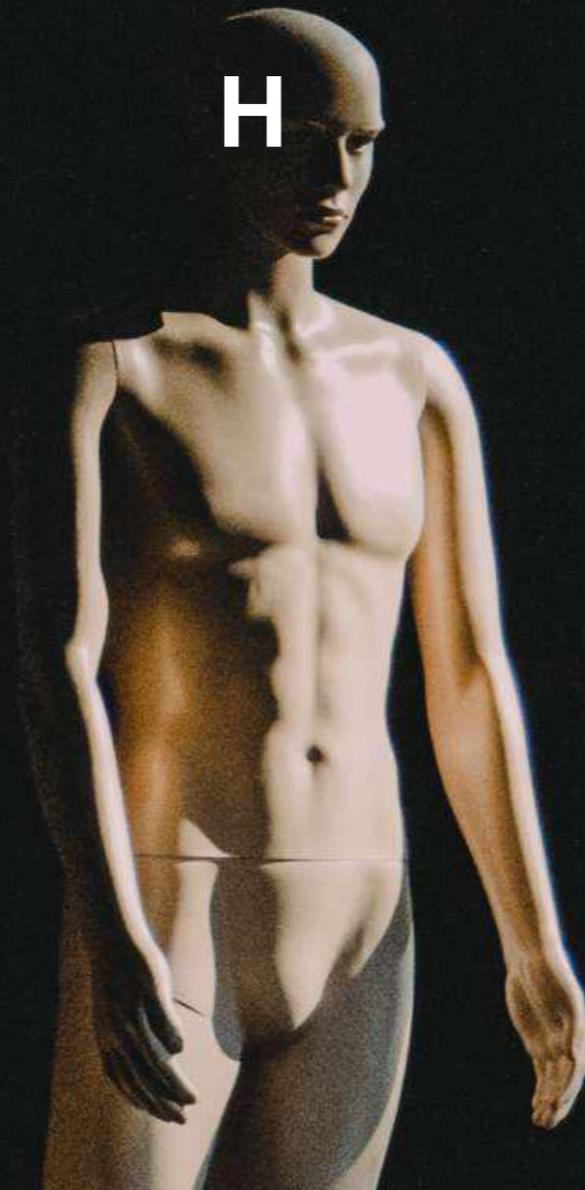


# COMPANY ENTITY

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# ABOUT

H H H. Hand, heart, and head. A piece about the unspeakable transmissions that run through their permanent activity. A reflexive game where real and artificial bodies, dislocation and integrity, sensuality and mechanics, dance and visual arts engage. On stage, a mannequin, the symbol of the “norm”, and three dancers question social pressures. They are like the three pillars of the body, looking for harmony and essence. To which rules will they conform their physical beings? To conform or to deform? An imaginary journey that confuses the limits between object and person.



# CREDITS

**DURATION** : 50 min

**CHOREOGRAPHY** : Thibaut Eiferman

**DRAMATURGY** : Agathe Vidal

**CAST** : Bastien Charmette, Chiara Corbetta, Thibaut Eiferman

**SOUND DESIGN / COMPOSITION** : Variéras

**LIGHTING DESIGN** : Laurent Patissier

**COSTUME DESIGN** : Marylin Perrod

**STAGE DESIGN** : Lisa Barry

**COPRODUCTION** : Danse Élargie 2020, Drôles de Dames (DdD), Groupe Geste(s) 2021, Compagnie Entity

**RESIDENCIES AND STUDIO SPACE** : Micadanses, Le Regard du Cygne, La Briqueterie CDCN du Val-de-Marne, Le Centre National de la Danse de Paris (CND), La Ménagerie de Verre, La Maison du Théâtre et de la Danse (Épinay-sur-Seine), Théâtre Paul Éluard (scène conventionnée de Bezons), Le Prisme (Élancourt), Les Laboratoires d'Aubervilliers, Théâtre des Roches (Montreuil), Théâtre des Bergeries (Noisy-le-Sec), Les Bords de Scènes (Juvisy), et la ville de Villeparisis.

**ACCOMPAGNIED BY** Les Drôles de Dames (DdD)

Noëlle Geranton - [noelle@dddames.eu](mailto:noelle@dddames.eu)

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*The project is supported by Adami.*



# INTENTIONS

*« After you break on through to the other side, you spend your whole life breaking on through to the other side ».  
( « Après être passé de l'autre côté, on passe toute notre vie à passer de l'autre côté »).  
Patti Smith*

The piece opens with a paradox: while the voice of the singer Patti Smith resonates as an aspiration to freedom and to the overcoming of borders, two inseparable dancers seem stuck in repetitive, almost robotic gestures. A third dancer enters the stage, more free and more curious about his environment. A world separates them, a consciousness mingles between them and awakens them one by one - such are the stakes of the piece to arrive at a final trio, Hand - Heart - Head, like the three pillars of a living body.

