

# THE FIFTH SEASON | LA CINQUIÈME SAISON

choreographic piece 2021

for 7 dancers, 1 musician,  
1 lyric singer, 1 videographer  
and a masked audience







conception et choreography | Christian UBL  
 in artistic collaboration with Céline Debyser, Marion Peuta,  
 Martin Mauriès, Bastien Lefèvre, Francesca Ziviani,  
 Baptiste Ménard, Yoann Hourcade  
 COLINE training trainee / substitute | May-Li Renard  
 music | Romain Constant  
 lyric singer and violin | Mathieu Jedrazak  
 Mahler piano version | *Guenola Fatout*  
 video | Romain Coissard  
 and a masked audience éphémère  
 staging | Claudine Bertomeu  
 assistant | Fabrice Cattalano  
 vocal coach | Dalila Kathir  
 conception of costumes & masks | Pierre Canitrot  
 assisted by Ludovic Gauthier  
 light design | Jean-Bastien Nehr, Laurie Fouvet  
 sound management | Jordan Dixneuf

**PRODUCTION** | CUBe association

## COPRODUCTION

La Briqueterie CDCN du Val-de-Marne | Fondation E.C.ART Pomaret | Centre chorégraphique national de Tours -  
 Direction Thomas Lebrun | Théâtre Durance scène conventionnée d'intérêt national de Château-Arnoux-Saint-Auban  
 | Maison des Arts de Créteil | Réseau Traverses | Fontenay-en-Scènes de Fontenay-sous-Bois | Maison de la Culture  
 d'Amiens - Pôle européen de création et de production | MAC, Maison des Arts de Créteil | Le Pôle Arts de la Scène  
 - Friche la Belle de Mai | Centre chorégraphique national de Rillieux-la-Pape, direction Yuval PICK, dans le cadre du  
 dispositif Accueil-Studio | Centre chorégraphique national de Créteil et du Val-de-Marne / Compagnie Käfig dans le  
 cadre du programme "Accueil Studio" | Centre Chorégraphique National Roubaix Hauts-de-France – Sylvain Groud  
 dans le cadre de l'accueil-studio / ministère de la Culture | KLAP Maison pour la danse à Marseille | La Garance scène  
 nationale de Cavaillon | Théâtre de Châtillon | Scènes et Cinés, scène conventionnée art en territoire à Istres.

## SUPPORT

Scène 44 n+n Corsino | Le ZEF, scène nationale de Marseille | KLAP Maison pour la danse à Marseille |  
 Création soutenue par le Département du Val-de-Marne et la ville de Marseille.

CUBe is a company approved by the DRAC PACA, benefits from the support of the SUD Region, the Department of  
 Bouches-du-Rhône, the City of Marseille, the ONDA and the Austrian Cultural Forum in Paris.

**CREATION** as part of la 21<sup>ème</sup> Biennale du Val-de-Marne (94)

**March 11 and 12, 2021 canceled**

2 representations at Centre des bords de Marne, Le Perreux-sur-Marne in co-production with  
 Fontenay-en-Scènes de Fontenay-sous-Bois et la Briqueterie CDCN du Val-de-Marne.

**March 24 and 25, 2021 canceled**

2 representations at La Maison des Arts de Créteil en coréalisation avec la Briqueterie  
 CDCN du Val-de-Marne.



## TOURING 21/22

### October 12 2021

Théâtre de Châtillon (92)

### October 15 2021

Théâtre Durance, scène conventionnée art et création à Château-Arnoux-Saint-Auban (04)

### October 19 2021

La Garance, scène nationale de Cavaillon

### November 14 2021

Fontenay en scène, Espace Jacques Brel, Fontenay-sous-Bois (94)

### November 24 2021

SN ZEF / KLAP maison pour la danse, Marseille

### December 03 2021

Maison des Arts et de la Culture, Pôle européen de création et production, scène nationale, Amiens (80)

### January 28 2022

Chateauvallon Liberté, scène nationale à Ollioules (83)

### March 4 2022

L'ARC, scène nationale, Le Creusot (21)

### April 3 2022

Label Danse, Ballet du Nord CCN & Vous, Roubaix (59)



# " The Fifth Season "

A piece for 7 dancers and 2 musicians

## Statement of Intent

Our approach for this new piece: expect the unexpected.

