



EMMANUELLE HUYNH (BIO long)

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, in 1994 she benefits from a Villa Medici outside-the-walls scholarship for a project in Vietnam, and upon her return (1995) creates her first opus: the *Múa* solo, with lighting designer Yves Godin and composer Kasper T. Toeplitz.

She continues her choreographic work with projects bridging talents from a great variety of disciplinary fields: astrophysicist Thierry Foglizzo and his research on black holes alongside six dancers for *Distribution en cours* (2000); Visual artists Frédéric Lormeau for *Vasque fontaine/partition Nord* (1998), Erik Dietman for the performance *Le modèle modèle modèle, hommage à Rodin* (1999), Nicolas Floc'h for *Numéro* (2002) and *La Feuille* (2005), and DJ Jeff Mills for the performed concert *Oneness* (2013).

In 2009, Emmanuelle Huynh directs an atypical project initiated during a residence in the Villa Fuyoama (Kyoto, 2001) in collaboration with the ikebana (Japanese floral art) master Seiho Okudaira: *Shinbai, le vol de l'âme*, within which ikebana and dance resound, giving rise to the creation of a "rikka" (bouquet) in a scenography by Nadia Lauro.

Her interest in Japan and Japanese artists had already brought her, in 2008, to choreograph the *Futago* duo («twin» in Japanese) in the context of *Monster Project*, dialog of choreographic writings created in Kyoto with the choreographer Kosei Sakamoto, on the theme of the monster. And in 2011, she creates *Spiel*, duo with the Japanese Butoh dancer and choreographer Akira Kasai.

She creates several shows from literary works: *Bord, tentative pour corps, textes et tables*, choreographic project with texts by Christophe Tarkos and tables by Nicolas Floc'h (2001) and *A Vida Enorme/épisode 1*, duo that samples texts by the Portuguese poet Herberto Helder (2003)

Emmanuelle Huynh elaborates choreographic writings that renew themselves unceasingly, specific to each project. In *Heroes* (2005), piece for seven dancers and a musician, she stages heroic figures from our childhood; *Le Grand Dehors*, tale for the present day, created in 2007, is linked to "lost dances", dances that are abandoned during choreographic work, but that nonetheless bear witness to a state of the world.

In 2012, in *Augures*, seven characters roam an abandoned place that contains the remains of past lives, including theirs. Nadia Lauro makes of this place, of its architecture, an eighth protagonist.

In 2009, the creation of *Cribles* at the Montpellier Danse festival introduces a new relationship with music in choreographic work. Iannis Xenakis' score *Persephassa* (1969) generates the architecture in this piece for eleven dancers. The *Cribles*/live version in 2010 invites the six musicians of the Percussions Rhizome ensemble to perform the music live, deepening the rapport between dancers/musicians/gestures. The percussionists envelop the dance and the public, as Xenakis envisages it.

For fifteen years, Emmanuelle Huynh continues to develop pedagogical work in the directing of art schools, developing training locations for dancers (ex.e.r.ce in Montpellier, Impulstanz in Vienna, Forum Dança in Lisbon, International Dance Workshop Festival in Kyoto, P.A.R.T.S in Brussels), and for actors (national theatre schools in Brittany and Strasbourg). She organizes work sessions featuring artists from different fields: *Hourvari, laboratoire instantané* at the Centre Pompidou in 2001, *Edelweiss* at the CCN in Montpellier in 2003, *Ligne d'arrivée* during the company's residence at the Domaine Départemental de Chamarande in 2004, *Emantipation* in 2014 at the Galeries Lafayette Foundation, and *Phonographier Saint Nazaire* in 2018 in the context of a portrait of the city.

She has led, from 1992 to 2006, a series of interviews with Trisha Brown, published in December of 2012 by Les Presses du Réel: «Histoire(s) et lectures: Trisha Brown/Emmanuelle Huynh». She is preparing a book based on the exchanges in her work with Akira Kasai during the creation of *Spiel*.

In July 2004, she is artistic director of the Istanbul Dance festival, cooperation project between Turkish and French artists entailing distribution, teaching and debate.

From February 2004 to December 2012, Emmanuelle Huynh directs the Centre National de Danse Contemporaine (CNDC) in Angers. The CCN artistic project is deployed around 5 missions: creation, higher education, artists' residences, program of the Danse au Quai season, educative and public services. She restructures thus the educational project around two cursus': Artist Choreographer destined for young artist choreographers, and the creation of the Essais cursus for authors, offering a "dance, creation, and performance masters", in partnership with the University Paris 8 Saint-Denis and the École des Beaux-Arts of Angers (Esba-Talm)

She thus accompanies emerging artists, notably with the *Schools* festival, with 2 editions held in Angers (2009 and 2011), and is received at the Montpellier Danse festival in 2013.

For over 15 years, Matthieu Doze, Pascal Queneau and Nuno Bizarro regularly accompany the ensemble of her projects.

In October 2014, she creates *Tôzai!...* piece for six dancers and a monumental curtain by the artist Jocelyn Cottencin at the Théâtre Garonne- scène européenne in Toulouse.

Simultaneously, in the years 2014-2015, following an invitation by the cultural services of the French Embassy in New York, Emmanuelle Huynh, in collaboration with Jocelyn Cottencin, implements the project *A taxi driver, an architect and the High Line*, a portrait of New York City via its architecture, its spaces, its inhabitants,

consisting of portrait films and a performance. The installation is created at the Passerelle Centre d'Art Contemporain in Brest in February of 2016 and the performance that activates this installation is given during the Festival Danzfabrik/Le Quartz in March of 2016.

They continue their collaboration and realize sensitive portrait(s), filmed and danced in the town of Saint Nazaire (creation 2017-2019) and Sao Paulo in Brazil (creation 2019 and 2020).

Long-term collaboration is emerging with the Japanese artist immigrated to the United States, Eiko Otake, met in 2013. Designed as a work in progress, it is an opportunity for regular public representations (Brussels in May 2015, New York in June 2015 and February 2016, Berkeley in April 2016...).

In November 2017 she creates a piece for 4 dancers, "Formation", taken from the autobiographical work of Pierre Guyotat, in a plastic device designed by Nicolas Floc'h.

A new group piece, scheduled for 2020, will pursue the exploration of the dance/music relationship with the composer Philippe Leroux, who is currently rewriting his work "Envers Symphony". It is a composition that revisits Berlioz's *Symphonie fantastique* "inside out", pivotal piece in the history of music.

Emmanuelle Huynh's work carried by the **Platform Múa**, company or ensemble of national and international influence (CERNI), is grounded in a broader vision of dance, producing knowledge and emotions that modify the vision that society can have of itself via transmission, art, and public implication. This contributes to helping society to think, structure, act. Thus, with the same level of attention, the company is developing the creation and dissemination work of its repertoire and the educational actions and projects of international and transdisciplinary cooperation.

From 2014 to 2016, Emmanuelle Huynh is associated Assistant Professor at the Ecole Nationale Supérieure d'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.