

humaine

éric oberdorff



compagnie humaine



Founded in 2002, the Compagnie Humaine gathers artists of all backgrounds to develop ambitious multidisciplinary projects.

Its choreographer and director Éric Oberdorff creates in a subtle way pieces with universal themes putting human being at the heart of creation.

The Compagnie Humaine has created more than twenty pieces which are performed on tour in France and abroad. It is a recognized actor of its territory's artistic and cultural life.

Attached to the democratization of contemporary dance and very committed in the sociocultural fabric, the company is also strongly involved in educational, professional training and transmission missions, particularly towards the youngest.

... Eric Oberdorff's Compagnie Humaine which touches us systematically without the shadow of a false note, by the spiritual aspect of his work...

Bérengère Alfort / BALLROOM

... He takes us beyond our own limits, between poetry of the tiny detail and violence of an unleashed passion. This creative freedom in which the performer is committed becomes ours, we are part of the journey. Éric Oberdorff likes to leave this area of freedom but the rigour of the writing is maintained. What is born springs from the scene, it's a new form that opens towards unknown horizons...

Chantal Bonneau / psychoanalyst

... Éric Oberdorff works on a stage of the pain that is often left over, before which most performances stop. The one, which comes after the pain, of reconstruction, whether intimate or collective. The time of healing, this magic stage when the scar closes and becomes trace, and sometimes ornament...

Ève Beauvallet / MOUVEMENT

Art is what remains when a civilization disappears. It is the guarantor of its memory, of the power of imagination and the ability to create of the men and the women who composed it. An artist lays down in his/her works the way he/she looks at the world, accompanied by his/her own doubts, questions, observations, criticisms. So, whether our artistic gesture is meaningful or not, whether guided by an aesthetic will, a need for poetry or a desire to escape the real, it turns out that creating is and remains today more than ever an act of freedom, urgent and necessary, symbolic and political.

Beyond our personal desires and concerns, and even if we do not wish it, we, artists and cultural actors, bear this responsibility. To deny it means to accept to leave room for the appropriation of the debate of ideas by the bearers of demagoguery and obscurantism. We observe it today. International situation, racial and religious tensions, economic inequalities, climatic issues lead to a deleterious atmosphere, heated minds, isolationism, violent words, rancid and nauseating ideas, little or no restraint. One plays on fears, uncaging extremist ideas, rejection of difference, populism, with in background hollow and sterile debates, in a vain expectation of a little breath, of a vision...

"In this metal age of barbarians, we must take a methodically and exaggerated care of our ability to dream, to analyze and to captivate, if we want to safeguard our personality and prevent it from degenerating, either by canceling itself or by identifying with that of others" wrote Fernando Pessoa in his "Book of Disquiet". It is therefore urgent to create. On stage, of course, but also on the streets, in working-class neighborhoods, in schools, in factories, in retirement homes, in prisons...

To work on the mind, but also on the body that philosopher Michel Onfray describes as the last shelter for the artists when the points of difference disappear, swallowed up by fears. It is also true for every human being. And that is all we have to strive for together: to see the bodies search, engage, move, exchange, merge, and gradually become receptacles of energy and emotions. To feel the air filling up with electricity... Breathe in. Breathe out. To watch a smile of surprise in front of our own ability to create, to see it arising on a youthful face or on the one marked by life. And to say that undoubtedly hope is here: to create.

Let's create! Let's create!!

Éric Oberdorff



cycles



In his unceasing quest to explore emotions, Éric Oberdorff uses an ever-expanding range of artistic treatments: pure movement, images and films, contemporary music, voice, visual arts, stage direction, etc.

He multiplies collaboration with talented artists coming from different artistic fields: Czech composer Ondřej Adámek and Japanese composer Kazuko Narita for contemporary music, composer Anthony Rouchier and composer-singer Delphine Barbut for current music, Icelandic poet and writer Sjón for literature, artist Aurélie Mathigot for visual arts, etc. These projects are fruits of partnerships with cultural organizations such as National Drama Center of Nice, International Lyric Art Festival of Aix-en-Provence, DansBrabant in the Netherlands, Zodiak - Center for new dance in Helsinki or Institut français in Agadir.