The research conducted leading up to the performance lets us create a physical exchange bordering on sheer madness. The aim is to recreate a series of living tableaux, a poetic fantasy of power for the audience.

The overarching theme of the piece is communal

gatherings such as Mardi Gras and all the excess and misbehaviour which tend to accompany them. Like something out of a dream, these occasions are necessary, even beneficial, and can feel almost ritualistic: one goes out into the streets, wearing mask and costume, to be immersed in music, to sing and dance, and march together in parades...



## Carnival: The Power of the Body

Pieter Bruegel the Elder's 1559 oil painting *The Fight Between Carnival and Lent* offers us a tragicomic perspective not just on society of the time, but also on an ancestral tradition which has been passed down through the ages. Rich in allegory and iconographic symbols scattered throughout a multitude of scenes, the work gives us a glimpse of a world turned upside down, in which the status quo has broken down and shifted completely: inversion, distortion, trance-like states, release, satire, loss of identity...

It also tells us that Carnival is synonymous with the spark of life, and that the festivities surrounding its battle with Lent imply a transition between two spiritual periods.

The left side of the painting is relatively joyous. "As well as costumes and processions, carnival is also a day of jubilation: laughter is not only permitted, it is actively encouraged for its exorcising properties (it conjures demons, sorcerers, and ghosts). Thus, carnival is presented as symbolic of human and natural regeneration, and triumph over death and illness, on the eve of Spring's arrival." (Superstitions, p. 1076).

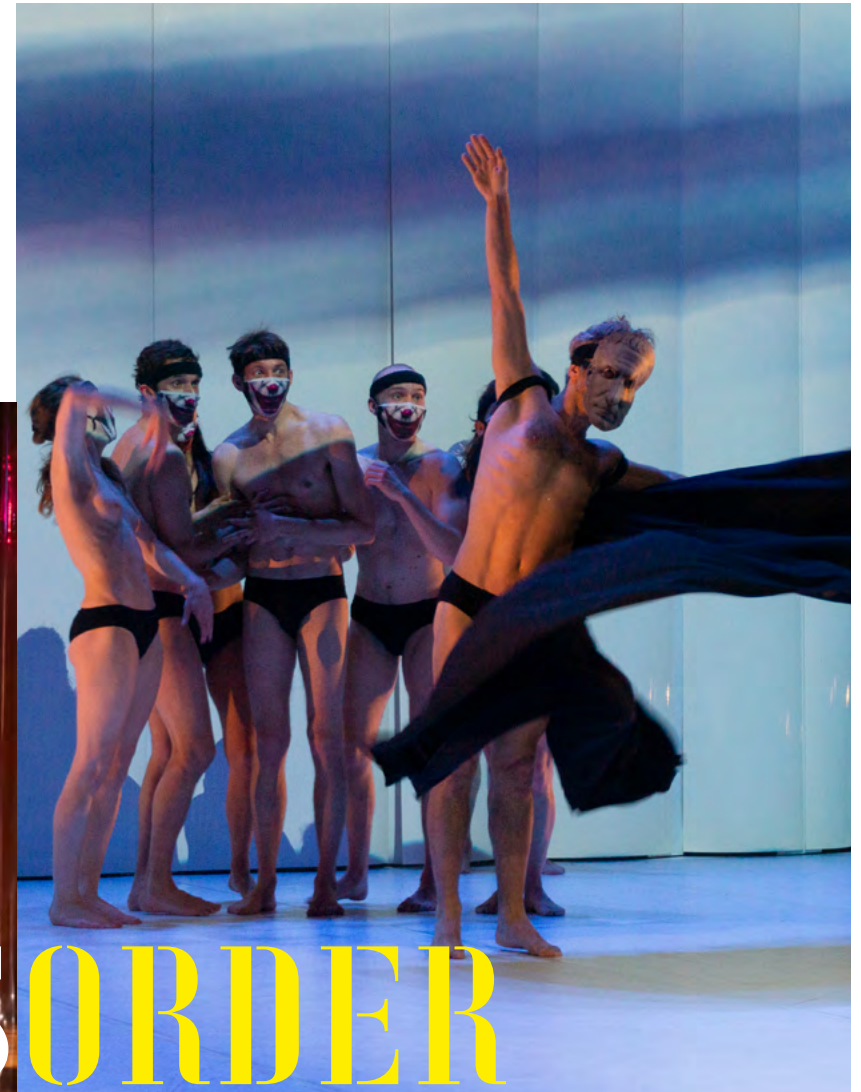
Conversely, Bruegel the Elder depicts the figures on the right side of the painting with an almost minimalist expression: Man is shown on the fringes of society, subjected to order and thus to restrictions and prohibitions. Ultimately, Carnival represents the power and vitality of the satiated body, whereas Lent appears as a faded, spent figure.





