

David Gernez
Lucie Augé
Adéquate
Compagnie

Creation 2016
(1 h – 7 performers)

Job



Job (1 h – 7 performers)

Choreography

Lucie Augeai and David Gernez
in collaboration with dancers

Artistic collaboration

Jessica Fouché

Performance

Lucie Augeai, Marie Rual,
Claire Lavernhe, David Gernez,
Alexandre Blondel, Jean
Magnard, Smaïn Boucetta

Original score

Anthony Rouchier

Light design and Stage manager

Étienne Soullard

Costumes

Gwendoline Grandjean

Sociological view

Pierre-Emmanuel Sorignet

Résidency 2015/2016

- CDC Les Hivernales / Avignon (84) - FR
- Les 3T - Théâtres de Châtellerauld (86) - FR
- Théâtre & Auditorium de Poitiers, scène nationale (86) - FR
- L'Avant Scène / Cognac (16) - FR
- CDC La Briqueterie / Vitry-Sur-Seine (94) - FR
- Centre de Beaulieu / Poitiers (86) - FR
- CCN Ballet du Nord / Roubaix (59) - FR

Commissioned by

- CDC Les Hivernales / Avignon (84) - FR
- Les 3T - Théâtres de Châtellerauld (86) - FR
- Théâtre & Auditorium de Poitiers, scène nationale (86) - FR
- L'Atelier à Spectacle, Scène conventionnée, Vernouillet (28) - FR
- L'Avant Scène / Cognac (16) - FR
- CCN Malandain Ballet Biarritz / Biarritz (64) - FR

Supported by

- Centre de Beaulieu / Poitiers (86) - FR
- CDC La Briqueterie / Vitry-Sur-Seine (94) - FR
- CCN Ballet du Nord / Roubaix (59) - FR

Tour Dates 17/18

- Festival Le Temps d'Aimer, Biarritz (FR) - 14 sept 2017
- Théâtre Paul Eluard, scène conventionnée danse, Bezons (95)- 2 fév 2018
- Centre culturel Pablo Picasso, Homécourt (54)- 8 et 9 fév 2018
- Théâtre Le Liburnia, Libourne (33)- 27 fév 2018
- Théâtre Georges-Leygues, Villeneuve sur lot (47), 14 mars 2018
- Centre Culturel La Caravelle, Marcheprime (33), 16 mars 2018
- Circa, Pôle national des arts du cirque, Auch (32), 29 mars 2018

Tour Dates 16/17

- CDC Les Hivernales (Avignon - 84) - 13 february 2016
- L'Atelier à Spectacle, scène conv. Vernouillet (28) - 25 february 2016
- CCN Roubaix, Festival Jouvence (Roubaix - 59) - 27 february 2016
- Les 3T - Théâtres de Châtellerauld (86) - 10 & 11 march 2016
- Scènes de Territoire, Le Théâtre - Bressuire (79) - 07 april 2016
- Théâtre Olympia, scène conventionnée danse d'Arcachon - oct. 16
- Centre de Beaulieu / Théâtre & Auditorium de Poitiers, scène nationale (86) - 23 & 24 nov 2016
- Pont des Arts, Cesson Sévigné (35) - 28 feb. 2017
- Théâtre de Bourgneuf (FR) - 3 march 2017
- Centre Jean Gagnant - Scène conv. danse de Limoges (87) - 7 march 2017
- Les Sept Collines- Scène conv de Tulle (16)

Creation 13th february 2016 during
festival les Hivernales d'Avignon (FR)

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Premières Lignes organised in january
2015 at Atelier à spectacle - Dreux -FR

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Creation 2016

Our job defines who we are
and questions our place in
society.

I am my job.

The show is not meant to
criticize that fact but rather
to acknowledge it.

JOB looks at our ability
to be part of a group and
to find a useful position
among our peers
through the medium of
work.

Dealing with the issue of work comes down to dealing with the issue of self identity.

In our society, which defines the human being as an economic asset, working often means legitimizing our social position. In Japan, people are first introduced to each other by giving their company's name first and then their family name. In our society, which is based on the values of individualism, self-development and selfaccomplishment, we must add passion to social utility to which we are fully devoted, body and soul.

As a profession, dance, and more generally the figure of the artist carries with it different fantasies and projections.

It is considered as a noble job but it doesn't create any material wealth. It is completely useless and completely essential at the same time. But then, what is the foundation of our relationship with our job when we actually make a living out of a passion ?

