

Bozar

Boris Charmatz

Aatt enen tionon & Herses, duo



Boris Charmatz, Herses, duo – Foto © Laurent Philippe

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Aatt enen tionon & Herses, duo

Brussels, 9 October – On 11 and 12 October, we welcome dancer and choreographer Boris Charmatz for a double performance in our Horta Hall.

For Bozar, Charmatz selected two key works from his oeuvre. In *Aatt enen tionon*, dancers do not touch each other and are divided over three levels of a tower. Their movement space is reduced to a small platform. This is followed by an intimate fragment for *duo* from *hereses* from 1997. **Boris Charmatz will perform this choreography himself** and intertwine with Johanna Elisa Lemke.

Charmatz' two choreographies resonate strongly with the themes present in the expo *Love is Louder*, from 12 October on at Bozar. Love and desire are basic motifs in the two performances. In *hereses, duo*, desire for the other body becomes the driving force behind a sculptural and physical dance. In *Aatt enen tionon*, the connection between the three dancers is complicated, but they build a relationship through choreography.

Boris Charmatz (°1973) is not only a dancer and choreographer but also the creator of experimental projects and, since 2022, the director of Tanztheater Wuppertal. This makes him one of the most important figures in contemporary dance art.

'We used performance, improvisation, and music in such a way that the audience felt compelled to dance with us'

Paul Briottet, Artistic Associate to the CEO

Cycle of performances

Bozar has reinforced the role of performance art in the institution. This now occupies a prominent position at the heart of the Horta Hall.

On 11 and 12 October 2024, Boris Charmatz brings the performances *Aatt enen tionon* and *hereses, duo* in the Horta Hall. On 10 and 11 November 2024, Eszter Salamon will perform *Mothers & daughters*. On 9 and 10 December 2024, Maria Hassabi's performance *Together* will take place.

Credits Aatt enen tionon:

Interpretation: Olga Dukhovna, Némó Flouret, Simon Le Borgne

Interpretation at the premiere (La Halle aux Grains, Blois, 1996): Boris Charmatz, Julia Cima and Vincent Druguet

Lights: Yves Godin

Vertical construction: Gilles Touyard

Sound: Hubertus Biermann, Olivier Renouf

Direction: Fabrice le Fur

Music samples: PJ Harvey

Production et diffusion: Terrain

Production: Association edna (1996)

Co-production: La Halle aux Grains–Scène nationale de Blois, La Ferme du Buisson–Scène nationale de Marne-la-Vallée, La Bâtie–Festival de Genève, Les Hivernales–Avignon. Résidence Centre chorégraphique national de Franche-Comté, Belfort (Direction Odile Duboc).

We would like to thank: Lenio Kaklea, Ana Mac Rae and Fabrice Ramalingom

Credits hereses, duo:

Duo extrait de hereses (une lente introduction)

Choreography: Boris Charmatz

Interpretation: Boris Charmatz et Johanna Elisa Lemke

Interpretation at the premiere (Le Quartz, Brest, 1997): Boris Charmatz, Julia Cima, Vincent Dupont, Myriam Lebreton, Sylvain Prunenec

Music: Stefan Fraunberger

Production et diffusion: Terrain

Production hereses (une lente introduction): Association edna (1997)

Coproduction: Le Quartz Centre National Dramatique et Chorégraphique de Brest (Résidence), Festival d'Automne à Paris, Centre chorégraphique National de Grenoble, Festival International Montpellier Danse, Dieppe Scène Nationale. With the support of Springdance Utrecht, Niederlande, Centre national de la danse, Pantin.

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Press contact

Andries Bomans

Press Officer – Music

andries.bomans@bozar.be

+32 471 66 00 06

Breaching the Wall, Breaking the Codes

Performance art has been a staple of the Centre for Fine Arts since its inauguration. But last season it manifested itself more clearly during the All Over the P(a)lace nocturnes. And this year, programmer Paul Briottet goes even one step further.

Since last season, the All Over the P(a)lace nocturnes – held every last Thursday of the month – have been synonymous with festive, multidisciplinary and connecting happenings. They are spread across Bozar’s various spaces, always with a central theme. “The idea is that every corner of the building – a veritable maze – vibrates and comes alive”, explains Paul Briottet, the new artistic right-hand man of CEO Christophe Slagmuylder who spent more than ten years in the opera world. “Everything needs to be set in motion, so to speak.”

“In contrast to a theatre, which brings together people in the same room, the audience can roam around the building relatively freely,” continues Briottet. “The public visits the exhibitions, participates in a talk, attends a screening or a reading, enjoys a drink in the Horta Hall, etc. That is, until the performances and DJ sets, which take place across the Palace, bring everyone together. Last season proved a fantastic opportunity for experimentation. Each nocturne basked in its own unique atmosphere, often linked to one of the ongoing exhibitions.”

Deicy Sanches, the French director and dancer with Cape Verdean roots,

experienced one of these All Over the P(a)lace evenings first-hand during the opening of the Afropolitan festival. With Les Envahisseurs – a hip-hop dance collective she runs with her dancer and designer brother Teddy – she was asked to conjure up a multi-disciplinary evening of debates, screenings and performances in the various areas of Bozar. The evening ended with a DJ set.

She remembers, “one of the highlights of this performance was the feeling that the audience was very much present. The spectators were with us. They were actively present. The public was not in the posture often dictated by the institutional setting: quiet, silently observing. The institution and its architecture often impose codes and boundaries on everyone present. I got the impression that we had broken down that barrier. We used performance, improvisation and music in such a way that the audience felt compelled to dance with us. By the end of the evening, we were all dancing together!”

Cycle of performances

In the same vein, Bozar has now launched a new series of events to reinforce the role of performance art in the institution and introduce a dynamic dimension to the activities of the Palais by occupying a prominent position at the heart of the Horta Hall. Much like the Bozar All Over the P(a)lace events, this series of performances introduces movement back into Bozar and completes the artistic offering.

In the words of Paul Briottet, performance art is defined by the removal of boundaries between ‘performers’ and ‘spectators’, and by the demolition of the ‘fourth wall’ characteristic of theatre. Performance lies at the intersection of dance, theatre and visual arts.

He explains that “with performance art, we’re not trapped in an artistic approach based on the strict confines of the stage, bounded by a backdrop and supported with substantial technical resources. There are no mechanics that create a distance between the spectator and the action unfolding on stage. A performance establishes a more intimate – almost carnal – relationship between the spectators and performers, whereby they are drawn closer together.”

Another distinctive quality of performance art is that it is often created in situ, tailored to a given space and a privileged relationship with the public. “This makes it a unique experience in today’s world,” Briottet continues. “Here too, contrary to the theatrical experience, performance boasts a unique, almost exclusive – although not exclusionary – character that is lived in the present moment and never repeated in quite the same way.”

Additionally, the decision to use the Horta Hall for performances serves as a reminder of the history of a building conceived to bring many different art forms together, including performing arts. As Briottet explains, ‘as I was delving into the history of the building, I discovered that performance has been present from the outset. In 1929, Sergei Diaghilev inaugurated the Horta Hall with his Ballets

Russes. To mark the opening of this season, the programme revives this historic tradition at the Centre for Fine Arts by inviting today’s artists to revisit existing creations or devise new works for the iconic Horta Hall. This innovative approach of uniting audiences and artists encourages visitors to examine the world differently.”

This ambition underpins the 24–25 season, which already boasts such names as Eszter Salamon, Boris Charmatz and Maria Hassabi.

Estelle Spoto

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