## Carnival: The Indulgence of Power

Given the anti-establishment charge it carries, carnival has an ambiguous relationship with power. Power and carnival are not in conflict with one another: they are linked. You cannot have one without the other. To exist, order needs disorder, a space for people's fears and desires to be expressed, an occasion for "madness" to unveil essential (if disturbing) truths. Using the stage – with its ability to call the serious, ordered world into question – to capture a moment in space and time, "The Fifth Season" will be a choreographic work devised as a living, breathing, constantly evolving tableau. Shifting between order and disorder, it will bring to life a valuable inversion of social roles.



# DESORDER

## About the Writing Process

This work is designed for seven dancers and two musicians. It relies on a writing process that Christian Ubl has already employed on his most recent projects: to shape dance and movement using historical sources (traditional folk or group dances) and past choreographic works (Mary Wigman's Hexen- tanz, Loie Fuller...) as a starting point.

This process will allow us to revisit this rich artistic heritage, while also developing a contemporary language capable of telling a story (be it symbolic or narrative) that is at once abstract, expressionist, and visual.

"The Fifth Season" will propel audiences into a chaotic yet organised world of movement. The research phase will aim to create conditions in which a writing style – equal measures minimalist and outlandish, falling somewhere between ostentation and finesse – can freely emerge. This choreographic vocabulary will touch on the absurd and the inexplicable, inviting laughter as much as tears. The movement and vocal score will be rendered even richer and more meaningful by the addition of scenes from Bruegel the Elder's painting as well as rituals, myths, and costumes: all of which will combine to create a symbolic whole.

For this project, we are looking to recruit dancers "hungry for movement", who possess not just a wealth of choreographic expertise but also a diverse range of individual and cultural life-experiences. As with previous projects, this work will explore questions of identity and rhythm, in every sense of the term – whether created by the dancers themselves, the lighting, or the music.

We also hope to include groups of amateur spectators in the writing process, within the framework of several residencies preceding the creation process (to be held on select dates agreed in advance). This group will help us experiment with the video equipment that will be used during performances for the entertainment of the masked audience members, whether they are in normal or VIP seating (we hope to seat VIP audience members on stage, and have them play an interactive role in the performance).





## About the Music

In line with Christian Ubl's previous work, the music and rhythm (the latter of which plays a primary role in rituals and carnivals) for "The Fifth Season" will be entrusted to three or four musician-composers.

Their original compositions will be devised in real time onstage.

To better communicate the meaning behind the dancers' postures and states of being, the staging of their raw bodies will be determined and accompanied by powerful vocal work.