And when that very passion collides with repetition, monotony, restrictions, disillusion and it becomes a way of making a living, if it's not a vocation, can we still talk about passion ?

Could it be a sign of an excessive yearning to exist somehow comparable to stubbornness ?

Can we still talk about pleasure ? Is the dancer, a social animal just like any other ?

One of the starting points of this reflection was reading the book of Pierre Emmanuel Sorignet «Dancing investigation behind the scenes of a vocation.»

The book investigates the paradox that sees plenty of young persons choosing dance as a professional career despite the tenuous chances of getting a job and the short-lasting career time.

It presents the reader with an overview of the profession, placing it at a crossroads between an academic technique, a language and a lifestyle.

The company's common thread is to pay particular attention to human interactions, group interactions and to the strengths that they either build or let die.

Performing stakes

That universal theme is tackled through the prism of the dancer's job.

Is the dancer just like any other worker ?

To offer an understanding of a job is to offer an insight into its artistry, to unveil its internal codes, to bring it closer to the audience and to make it more accessible.

The piece features seven dancers in order to get the feeling of a mass of people and to allow for a mix of persons from different backgrounds, reflecting the necessity of bonding with a group.

The process involves taking responsibilities, working as a team towards a common project. Basic skills that can be found in all kinds of jobs.

Based on the assumption that our body and our mind can be marked by what we do for a living. How is our body affected ? How does it transform our posture, induces our neurosis and conditioned reflexes ?

Keeping that idea in mind, let's talk about the syndromes. Etymologically speaking, the word « syndrome » comes from « conjunction » or gathering of distinct elements and is characterized by clinical signs and symptoms when someone is ill or when a person is exposed to a situation far from the norm but not necessarily pathological.

The steps a dancer has to go through are highlighted in the piece: the audition, the daily training, rehearsal times, being on stage, meeting with the audience, the relationship with the choreographer but also one's connexion to one's body, aches, image, physical and psychological limits, frustrations, longings, self-expectations.

An immaculate white stage serves as a frame for the work space because we think it is the human resources that give a body and a soul to a job. No matter if we are talking about an office, a workshop, a shelf-shop or a dance studio.

Each participant was chosen because of his experience in life, whether big or small, in order to contribute to the creation process.

We are deeply committed to engage with dancers having different backgrounds who read while making sure they are able to work as a team because there are several synchronised moments in the piece.

We are also trying to shed light on the specifics of a job considered as very engaged by exhibiting a fluid and electrifying dance that embodies the job's physicality.

The choreographic material is derived from those syndromes.

Here are a few examples : being a recurrent wannabe, being kept, hoping for success, being exhausted, being anonymous, putting on clothes and taking them off over and over again, aching, being injured, stage fright, the falling, the relentlessness, the required quality...

Reviews press

« JOB is testifying to their maturity staged in a lucid and entertaining vision of the dance world(...)dance is not a job just like any other, it is so much more than that and that's what this piece is about. Refreshing, sensual, exuberant and funny, it's a success. Good JOB !»

Thomas Hahn – www.dansercanalhistorique.fr

« The pace is fast and thrilling, almost tribal(...)A beautiful discovery. »

Stéphane Capron – www.sceneweb.fr

« A show with one clear unbroken thread : work. They question the audience using simple images and brilliant ideas. »

Amelie Blaustein Niddam - www.toutelaculture.com

« They have a lot of fun and so do we(...)In short, no doubt they'll get the job ! »

Marie-Christine Vernay - www.delibere.fr

« That first piece choreographed for a substantial group is a success. The dramaturgy is made so that the audience witnesses the biggest audition ever staged ! »

Laurent Bourbousson – www.ouvertauxpublics.com

«The roles are custom-made and perfectly interpreted. They've done the job and so much more ».

Jessica Chaine – LaProvence

« Job is a successful testimony, a piece meant for a large audience to make you understand the dance profession in a very subtle manner ».

E.Spié – www.inferno-magazine.com

Company

TOWARDS A SOCIOLOGICAL APPROACH OF DANCE

Adequate Company's fluid and articulate dance which draws on shared experiences and talks is built around one fundamental issue, rooted in its repertoire: our relationships with others whether amorous or brotherly ones. The same kind of relationships that build us or travel through us, whether they belong to our intimate world or our professional life, and even beyond, to our political reach and geopolitical relationships. A quest for one's identity and the identity of the world as it is. A quest embodied by wide and generous movements fueled with an enlightening cheeky spirit. These movements faithfully reflect Company Adequate's motto as they seek to gather as broad an audience as possible.

