

compagnie **Fêtes galantes**  
**Béatrice Massin**



[fetesgalantes.com](http://fetesgalantes.com)

HOW TO BRING

THE

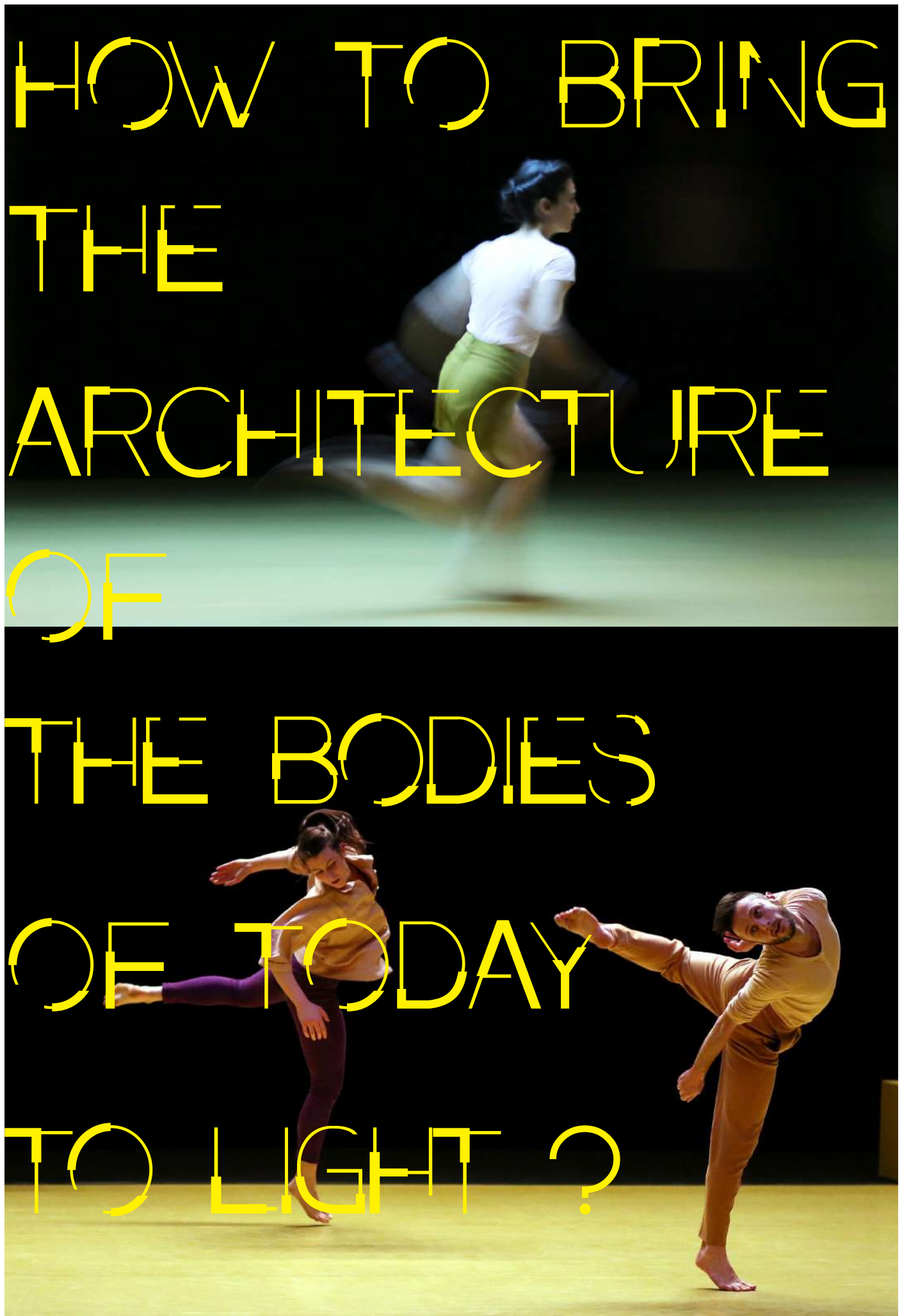
ARCHITECTURE

OF

THE BODIES

OF TODAY

TO LIGHT ?



**« Mass b is a great human fresco, both baroque and contemporary, based on walking, that of people of all times fleeing their country with the hope of rebuilding themselves in an elsewhere. »**

With Mass b Béatrice Massin is backing youth and the future by turning towards a new generation of performers and producers.

The choreographer is continuing her work by gathering a team of **10 dancers from various schools and backgrounds**. The aim for her is **to use these bodies of today to question a society that is seeking to find a future for itself**.

**In order to write for individualities, it is first a matter of settling upon a common language;** a long and complex task and one that is being undertaken with the wish to communicate using Baroque material expressive of us and our collective questions. For, more than a style, Baroque dance is for Béatrice Massin an art of diversity constrained within a rigorous framework of abstract, mathematic and dynamic writing.

