



EMMANUELLE HUYNH

Born in 1963, Emmanuelle Huynh studied philosophy (DEA at Paris 1) and dance (Mudra Béjart/Brussels). After working with Nathalie Collantes, Hervé Robbe, Odile Duboc, Catherine Contour, the Quatuor Knust, she benefits from a Villa Medicis scholarship for a project in Vietnam in 1994. Upon her return, she creates the solo *Múa*, which inscribes in the heart of her work multidisciplinary collaboration with artists from different fields (1995).

Emmanuelle Huynh develops choreographic writings that constantly renew themselves, specific to each project:

Distribution en cours places at the center of the dance (2000) an astrophysicist and his research on black holes; *Bord, tentative pour corps, textes et tables*, voices the texts of Christophe Tarkos on and under the tables of Nicolas Floc'h (2001) ; *A Vida Enorme/épisode 1* (2003) diffuses an imaginary film in which the soundtrack and the images (dance) are played one after the other.

The music of Xenakis inspires the architecture of the piece *Cribles, a choreographic legend for 1000 dancers*, created at Montpellier Danse in 2009. The same year, she produces a part of her Villa Kujoyama residency project (Kyoto, 2001) by composing *Shinbai, le vol de l'âme* with an ikebana master (Japanese floral art), with the set designer Nadia Lauro. She creates *Augures*, a piece for seven performers, in 2012, at the Rencontres Chorégraphiques Internationales de Seine-Saint-Denis, and *Spiel*, a duo with Akira Kasai, Butoh artist, at the Autumn Festival in Paris in 2012.

Emmanuelle Huynh manages the National Center for Contemporary Dance (CNDC) in Angers from February 2004 to December 2012, and restructures the school, notably by creating a new master's degree called "*Essais*", offering a dance, creation, and performance training programme. She initiates "*Schools*", international meetings of contemporary dance and art schools (2009, 2011 and 2013), allowing schools to perform their teachings.

In October 2014 she makes *TÔZAI !...* a piece for six dancers and a monumental curtain, at the Garonne Theatre in Toulouse.

In the years 2014-2016, following an invitation by the cultural services of the French Embassy in New York, in collaboration with Jocelyn Cottencin, Emmanuelle Huynh implements the project *A taxi driver, an architect and the High Line*. This installation made of films and one performance proposes a portrait of New York City through its architecture, its spaces and its inhabitants.

They currently pursue their collaboration and will make a series of filmed and danced city Portraits in Saint-Nazaire- France (2017-2019) and Sao Paulo -Brazil (2018-2020).

In November 2017, inspired by the autobiographical work of Pierre Guyotat and in collaboration with visual artist Nicolas Floch's who designed the set, she makes *Formation* a four dancer's piece.

Plateforme Múa, labelled CERNI (a national choreographic company with international influence) develops Emmanuelle Huynh' works, anchored in a broader vision of dance, producing knowledge, emotions that change the perceptions society might have of itself.

From 2014 to 2016, Emmanuelle Huynh is Assistant Professor at the National School of Architecture in Nantes. She intervenes today at the ENSA Nantes-Mauritius.

As of September 2016, she becomes Head of the dance, choreography, performance workshop at the Beaux-Arts of Paris.