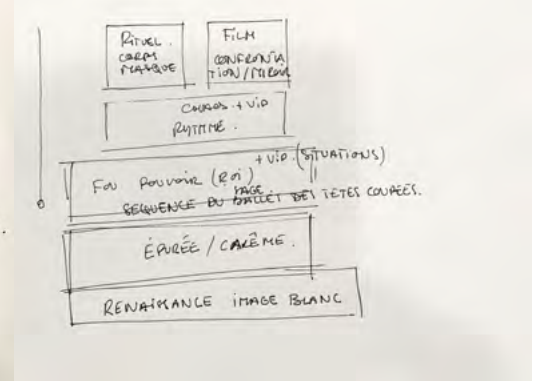
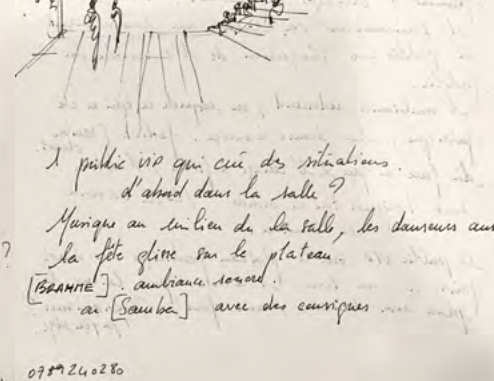
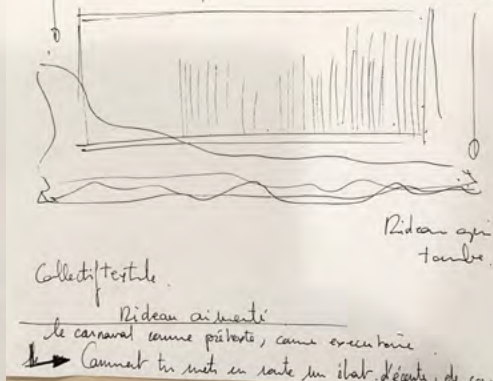
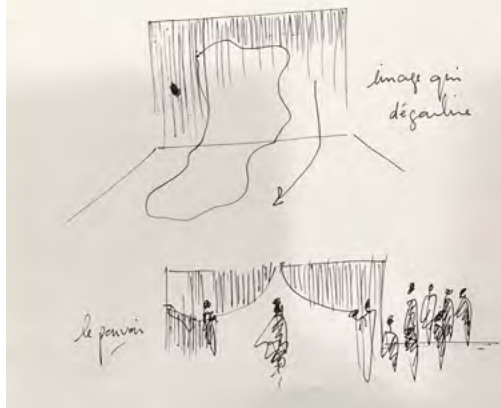
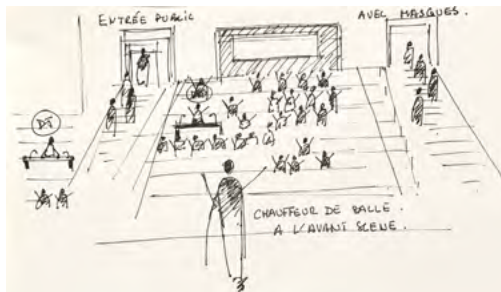
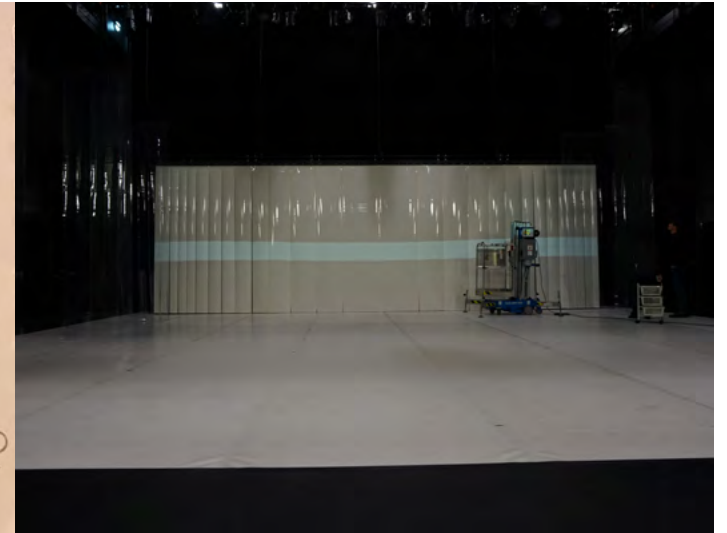
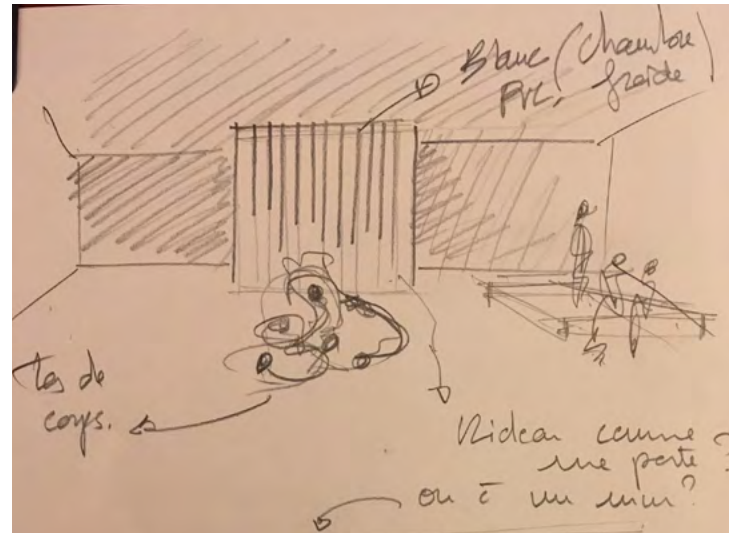




