

ÉCOUTE POUR VOIR



Photo credit: Vanessa Forget | Interpreter: Cynthia Beauvais

CULTURAL
MEDIATION

*David Cayre Diem /
Emmanuel Jouthe*

ÉCOUTE POUR VOIR



Photo credit : Vanessa Forget | Interprète : Sarah Dell'Ava

ÉCOUTE POUR VOIR is made up of various solos dispersed throughout the space and danced simultaneously. Dancers and spectators wear headphones connected to an iPod and share in a choreography for the duration of a piece of music. Participants can experience different versions and a variety of dances by moving from one performer to another, but they can also enjoy the totality of a shifting and dynamic ensemble from a distance. Participants are thus free to come into the dance according to their impulses or as they please.

The purpose of this piece is to create privileged moments between two individuals and to discover such proximal connections. ÉCOUTE POUR VOIR, with its intimate choreographies, offers a new experience of the body's movement as associated with different melodies, featuring two people in tune with one other, wrapped up in a shared world of sound.

United for a moment and bound up together in movement, dancers and spectators engage in singular encounters and each solo becomes a close dialogue, an interaction that is at once unique and momentous.

Over the years, the company has successfully adapted the piece, developing individual options to be articulated in different contexts.

To view a video presentation of the work :
<https://vimeo.com/51442131>

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*Dance Large Item /
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WORK AND CULTURAL MEDIATION



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For Danse Carpe Diem/Emmanuel Jouthe, the creative process stems from a profound desire to value individuals, be they dancers or spectators. After more than 15 years and a dozen original works, the company continues to shine on local, national and international stages.

Danse Carpe Diem/Emmanuel Jouthe aims to share in the experience of beauty through manifold sensory expressions and through its own style of human poetry, sometimes enlivened by physical risk and at other times, colourfully characterized by unusual situations. This approach has established a dialogue at the centre of which movement takes the place of speech, inviting the spectator's imagination to play a central role in a work's performance.

In addition to pursuing its artistic and humanistic objectives, the company's involvement in cultural mediation serves to foster exchange between the company and its audience members, involving spectators and their points of view through various artistically rich yet accessible means, something which is very different from the usual conversational exchange after a show.

Through its projects, Danse Carpe Diem/Emmanuel Jouthe is also committed to making dance accessible to a greater number of people, encountering spectators on their own familiar ground and approaching each audience or clientele in a way that specifically suits them.

In keeping with these values as upheld in all its choreographic works, the company always aims to place human exchange at the heart of its art. Thus, since 2008, its activities have largely been community-oriented and have sought the development of creative projects such as ÉCOUTE POUR VOIR, CINQ HUMEURS, and an unusual cultural mediation activity called ET SI ON DANSAIT ?.

COLLABORATORS

ARTISTIC DIRECTION

Emmanuel Jouthe

CHOREOGRAPHY

Emmanuel Jouthe
en collaboration avec les interprètes

ALTERNATE PERFORMERS

Audrey Rochette
Élise Bergeron
Frédéric Gagnon
Gabrielle Surprenant-Lacasse
James Philips
Jessica Serli
Lila Geneix
Marie-Joëlle Hadd
Marilyne St-Sauveur
Nicolas Labelle
Philippe Poirier
Rosie Contant
Sarah Dell'Ava

PREMIERE

2008



Photo credit: Vanessa Rossier

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Deux Corps Deux
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PRESS REVIEW

MOONEYONTHEATRE.COM

ÉCOUTE POUR VOIR (DANSE CARPE DIEM/EMMANUEL JOUTHE) 2014 SUMMERWORKS REVIEW (August 16, 2014)
<http://www.mooneyontheatre.com/2014/08/16/ecoute-pour-voir-danse-carpe-diememmanuel-jouthe-2014-summerworks-review/>

CEAS CÔTES D'ARMOR

De la danse contre la solitude (April 24, 2014)
<http://ceas22.com/de-la-danse-contre-la-solitude/>

LE DEVOIR

Petite-Vallée portée par le souffle de Laurence Jalbert (June 19, 2013)
<http://www.ledevoir.com/culture/musique/381150/petite-vallee-portee-par-le-souffle-de-laurence-jalbert>

