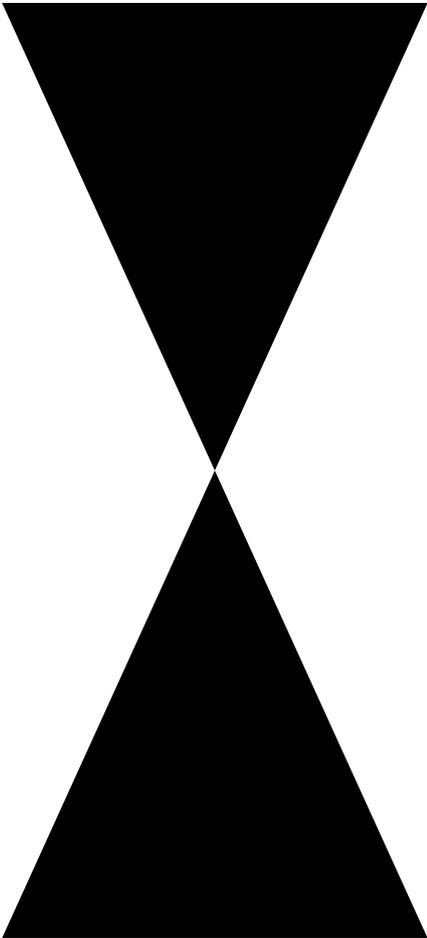


LES 世界
新聞

X-Event



Summary

X-Event 1

Focus : 5th Biennale of Contemporary Art in Berlin

X-Event 2

Focus : CAC Brétigny

Focus : Lyon Contemporary Art Biennale

Focus : Tate Modern, Londres

Focus : Nam June Paik Art Center, Yongin

Focus : Museum of Modern Art of Warsaw

Focus : Museum of Modern Art of the City of Paris

X-Event 0

Partenaires

Interprétations

Biographie

Annie Vigier and Franck Apertet (les gens d'Uterpan), in partnership with the CAC Bretigny, develop the construction and diffusion of several performances - The X-Event. The creations point out and question the frontiers between dance and plastic arts concerning the exhibition of living art. Each X-Event form goes with sound from the Baryton's voice of Victor Torres. The handling of these materials by Nicolas Martz defines a position and a functionality of sound including composition and time traces.



X-Event 1

Création : Festival Faits d'hiver, january 2005

In a theatre rearranged by the choreographers, a raised, X-shaped space reminiscent of a Minimalist sculpture serves as a stage around which the spectators are quite literally installed. This use of the stage-object distinguishes it from sculpture, however, pointing rather to a convergence with the post-Minimal current that plays on the interdependence between bodies and the functional and spatial coordinates of a given venue.

For seventy minutes five performers carry out seven protocols on the X, testing out the trajectories, the linkages and hiatuses, and the isolation and coming-together dictated by this elemental form. Pushed to their limits, the striving bodies give rise to involuntary and residual shapes, and to respiration, sweating and physical marks that are laid bare to the public along with the movements carried out. The confined, homelike space of the conventional theatre, with its back/front organisation of the performance, is opened out and deconstructed. The X-shaped stage space takes on real volume, transforming into visual and physical continuity the technical and illusionist separation of the frontal division between the show and the spectators. The generic character of the X-Event 1 protocols in relation to the history of the dance, and of postmodern dance in particular, makes the work of the choreographers part of a return to the deconstructive strategies of the 70s; and of a transcendence of those strategies via an updated critique of the theatre industry, its standardisation and the role assigned to the spectator.

Pierre Bal-Blanc

Extract of the catalogue Biennale art contemporain Lyon 2007

Programming (selection):

Faits d'hiver Festival, Theater l'Echangeur of Bagnolet, January 2005

Dance Festival in Aix, Aix en Provence, August 2005

Faits d'hiver Festival/Maison de l'Architecture-Couvent des Récollets, Paris, January 2006

Theater of Saulcy, Metz, March 2006

5th Berlin Biennial of Contemporary Art, Kunstwerke Institute, Allemagne, May 2008

CAC Brétigny/Hall of skate-board of Val d'Orge, December 2008



March 2012, Musée des Beaux-Arts de
Strasbourg, France



X-Event

X-Event 1

Focus

BB5, 5th Berlin Biennial of Contemporary Art, May 2nd 2008, Mes Nuits sont plus belles que vos jours , Kunstwerke Institute.

Curators: Adam Szymczyk et Elena Filipovic

Invited curator: Pierre Bal-Blanc

In one of the exhibition spaces of the Kunstwerke, X-Event 1 was activated on the work Ground Control by the artist Ahmet Öğüt, an asphalt layer covering the entire floor.

