



FIASCO

FIASCO - 2021

Devised and directed by Collectif ÈS

Created and performed with Julie Charbonnier, Adriano Coletta, Sidonie Duret, Martin Gil, Sophie Lèbre, Jeremy Martinez, Emilie Szikora et Joan Vercoutere

Lighting design : Léa Maris

Sound design : Orane Duclos

Creative consultant : Magali Caillet Gajan

Costume design : Bertrand Nodet

Stage Manager : Pierre-Jean Heude

Production : Raphaëlle Gogny – Collectif ÈS

Coproduction : - Collectif FAIR-E / CCN (National Choreography Centre) for Rennes and Brittany; La Comédie in Clermont-Ferrand, a theatre with Scène Nationale certification (Public French Performing Arts theatre for new productions); La Rampe – La Ponatière in Echirrolles, a Scène conventionnée Arts et Créations (performing arts theatre with a public service contract with the French Culture Ministry for the arts and new productions); The Maison de la Danse in Lyon; the Ballet de Lorraine CCN (National Choreography Centre); Le Rive Gauche theatre in Saint Etienne du Rouvray, a Scène conventionnée Arts et créations; Espace 1789 in Saint-Ouen, a Scène conventionnée danse (performing arts theatre with a public service contract with the French Culture Ministry for for dance); Théâtre Molière in Sète, in the archipel de Thau, a theatre with Scène Nationale certification; Le Vellein, Isère, a Scènes de la CAPI theatre (Performing Arts theatre for the community of the agglomeration of Portes d'Isère); and the CCN2 / CCN (National Choreography Centre) in Grenoble.

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Discord



And National Anthems

Fiasco communicates enthusiastically about what fails to unite us and what hinders humanity's dialogues. The postures it invokes are packed with the symbols that surround us, but they also manage to capture the freedom of living in discord, of belonging to a group despite everything and finding pleasure beyond all that. What sorts of 'gestural citizens' will be revealed to us? How do they form communities and co-exist? Is it in the same way we do?

Fiasco is a journey nourished by punk iconography and an almost childlike delight in rule-breaking. The body hijacks and manipulates authority, primarily the authority of music over movement. *Fiasco* is noisy. It's an explosive release of energy that shows us what makes us laugh and what sets our teeth on edge. It reveals the optimistic and the restrictive. It's a danced close-up on the tensions of our time as they journey through our bodies.



FIASCO : Dance as social analysis

By Christophe Hannah

I believe that *Fiasco* has all the characteristics that clearly define Collectif ÈS's current art: humour as a specific mood permeating every choreographical proposition; intuitively conceived choreography as a documentary device; and the inclusion of current affairs (in the media sense of the term) as the subject of the dance itself. And these three aspects are highly interdependent. *Fiasco*, however, speaks about what fails to unite us, and the show is even more wittily scathing about the obstacles to humanity's dialogues and the logical pattern of agreement; it is a denser documentary device. In terms of media criticism, *Fiasco* seems to explore new pathways by attacking the enduring nature of national monuments such as 'La Marseillaise', or 'Ode to Joy' and how they are used in our symbolic universes. On stage apparently anarchical ambient cultural matter is connected. Collectif ÈS's dance appropriates the communication codes of political propaganda and the gestures of anti-establishment militantism in order to confront them and entangle them with actions of private resistance and expressions of resistance on the virtual protest circuits of social networks. What does their co-existence trigger when it is intensified by being enclosed in a tight choreographic space? What types of 'gestural citizens' are revealed to us? What forms of community and what sorts of togetherness are these citizens still allowed?

ÈS's choreographic language is not intended to create a performance in isolation whose primary concern is kindling a delight in formal beauty and satisfying a love of technical perfection. Instead, it is documentary language that attempts to grasp and question events, primarily from recent history, through stories of our misfortunes. As such, *Fiasco* appropriates the French National anthem, the Marseillaise, giving it a particularly fascinating status. It is widely accepted that words to the French National anthem evoke diverse meanings linked to contradictory value systems. Although the Marseillaise was originally an anthem for revolutionary, egalitarian, and anti-despotic struggle, when some people sing it, it assumes a reactionary tones of unhealthy, male chauvinistic, nationalism. The Marseillaise is a powerful repository of postural injunctions and of confused, even contradictory, symbolic body language. For that reason, as we hear it constantly and are soaked in it physically, the French National Anthem can come to affect us in the same way as certain tasks imposed by the work world, which force us to incorporate and repeat incompatible gestures to the point of injury and exhaustion. Some strong social symbols, like the French National Anthem, may also sometimes have the power to paralyse us and turn us into zombies. That is what *Fiasco* shows us, and that is how ÈS is political. ÈS is not political because it rallies to a defined ideology on a mediatised battlefield that has been dramatized by political parties, but rather because the collective uses dance to analyse the tensions of our time and how those tensions journey through our bodies.



