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Photo credit ©Julien Carlier

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COMPAGNIE A^{BIS}
JULIEN CARLIER

DRESS CODE



FIVE DANCERS FACE THE
AUDIENCE.

ARE THEY ABOUT TO
DEMONSTRATE THEIR
TALENTS? ARE THEY
CHALLENGING THOSE WHO
ARE WATCHING THEM?
OR ARE THEY QUESTIO-
NING THEIR LEGITIMACY
AS BREAK DANCERS ON
STAGE?

Dress Code is rooted in a relationship
with reality and the realism of a practice:
breakdancing.

The show is built like a dive into the
closed universe of the training room,
highlighting the bodies of these dancers
and their experiences. The spectator is
invited to watch this microcosm and to
zoom in until he or she finds herself close
to the dancers, eye to eye.

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WITH THIS CREATION FOR FIVE WONDERFUL BREAKDANCERS, JULIEN CARLIER DELIVERS A POWERFUL AND FRAGILE CHOREOGRAPHY, VIRTUOUS AND INTIMATE. A JEWEL.
Jean-Marie Wynants, Le SOIR, 19 juin 2021.

THE CHOREOGRAPHY OF JULIEN CARLIER (...) MAKES US FEEL AN UNSUSPECTED DRAMATURGY FOR A CONTEMPORARY WRITING FAR FROM THE DUSTY CLICHES.
J.J Goffinon, Point Culture, 23 juin 2021

HOW DO YOU BECOME A BREAK DANCER? (...) BLOWING DEMONSTRATION BY THE FIVE DRESS CODE DANCERS.
X.Hess, RTBF, 17 juin 2021

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Dress Code is a dive into the complex world of breakdance and its rituals. Through a choreographic material made of jumps, runs and technical movements, the piece shows the dancers in their positions of strength and weakness and reveals both the psychological and physical mechanisms inherent to this discipline.

Dress Code - the title is used as a metaphor for the set of rules of self-presentation that must be respected in order to belong to this community - shows another face of the breakdance scene, inconspicuous from the outside. It questions the

specificity of each individual on stage and the singularity of this dance. By giving the floor to 5 young dancers on their practice, Julien Carlier stages these individuals and their experiences, the self-sacrifice they had to show, while during the performance, in front of the public, the attempt to surpass themselves and their quest for approval are replayed. What drives this pure technical prowess? The choreography, close to a ritual, dissects the codes of breakdance and shows both the strengths and weaknesses that lie behind this discipline.

What is in stake in the staging of my technical prowess?

Where does this perseverance come from, that pushes me to use violence to achieve virtuosity?

Where is to find the motivation, where can we find a support to hold on until the end?



Connect to the reality of a practice

The work on Dress Code is in the continuation of the process on our last performance, Golem. It is anchored in the same relationship to reality and starts from the concrete of a practice: breakdancing. The show is built like a dive into the closed universe of the training room, highlighting the bodies of these dancers and their experiences. The spectator is invited to watch this microcosm and to zoom in until he or she finds herself close to the dancers, eye to eye, in a moment of encounter which reminds a confrontation.

The objective of this creation is, on the one hand, to bring the spectator to feel the experience of these practitioners, and on the other hand, to question this practice of breakdancing by the dancers themselves, moved into the context of the theatre stage.

About the group, the community

The dress code questions the place of the individual within a collective. The title is chosen as a metaphor for the set of rules for presenting oneself (attitude, physical posture, clothes) that must be respected in order to belong to this community. The dress code is both what allows one to stand out from the rest of society by affirming one's belonging to a group, but what, in return, can also limit and confine.

Through this idea, we want to question the public on the way they look at this discipline

Training and repetition

The research on Dress Code focused on the physical and psychological mechanisms of training such as repetition, the organisation of the training space in which small groups are formed, the relationships between dancers, the ritual aspect but also explores the different emotions that are experienced. The choreography also highlights the transformations of the body that this practice provokes, the relationship to pain and injuries that are part of the dancers' lives.

The work on movement is based essentially on break techniques, in accordance with the dancers' practice. In the concept of diving into the intimacy of the dancers, an abstraction of the codes of the discipline takes place throughout the show, leading the dancers to more abstract/hybrid movements conserving the essence of the qualities of break movements (couplings, twists, muscular tensions, shocks).