Company Adequate wishes the productions to be accessible without compromising on the quality of the dance which is the very essence of their art, that is to say contemporary dance.

« We believe that the relationships we are or aren't able to foster between pairs are at the very centre of our contemporary world. Our work is motivated by trying to uncover what it is that makes us strive to reach for one another. Shared experiences are at the centre of our pieces in which each body part (like the arm or the face) are involved. »

Lucie Augeai and David Gernez are both choreographers and dancers. They met in 2010 and launched Company Adequate (Poitiers) the same year. The company's birth is marked by their first duet intitled « NOEUDS ». A solid reference for the company ever since, « NOEUDS » won many awards and really asserted their artistic collaboration articulated around the themes of identity and a fluid approach of movement.

With their second production, FRATER (2012 Youth Talent Award) and then with the series of solos W, the company enlarged its vision to new collaborations. In 2016 more precisely, after having staged only trio pieces at the most, Company Adequate produced JOB, marking the opening night of the Avignon Festival « Les Hivernales ». JOB is a piece for seven dancer dealing with our relationship to work from the choreographic artist's perspective.

In 2017 the duet CHRONIQUES DIPLOMATIQUES tackles the issue of negotiation. The piece sees Lucie Augeai and Bora Wee perform together. Two different physicalities and two different cultures, diametrically opposed raise societal issues and question the strings that pull things one way or the other. Out of this duet came the idea of exploring different sides of the same topic: conflict.

The political stakes in CHRONIQUES DIPLOMATIQUES (2017), the more intimate stakes in the duet DOUCE DAME JOLIE (lyrical singing and dance – 2018), and finally the collective stake in the 2019 production presenting the audience with ten dancers on stage, entering into a vibrant collective movement leading the group on the edge of a war including its strategies and concessions.



Biographies

Lucie Augeai

Choreographer

Lucie's self-taught approach to dance was enriched by her academic readings in political science and law. At nineteen, she chose dance as a professional career bringing her training to the next level at the Rick Odums Dance School in Paris and taking different contemporary classes.

She completed her training by working either with or close to other choreographers such as Emanuel Gat, Nasser Martin-Gousset, Ambra Senatore, Ohad Naharin or Bill T. Jones.

In 2010, being offered work in contemporary dance and drama companies, she started experimenting with a new way of mixing dance and drama. Lucie featured in the pieces Opus 1 and Absurdus by Company « Etant donné » (Jérôme Ferron and Frederike Unger), Sens 1, site-specific performances by Pedro Pauwels and productions by stage directors such as Omar Porras.

She soon developed her own works as a choreographer. At first she tried out her ideas on amateurs before creating her first pieces meant for specific events or places that were not officially meant for dance. She started to deepen her choreographic vision based on the world surrounding her and fueled by cultural projects. In 2013, she was the finalist of the Artistic and Cultural Boldness Prize for the projects that she developed with Company « Étant donné » in the Auvergne area (Centre). Since 2010, she is the co-Artistic Director of Company Adequate alongside David Gernez.



David Gernez

Choreographer

Although David was introduced to dance quite late because he first followed a professional training in computer science and industrial engineering, everything went in a flash when he decided to commit to a professional career.

He started his dance career in Switzerland in 2002 after completing a dance training in Hyères (83).

He worked for project-based choreographers such as Julie Sicard, Stéphanie Battenbland or Guillaume Bordier, but he also performed in musicals and operas.

In 2005, he joined Angelin Preljocaj's G.U.I.D before he stepped up to the principal company and performed the main repertoire pieces : Noces, Les 4 saisons..., Empty Moves (Parts I and 2).

He then danced for Emanuel Gat Dance (The rite of Spring, K626, 3for2007, Silent Ballet and Sixty Four), Nasser Martin Gousset (Pacifique), Company Linga (no.thing, re-mapping the body), The Ben Aïm brothers (CFB451, Valse à trois temps) and Pedro Pauwels.

After a while, he felt the urge to stop performing in someone else's work and to stage his own perception of the world instead.

Since 2010, he is the co-Artistic Director of Company Adequate alongside Lucie Augeai.

David Gernez Lucie Augeai Adequate Compagnie

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