Éric chose to develop his creative work around thematic cycles that he browses through from multiple angles, alternating intimate and scope projects.

traces

TRACES is the name and the central theme of a creation cycle imagined by Éric on four seasons, from 2013 until 2017, tackling trace, memory, and their impacts on our identity and our path.

Feature long *Consolation* with its ten characters exposing their existential doubts and their thirst for the absolute, choreographic piece *Monde imagination* and iconographic project *Corpus Fugit* exploring prison world, dance theatre solo *Tsunemasa* about self-acceptance, are as many works which go through this theme. The creation *Mon corps palimpseste* about memories on the bodies and in the spaces closed this cycle in 2017.

utopias

A new cycle has been initiated with the work *Checkpoint* in 2018. **UTOPIAS** explores our present, past, future, real or imaginary construction and development models, could they be success or failures. Through these utopias and dystopias, the creation works will reflect our (in)ability to (re)invent, (dis)integrate ourselves individually and / or collectively: family, group, society, nation, humankind.

2019 PROJECT - PREMIERE IN AUTUMN 2019 - short film

sarajevo 94

"I must go on..." The film *Sarajevo 94* begins with those words.

We follow a woman's journey nowadays across Sarajevo from east to west, on the same path taken by her brother and his friends in November 1994 to bear witness to their hometown's situation after two and a half years of a deadly siege.

The film's script is based on Bosnian dancer and choreographer Jasmina Prolić's personal archives (letters, video images).

director **Éric Oberdorff** script **Jasmina Prolić & Éric Oberdorff** choreography **Éric Oberdorff & Jasmina Prolić** music **Delphine Barbut** sound **Monica Gil Giraldo** main actress **Jasmina Prolić**

executive producer **Compagnie Humaine** coproduction **ZVRK - Contemporary Interdisciplinary Art Festival - Sarajevo**

2020/2021 PROJECT - work for the stage

les glaneurs de rêves

With this creation, Éric draws inspiration from the poetic universe of artist Patti Smith's eponymous work, a brief and luminous autobiographical narrative that invites us to rediscover the feeling of childhood, the taste of words and of imagination.

[...] I imagined a lot of things. That I would shine. That I'd be good. I'd dwell bareheaded on a summit turning a wheel that would turn the earth undetected, amongst the clouds, I would have some influence; be of some avail. [...]

Wishing to develop a dreamlike, poetic, weightless writing, with softness and subtlety, Éric will work with exceptional dancers-performers as well as with two talented musicians from very different styles, singer-guitarist Delphine Barbut and opera singer Landy Andriamboavonjy. Video images will be projected on the bodies and the spaces to create a very unique atmosphere.

choreography & video **Éric Oberdorff** original music **Delphine Barbut & Landy Andriamboavonjy** music **Patti Smith** performers **Emma Lewis, Cécile Robin Prévallée, Luc Bénard, Delphine Barbut, Landy Andriamboavonjy...**





PREMIERE 19 OCTOBER 2017

mon corps palimpseste

concept & choreography
Éric Oberdorff
 music
Anthony Rouchier
 aka A.P.P.A.R.T
 stage design
Aurélie Mathigot
 lights
Arnaud Viala
 costumes
Aurélie Mathigot & Éric Oberdorff
 performers
Cécile Robin Prévallée
Luc Bénard
Anthony Rouchier or
Delphine Barbut

Last creation of cycle 'TRACES', *Mon corps palimpseste* explores the ones that human being leaves on his own body, on bodies of people met as well as on visited places. Dancers are in a relentless search of this fragile state between consciousness and unconsciousness.

Movements are inscribed on their bodies and are then scraped off until they are reduced to the essence, before that time, symbolized in particular the music and the transformation of the visual arts installation, acts as a developer, revealing again some of the erased elements.

PRESS

[...] *The bodies, vases of reminiscence, brush against each other, tame, detach and meet each other to walk in their history which then becomes common. A deep humanity emerges from the plateau. The dancing bodies exhume an ancestral dance, that of the flesh crossed by emotions, experiences, places. They carry the mark of tensions, of joys and sorrows. [...] It's rough, strong, sometimes almost saturated like the soundtrack of all the lives that are played on our earth.* [...] Laurent Bourbousson / OUVERT AUX PUBLICS



PREMIERE 21 MARCH 2018

checkpoint

concept & choreography
Éric Oberdorff
 original music
David Amar & Davy Sur
 performers
Emma Lewis
Chourouk El Mahati
Emilio Urbina
David Amar
Davy Sur

Checkpoint is a Euro-Mediterranean projet built during a two year creation residences series in Morocco in a partnership with Institut français of Agadir. The hot news in the Mediterranean lead Eric to articulate his project around migration issues.