**The Baroque dance of Mass b, brought to life by a generation of dancers nourished by the practices of contemporary dance, presents a style which links Baroque rigour of form and the performing individuality of the dancers.** Coming from the individual to the group, the realms of an ideal – perchance regained – community are thus composed which cannot fail to resonate with the energies of our era.

**In response to current images of ruin and crises which are flooding society, Béatrice Massin wishes to question a desire for communal construction.** In 2014, she instigated an exchange with the choreographer Christian Rizzo, completing her piece «D'après une histoire vraie». The desire came out of this meeting to work on the idea of an abstract architecture oscillating between points of fusion - the intimacy of the bodies and open gaps - on a dance area as broad and free as a sea. For Mass b, she has started working with two of Christian Rizzo's faithful collaborators. Frédéric Casanova and Caty Olive are stage designers, plastic artists of the musical and choreographic stage and bringers-of-radiance to the contemporary body. Out of the scenic and choreographic structure of Mass b, music will sound forth. **The score chosen is that of the Mass in b minor by Johan Sebastian Bach which will be managed and manipulated** by sound producer Emmanuel Nappey.

**As for the choreographer, the time has come to offer to each of the invited artists the chance to engage the Baroque spirit with their own tools, their own story.**

MASS B



A SECULAR



MASS

Béatrice Massin supports poetry of gesture rather than a dramaturgy of dance and in this way, with her unique authenticity, comes to meet the senses of the public. All the magic of the relationship between physical space and sound which, with Béatrice Massin, conjures up such an uncommon **musicality of space** can be understood from this spectacular experience.

**Mass b is a choreographed fugue.** A subject and counter-subject make up a phrase of call and response which is exposed through entries in imitation. This form whose structure is almost mathematical in nature recurs frequently throughout the music of Bach, not least in the b minor Mass, a work scored for a large orchestral and choral ensemble. Therefore, the play between the range of spatial mobility and the movements of the group arouses in the spectator a deep feeling of pleasure at seeing the dance. For Mass b, a secular mass - a sensory experience - is a proposition which intends to make thrive an art of feeling, of sensation and of perception.

**By continuing to assert the ability of Baroque material to be this meeting point with innovative means of creation, Mass b is a project that Béatrice Massin at such a special point of her career wishes to share with all publics.** The invitation is urgent and joyous, one need only look, listen and feel.

TEAM

# DANCERS



Bérangère Roussel

Lauren Bolze

Rémi Gérard

Marie Oris

Philippe Lebhar

Lou Cantor

Benjamin Dur

Thalia Ziliotis

Edouard Pelleray

Chloé Zamboni

## TEAM

### **Béatrice Massin** choreographer

Béatrice Massin is a specialist in Baroque dance. Her choreographic writing brings together the Baroque style and the dance of today. She is director of the company Fêtes Galantes and allows those of our century to hear a post-Baroque which concerns the contemporary. Béatrice Massin began her career with contemporary dance. She notably performed in the works of Susan Burge. She met Francine Lancelot in 1983 and joined the company Ris et Danceries. It was from this meeting that she began to assimilate the language of the Baroque style. For Béatrice Massin, the exploration of choreographic writing and staging codes defines the frame for her work with which she is constantly experimenting. With Ris et Danceries, she was successively performer, assistant to Francine Lancelot (*Atys*, 1986) collaborator (*Fairy Queen*, 1989; etc.), choreographer (*Water Music*, 1990), before founding Fêtes Galantes in 1993. She then started to conceive dance shows using the choreographic vocabulary of the 17th century with the sensibility and staging conventions of our century: *Que ma joie demeure*; *Un voyage d'hiver*; *Un air de Folies*; *Songes*; *Terpsichore*. Today, Béatrice Massin is a leading figure in Baroque dance. She receives frequent commissions: *Le roi danse*, film by Gérard Corbiau, 1999; *La Parade baroque*, for the inauguration of the Centre National de la Danse, 2004; *Le loup et l'agneau*, *Les Fables à la Fontaine*,

*La Petite Fabrique*, 2004; choreography for *La Place Royale* (Corneille), staged by Eric Vigner, Centre Dramatique de Bretagne, 2011; in 2012, participation in the choreographic project *l'Etranger au Paradis* by David Rolland and *En Piste* at the request of Daniel Larrieu, Dominique Doivin and Pascale Houbin.

In 2013, Béatrice Massin along with Nicolas Paul created *d'Ores et Déjà* for the tri-centenary of the Ecole de Danse de l'Opéra de Paris and collaborated with Jean-Claude Auvray on Verdi's *Un Ballo in Maschera* at the festival Les Chorégies d'Orange.

