

# M.M.O. – Creation 2015



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**Audience** | from 4 years old

**Capacity** | school representation : 300

**Capacity** | all audience: open

**Production** : Cie Lionel Hoche - Association Mémé BaNjO / Centre des Arts d'Enghien-les-Bains

La compagnie Lionel Hoche est en résidence d'implantation sur les communes de Villeteuse et Pierrefitte-sur-Seine. Elle reçoit le soutien de la Direction régionale des affaires culturelles d'Ile-de-France - Ministère de la culture et de la communication, et du Conseil Général de Seine-Saint-Denis.

Compagnie Lionel Hoche – Artistic Direction : Lionel Hoche / Administration : Claire Puzenat

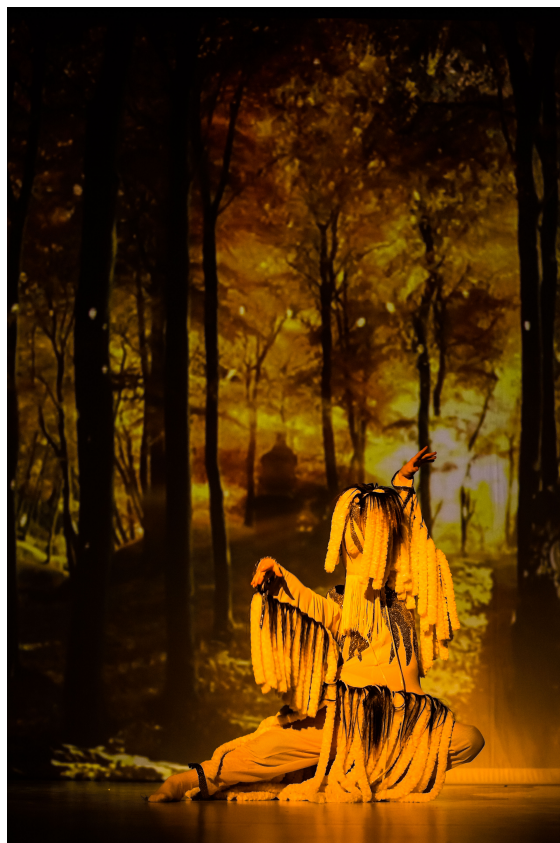
# M.M.O.

Dance, video  
+ 4 years old  
Run. time : 30 mn

**Direction & Choreography :**  
Lionel Hoche

**Cast :**  
Céline Debyser  
Laurianne Madelaine  
Quentin Baguet

**Light Design :** Nicolas Prosper  
**Music :** Ma Mère l'Oye, Maurice Ravel  
**Set & Costumes :** Lionel Hoche  
**Video Design:** Claudio Cavallari



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## SYNOPSIS

This trio gives free rein to imaginative poetry based on a cohort of fantastic creatures. A contemporary mythology that questions the magical, staging a volatile and playful study of art and choreography. M.M.O. pokes fun at Perrault's tales, the inspiration for Ravel's work "Mother Goose", so that the magical event may strike a chord with our era and take on conspicuously pop aesthetics, all the while in tune with the tribal heritage of cosmogonic beliefs. Leaving behind a linear narrative, this gallery of creatures alternates between solos, duos and trios in a series of metamorphosed dances: playful and otherworldly sketches. Bordered by false forest landscapes, this dreamlike fantasy makes use of the enchantment linking technology to craft.

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**Premières on January 16th 2015 at Centre des Arts d'Enghien-les-Bains (95)**

**Team on tour**

7 persons :

3 artists / 1 choreographer / 1 light technician/ 1 video technician / 1 tour manager

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## Choreographic Art – Plastic Art – Digital Music and Images:

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### **M.M.O. awakens a modern-day magic**

This gallery of weird and wonderful figures and creatures finds an enthralling setting in these moving landscapes, living, organic and receptive. This collection of apparitions takes Ravel's work into a fantastical terrain of virtual worlds while finding inspiration in comics and cartoons, mixing with relish dance, music, plastic art and video...The diversity of cultures, aesthetics and know-how.