## About the Space

The decor will be at once minimalist and expressive, 3D, malleable, and monochromatic.

We also intend to play with height, as a comment on symbols of power. VIP audience members will be invited to watch the performance up close.









## About the Video Elements and Costumes

We hope to revisit the use of video elements in this piece, using the latest tools of technology.

Between 2006 and 2011, Fabienne Gray and Christian Ubl worked together to install live video elements in some of Ubl's earliest works, using simple interfaces like Final Cut Pro, broadcasting, mapping (Millumin software hadn't been created yet), and Jitter, with a live drawing patch in Max MSP developed with Serge Meyer (<http://www.sergemeyer.com/>). We also used a live macro web-cam on stage.

We are currently looking for a video and scenery setup suitable for filming and broadcasting masked audience members live. We are also in contact with Norbert Corsino regarding creating a residency program in 2020 at Scène 44-n+n, located in the Pôle Media de la Belle de Mai in Marseille. By including the audience, but putting them in costume (masks), we call into question the place of spectators and their role as individuals interacting with the performance. Among the crowd, these recurring yet unrecognisable silhouettes become a cliché for a gathering of people.

On stage, the designs for the dancers' and musicians' costumes will comprise both contemporary and historic elements, potentially evoking political figures (e.g., the King).

As for audience members, the idea of having them don masks as they enter is designed to plunge them into total anonymity, and so modify their behaviour both before and during the performance. The idea is to create a short-lived community and generate the comic image of a masked audience facing a strip- ped-back stage; a face-off, in other words, between eccentricity and minimalism.



## Parcours

### Christian UBL - Choreographer - Dancer

Having studied hotel management and gastronomy, Christian Ubl came to dance through an eclectic route: pursuing figure skating and, notably, Latin dancesport, for which he won numerous prizes in both national and international competitions. Before moving to France to deepen his appreciation for the art and movement of dance, Ubl held various administrative and management positions at ACCOR-Novotel and Procter & Gamble in Vienna, Austria. His interest in contemporary dance dates back to 1993 at which time he attended a number of workshops in Vienna, Budapest, Nantes, and Istres, and notably, a Trisha Brown workshop in New York. In 1997, he was awarded a 2-year scholarship to study dance at La Coline in Istres. There he met and worked with choreographers Luc Trembley, Robert Seyfried, Serge Ricci, Mirjam Berns, Fabrice Ramalingom, Hélène Cathala, and Françoise Murcia.

