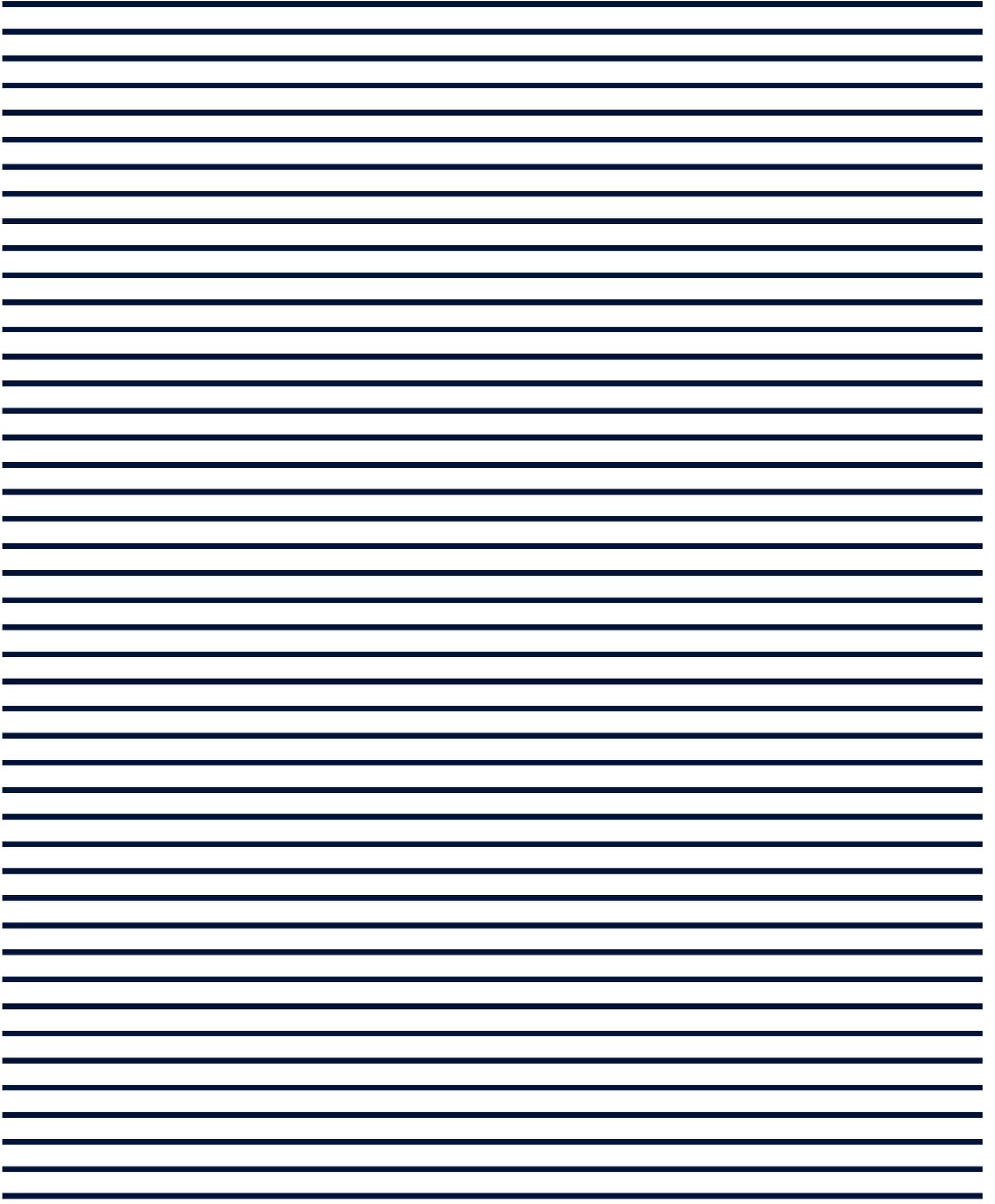


A NEW LIVE OBJECT FOR 2016/2017/2018



PACIFIKMELTINGPOT



DANCE

"IF THERE ISN'T YOU, THERE ISN'T ME. IF THERE ISN'T ME, THERE ISN'T YOU. BUT THERE IS THE OTHER TOO" – TRIBUTE TO UMUISSI HNAMANO

SONG

MUSIC

PACIFIKMELTINGPOT ?