Photos : A. Hanshild

Courtesy : 5ème Biennale d'Art Contemporain de Berlin



X-Event

X-Event 2

The protocols X-Event 2

With X-Event 2, premiered simultaneously with X-Event 1 at the Brétigny Contemporary Art Centre in 2005, Annie Vigier and Franck Apertet apply their strategy at a different level by formulating an external critique of the standardisation of the performing arts. With its seven protocols, X-Event 1 is described by the choreographers as the matrix generating the seven performances brought together under the generic title of X-Event 2: Les courses, Les corps morts, Le goût, La vague, Les Kama Sutra, Les chutes and Salives. Constructed as autonomous units and used as individual objects, these embodied forms can enter into a duality with other venues as part of a framework or an exhibition agenda, distinct from the ordered theatre space. Determined by an expenditure of energy taken to its limits, what the performers do confronts the specific characteristics of the site and its intended use. The spectator's body, too, is put to work and becomes an agent of movement. The time limit set for the performance is sometimes overrun by several hours or replaced by a calendar extending over several days, with the spectator totally free in terms of his perceptual rhythms and the movements involved. In brief, what the choreographers propose as an alternative to the strategy of deconstruction is that of reversibility, a tactic which, via the imposing of constraints and extreme limitations on contexts and performers, ineluctably gives rise to the reverse situation: the liberation of individualities and an acute awareness of place.

Pierre Bal-Blanc

Extract of the catalogue Biennale art contemporain Lyon 2007

Statements X-Event 2

X-Event 2.1 (according to the protocol La vague)

A group of naked dancers move over a rectilinear trajectory going from one end to the other in the space. Their progression involves the constant mobility of their body parts. The dancers move while constantly changing position within the group. This action is maintained for several hours until the dancers are physically exhausted.

Creation: CAC Brétigny, February 2005

X-Event 2.2 (according to the protocol Les corps morts)

Placed on individual, separate pedestals, the dancers enter into a cycle of production of physical attacks that lead them, through various states, to the limits of their resistance. The action involves alternating immobility and sudden movement from each of the dancers. They produce the alternation every second. This action is maintained for several hours until the dancers are physically exhausted.

Creation: Saint-Leger Parc, Center for Contemporary Art, Pougues les Eaux, March 2007

X-Event 2.3 (according to the protocol Les chutes)

A group of dancers push each other, throwing one another out of the central perimeter defined by two crossing trajectories. After falling each dancer gets up and re-enters the perimeter in order to push another dancer or be pushed and fall again. The action is maintained until the group's energy is exhausted.

Creation: Departmental Domain of Chamarande, July 2007

X-Event 2.4 (according to the protocol Les courses)

In a defined space and for several hours, a group of dancers repeat sprints to the point of physical exhaustion. The sprints take place on an invisible grid which brings about angular and unanticipated changes in direction.

Creation: International Center of Art in Vassivière, June 2007

X-Event 2.5 (according to the protocol Les Kama Sutra)

A group of dancers walks about within a defined space. They adopt positions that allow their bodies to interlock with those of other dancers. The assemblages are performed by two or more dancers. The constructions integrate objects, furniture and all the architectural characteristics of the space in which the action takes place. The action is maintained for several hours.

Creation: Lyon Biennial of Contemporary Art 2007



X-Event 2.6 (according to the protocol Le goût)

The dancers walk freely within a defined space. They stare at one another or at the visitors in a neutral fashion, without any intention. They do not talk, they sit or lie down on the ground without ceasing to search out someone's eyeline. The action is maintained for several hours.

Creation: Lyon Biennial of Contemporary Art 2007

X-Event 2.7 (according to the protocol Salives)

In a given space, five dancers in underwear are closely grouped together. They produce a continual trickle of saliva that flows onto a partner's body. The group moves slowly about in the space, modifying the relations of the individual positions. This action is maintained for several hours.

Creation: Lyon Biennial of Contemporary Art 2007

Programming (selection): Slovak National Gallery, Bratislava, Slovakia, May 2017

Musée d'Art Moderne de la Ville de Paris, June & November 2016

Mobilization Strategies, 3rd Ural Industrial Biennial of Contemporary Art, Ekaterinburg, Russia, September-November 2015

Ring Festival, Lucca, Italy, August 2014

YAY! Gallery & Museum Center, Baku, Azerbaijan, (presented by Yarat contemporary art space), March 2014

National Gallery/International Theater Festival MESS, Sarajevo, June 2013

Copenhagen Art Festival, Denmark, August 2012

MSU/Zagreb Museum of Contemporary Art, Croatia, exhibition L'amour du risque, April 2012

Museum of Fine Arts, Strasbourg, France, March 2012

Collection Lambert en Avignon, France, exhibition JE CROIS AUX MIRACLES, May 2011

Kunsthaus Graz, Museum Joanneum, Austria, exhibition Catch me, Grasping Speed, April 2010

