

· pierre larauza &
· emmanuelle vincent
· t.r.a.n.s.i.t.s.c.a.p.e
· ... contemporary
· hybrid forms

Mutante

DANCE SOLO WITH LIVE
MUSIC





*« Our manifesto is to renounce all border walls, be
they geographical, political, artistic or intimate.
We pursue an intermedial quest that blurs the
boundaries between disciplines and weaves
unsuspected links between visual arts and dance. »*

Pierre Larauza & Emmanuelle Vincent



Mutante

Dance solo with live music, 50'

On a continuously rotating socle, the anonymous masked performer (Emmanuelle Vincent) alternates sculptural movements and poses. She superimposes more and more layers until becoming completely blind, before extracting herself from the pedestal, half statue, half animal.

In this hybrid work created in Vietnam, choreographers and visual artists Pierre Larauza and Emmanuelle Vincent pursue their intermedial quest between dance and sculpture, questioning the notion of sculpted movement. They team up with the Franco-Vietnamese dj D A N G, who makes the noisy and lively streets of Saigon resound on stage, superimposing his deep electronic beats on traditional music.

Mutante is inspired by a Vietnamese urban peculiarity where women completely cover their faces and bodies when riding a motorcycle in order to protect themselves from the sun and pollution. At nightfall, they unveil themselves and reveal their emancipated bodies. Pierre and Emmanuelle seize this emancipation through a choreography of covering, opening a dialogue on the mutation of feminine identity.

Between contemporary movements and traditional Vietnamese dance, *Mutante* blurs the limits of the traditional choreographic gaze and transports the spectator on an aesthetic and committed journey.