Walk or die. Walk and die. Fall. Raise again. Hope. Exist or disappear. Must dream, only alternative to nothingness.

[CHECKPOINT = getaway // place of input and/or output // meeting place // friction place // control point // starting point for a possible future // in an unavoidable emergency atmosphere]

PRESS

[...] "*Checkpoint*" by Eric Oberdorff begins with an address to the audience in the form of a freehand opinion poll; but more specifically by extended hands to the audience, a gesture that we will see repeatedly this year in four or five artistic proposals at On Marche Festival (coincidence that flirts with Jungian synchronicity) [...] Gesture of friendship or call for help? More especially a desire to experience, with gentleness and generosity, the dissolution of the boundaries between human beings [...] Mathias Daval / I/O GAZETTE

Keen photographer, and cinema enthusiast since ever, Éric Oberdorff has since seven years integrated a new dimension drawing from the arts of image into his choreographic process.

films

The use of filmed images allows him to develop hybrid and innovative narrative process. He considers the camera as a separate performer, whose moves are choreographed according to the dancers' movements. Beyond the camera's subjectivity that guides the viewer's gaze, filmed images also allow through editing to have another relationship with time in the dramaturgical development of the work.

films: *Sur ma peau* (short film / 12 minutes / 2017), *Consolation* (feature long / 102 minutes / 2016), *Corpus Fugit* (short film / 7 minutes / 2014), *Butterfly Soul* (short film / 12 minutes / 2011), *Butterfly Soul / short* (short film / 4 minutes / 2011), *Sur la route de Petrouchka* (documentary / 23 minutes / 2009)

photography

Since the founding of the company, Éric wished for his creative process to be accompanied by photographers, encouraging them to develop a singular, even shifted look at his choreographic work. Photographic exhibitions are regularly organized to share the images with the audience.

It is by a first strong project, *Corpus Fugit*, that Éric's photographic work received great recognition in France and Italy, in particular during the collective exhibition *From shadow to light* at the Fondazione Bevilacqua La Masa in Venice.

Favouring almost exclusively black & white images, his tight framings catch body movements on the fly, allowing him to capture the energy of the dancers-models, whether professional or amateur artists.

His second image project in prison, *Sur ma peau*, is unanimously hailed for its humanity and the emotion that proceeds from it. For its 2018 edition, the International Lyric Art Festival of Aix-en-Provence commissioned Éric to produce a series of photos to illustrate the theater program of *Seven Stones*, the opera's creation that he staged. (see opposite)

photographic series: *Iceland* (2018), *Sur ma peau* (2017), *Corpus Fugit* (2014)





artistic education

The Compagnie Humaine accompanies its creation work by multiple actions towards the public, with a particular attention for the youngest and for the people in precarious social situation, like those under criminal justice control. The actions are led by the company's artists, technicians and staff members in very various ways: public rehearsals, workshops, masterclasses, internships, education, trainings, conferences-debates, exhibitions, cinema projections, etc.

The tackled themes are as a priority in connection with the company's artistic topical subjects but can also touch more global topics about performing arts or societal issues. Éric works as well to elaborate stage or on-site creations for pupils and students from Primary School to High School.

partnerships

These projects are commissioned or fruits of crossed partnerships with French National Education, French State, Sud-Provence-Alpes-Côte d'Azur Region and local public authorities. They are also an opportunity to work with other artistic organizations such as Cannes Provence-Alpes-Côte d'Azur Regional Orchestra, L'ECLAT/Villa Arson, the Modern and Contemporary Arts Museum (MAMAC) or the Villa Arson in Nice.