Museum of Modern Art in Warsaw/Muzeum Sztuki Nowoczesnej, Poland, September 2009

Galeria Vermelho/festival Verbo, Sao Paulo, Brazil, July 2009

Nam June Paik Art Center, Now Jump! Festival, Yongin, Korea, October 2008

Bétonsalon/Playtime Festival, Paris, France, September 2008

Beursschouwburg/On y danse tout en rond Festival, Brussel, Belgium, April 2008

Frac Bourgogne, Dijon, France, March 2007 & March 2008 Louvre Museum, Paris, France, February 2008

Tate Modern, The living Currency Pierre Bal-Blanc, London, England, January 2008

Lyon Biennial of Contemporary Art 2007,

France, September 2007-January 2008

Departmental Domain of Chamarande, France, July 2007

International Center of Art in Vassivière, France, June 2007

FRAC Bourgogne, Dijon, France, March 2007

Saint-Léger Parc, Centre d'Art Contemporain, Pougues-les-Eaux, France, March 2007

VI Cali performance Festival, Colombia, May 2006

CAC Brétigny, France, February 2005 & April 2007



X-Event 2

Focus

Focus X-Event 2 X-Event 2.1 (according to the protocol La vague) creation, CAC Brétigny, France Exhibition from February 8th to 12th 2005

Curator: Pierre Bal-Blanc

Exhibition opening Saturday February 5th from 7 pm to 10 pm. During the entire opening, eleven dancers performed continually the protocol of la vague in the exhibition space where the public was free to wander about.

During opening hours of the CAC Brétigny, the experience is repeated daily without interruption, using five dancers, without taking into account the presence (or lack thereof) of visitors in the exhibition space.

Photos : Jonas Unger

Courtesy : les gens d'Uterpan



X-Event

X-Event 2

Focus

Lyon Biennial of Contemporary Art,
France from September 17th 2007 to January 6th 2008, 4 hours per day, 5 days per week,
La Sucrière
Curators: Stéphanie Moidon, Hans Ulrich Obrist
Invited curator: Pierre Bal-Blanc

For the Lyon Biennial of Contemporary Art all seven protocols making up X-Event 2 - including three especially created for this event - have been presented in random order by the choreographers and five performers throughout the four months of the Biennial.

This period, the equivalent of the time needed to create and rehearse a dance performance, thus became something visible, to be experienced over time

The presence or absence of the dancers and choreographers in the exhibition space corresponded to the rhythm and process of a work involving extreme expense of energy and chance occurrences.

Photos : Blaise Adilon

Courtesy : Biennale d'art contemporain de Lyon 2007



X-Event

X-Event 2

Focus

X-Event 2.4 (according to the protocol Les courses)

X-Event 2.5 (according to the protocol Les Kama Sutra)

X-Event 2.6 (according to the protocol Le goût)

X-Event 2.7 (according to the protocol Salives)

Tate Modern, London, United-Kingdom

January 27th and 28th 2008, Exhibition The Living Currency

Curator: Pierre Bal Blanc

X-Event 2.4 (according to the protocol Les courses)

Photos : Sheila Burnett

Courtesy : Tate Modern Londres



X-Event

X-Event 2

Focus

X-Event 2.4 (according to the protocol Les courses)

X-Event 2.5 (according to the protocol Les Kama Sutra)

X-Event 2.6 (according to the protocol Le goût)

X-Event 2.7 (according to the protocol Les salives)

Nam June Paik Art Center, Yongin, Korea

From October 8th to 13th 2008, Now Jump! Festival for the opening of the Nam June Paik Art Center

Curator: Lee Young Chul

X-Event 2.5 (according to the protocol Les Kama Sutra)

Photos : Yu Ji Seon

Courtesy : Nam June Paik-Yongin



X-Event

X-Event 2

Focus

X-Event 2.4 (according to the protocol Les courses)

X-Event 2.6 (according to the protocol Le goût)

X-Event 2.7 (according to the protocol Salives)

Museum of Modern Art in Warsaw, Poland

September 18th 2009

Curator: Ana Janevski

X-Event 2.6 (according to the protocol Le goût)

Photos : Bartosz Stawiarski

Courtesy : les gens d'Uterpan



X-Event

X-Event 2

Focus

X-Event 2.6 (according to the protocol Le goût)

X-Event 2.7 (according to the protocol Salives)

Musée d'Art Moderne de la Ville de Paris, France

X-Event 2.6 : June 4th 2016 in the exhibition La Boîte de Pandore. Une autre photographie par Jan Dibbets

X-Event 2.7 : November 6th 2016 in the exhibition Carl Andre: Sculpture as place, 1958-2010

Curator: Annabelle Constant

X-Event 2.7 (according to the protocol Salives)

Photos : Marie Claire Saille

Courtesy : Service culturel du MAMVP



X-Event

X-Event 0

Création : Festival Faits d'hiver, january 2008

X-Event 0 pursues the reflections developed on the presence on the body in representation. This performance expresses and experiences an hindsight after the different observations made during the X-Event process, in the performing and live arts fields. X event 0 disorients the spectacular object and creates an observation situation by positioning the presence of the viewer in the center of the representation process.