Digital technology serves the magical nature of the project in a subtle way. Feeding our imagination and our longing for travel, and creating a mythology that brings together these places of the ancient and universal with those of the present and the individual.

### **A dream made of images**

The video, bringing into play symbolic and mysterious landscapes, adds to the movement of the piece with its evolving images (shifting, transforming, changing). This is indeed a journey. The organic nature of this bond enhances the spectacle of characters conversing with landscapes. This is meteorology of the imagination at work, bonding the corporal to its "de-cor".

## Stimulating the imagination and tradition

M.M.O. gives free rein to a poetic world in which the human body is both camouflaged and hybrid. And as this body/mystery, this body/folklore leaves our reality, becoming shamanic and cosmogonic, it brings with it fantasy and opens the door to the world's other dimensions. It recalls the animal world, and the vegetal world, but above all, the symbolic world.

## Claiming the cultural (references) and technology

M.M.O. distances itself from the historical accuracy of the Ravel/Perrault project, without scorning it in any way. There are occasional nods towards these antiquated references, creating a rapport with time that moves between the historical and the present, then projects towards the future or the hereafter. M.M.O links openly admitted contemporaneity to the roots of the magical genre, but does not rest there. M.M.O. goes further, and awakes that of which certain tribes untiringly remind us, the heritage of the need for an almost spiritual understanding of the universe.



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## The dialogue with nature

Beyond the environmental dimension as we know it, in this project a harmonic and playful, almost cosmogonic, vision of life's various components fuses with one that is more mythological, historical and referenced.

In the depths of our "animist" beliefs, deep within our dreams there remains a glorified space in which the alchemy of our world's different elements can be found at the heart of a simple, fine and poetic balance.

## Thoughts on living space

Here the notion of living space is re-mystified and once again given a poetic value, a depth and a texture. Our inner spaces (even imaginary ones) are also brought to communicate with the natural world around us.

The forces of nature, its components, its elements, its cycles of which we are but the faraway and detached echo, here seem mythical, and this dynamic movement from one to the other, from one towards the other, weaves and unveils a world in which everything has an effect on everything.

## The playful part

The playful dimension is very present within this work for young audiences. The game between the dance, images and music will above all add to this dimension. The images will display a fantastic forest world, a transforming nature in which these natives will turn wonder into a universal commodity.

Illusions are the sanctuary in which we accept to be fascinated.

# Compagnie Lionel Hoche

Aged 51, Lionel Hoche is undoubtedly one of France's most promising and talented young choreographers. Since 1989, he has gleaned a wealth of experience both with his company and further afield, as guest choreographer for many of Europe's major international companies. This activity is not only due to his insatiable appetite for his work and passion for dance but also to his rich and atypical professional career. His debuts in classical dance at the Paris Opera Ballet School, his six years as an interpreter with Jiri Kylian's company in the Netherlands followed by Daniel Larrieu's French-based contemporary dance group... versatility combined with his acclaimed savoir-faire have made Lionel Hoche an extremely attractive trump card to play.

All these factors have led him to collaborate on over eighty projects for some thirty companies (including his own) in Europe and the Far East, and he is today one of France's most sought-after choreographers. In 2000, he was a guest-choreographer for the Paris Opera Ballet - back to his 'roots' some may say!

A few like to classify Hoche's dance, attributing a neo-classical label to his work, and his experience as a choreographer for many 'neo-classical' companies is probably to blame. However most (including Hoche himself!) are unanimous in their analysis: Lionel Hoche has used his wealth of experience, without denying his past, to create a choreographic vocabulary that is unique, personal and in constant evolution, therefore contemporary. His dance is often qualified as sensual, intimate, tender, and plays on a kinetic and a deconstructed or even dis-'jointed' vision of a sometimes too-vigorous perception of the body. His work demands an extremely high-level of technique from his interpreters, yet is always attentive and respectful of a human body all too often forced into shape.