In the will of sharing on its territory knowledge and experiences about artistic and educational actions with cinema and image, the Compagnie Humaine is part of the local group of Artistic and Cultural Education together with L'ECLAT / Regional Education to Pictures Centre, Héliotrope, Il était un Truc..., La Station, les Ateliers illustrés, Les Rapporteurs d'images / CASA DOC, Le Sept-Off / LaboPhoto, Le Hublot, Lo Peolh cinéma/cinema of Beaulieu and Regard Indépendant.

young dancers creations

Since 2002, Eric Oberdorff is also regularly invited to create pieces for young dancers within the framework of studies in pre-professional dance organizations such as National Superior Conservatoires of Paris and of Lyon in France, or like the University of North Carolina School of the Arts in the USA and National Superior Dance Centre Cannes - Mougins | Marseille.



mobility & cooperation



Mobility is today one of the main keys allowing significant advances in the artistic field as well as in the research of new production and new financing models. Considering artistic creation and culture as sources of economic and social innovation, Éric Oberdorff and the Compagnie Humaine are since six years very committed in an original process for artists and works free movement in Europe.

STUDIOTRADE network

The Compagnie Humaine is co-founder of Studiotrade, European exchange and cooperation network initiated in 2010 in Düsseldorf at the Tanzmesse. Members of this network are dance companies, residences places and production organizations which share residences and programming opportunities. Their goal is to favour the mutualisation of research and creation places, and the exploration of new territories as alternative spaces of development for choreographic artists in Europe.

Since 2014, Studiotrade offers within the framework of European main events platforms combining choreographic performances and dance films projections which value the work of its members and its new development model. In France, Éric Oberdorff programs since 2015 a Studiotrade Platform at the Cannes International Dance Festival.

founding members: **Silke Z./resistdance** (Köln, Germany), **Zodiak - Center for New Dance** (Helsinki, Finland), **Legitimate Bodies Dance Company** (Birr, Ireland), **Arts Printing House** (Vilnius, Lithuania), **Vo'arte** (Lisboa, Portugal), **Stéla - DesArts//DesCinés** (Saint-Étienne, France), **Compagnie Humaine** (Nice, France)
extended members: **Dansverstaed** (Reykjavik, Iceland), **Dance City** (Newcastle upon Tyne, Great-Britain), **Liisa Pentti +Co** (Helsinki, Finland), **DansBrabant** (Tilburg, The Netherlands), **Kekäläinen & Company** (Helsinki, Finland), **La Gare Mondiale/Melkior Théâtre** (Bergerac, France), **Tanz- und Theaterwerkstatt** (Ludwigsburg, Germany), **danse en l'R/Le Hangar** (La Réunion, France)

european project CHECK POINTS

Following the creation of Euro-Mediterranean cooperation project **Checkpoint** in March 2018, Éric works with four European artists, Žak Valenta / Trafik (Croatia), Jasmina Prolić / Festival ZVRK (Bosnia and Herzegovina), Mustafa Kaplan / Dolan (Turkey) & Silke Z. / Resist Dance (Germany), to set up laboratories and experiments for artists, researchers, students, civil society representatives and audience to explore, build and debate borders, migration and democracy current issues.

The Compagnie Humaine is a resource structure on its regional territory and therefore develops support and professional education missions. These actions are carried out in the framework of institutional partnerships in particular with French Ministry of Culture, Sud-Provence-Alpes-Côte d'Azur Region, Local National Education Office of Nice.

companionship & training

The company offers to emerging dance organizations and artists of the territory mentoring and support opportunities on cultural engineering issues as diverse as international development, production and communication strategies, public funding mechanisms. It is committed in vocational training for artists and also for National Education teaching staff: regular training classes for professional dancers, thematic workshops, development of arts & cultural education projects.

higher education

During years 2018 and 2019, University of Côte d'Azur (UCA) entrusted Éric Oberdorff with the implementation of a creative project/laboratory involving all the members of the College of Art and Design Schools (Sustainable Design School / SDS; National Centre of Music Creation / CIRM; Regional Conservatoire of Nice / CRR; Villa Arson; National Superior Dance Centre Cannes - Mougins | Marseille; Superior School of Broadcasting / ESRA) associated with the Department of Arts of Nice Sophia Antipolis University, the Regional School of Actors of Cannes / ERAC and SciencesPo Paris of Menton Campus.

the 'annexe'

Office-gallery located in Nice's Old City, the 'Annexe' is the Compagnie Humaine's showcase. It allows the company to present its artistic identity and to communicate its projects, in particular by organizing multidisciplinary exhibitions: photography, costumes, visual arts, etc. The 'Annexe' is a place of production and takes an essential part in the process of bringing the company's projects from the studio to the stage.