After this professional training, Ubl continued his career as a dancer under **Robert Seyfried** and **Abou Lagraa**. From 2000 onwards, he danced in productions by **Michel Kelemenis** : L'Atlantide (2000), 3 poèmes inédits (2001), Cadenza (2002), Besame mucho (2004), Pasodoble (2007), Aléa and Disgrâce(2009). He was then chosen by **Les Carnets Bagouet** to dance in Meublé sommairement by Dominique Bagouet. In 2001, he was a dancer for **Christiane Blaise**, **Daniel Dobbels** and **Delphine Gaud**.

In 2003, he started performing alongside **Thomas Lebrun** La Trêve (2004) , What you want ? (2006), Switch (2007) and took over existing roles for **Compagny Linga** in Lausanne and The Dance Theatre of Ireland in Dublin.

In 2005, Christian completed a Bachelor of Arts degree with a major in Performing Arts at Lumière University Lyon 2 in France, and thereafter became the artistic director of **CUBe**. Par la suite, il signe les chorégraphies : **May you live in interesting Times** (2005), **ErsatzTrip** (2006), **Klap ! Klap !**(2008), Fever (2009) **blackSoul & whiteSapce** (2010-2012) **I'm from Austria like Wolfi !** (2010) et **La Semeuse** (2011).



He co-created a duo **Sur les pas des demoiselles** (2010) with Christine Corday for the Rayon Frais Festival in Tours. In the same year, Ubl embarked on a new artistic collaboration with **David Wampach** creating *Cassette*, *Sacre*, *Tour*, *Urge* and *Endo* and joined forces once more with **Thomas Lebrun** director of the Centre choréographique national (CCN) in Tours, for *Death and the Maiden*. He also assisted Thomas Lebrun in creating *With Pop Songs* - a project for 16 non-professional dancers at the Maison des pratiques artistiques amateurs in Paris, and created *And So We Dance*, a work for 20 non-professional dancers, performed for the June 2013 opening of Horizon Festival, run by the Centre choréographique national..



At the Pavillon Noir in 2014, he created a new opus, **SHAKE IT OUT**, or 5 dancers and 2 musicians, to address the place of folklore and tradition in the European cultural sphere. **SHAKE IT OUT** received the Jury Prize at (Re)connaissance.

For the 2014/15 season, Christian Ubl began a new collaboration as a performer with **Toméo Vergès**, and in parallel, started work on Part III of his tryptic on the theme of "living elsewhere" with an original choreography entitled **A U** created in collaboration with **Gilles Clément**, **Kylie Walters**, and **Seb Martel**. **A U** was his final co-creation with **Kylie Walters**, and marked the completion of Ubl's A World Without Flags tryptic. In the same year, he travelled to Cairo to work on **HOW MUCH ?** a creation performed in two abandoned department store buildings during March/ April 2015. The show, made with and for students from the Cairo Contemporary Dance Centre, came to fruition on 9 April 2015 at the D-CAF festival, and on 15 April 2015 at the Nassim el raqs Festival in Alexandria. In October 2015, with **WAOUHHHHH !**, he created an art trail at the Col du Coq mountain pass for the Arts Sciences Rencontres-I biennale, run by the Hexagone national network theatre in Meylan..

In 2016, invited by Hubert Colas of Les objets et les mots, Ubl went to ActOral 16 at La Friche la Belle de Mai in Marseille and created **Langues de feu** in close collaboration with playwright **Lucie Depauw**. He also commenced his new work, **S T I L**, for 6 dancers and 2 musicians. Over the course of 2016, Ubl obtained 4 artistic residencies: the KLAP Maison pour la danse in Marseille; the 3bisf contemporary arts centre; the Pavillon Noir/Ballet Preljocaj Centre choréographique national in Aix-en-Provence, and the Centre national de la danse.

His creation, **H&G**, aimed at young and family audiences, dates from 2017 and is currently touring France. In the last season, Ubl created **Langues de feu & Lames de fond** which has been performed on 1 and 2 March 2019 at the KLAP maison pour la danse in Marseille, and on 16 and 17 April 2019 at the Biennale du Val-de-Marne. He is this season preparing the first rehearsals's part for the Fifth Season, and tour his latest project created for the 73 edition of Le Festival d'Avignon - **GARDEN OF CHANCE**.