By a deliberate act of retention, the convention of spectacular evening is maintained but the show is absent. This strategy of substitution points out the political and social dimensions of the formats and structures in live art. In a theater deprived of its essential, the emphasizing of the presence and the statute of the public reveals the roles of the individuals in the human economy, the motivations of their expectations as well as the concept of consumption in a cultural frame.

X Event 0 took place in the Micadanses Paris Studio, with the collaboration of 75 volunteer figurants. Following a precise timing and detailed indications, the participants have activated and influenced the process of the performance while being identified as the public.



Photo : Jérôme Delatour
Courtesy: Festival Faits d'Hiver 2008, micadanses



Partners of les gens d'Uterpan

Institutional partners

French Ministry of Culture - Regional Cultural Affairs Office of Ile-de-France

Since 2008 : Grant for a project ; Grant for structuration ;
Grant for the choreographic company ; Specific grant ;
Grant to the residency of territorial diffusion ;
Grant for creation residency

Ile-de-France-Region

Since 2009 : Grant for cultural and artistic permanency

French Ministry of Culture - General Direction of Artistic Creation

2018 - 2020 : Dance Delegation - Grant for a publication

2017 : Visual Art Service - Specific grant for the projects realized for documenta
14

Fondation Nationale des Arts Graphiques et Plastiques, Paris

2017 : Grant for the project *Bibliothèque (Library)* for documenta 14

Instituts français

Since 2009 : Grant for the project abroad

Stipends

2009 : Grant for choreographic writing (French Ministry of Culture and
Communication Department of Music, Dance, Theater and Events, DMDTS)

2009 : Grant for writing (association Beaumarchais-SACD)

Résidences

2020-2022 : Fondation des Artistes - MABA in Nogent-sur-Marne (France)

2018 : Frontier Danceland company (Singapore) for the adaptation of a *X-Event 2*
protocol

2018 : Lasalle College of the Arts (Singapore) to develop the project *Prologue*

2014-2015 : micadanses, Paris (France) to develop the project *Uchronia*

2013 : Pikene på Broen, Kirkenes (Norvège) Norway) in the frame of the BAR

International

artist-in-residence program

2012 : Baltic Art Center, Visby (Sweden)

2011 : Iaspis, Stockholm (Sweden)

2009-2014 : CAC Brétigny (France) with the support of the General Council of Essonne



Interpretations

The people of Uterpan are also invited to reactivate historical pieces.

Activations du Paragraphe 5 de The Great Learning (1970) de Cornelius Cardew:

Culturgest, Cornélius Cardew et la liberté de l'écoute, Porto, Portugal
29 may 2010

commissaires : Dean Inkster, Jean-Jacques Palix, Pierre Bal-Blanc, Lore Gablier

Künstlerhaus, Stuttgart, Allemagne

21 november 2009

CAC Brétigny, Brétigny-sur-Orge, France

16 may 2009

Activations de Huddle (dance construction) (1961) de Simone Forti dans le cadre de
l'exposition La Monnaie Vivante (commissaire : Pierre Bal-Blanc)

BB6 Berlin, Berlin, Allemagne

17-19 june 2010

CAC Brétigny, Brétigny-sur-Orge, France

1-3 and 5 june 2010



Biographies

Annie Vigier

was born in 1965. She lives in Paris.

High level gymnast, she has learnt yoga technics and has turned her carrier towards danse. Interpret for several choreographers; she is also qualified of the dramatic art conservatory of Chambery.

Franck Apertet

was born in 1966. He lives in Paris.

He has interrupted his litterature study to follow dance and theatre trainings. His carrier, shared between dance and theatre, flew from interpret to conceptor.

les gens d'Uterpan

The work of les gens d'Uterpan questions the norms and conventions that govern exhibitions and the live arts. Relying on the mechanisms of adjustment of the individual, the body and creation to these contexts, the artists create a critical work based on the choreographers initial practice.

In a methodic manner, their reflection takes place through the displacement and recontextualisation of the processes of action and monstration that belong to the field of fine and live arts. They include in their work the parameters of approach, communication and archiving as well as the economic dimension and the institutional situation of its production. They process each step that constitutes the practice of an artist and make responsible the visitors, sponsors and institutions in their work.



Gallery

les gens d'Uterpan are represented by
[Salle Principale](#), Paris

Press release

www.lesgensduterpan.com/press_uk.html

les gens d'Uterpan
37 rue Clavel
75019 Paris
France
Mobile : +33 (0)6 51 92 64 16
contact@lesgensduterpan.com
www.lesgensduterpan.com