LA MÉDIATION CULTURELLE (VILLE DE MONTRÉAL)

ÉCOUTE POUR VOIR (March 28, 2012)
<http://montreal.mediationculturelle.org/les-projets/ecoute-pour-voir/>

LE DEVOIR

De la culture partout... (October 1st, 2011)
<http://www.ledevoir.com/culture/actualites-culturelles/332717/de-la-culture-partout>

COMPANY

Danse Carpe Diem/Emmanuel Jouthe is a nonprofit organization founded in 1995. In its first four years, six members serving as choreographers or performers jointly assumed the company's artistic direction. In 1999, Emmanuel Jouthe became sole artistic director.

Beyond creating, producing and performing choreographic works, Danse Carpe Diem/Emmanuel Jouthe contributes significantly to developing audiences in contemporary dance, with a strong focus on educational and cultural mediation activities.

Danse Carpe Diem/Emmanuel Jouthe's mission is to foster exploration and experimentation within an ongoing research process. In this way, the company contributes to the growth and development of the contemporary dance milieu.

Since 2004, Danse Carpe Diem/Emmanuel Jouthe has been a member of Circuit-Est centre chorégraphique. As a corporate member, it benefits from the use of space for creation and experimentation at a preferred rate. This covers the use of office space and facilities and various other shared resources.

The company has premiered and performed over fifteen original works, several of which have been presented throughout Canada and Europe.

Danse Carpe Diem/Emmanuel Jouthe receives financial support from the Canada Council for the Arts, the Conseil des arts et des lettres du Québec and the Conseil des arts de Montréal.



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EMMANUEL JOUTHE



Emmanuel Jouthe is a choreographer and artistic director of the company Danse Carpe Diem/Emmanuel Jouthe. For 20 years now, he has realized more than fifteen pieces that come to feed his repertoire. In search of a relationship of sincere closeness between the spectator and the dance, it encourages exploration and creation by questioning the body and movement through scenic territories and diverse artistic relations as well as through concepts such as the Other, Beauty and Authenticity.

In addition to ÉCOUTE POUR VOIR, a project created in 2008, his repertoire includes STACCATO RIVIÈRE (2007) and WHEN WE WERE OLD (2013), a trio and duo in which he danced, as well as CINQ HUMEURS (2010) and SUITES PERMÉABLES (2017), group works. After having created in 2018 the duo RIGEL & BETELGEUSE, addressed to the public outdoors, it is currently in creation with a piece for 4 artists in orbit around the self and the notion of myth.

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REPertoire

SOLOS

Aechylos, 50 min (2003)
Le Sabot de Maogani, 20 min (1997)
Rouge de jours, Blause de nuit, 20 min (1997)

DUOS

RIGEL & BETELGEUSE (2017)
WHEN WE WERE OLD, 55 min (2013)
M, 30 min (2002)
Accélération, 17 min (2001)
FH... les petites morts de la paume, 22 min (1998)
Entre Caligula et le P'tit Prince, 8 min (1996)

TRIOS

Staccato Rivière, 50 min (2007)
Vitrail (phase #1 du diptyque Dimanche XX1e), 180 min (2003)
Comptine pour demain, 20 min (1995)

QUATERT

Les petites morts de la paume, 25 min (1997)
L'affaire du lundi, 30 min (1995)

GROUP WORKS

CORPS DE TEXTE, 90 min (2016)
SUITES PERMÉABLES, 45 min (2015)
CINQ HUMEURS, 60 min (2010)
ÉCOUTE POUR VOIR, 90 min (2008)
Y, 50 min (2008)
Chanel et les gémeaux, 50 min (2002)
3 Centauremachia 4, 45 min (2000)
Et si je gouvernais ma légèreté!, 40 min (1999)
Corpo trepidente, corps coupable, 35 min (1998)
Attention Morgane!, 30 min (1997)
Carpe Diem, 45 min (1995)



Photo credit : Kirk Chantraine



Photo credit : Mathieu Doyon



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TEAM



ADMINISTRATION

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