Christian Ubl is the associate artist with La Briqueterie-CDCN (national development centre for choreography) in the Val-de-Marne region of Greater Paris for the period 2017-2021. For each creation, the goal is to create a language or a specific world, articulated around the body - to provide the means of poetic and transverse responses on contemporary issues; to cause an artistic effervescence like an imaginary ornament speaking to the audience of today.



## creations

**GARDEN OF CHANCE** | 2019 | How to create a space of dance and poetry to give way to wonder ? SACD / Festival d'Avignon - 73e édition

**TABULA RASA** | 2019 | The trace, the erasure and the abstraction of the gesture to make a clean sweep?

KLAP Maison pour la danse de Marseille (FR)

**LDF** | 2019 | How to express revolt through bodies and words ?

KLAP Maison pour la danse de Marseille (FR)

**H&G** | 2018 | Art and fairy tales - spiritual nurturing for younger audience ?

La Briqueterie CDCN Val-de-Marne, Vitry-sur-Seine (FR)

**S T I L** | 2017 | What status for Art nowadays ?

Pavillon Noir, CCN Ballet Preljocaj, Aix-en-Provence (FR)

**A U** | 2015 | Why "difference" is a crucial component of "identity"?

KLAP Maison pour la danse de Marseille (FR)

**SHAKE IT OUT** | 2014 | What is the role of folklore, and of European culture?

Pavillon Noir / CCN Ballet Preljocaj, Aix-en-Provence (FR)

**I'm from Austria, like Wolfi !** | 2010 | What is the influence of the country of origin in its apprehension of living elsewhere? Création du solo au CDC

le Gymnase à Roubaix (FR)

**B&W's** | 2012 | How does one reconcile body and soul?

BlackSoul & WhiteSpace au Tipperary Dance Platform (IR)

**KLAP ! KLAP !** | 2008 | What part takes the audience in the representation ?

3bisF lieu d'arts contemporains, Aix-en-Provence (FR)

**ersatzZtrip** | 2006 | Who is the copy of the original?

Pavillon Noir, CCN Ballet Preljocaj, Aix-en-Provence (FR)

**May You Live In Interesting TimeS** | 2005 | How to define time ?

Festival Printemps de la Danse Théâtre Sévelin 36 (CH)

## ARTISTIC COLLABORATIONS & CO-WRITING

**With Pop Songs** | 2013

collaboration with Thomas Lebrun at the MPAA à Paris (FR)

**Switch** | 2012

Reconstruction & recreation at the MPAA - Maison des pratiques artistiques amateurs – Paris (FR)

**La Semeuse** | 2011

Texte from Fabrice Melquiot with Céline Romand & Christian UBL, 3bisF lieu d'arts contemporains (FR)

**Sur les pas des demoiselles** | 2010

Co-writing with Christine Corday (FR)

**FEVER** | 2009

Creation for 5 choreographers at the Laban Center in London (E)

## commands

**LE BAL DES FLAMANTS ROUGES** | 2018

Participatory for 220 enfants in the frame of the opening of Marseille-Provence 2018

**SOLOSTIL** | 2017 | performance chez l'habitant en Isère (FR)

solo version in situ

**100 ANS ET ALORS ?** | 2017

performance in situ - Museum of Contemporary Arts of Grenoble (FR)

**WAOUHHHHH !** | 2015

out door in situ walk about performance at the col du coq – collaboration with l'Hexagone, scène nationale Arts Sciences de Meylan and the CG Isère

**HOW MUCH ?** | 2015

creation for the C.C.D.C at the festivals D-CAF in Cairo and Nassim el raqs in Alexandrie - Egypt (E)

**TANGO** | 2013

« Meublé sommairement », Dominique Bagouet - CDCN Les Hivernales Avignon (FR)

**And So We Dance** | 2013

Festival Tours d'Horizons, CCN of Tours (FR)

**Danse Apache** | 2012

Centre d'Art Bastille – Grenoble (FR)



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