In 2014, she was responsible for choreographing the court dances for the French-Canadian television series *Versailles* on Canal+

As a teacher, she has been engaged in France (Sciences Po Paris, Ecole de l'Opéra de Paris, Ecole Supérieure de Danse of Cannes Rosella Hightower) as well as internationally (Julliard School, Vaganova) to pass on her expertise in Baroque dance.

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### **company Fêtes galantes**

The company Fêtes Galantes, created in 1993 by Béatrice Massin, develops the many aspects of Baroque dance as well as its own specific choreographic writing style. By avoiding any attempt at re-enactment, the company has chosen to assert the ability of Baroque material to play a part in vital issues and to express crucial points with innovative means of creation. This process has been developing and deepening throughout the company's series of productions.

The Fêtes Galantes has had a constant interest in pedagogy which led it to create the Atelier Baroque in 2003. A place of research and sharing of expertise, it places cultural activities and the training of professionals at the heart of its work. Firmly fixed in its own time, the Atelier is a training ground which links the past with the future.

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2014, *La Belle au bois dormant*  
spectacle jeune public et familial

2012, *Fantaisies & Terpsichore* avec  
l'ensemble les Talens Lyriques dirigés  
par Christophe Rousset

2011, *Recréation des chorégraphies*  
de Francine Lancelot pour l'opéra  
*Atys* (Lully)  
Création de *La Belle Dame*

2009, *Songes*

2007, *Un air de Folies*

2006, *Un Voyage d'hiver*

2004, *La Parade baroque* :  
inauguration du Centre National de  
la Danse.

2004, *Le loup et l'agneau* dans le  
cadre des *Fables à la Fontaine* de la  
*Petite Fabrique*.

2002, *Que ma joie demeure*

2001, chorégraphie pour le Ballet de  
Lorraine, *Noir du côté de Callot*.

1999, chorégraphie pour le film *Le roi*  
*danse* de Gérard Corbiau.

1998, *Pimpinone*, Opéra  
chorégraphique.

1997, *Water Music*

1996, *La Carte du Tendre*

1994, chorégraphie pour le film  
*Jefferson in Paris* de James Ivory.

1994, *Charpentier des Ténèbres*

1993, chorégraphie de l'opéra  
*Médée* (Charpentier). Mise en scène  
JM. Villégier. Direction : W. Christie.

**Frédéric Casanova**  
Stage designer, plastic artist

Frédéric Casanova gained a diploma in decorative arts in 1999, graduating from the scenography section co-ordinated by Guy-Claude François and Richard Péduzzi. His first experiences were in the Ateliers Jean Nouvel on the permanent collection of the Musée du Quai Branly. At the same time, he pursued his researches into the aesthetics of the body and light in the creation of space for contemporary dance.

Chance encounters and his scenographic approach to space led to his conceiving lighting projects for large architectural ensembles. In parallel to this, his experience of live performance resulted naturally in his participation in large-scale infrastructure projects for architects and for technical stage design offices. Strengthened by these experiences, he created in 2004 the « Atelier FCS », a bespoke team adapted to all types of project as well as being a large network of collaborators. Frédéric Casanova frequently works with the Association Fragile – Christian Rizzo.

**Creations**

Le Journal d'un  
Disparu,  
Leos Janacek,  
Opéra de Lille  
Lille, 2014

Erwartung,  
Pierrot Lunaire,  
La Voix Humaine,  
Théâtre du Capitole  
Toulouse, 2010

Tannhäuser,  
Richard Wagner,  
Théâtre du Capitole  
Toulouse, 2012

Au Bord Abiku,  
Cie André Mandarino,  
Cirque Contemporain  
2007, 2009

L'Oubli,  
Toucher du Bois,  
Christian Rizzo  
Opéra de Lille, 2010

La Mada'a  
CCN de Caen-Basse  
Normandie  
Danse contemporaine  
Paris, 2005

**Caty Olive**  
Lighting

Trained in stage design at the Ecole Nationale Supérieure des Arts Décoratifs de Paris, Caty Olive creates spaces of light. Her activity is split between projects in the fields of live performance, architecture and exhibitions, and she carries out art installations. Throughout these pleasingly diversified activities she pursues in particular research on the movements of light. Her interest in the broad and open questions of space leads her to work frequently with art school students.

**She participated in choreography projects on the contemporary stage with:**

Marco Berrettini, Christophe Haleb, Martine Pisani, Myriam Gourfink, Emmanuelle Huynh, Claudia Triozzi Vera Mantero, Tiago Guedes, David Wampach, Donata D'Urso, Cindy Van Acker, Joris Iacoste, Christian Rizzo.

**She maintains a special partnership with:**

Christian Rizzo and the Association Fragile in the field of choreography and many other areas besides. Guillaume Parent of the agency Zélé. Samantha Barroero/Hold On who accompanies her in certain projects.



