

**BOOKLET 3**

**SUPPORTED ARTISTS AND  
EXECUTIVE PRODUCTIONS**

## 1. Associate artists (2019-2021)

The associate artists share a budget of €45,000 per year allocated by the Ministry of Culture, as part of the new “Associate Artist” scheme, as well as eight weeks of studio time. This budget is to be distributed every year according each institution’s needs in the financing of new productions, research residencies, dissemination and outreach initiatives.

In this way, the artists participate in the development of dance’s regional presence.



BROTHER – Marco da Silva Ferreira



Time has fallen asleep... Mette Edvardsen

## Marco da Silva Ferreira (Portugal)



Born in 1986, from Santa Maria da Feira. Graduated in Physiotherapy he has been a professional interpreter since 2008, having worked with André Mesquita, Hofesh Shechter, Sylvia Rijmer, Tiago Guedes, Victor Hugo Pontes, Paulo Ribeiro, among others.

As a choreographer debuted in 2012 with *Nevoeiro 21*, and since then, he has presented: *Réplica ... éplica ... éplica* (2013) in maisImaginarium, having been this site-specific piece awarded by the festival;

*Por minha culpa minha tão grande culpa* (2014) in co-creation with Mara Andrade; *HU(R)MANO* (2014) was achieved a remarkable notoriety in the artistic scene and projected the artist in the international circuit, already counting on a vast national and international tour;

*Land(e)scape* (2014) a multidisciplinary piece for Imaginarium2014 in collaboration with Ana Guedes (sound architecture) and Marta Angelozzi (visual arts);

*BROTHER* (2017) is his latest work and begins to echo in national and international circuits.

At the same time, he did choreographic assistance for the play *Hamlet* (2014) by Mala Voadora and in *Veraneantes* (2017) by Nuno Cardoso; was also artistic assistant of Victor Hugo Bridges in the creations

*Se alguma vez precisares da minha vida, vem e toma-a* and *Carnaval* (both in 2016).

During the seasons 2017/2018 and 2018/2019 Marco da Silva Ferreira will be the associated dance artist of Teatro Municipal do Porto, and will be responsible for the development of several new projects (artistic, pedagogical, documental, etc.).

## Mette Edvardsen (Norway)



Mette Edvardsen's work is situated within the performing arts field, more specifically with dance and choreography. Although her work also explores other media or other formats such as video, books and writing, her interest is always in their relationship to the performing arts as a practice and a situation. With a base in Brussels since 1996 she has worked for several years as a dancer and performer for a number of companies and projects.

Since 2002 she develops her own work and presents her performances internationally. A retrospective of her work was presented at Black Box theatre in Oslo in 2015, and a focus program, *Idiorhythmias*, was dedicated to her work at MACBA in Barcelona in 2018.

In 2010 she initiated the project *Time has fallen*

*asleep in the afternoon sunshine* to develop learning by heart as a practice, a process which is still ongoing today. The project has been touring in many cities and libraries, it was presented twice during *Kunstenfestivaldesarts* in Brussels (2013/2017); first in its original performative set-up, and later also unfolding the different aspects of the work, making it into a performance space, a library, an exhibition, a workspace, a reading room and a publishing house. Her works is characterized by an economy of means, and her pieces as mostly performed on an empty stage. She often starts with a desire to make something with nothing, and considers the theatre as a space for analog magic. She thinks of choreography as writing, and the pieces of the trilogy; *Black* (2011), *No Title* (2014), *We to be* (2015) explores the possibilities and limits of language, how reality exists in language and this extends into real space. A next development in these works in language came with the piece *oslo* (2017), where the spoken voice left the performer on stage, to be continued by a singing choir in the audience. For this piece she invited composer Matteo Fargion to write the music, an encounter that sparked the beginning of a new collaboration, an opera written in essay form; *Penelope Sleeps* Next to her body of work develops a line of artist books, publications and other ephemera. She contributes to publications, and is regularly teaching, mentoring and involved in jury work at several art education institutions. She is currently a research fellow at Oslo Arts Academy.

[www.metteedvardsen.be](http://www.metteedvardsen.be)

[www.timehasfallensleepintheafternoonsunshine.be](http://www.timehasfallensleepintheafternoonsunshine.be)

[www.anyone.be](http://www.anyone.be)

## 2. Companion artists (2020)

In 2020, two new companion artists are joining the CCN's artistic project: the Franco-Dutch choreographer Herman Diephuis and the Bordeaux-based director Michel Schweizer. These companion artists will participate in the Centre Chorégraphique National de Caen's ongoing reflection on its project: programming, co-production and the creation of its own productions, outreach initiatives and training.

