAVID WEBER-KREBS is a theatre director, a film- and video-maker, and a performer. His work varies between theatre performances that either are intimist or stage crowds, lecture performances, events for one spectator in the public space, as well as films and videos. He explores various contexts as a basis for an experimental process, which questions the traditional relationship between the work of art and its public. The spectator is placed right into the centre of the work, which is playing with his perception and expectations. Weber-Krebs emphasizes the place of spectacle as a shared social space. One of the recurrent features of his work is the relationship between the individual and the group as well as his tie and his power of belonging to a community or a society.

davidweberkrebs.org

VIDEO

www.vimeo.com/30592815

IVO DIMCHEV (BU)

P PROJECT (FIRST REPRESENTATION IN SWITZERLAND)



Bulgarian artist Ivo Dimchev won't tolerate passivity. Instead, he pushes his audience to question their own relationship with and responsibility towards this work. His show urges—but doesn't oblige—the audience to simply and shamelessly participate in the construction of the performance. As a charismatic master of ceremony, Ivo Dimchev connects with the audience, establishing a close relationship as the performance develops. Here, you are welcome to engage in the performance, to take part and manipulate it, thereby bringing it to life and making it unique every time it is played. Scenes unfold, fitting together into a homogeneous whole that is poetic and amusing, beautiful and fragile.

This show will be performed in English.

IVO DIMCHEV (born in 1976) is a choreographer and performer from Bulgaria. His work is an extreme and colorful mixture of performance art, dance, theater, music, drawings and photography. Dimchev is author of more than 30 performances. He has received numerous international awards for dance and theater and has presented his work all over Europe and North America. Besides his artistic work Ivo Dimchev has given master classes in the National theater academy/Budapest, the Royal dance conservatorium of Belgium/Antwerp, Hochschule der Künste/Bern, DanceWeb/Vienna etc. He is founder and director of Humarts foundation in Bulgaria and organizes every year a National competition for contemporary choreography. Since Oct 2009 after doing his master studies on performing arts at Darsarts academy / Amsterdam, Ivo Dimchev moved to Brussels where he opened his own performance space Volksroom where he often presents international young artists.

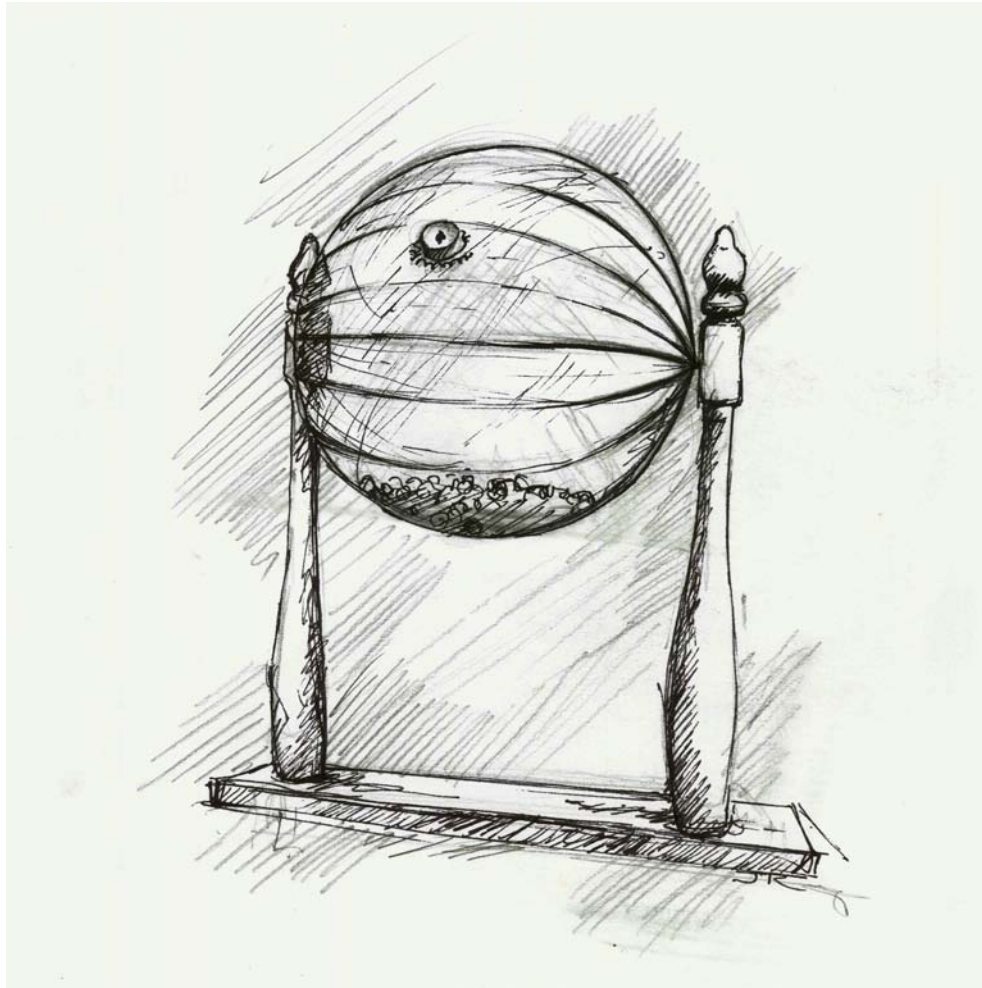
From Jan 2013 Ivo Dimchev will be Artist in Residence in Kaaitheater / Brussels for 4 years.

www.ivodimchev.com

VIDEO

www.vimeo.com/52237069

KARIM BEL KACEM (CH)
LE PROJET KLÉROTÉRION* (CREATION)



*LE PROJET KLÉROTÉRION** The kleroterion* project is participatory by nature. For the duration of the festival, a lottery machine will be placed in the front yard of the usine à gaz. Anyone —spectator or artist— can choose a number for a performance that he or she would like to produce. The festival will ensure that the randomly picked project (on the last day of the festival) will be presented during the 2014 festival. During a workshop on the topic of disruption in the Art/Action section of the Head - Geneva (see p.50), Karim Bel Kacem put forth the following assumption: might the lottery be one of the rare means of revealing positive states of disruption nowadays?

* The kleroterion is a randomisation device used by the ancient Athenian democracy.

KARIM BEL KACEM. Graduated from the Manufacture, Haute Ecole de Théâtre de Suisse Romande, he continues his studies at the HEAD in Geneva in the art/action department. He develops a practice halfway between theatre and performance in order to question the relationship from theatre to the world and to politics.