### Emmanuel Nappey Sound Production

Following studies in violin at the Geneva conservatory, then a degree course in literature and a master's in modern literature in Paris, Emmanuel Nappey received training in sound engineering in Belgium. He worked after this for Irina Brook and Lukas Hemleb before beginning an on-going collaboration as sound producer with Omar Porras and the Teatro Malandro in 2006.

He also works with Paul Jeanson, Philippe Mentha, Jean Liermier, Frédéric Polier, Béatrice Massin and the SPAC in Japan.

- 2015 La Visite de la vieille dame de Friedrich Dürrenmatt, mise en scène Omar Porras
- 2015 L'Histoire du soldat de Charles-Ferdinand Ramuz, mise en scène Omar Porras
- 2014 La Belle au bois dormant mise en scène Béatrice Massin
- 2014 Mon Faust de Paul Valéry, mise en scène Philippe Mentha
- 2013 La Dame de la mer d'après Henrik Ibsen, mise en scène Omar Porras
- 2013 Roméo et Juliette d'après William Shakespeare, mise en scène Omar Porras
- 2012 Betty Colls de Paul Jeanson, mise en scène Paul Jeanson
- 2011 L'Éveil du printemps d'après Frank Wedekind, mise en scène Omar Porras
- 2009 Les Fourberies de Scapin d'après Molière, mise en scène Omar Porras
- 2006 Maître Puntilla et son valet Matti de Bertolt Brecht, mise en scène Omar Porras
- 2004 Le Pont de San Luis Rey d'après Thornton Wilder, mise en scène Irina Brook
- 2003 La Bonne Âme du Se-Tchouan de Bertolt Brecht, mise en scène Irina Brook

### Clémentine Monsaigeon Costume design

Clémentine Monsaigeon was introduced to sewing and textile design by her mother before becoming a student at the Conservatoire d'Art Dramatique de Marseille from 1999 to 2003. As her artistic productions and training progressed, notably under Geneviève Sevin-Doering in 2007, she met Dominique Febrègue whose influence would be a determining factor in her development. After training her in the job, Dominique Fabrègue would engage her as an assistant in numerous dance productions, thereby allowing her to discover the features and demands of that world. Today, Clémentine Monsaigeon has moved on to become chief costume designer on dance and theatre projects. Her work is characterised by the close attention she pays to the performers in order to provide the link between artistic inspiration and technical demands.

- 2015 Roms, Paroles vivantes, L'Atelier du Possible, Avignon.
- 2015 Noces de Sang, Le Cabinet de Curiosités, Toulon.
- 2014 La Belle au Bois Dormant, Cie Fêtes Galantes - Béatrice Massin.
- 2014 La Boîte Noire, web série scientifique, production Le Miroir

2009 - 2012

Assistante de la costumière Dominique Fabrègue pour les créations : Terpsichore, Fantaisies et Songes (Cie Fêtes Galantes, Alfortville), Bics et Plumes (CNS-MD de Lyon), Rose (École nationale de Danse de Marseille). L'Orage et le Cerf-Volant (Cie Hors-Piste, Carcassonne).

# PRODUCTION

Coproduction

Compagnie Fêtes galantes

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Théâtre National de Chaillot, Paris

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Opéra National de Bordeaux

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Pôle Culturel d'Alfortville

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Avec le soutien de

Théâtre Saint Quentin en Yvelines scène nationale

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Centre de développement chorégraphique du Val de Marne - La Briqueterie

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Avec le soutien d'Arcadi Île-de-France

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Ce projet bénéficie du soutien de l'Adami

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Partenaires médias

BALLROOM, revue trimestrielle & site web

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C'est comme ça qu'on danse, site web

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## CREDITS

choreography  
Béatrice Massin

music  
Jean Sébastien Bach Extraits de la Messe en si mineur (Frans Brüggen -  
Netherlands Chamber Choir - Orchestra of the 18th century)

György Ligeti Extraits du Continuum - 1ère Etude pour orgue Harmonies -  
Poème symphonique pour 100 métronomes

with  
Lauren Bolze, Lou Cantor, Benjamin Dur, Rémi Gérard, Philippe Lebhar,  
Marie Orts, Edouard Pelleray, Bérangère Roussel, Chloé Zamboni, Thalia  
Zilloti

stage designer  
Frédéric Casanova

lights designer  
Caty Olive

sound designer  
Emmanuel Nappey

costumes designer  
Clémentine Monsaingeo

lights and technical manager  
Thierry Charlier

choreography assistant  
Nikola Krizkova

## CONTACT

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direction

Michel Repellin  
administration - production

Aleksandra Kostic  
production

compagnie **Fêtes galantes**  
**Béatrice Massin**

# MASSIN

# DB



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