Music et set design

The musical universe is inspired by «breakbeats» and plays on rhythmic repetition (drum breaks from funk and repetitive melodic loops). It anchors the choreography in the concrete of the breakdance atmosphere in order to progressively bring different shifts. For example, by the disappearance of the musical support during the movement in favor of silence, or the capture and diffusion of real sounds such as sneaker's noises on the floor.

The set design of the piece is sober, and everything is based on the lighting creation : 8 suspended neon boxes create individual or global lighting zones in the performance space.

DISTRIBUTION

Chorégraphie - Julien Carlier

Création & Interpretation - Fabio Amato, Nouri El-Mazoughi, Audrey Lambert, Benoît Nieto Duran, Jules Rozenwajn,

Dramaturgy - Fanny Brouyaux

Music creation - Simon Carlier

Light design - Julien Vernay

Set design - Justine Bougerol

Costumes - Marine Stevens

Coaching movement - Helder Seabra

Distribution - BLOOM Project

INFO TOUR

Nombre de personnes en tournée : 9

5 Dancers ; 1 Musician in backstage ; 1 Technician ; 1 Choreographer ; 1 Tour Manager

Price : on demand

Technical rider : on demand

JULIEN CARLIER

Born in Brussels in 1985, Julien approached dance in a self-taught way through the practice of Breakdance. At the same time, he trained as a physiotherapist and obtained a Master's degree at the Université Libre de Bruxelles. His first experiences on stage and his exploration of dance came from interdisciplinary artistic exchanges and projects created in collectives.

Since 2015, he has been making his own choreographic work which, over the years, that evolved to be more international. He is currently resident choreographer at Charleroi Danse for the 20-21, 21-22, 22-23 seasons. He is also supported by the FWB (Fédération Wallonie-Bruxelles) and the Grand Studio.

Through creations of various forms, combining the virtuosity of the Hip-Hop vocabulary with an interest in sensitivity, Julien works on the porosity between the reality experienced by the individual in his inner self and that perceived by others from the outside. His work is anchored in the concrete encounters, practices and sensations experienced. It is the passage from reality to the stage space that interests her, placing the body as the medium/witness of this transformation.

OTHER PRODUCTIONS

- *MON/DE* (2015) : A performance for 3 dancers inspired by the experiences of sleep paralysis, an exploration of a modified state of consciousness, a drift of reality in this in-between «sleep/wake».

- *Déjà-vu* (2016) A maze-like performance for 4 dancers lost in a house setting, where the reference points of time and space are turned upside down.

- *Golem* (2019), A duet between dance and sculpture built around the encounter between Julien and the septuagenarian sculptor Mike Sprogis. Golem has been selected to participate in Objectif Danse 9 (Fédération Wallonie-Bruxelles), AEROWAVES SPRING FORWARD and the Edinburgh Fringe Festival.

- *Collapse* (2021)- in the process of being created. A piece for 6 dancers based on the principle of accumulation and collapsing which will be explored on stage through dance and also via construction using objects like Kaplas, as well as the use of live video projection.

LES LABOS

From 2018 onwards, Julien is setting up the LABOS, travelling choreographic research residencies in partner venues. The Labos allow to experiment new choreographic materials, to bring out ideas, to bring disciplines and artists together, to invent multidisciplinary forms in total freedom.



Dress Code is a Abis company production, in coproduction with Théâtre Les Tanneurs, Charleroi danse, Centre chorégraphique de la Fédération Wallonie-Bruxelles, Theater Freiburg and La Coop asbl | A production delegated by Théâtre Les Tanneurs | With the support of the Fédération Wallonie-Bruxelles, Service de la Danse, Shelterprod, Tax Shelter.be ING and Tax-Shelter of the Belgian federal government | With the help of the Jacques Franck Cultural Centre, Zinnema and Le Grand Studio.

danse
Charleroi

THÉÂTRE
LES TANNEURS
LABOS CHORÉGRAPHIQUES & THÉÂTRE



COMPAGNIE ART
DU GRAND STUDIO