In the center, a plastic mannequin materialises the border between movement (free), and stillness (frozen). This contrast carries the stakes of the piece. As physical bodies seem to be shaped by norms and habits more or less strong or violent, what does "freedom of movement" mean today? How does the concrete power of gestures allow us to go beyond the dogmas anchored in each of us? How does "destructuring" the body onstage allow us to reinvent it, to reinvent ourselves? These are the questions that underlie the piece and around which the approach of this choreographic work is articulated.

This piece retraces the history of dancers, whose bodies have been formed, perhaps formatted, by various dance techniques and influenced by others, but also of any individual who, as a social subject, integrates norms and habits, more or less strong, constraining, or violent, through his or her body. The quest for freedom of movement is in this respect a collective history, and central to our time when individualism sometimes takes precedence over the inclusive coexistence of individuals.



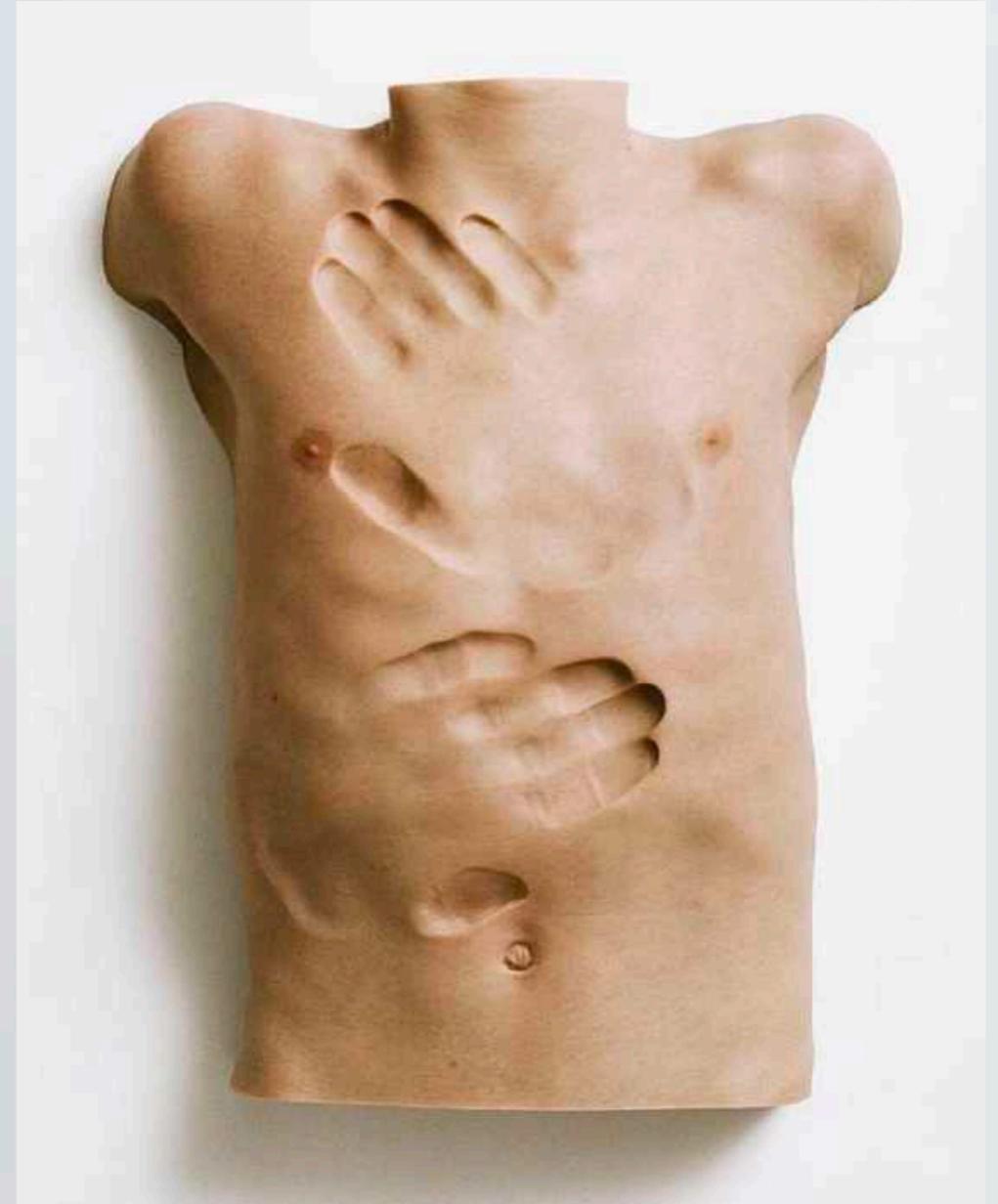
# STAGE DIRECTION

*Construction, deconstruction, reconstruction ...*

These are the three stages in the life of the mannequin on the stage: first, we would witness the global entity of the mannequin, full and enthroned in the middle of the space on a floating square that reminds us of a boxing ring. The second will focus on its deconstruction: a leg instead of an arm, an arm instead of the head ... A kind of dismemberment, both strange but playful. From this game appears progressively a reconstruction. This (re)construction of another body seems disordered to us, but the singularity that emerges finally makes it more unexpected, more surprising, less normalised. In parallel, the dancers' journey will follow these three chapters.