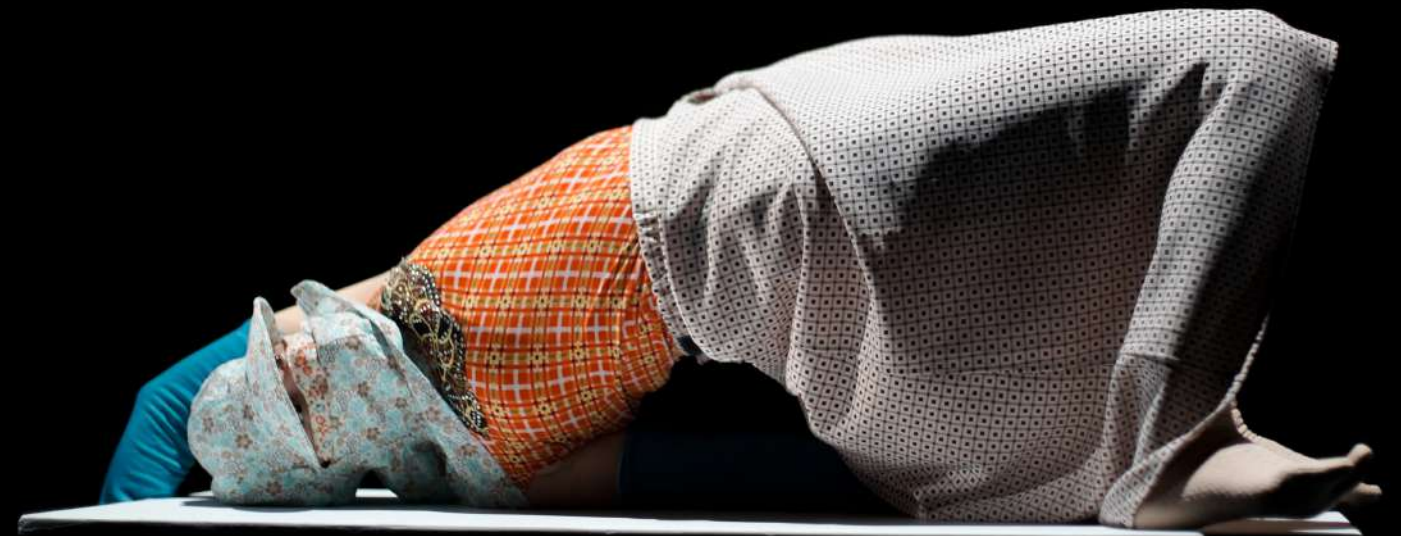
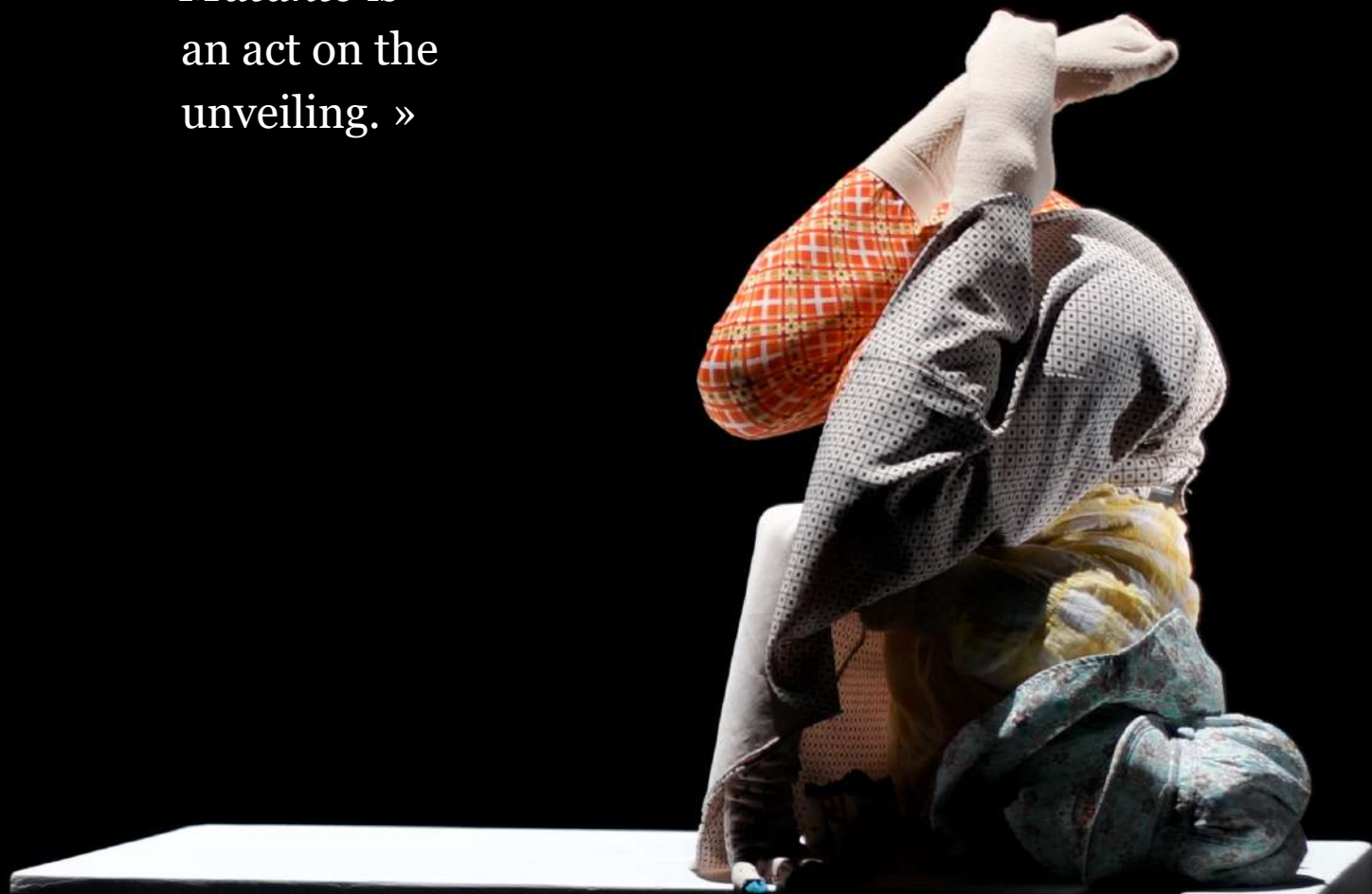