... .. From the outset, one is struck by the scope and the sensitive emotional commitment of the work of this choreographer unclassifiable in the world of dance...

Bérengère Alfort / DANSER

Curious about mankind, considering his role as an artist the one of a privileged observer of the world, Éric Oberdorff's choreographic works explore relationships to others and confront all contradictory energies driving us.

Born in Lyon, Eric started practicing martial arts very early. Studying dance at the National Conservatoire of Nice and at the Rosella Hightower International Dance School of Cannes, he joined then the Paris National Opera School of Ballet. He was hired by the Salzburg Landestheater Ballet and the Zürich Opera Ballet and the Ballets de Monte Carlo. He toured around the world, dancing in choreographies by Kylián, Balanchine, Forsythe, Childs, Maillot, Uotinen, Godani, Armitage, Neumeier, Fokine, Massine, Lifar, Tudor, etc. In parallel to his performing career, he studied acting as well as staging and started as a matter of course to choreograph, participating between 1993 and 2000 to several 'Young Choreographers' events in France and in Switzerland.

Since 2002, Éric is the director and the choreographer of the Compagnie Humaine which he founded and for which he created more than twenty projects performed in France, in Europe and in Morocco. Eclectic artist exploring all possible fields of expression, he is involved in projects within various artistic areas: operas, films and documentaries, photography, plays, universities researches, think tanks, etc.

He is invited to create in France and abroad for renowned organizations including Staatstheater Ballettmainz, Ballet National de Marseille, Ballet du Grand Théâtre of Geneva, University of North Carolina School of the Arts and International Lyric Art Festival of Aix-en-Provence. He is supported artist of the National Centre of Dramatic Art of Nice. He is also considered as resource artist for many cultural programs and educational projects for youth.

Éric co-founded in 2010 the European cooperation network 'Studios Trade' and is since 2015 the curator of the Studios Trade's Platform within the frame of the International Dance Festival of Cannes. Since 2017, Éric is also choreographer and stage director of Ensemble NESEVEN (Germany), musical ensemble founded and directed by Czech composer Ondřej Adámek.

prize & nominations

2001: First Prize at the 'International Choreographic Competition of Hanover' (Germany) with *Impression lumières fugitives*; named among the outstanding young choreographers of the year on BalletTanz magazine // 2007: nominated for the 'Kurt Jooss Prize' with *Absence* // 2009: Grant for choreographic research by Beaumarchais-SACD Association for *Un autre rêve américain*; European Commission's label 'project 2008 / European Year of Intercultural Dialogue' for documentary *Sur la route de Petrouchka* // 2011: First Prize at the 'Cornwall Film Festival' (Grande-Bretagne) in the 'Dance Camera Action' selection for the film *Butterfly Soul / Short*

team

choreographer-director

Éric Oberdorff

administratration manager

Dominique Larin

touring assistant

Barbara Pierson

development manager

Anna Alexandre / Stéla - le pass

choreographic assistants

Cécile Robin Prévallée, Emma Lewis

performing artists

Audrey Vallarino, Cécile Robin Prévallée, Chourouk El Mahati, Élise Clary, Emilio Urbina, Emma Lewis, Frédéric de Goldfiem, Hélène Rocheteau, Jeanne Chossat, Landy Adriamboavonjy, Luc Bénard, Mayra Morelli, Nicolas Simeha

composers / musicians

Anthony Bacchetta, Anthony Rouchier *aka* A.P.P.A.R.T, Camille Giuglaris, David Amar, Davy Sur, Delphine Barbut, Jean-Christophe Bournine *aka* Merakhaazan, Laurent Tamagno, Ondřej Adámek

stage designer

Aurélie Mathigot

light designers

Arnaud Viala, Bruno Schembri, Damien Caris, Frédéric Valet

sound designers

Gwenaël Gaudin, Monica Gil Giraldo

color timer

Vladimir Nassyrkine

photography

Jean Barak, Nathalie Sternalski, Sinawi Medine



partners

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Regional Conservatoire of Nice



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Matthew Murphy page: 17(2)
Sinawi Medine pages: 14-15
Anna Oberdorff page: 13

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credits



