



„expo zéro” – a performance by Boris Charmatz at the Museum of Modern Art in Warsaw

Museum of Modern Art in Warsaw

Emilii Plater 51, Warsaw

May 7th, 2016, 12 pm – 5 pm

The Museum of Modern Art in Warsaw invites to „expo zéro” – a staged exhibition / performance by Boris Charmatz, one of the most important choreographers, director of Musée de la danse in Rennes, France. It is an exhibition without any artwork, but with artists, choreographers, dancers, philosophers, theorists, and curators. It includes no objects, photographs, sculptures, or material installations but instead live presence: conversations and situations featuring gestures, words, bodies and movements. Participants conceive a living exhibition on the reasons and means of making movement – from the most personal to the most political.

There could not have been a more suitable moment for "expo zéro" in the Museum of Modern Art in Warsaw, which is now leaving its temporary exhibition space in the Emilia Pavilion. The premises will have already been emptied from artworks and furniture. Only the performers and spectators will be filling the space. Previous editions took place at Musée de la danse in Rennes, Tate Modern in London, Berliner Festwochen/Foreign Affairs, BAK Utrecht and Performa 11 in NYC.

The edition at the Museum of Modern Art in Warsaw will feature Boris Charmatz, Pawel Althamer, Romain Bigé, Boris Charmatz, Julie Cunningham, Janez Janša, Boris Ondreička, Chrysa Parkinson, Emily Roysdon, Marlène Saldana, Frank Willens.

On May 5th Boris Charmatz will dance "Untitled" solo by Tino Sehgal at the Performance Hall in the Centre for Contemporary Art Ujazdowski Castle as part of TERAZ/NOW festival organised by Fundacja Ciało Się and CCA Ujazdowski Castle.

Curators: Magda Lipska, Joanna Warsza and Boris Charmatz, Martina Hochmuth

Production: Musée de la danse, Rennes, Muzeum Sztuki Nowoczesnej w Warszawie

Partners: Culture.pl, The Institute of Music and Dance, (sic!) four seasons

Musée de la danse / Centre chorégraphique national de Rennes et de Bretagne – directed by Boris Charmatz. The association receives grants from the Ministry of Culture and Communication (Regional Direction of Cultural Affairs / Brittany), the City of Rennes, the Regional Council of Brittany and Ille-et-Vilaine General Council. www.museedeladanse.org

About Boris CHARMATZ

After studying at the *Ecole de Danse de l'Opéra de Paris* and at the *Conservatoire National Supérieur de Musique et de Danse de Lyon*, Boris Charmatz was engaged by Régine Chopinot to dance *Ana* (1990) and *Saint-Georges* (1991). In 1992, he was asked by Odile Duboc to join her company *Contrejour* to dance *7 jours/7 villes* (1992), *Projet de la Matière* (1993) and *Trois Boléros* (1996). He also took part in the premiere of *K de E*, choreographed by Olivia Grandville and Xavier Marchand (1993).

In 1992, he co-founded edna association with Dimitri Chamblas. Following the premieres of works the pair choreographed together *A bras-le -corps* (1993) and *Les Disparates* (1994), Charmatz began creating his own works: *Aatt enen tionon* (1996), a vertical piece for three dancers, *herses (une lente introduction)* (1997), a piece for five dancers and a cellist set to music by Helmut Lachenmann. In 1999, he choreographed *Con forts fleuve*, a group piece performed to texts by John Giorno and musics by Otomo Yoshihide. In 2002, he premiered *héâtre-télévision*, a provocative installation piece influenced by russian Matryoshka nesting dolls that was designed to be seen by one spectator at a time. In 2006, he premiered *régi*, a performance with Julia Cima, Raimund Hoghe and himself, as well as *Quintette cercle* (2006), a live version of *Héâtre-télévision*. *La danseuse malade (The ill dancer)*, 2008 performed by Jeanne Balibar and Boris Charmatz, was inspired by the texts of Tatsumi Hijikata, founder of butoh dance. Boris Charmatz's work *50 years of dance* (Théâtre de la Ville, Paris - December 2009) is performed by former dancers of the Merce Cunningham Dance Company. Conceived like a choreographic flip-book, it takes the book "Merce Cunningham, Fifty Years" by David Vaughan as its score.

Since 1997, in collaboration with Angèle Le Grand, he developed varied projects within the association edna. The purpose of such propositions was to create a space open to multiple experiments: thematic sessions, production of films (*Les Disparates* by César Vayssié, *Horace Benedict* by Dimitri Chamblas and Aldo Lee, *Une lente introduction* by Boris Charmatz), Hors-série programmes proposed by the edna team (*La chaise* and *Visitations* by Julia Cima, *Jachères* by Vincent Dupont), production of installations (*Programme court avec essorage*), organisation of exhibitions (*Complexe, Statuts*), and trans-media projects (*Ouvrée - artistes en alpages, Entraînements-série d'actions artistiques, Facultés, Education*).

While maintaining an extensive touring schedule, he also participates in improvisational events on a regular basis (recently with Saul Williams, Archie Shepp and Han Bennink) and continues to pursue his performing career (with Odile Duboc for *Projet de la Matière* and *Trois boléros*, as part of the piece *d'un Faune (éclats)* by the Albrecht Knust Quartet and with Fanny de Chaillé for *Underwear*), to name a few.

From 2002 to 2004, while an artist-in-residence at the Centre national de la danse in Pantin and driven by the idea of exploring the theme of education in depth, he developed the *Bocal*

project, a nomadic and ephemeral school that brought together students from different backgrounds. He was visiting professor at Berlin's Akademie der Künste, where he contributed to the creation of a new dance curriculum which was installed in 2007.

He is the co-author of a book with Isabelle Launay: *Entretenir / à propos d'une danse contemporaine* (published jointly by the *Centre National de la Danse* and *Les Presses du Réel*). His new book *I am a school* ("Je suis une école") was published in April 2009 by Les Prairies ordinaires.

Director since 2009 of the Rennes and Brittany National Choreographic Centre, Boris Charmatz proposes to transform it into a Dancing Museum of a new kind. A manifesto is at the origin of this museum, which has already received the projects *préfiguration*, *expo zéro*, *héliogravures*, *rebutoh*, and has travelled to Saint Nazaire and to Singapore. More information is available at: www.museedeladanse.org

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