Choreography and set design :
Pierre Larauza and Emmanuelle Vincent
Dancer : Emmanuelle Vincent
Live music : D A N G
Lighting : Serge Payen and Pierre Larauza
Production : t.r.a.n.s.i.t.s.c.a.p.e
in coproduction with Charleroi danse

With the support of Fédération Wallonie-Bruxelles - Service de la Danse, la Maison des Cultures et de la Cohésion Sociale de Molenbeek, la Bellone, Truong Son and the Institut Français in Vietnam.



« Cover oneself
not to burn one's
skin. *Mutante* is
not a striptease.
Mutante is
an act on the
unveiling. »





PRESS REVIEWS

« Mutante, from the duo t.r.a.n.s.i.t.s.c.a.p.e, blurs the view on this body that has become anonymous, warlike and paradoxical. »

« An ode to women's resources, to their strength, their power, their grace. »

« Mutantes takes us on a strange, hypnotic journey to the rhythm of D A N G's music, which evokes the crowded streets of Saigon, embalmed by the strong smell of durian. »

Belinda MATHIEU

Mouvement
magazine culturel indisciplinaire
February 24th 2020.



Mutante, Ho Chi Minh City Museum of Fine Arts, Vietnam, 2017

Crossed views on dance in the museum

Performance, workshop, rehearsals and show: four choreographic variations experimented in Ho Chi Minh-City Museum of Fine Arts in Vietnam

In this article, Pierre Larauza (who is also an arts scholar) is interested in the immersion of dance in a museum (and by extension in a gallery, an art centre...) by taking a comparative look at four

choreographic experiments carried out in January 2018 in Vietnam at the Ho Chi Minh-City Museum of Fine Arts. It took place in the context of the exhibition *Chuyen minh hung khoi* (*The smile of mutation*), in which he participated alongside Emmanuelle Vincent as a visual artist and curator. The pair of choreographers worked in four different ways on their performance *Mutante*, offering visitors four different immersions of dance in the museum, in the middle of the works of art: a happening, a workshop, a public rehearsal and a performance by itself.

It is in this plurality of approaches to the living in a framework dedicated to the objects on display that « the *visiting-body* was witness, voyeur or spectator of the body in movement, transforming itself from time to time into a *spectator-body*. »

Beyond the intermediality of the piece (itself the result of a dialogue between dance and sculpture) and the hybridity of the spectatorial experience, dance in the museum has been able to develop a mediation virtue in this context because « it is indeed about encounters, when dance becomes a living mediator between the public and the works. »

Larauza Pierre,
Article published in the collective book *Créons au musée*
under the direction of Katia Legeret, Paris, éditions Geuthner, 2019.

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Since 2003 visual artists and choreographers Pierre Larauza and Emmanuelle Vincent (t.r.a.n.s.i.t.s.c.a.p.e) have been exploring movement through hybrid choreographic forms. Questioning the porosity of disciplinary boundaries, their projects (shown in more than twenty-five countries) deal with transculturality and territoriality in its physical, mental, socio-political and poetic dimensions. Increasingly grounded in reality, their recent creations are on the edge of documentary. Over the years, Larauza and Vincent have intertwined their roles to nourish their common multidisciplinary while surrounding themselves with international collaborators (Singapore, Hong Kong, Vietnam, Zimbabwe, Angola, Spain, France, Belgium, Canada). Based in Brussels, the duo is also leading a bilateral cooperation project in Vietnam with the Ho Chi Minh-City University of Fine Arts.