The general aesthetic takes as a starting point two opposite universes: on the one hand, the aseptic, sterile and cold universe of a mechanical and impassive world. On the other hand, the colored universe of the party, the extravagance, the spectacle. We go from a 2D body (almost naked) to a 3D body (glittering like a disco ball, a constellation that dances, reflecting the pleasure of being beautiful, of being oneself). From the prison of the body, we finally arrive at a real transformation.

The scenes that expose the repetition and minimalism of the gestural vocabulary are superimposed with moments of humor, festivity and extravagance. The music of the artist Variéras, composed especially for the piece, also carries these contrasts. From spoken voice to the sound of a Tibetan bowl, from the sounds of a heady metronome to the rhythm of tribal drums, the piece aims to play with the sounds as well as with the music. All of this is interspersed with references to a nostalgic America where showmanship reigns, the different sounds cohabit in a space open to reinterpretation.



# CHOREOGRAPHY



**THIBAUT EIFERMAN** was born in Paris and grew up in New York.

He received classical training at the School of the American Ballet Theater before joining Ballet BC in Vancouver for two years.

He discovered Gaga, the movement research created by Ohad Naharin, with Danielle Agami in Los Angeles, where he danced with Ate9 Dance Company for three years.

He danced in Tel Aviv with the Batsheva Dance Company Ensemble for the 2017-2018 season, where he began the first drafts of the project *HHH*. This short format for 2 performers won the Critics' Choice Award at the International Choreography Competition in Hannover as well as the First Prize at the Machol Shalem International Choreography Competition in Jerusalem.

Since his arrival in France, he has worked as a performer for the Christian François Ben Aïm Company and for the Irish choreographer Oona Doherty.

He is a certified teacher of Gaga. He has taught most notably at the Opéra de Paris and the Centre National de la Danse (CND).

# COLLABORATORS

**BASTIEN CHARMETTE** (dancer) was trained in modern jazz, classical, and contemporary dance. In 2015 he joined the Conservatoire à Rayonnement Régional de Paris in contemporary dance, then the Conservatoire National Supérieur de Musique et de Danse de Paris in 2016. He chose to finally study at the Conservatoire National Supérieur de Musique et de Danse de Lyon where he graduated in 2021 and trained with Juliette Beauviche, Fabienne Donnio and Anne Martin. These four years of study allowed him to cross the work of different choreographers such as Samuel Mathieu, Katarina Andreou, Lucinda Childs or Ioannis Mandafounis. He is now a performer with Kaori Ito and the company YAGE.



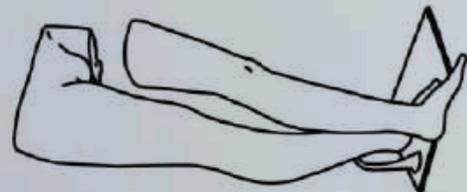
**CHIARA CORBETTA** (dancer) was born in Italy in 1994. She joined the National Ballet Academy of Rome in 2010. She finished her studies in London obtaining a BA Hons in Dance at Kingston University in 2016 and began freelancing with Rosie Kay Dance Company, Levantes Dance Theatre, David Massingham, Joumana Mourad and Jason Piper. She then joined Aura Dance Theatre Company in Lithuania, under the direction of Birute Letukaite, for two years. She participated in several projects with the TanzCompany Gervasi in Vienna, the NuaDance Company in London, Compagnie Christian François Ben Aïm in Paris, and the film & dance company Bok o Bok in Paris.



**AGATHE VIDAL** (dramaturgy) is an actress who graduated from the Conservatoire de Pantin. She assists the choreographer Pierre Rigal on many of his multiple creations. She worked on *Mary said what she said*, a creation by Bob Wilson (Théâtre de la Ville) as Isabelle Huppert's rehearsal assistant and voice-over (recorded) in the show. She is also Isabelle Huppert's rehearsal assistant for *La Ménagerie de verre*, created by Ivo van Hove at the Odéon. She assisted choreographer Daniel Ezralow for Issey Miyake fashion shows on several occasions in 2019 and 2020. She also assisted on *Chantons, faisons tapage*, directed by Thomas Jolly. She also holds a master's degree in anthropology at EHESS. In 2018, she wrote her thesis on the anthropology of the body and dance. More specifically, her study turned to the Batsheva Company in Israel. It is on this occasion that she met Thibaut Eiferman.



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