## Herman Diephuis

Association ONNO



Herman Diephuis was born in Amsterdam in 1962 and lives in Paris.

He has worked as a performer with numerous choreographers: Régine Chopinot, Mathilde Monnier, Jean-François Duroure, Philippe Decouflé, François Verret, Jérôme Bel, Xavier Le Roy and Alain Buffard to name but a few.

In 2002, he choreographed « La C et la F de la F » as part of the « Fables à la Fontaine » project.

He created his own dance company, the organization ONNO in 2004 to produce his own creations and projects: *D'après J.-C.* (duo-2004), *Dalila et Samson, par exemple* (duo-2005), *Julie, entre autres* (sextuor-2007), *Paul est mort ?* (trio-2008), *Ciao bella*

(quintet-2009), *Executions* (solo-2011), *All of me et Let it be me* (solos-2012 et 2013), *Objet principal du voyage* (quatuor-2012), *Impressions* (solo-2013), *Let it be all of me, at last* (duo-2013), *Bang !* (duo-2014), *CLAN* (sextuor-2015), *preMIX* (duo-2016), *MIX* (trio-2017), *Tremor and more* (solo-2017), *The love project* (duo-2019), *Et maintenant quelque chose de complètement différent* (duo-2019).

He simultaneously developed creative projects with amateurs and in situ propositions (particularly in museums). With the organization ONNO, he has been in residence and associated artist in several cultural organizations.

In 2018/2019, he is « musical and choreographic » artist-in-residence in the town of Lognes (77), in partnership with the La Ferme du Buisson - National Theatre in Marne-la-Vallée.

In 2020 he will be "artiste compagnon" at Centre Chorégraphique National de Caen en Normandie.

Since its conception, the organization ONNO has been supported by the DRAC, Ile-de-France, firstly through project aid, then aid for the company.

## Michel Schweizer

La Coma



Created in 1995, and ironically dubbed Profit Center in 2003, La Coma remains a modest cultural entity based in Aquitaine which has as a goal to cover a diversity of artistic practices (creations/performances/workshops...) which Michel Schweizer develop for the public with the intention of redefining the notion of "profit."

With this in mind, for the past 24 years, la coma has proposed work which, in the current deleterious social climate, takes an

attitude of political resistance as it could not consider doing otherwise. Making it possible to think collectively about the necessity of a public space where the time spent would benefit from a cultural, social and/or artistic experience means considering all artistic action to be an emotional (social) and esthetic (artistic) experience capable of awakening desire for desire's sake in each of us.

Unclassifiable, although considered a choreographer, Michel Schweizer proposes creations in which theatrical scenes, contemporary art and a certain version of the "business company" come together. His off-keel statements present a social and human reality which pessimistically admits the inadmissible: that cultural institutions and works of art are merely a question of "business." He carefully avoids working with professional actors or dancers and calls his interpreters "service providers" which he "dis-locates" as he works with professional boxer, cabaret singer, or dog trainer as well as psychiatrist, tap dancer, etc. He designates himself "manager."

### 3. Executive productions

Executive productions are specific choreographic productions commissioned by the CCN de Caen en Normandie from our associate artists, companion artists or friend artists. They reflect our desire to permeate spaces and territories that are unfamiliar with choreographic practice. Of an extraordinary variety of expressions, they are all-terrain, designed to adapt to all types of spaces, whether community halls, village squares, historical monuments, or the parks and tourist sites of the Calvados, Orne and Manche departments. The compelling idea driving this initiative is that by leaving its designated spaces, dance can reach out to people. By way of example, a production residency in a village or secondary school in the Auge or Bessin areas is planned. The first one is being proposed to Alban Richard, the second will be attributed to another artist in 2019.

These productions were conceived by the CCN to meet the needs of the three partner departments to show, disseminate and attract contemporary choreographic creation to areas far from the urban hubs but also to have works tour all the departments of the region and beyond.

**First executive production:** *Vivace* by Alban Richard, March 2018

**Second executive production:** *Impressions, nouvel accrochage* by Herman Diephuis, Autumn 2019