Emmanuelle Vincent is a choreographer, dancer, director involved in collective or individual projects in the fields of dance and visual arts. She builds her choreographic work in different countries where she creates many opportunities to meet international artists from various backgrounds that nourish her creativity. In parallel to her creations, she is involved in multicultural projects and develops a pedagogical approach. She directs the dance and performing arts school La Confiserie and teaches dance didactics at the Faculty of Motor Sciences at the Catholic University of Louvain-la-Neuve. She holds a Master 2 degree in Live Arts from the Sorbonne- Nouvelle under the direction of Georges Banu where she developed a reflection on «*The quest for movement in the digital age*». Co-founder of the artistic laboratory *Máy xay sinh to* (with Pierre Larauza, Thy-Nguyên Truong Minh and Nguyễn Văn Minh), she lives and works between Brussels and Ho Chi Minh City.

Trained as an architect, **Pierre Larauza** is a visual artist and choreographer also involved in academic research. Based in Brussels, he co-directs t.r.a.n.s.i.t.s.c.a.p.e since 2003 with Emmanuelle Vincent where they explore movement in hybrid choreographic forms (performances, films and installations). In parallel to this immersion in performing arts, Larauza has been developing since 2016 a practical and theoretical research on *Documentary Sculpture*: a critical approach which depicts reality through life-size historical reconstructions reproducing mass-mediated movements that have marked collective history (from a cult sports gesture to a racist police blunder). His latest publications focus on the immersion of dance in museums (Geuthner, 2019) and on Cindy Sherman's cinematographic approach of photography (Koregos, 2020). PhD candidate in Art and Art Sciences at the Université Libre de Bruxelles and ARBA-ESA, he is also co-founder of the transcultural laboratory *Máy xay sinh to* at the Ho Chi Minh-City University of Fine Arts (with Emmanuelle Vincent, Thy-Nguyên Truong Minh and Nguyễn Văn Minh).

D A N G

D A N G is a French-Vietnamese Dj and beatmaker based in Paris. He learns piano at the conservatory, then at the age of 13, he becomes self-taught in djing and MAO (Computer Assisted Music). After a three year trip to Brazil, he returns to Paris and becomes the reference Dj and co-Artistic Director of the NOHELL collective between 2015 and 2019. Osteopath by day and DJ by night, he has an artistic residency at the Nouveau Casino for three years and mixes in many clubs in Paris, London, Rome, Barcelona, or Ho Chi Minh-City in Vietnam. He also releases two solo projects, which fuse his hip-hop/trap influences with traditional and contemporary world music. His first Ep “NOWHERE” will be released in 2017, followed in 2020 by “DANGÃO”, a hybrid project mixing trap music and Brazilian rhythms. In addition, he collaborates in different musical projects and more recently with choreographers Pierre Larauza and Emmanuelle Vincent, for whom he signs the music for the solo Mutante. He is currently working on the original music for their next creation 20 October 1968, Mexico City.

soundcloud.com/dangthatmyname



Around the performance

WORKSHOP | MÉDIATION | ENCOUNTER

Beyond the representation, Pierre Larauza and Emmanuelle Vincent are particularly interested in mediation actions: meetings with spectators, dance workshops (for pros or amateurs, young people or adults). These actions are to be defined according to the desires and means of the place of representation ; transmission and experimentation remaining at the heart of this will.



Workshop au Festival *Pays de Danses*, 2020

Offstage / site-specific

URBAN VERSION | EXHIBITION VERSION

Alongside the stage version, the choreographers also propose the solo off stage, in an urban version or in an exhibition version (for galleries, art centres, museums). This site-specific and decompartmentalized approach is presented in a separate file.



Playtime Festival Hồ Chí Minh-Ville, Vietnam, 2019

Some key dates

Premiere in Ho Chi Minh-City (Idecaf) January 23rd 2019 / HCMC
Museum of Fine Arts / Playtime Festival HCMC (VIETNAM) -
Théâtre des Riches-Claires / Maison des cultures et de la cohésion
sociale de Molenbeek / MUTE Silent art festival / Festival Pays de
Danses (BELGIUM)

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