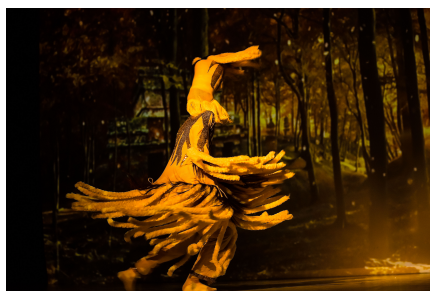
A rigorous artist with an eye for form and volume (he sometimes designs the sets for his pieces), Lionel Hoche pays particular attention to the aesthetic environment of his pieces, his choices of performers, light and costume designers alike often referred to as astute and even outstanding.

In 1992, Hoche decided to found his own company, MéMÉ BaNjO (in reference to his grandmother, a Parisian lady of character and influence in the Hoche family, and particularly so for Lionel). La Compagnie Lionel Hoche tours Hoche's work both in France and abroad.

After 5 years in residency in Saint Etienne from 1998 till 2003, the company started in 2004, for four years, a new residency in La Maison de la musique in Nanterre. Then from 2010 till 2013 the company was in another long term residency with the Opéra de Massy. 2013 to 2015 the company moved on to a new home in Enghien les Bains, Centre des Arts and soon will start a new residency with the cities of Villetaneuse and Pierrefitte sur Seine... New works will be created and performed there as well as repertory. Parallely, a lot of workshops will be held with the city conservatory, different dance schools and many others. The main partners that subsidizes its activities in this new region are; the French Ministry of Culture, the Cities of Villetaneuse and Pierrefitte sur Seine, the County Council.



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Born in 1964, Lionel Hoche joined the Paris Opera School of Dance in 1978, and moved to the Nederlands Dans Theater in 1983, where he worked under Jirí Kylián and took part in pieces by many guest choreographers.

In 1988 he presented his first choreography: *U should have left the light on* for the Nederlands Dans Theater, a piece performed by the Lisbon Companhia de Dança, the "Nomades" company and by the Rome Opera Ballet.

He left the Nederlands Dans Theater in 1989, joining "Astrakan", Daniel Larrieu's company and performing in the company's works until 1991.

In 1992 he founded the Lionel Hoche (Association Mémé BaNjO) company and presented *Prière de tenir la main courante* at the Cannes International Dance Festival.

Since then, Lionel Hoche has continued to work as a choreographer, both for his own and other companies.

He has created over eighty pieces for thirty or more companies, including the Nederlands Dans Theater, the Lyon Opera Ballet, the Monte Carlo Ballets, the Spanish Compañía Nacional de Danza, the Batsheva Dance Company (Israel), the Zurich Ballet, the Finnish National Ballet, the Philippines Ballet, the Ballet National of Nancy and Lorraine, the Capitole Ballet of Toulouse, the Geneva Grand Theatre Ballet...

In 2000 he created *Yamm* for the Paris National Opera Ballet, with a new score by Philippe Fénelon.

Since 1988 Lionel Hoche has also worked in three-dimensional art (sculpture and appropriation art) and since 1992 has created the stage designs for his own choreographies.

Following a five-year residency at L'Esplanade Opera Theatre of Saint-Etienne between 1998-2002, the company continued its vocation, creating works and raising the profile of contemporary dance during its residency at the Maison de la Musique in Nanterre between 2005 and 2008, at the Massy Opera from 2010 to 2012 and at the Enghien les Bains Centre des Arts from 2013 to 2015. In the autumn of 2015 the company will begin a long-term residency in two of the towns in the Seine Saint Denis department: Villetaneuse and Pierrefitte sur Seine.

In 1999 Lionel Hoche was awarded a grant by the Beaumarchais association, and in 2006 a grant for choreographic research from the DGCA (French Ministry for Culture).

He was made a Chevalier of the Order of Arts and Letters on 1<sup>st</sup> January 2002.



## Claudio Cavallari - Vidéo

Réalisateur et graphiste, Claudio Cavallari travaille depuis 10 ans dans la création d'images pour le cinéma, le documentaire, la publicité et le spectacle vivant.

En 2004 il collabore au projet « The Tulse Luper Suitcases » de Peter Greenaway.

Son travail est axé sur la recherche picturale et depuis environ cinq ans il se spécialise dans la création de fresques vivantes.