ABOUT COLLECTIF ÈS

ÈS is a preposition that means *in regard to*.

ÈS is always followed by a plural, so it is always followed by multiplicity – exactly mirroring the multiplicity we seek in the idea of a collective. Collectif ÈS was born out of a desire to search, investigate and explore chorographical language as a group of three. We take the floor as a group, in which each of us is relevant, no roles have been attributed, and we each bring our own vision and approach. We tackle new productions as collective inventions, proposing subjects that emerge from ourselves – taking a gamble on assigning a triple signature to any creative act or subject.

Creating a live show means offering up our own experiences and what we, as living beings, have seen and lived through. Through this way of sharing, we create our own form of research, seeking a physical intensity that drives our bodies to commit absolutely and become fully inhabited. We pursue a desire to develop physical empathy, to inhabit bodies that communicate and exude the pleasure they find in being together. Our research is constantly nourished by our investigations into communication and group energy, by our need to function in a specific way, and by the social role these aspects play. The creative process is an opportunity to come together, work together, and question our relationship with others. We have been co-creating shows since 2011 by tackling, with a degree of self-mockery, themes such as utopia, discord, and the plagiarism and/or inheritance of popular cultural references.

ÈS is Sidonie Duret – Jeremy Martinez – Emilie Szikora

2009 – We met in Lyon at the CNSMD (French Higher Conservatory for Music and Dance), where we worked together as performers in various new productions and repertoire shows. We also gained experience in devising, both individually and collectively, in partnership with musicians, architects and plastic artists.

2011 - For the first time, we experimented with devising and performing a piece together, and this led to the creation of *P'LAY's* – a show for 3 performers and a crisp eater. Collectif ES was born.

2014 - We decided to deepen our exploration of creating and performing together, which we had experimented with on our first show. This led to the creation of *Hippopotomonstrosesquippedaliophobie** – a show for three performers – awarded the Prix du Public (Audience Prize) and the 6th edition of the Concours Reconnaissance.

2016 - We devised *Overgame*, a new production for Album Cie. We also created the first episode in our popular series: the dance *I wanna dance with somebody – Episode 1 Série Populaire*.

2017 - We collaborated with new performers for the first time to create *Jean-Yves, Patrick et Corine* – a trio for five performers.

2018 - We were artists in residence for new productions at the CND (National Dance Centre) in Lyon for 18 months. During our residency we took the opportunity to focus primarily on our *Séries Populaire* (Popular Series) and created *Le Karaodance – Episode 2 Série Populaire*. We also devised the project *J'peux pas j'ai bal !* (I can't, I've got a dance party), a dance imagined and created by kids for adults.

2018/2019 - We were the *Artistes compagnons* (Supporting Artists) for the Lux theatre in Valence which has Scène Nationale certification.

2019 - We devised *1ère MONDIALE* for the Le MOI de la danse festival at the Subsistances in Lyon. La Comédie in Clermont-Ferrand, which has Scène Nationale certification, commissioned us to create *Zéro quatre sept trois deux neuf zéro huit un quatre*.

2019/2022 – We became associated artists at La Rampe – La Ponatière, Echirolles, a Scène conventionnée Art et Création, (performance space with a public service contract with the French Culture Ministry for the arts), for three years during which we created the *YOLO Troc de pratique* (YOLO practices swap) concept, as well as *mini Série Populaire, une pédagogie inversée* (mini-popular series, reverse pedagogy).

2020 – We created episode 3 of our popular series, *Série Populaire: Loto3000*

2021 – We created *Fiasco*, a show for 7 performers. Discord as a creative process, based on punk and the Marseillaise.

2022 - We are associated artists at the Mille Plateaux CNN in La Rochelle – Olivia Grandville and at the Rive Gauche a Scène conventionnée, (performing arts theatre with a public service contract with the French Culture Ministry) for the arts and new productions.

COLLECTIF ÈS

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