C'est ainsi qu'il collabore avec Eve Ramboz à la création des images pour le spectacles « Le jardin des délices » de Blanca Li.

Ensuite il collabore avec Les Petits Français pour la création de fresques pour plusieurs spectacles de projection monumentales au Mexique, au Chili, jusqu'à retracer l'histoire de la peinture russe pour la fête des lumières de Moscou en 2012.

Après avoir réalisé une fresque pour la mise en scène de Laurent Pelly de l'opéra Robert le diable de Meyerbeer à la Royal Opera House de Londres en 2013 il a collaboré à la création des images de la dernière tournée mondiale de Mylène Farmer. Il collabore aussi régulièrement avec le Centre Chorégraphique National de Créteil et son directeur Mourad Merzouki.

Depuis 11 ans il vit et travaille à Paris où il est le directeur artistique de Lumina avec Fabrizio Scapin.

## Céline Debyser - Danseuse

Céline Debyser découvre la scène à l'âge de 8 ans, en participant aux spectacles de Jérôme Savary. Cette immersion dans le monde du spectacle vivant oriente son avenir. Elle décide de se former à la danse classique, au conservatoire régional de Paris puis à la danse contemporaine au conservatoire supérieur de musique et de danse de Paris. Elle en sort diplômée en 1995 et commence son parcours d'interprète. Elle rencontre de nombreux chorégraphes notamment Hervé Diasnas, Jean-François Duroure, Bruno Pradet, Richard Mouradian, Françoise Murcia, Mié Coquempot, Odile Duboc, Erika Zueneli, Kataline Patkaï et Lionel Hoche. Ces rencontres accroissent sa volonté d'un travail où le corps est au centre du processus de création. Les collaborations qu'elle développe avec Myriam Gourfink et Rosalind Crisp, soutiennent intensément ce désir.

Le rôle d'assistante à la chorégraphie lui permet de développer un autre aspect de la création.

Également pédagogue, Titulaire du diplôme d'état, elle mène un travail de sensibilisation auprès de différents publics.

## Quentin Baguet - Danseur

Après des études au conservatoire de Caen de 2007 à 2008, Quentin Baguet poursuit sa formation auprès de COLINE à Istres (Formation Professionnelle Artiste Chorégraphique) de 2008 à 2010. En 2012 il intègre également le PRCC Transform de Myriam Gourfink à Royaumont.

Depuis 2010, il travaille en tant qu'interprète pour divers chorégraphes : Thierry Thieû Niang, Lionel Hoche, Virginie Mirbeau, Nadine Beaulieu et Amandine Bajou notamment. Il est également performer et participe au « Reflektor tour » du groupe Arcade Fire, il met en scène la cérémonie d'ouverture des jeux équestres mondiaux 2014 à Caen, il performe aussi pour des défilés de mode, des tournages...

Parallèlement à ces activités il développe un travail pédagogique et dispense nombre d'ateliers auprès de public variés, amateurs, scolaires etc.

## Lauriane Madelaine - Danseuse

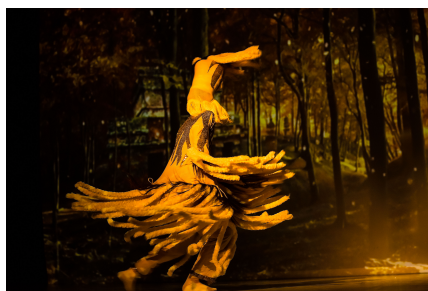
Lauriane Madelaine débute sa formation à Grenoble en 2003 à l'Institut de Danse et des Arts de l'Isère, puis ensuite au centre James Carlès à Toulouse et enfin à COLINE à Istres (Formation Professionnelle Artiste Chorégraphique) jusqu'en 2010.

Elle est depuis l'interprète de nombreux chorégraphes dont : Seydou Boro, Lionel Hoche, Camille Ollagnier, Didier Théron, Ex Nihilo, Sylvain Groud... Elle participe autant aux créations de ces chorégraphes pour la plateau, que pour des projets performatifs, installations, travaux vidéo etc.

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