PACIFIKMELTINGPOT IS A RESEARCH AND CREATION LONG TERM PROJECT ... STEP BY STEP, STEP AFTER STEP, WITH TIME, TRAVEL, MEETINGS ... SINCE 2010 ...

PACIFIKMELTINGPOT has come together gradually, finding its way between unlikely yet regular encounters in France, New Caledonia, New Zealand and Japan. PACIFIKMELTINGPOT was born out of the desire shared by a handful of artists to work informally and openly, putting their need to develop as a group to the tests of time and distance.

Since 2010, several working moments have taken place. The first one with the Lifou's Island Wetr Kanak group in New Caledonia; in October 2011 with the first In Situ Yokohama, Japan; in December 2011 In Situ Wellington in New Zealand. For the first time in December 2012 with In Situ Auckland, Régine Chopinot gathers New Zealand, Japanese and Kanak artists for the first sessions of PMP, set up in September 2013 in Osaka and December 2013 in Lifou and Noumea New Caledonia.

A new «living» object is now taking shape, between here and there, questioning the relationships, the articulation between vertical and horizontal, between me, you and the other.

In dance, everything is transmitted orally, like the ancient cultures that are the Maori cultures, Samoa, Cook, Kanak and Japanese, where knowledge transmission certainly uses the spoken word, but also and equally the impact of touch, the memories of places, the practice of certain rites, the power of the imagination. True art de vivre in which dance, singing, music are always inclusive, never exclusive. The presence of the agile, sharp, experienced body is not reserved to dance: it can be observed in simple everyday situations like walking a path in the bush but also in ritualised contexts such as tattooing or the tea ceremony. These numerous back and forth between the simple and the complex, the individual and the group, live in the present in a fluid and porous way.

PACIFIKMELTINGPOT is multilingual and speaks French, English, Japanese, Maori, Samoa, and Cook drehu.

PACIFIKMELTINGPOT is a happy mess, a joyful meeting of people who don't care about being mixed, multi, trans, inter or whatever...

PACIFIKMELTINGPOT is particularly fond of sea horizons and gathers in the port cities of Toulon, Nouméa, Yokohama, Wellington, Auckland, Kobe...

DISTRIBUTION

DANCE SONG MUSIC

Mere Boynton, Yuki Furukawa, Drenghène Hnamano, Jullie Nanai-Williams, Makoto Nasu, Tai Paitai, Ixepe Sihaze, Wenehneumu Sihaze and Daisuke Tomita

Francisco Escalante Vargas – percussions

Régine Chopinot - choreography

Nicolas Barillot - sound

Genta Iwamura then Yasuhiro Fujiwara - light

Tomomi Kawaguchi - costumes

Jean-Baptiste Warluzel - video

João Garcia - photo

Sachiko Sawai-Nischio - manager

Coproduced by: Cornucopie, Osaka School of International Public Policy (OSIPP) Inamori Foundation Endowed Course, Osaka University Arts Festival: Memory, Democracy and Identity, NPO DANCE BOX, «BIRD» Theatre Festival TOTTORI.

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CREATION SEPTEMBER 2015

JAPAN

Artistic residencies at Osaka University from August 24 to September 1 and at KIAC Kinosaki International Art Center from September 2 to 16

Premiere at Dance Box, Kobe, on September 22 and 2

Shows at Tottori Festival on September 26 and 27

NEW CALEDONIA TOUR

OCTOBER 2016

One week residency in Lifou with the Wetr from 17 to 22 followed by 3 shows at Centre Culturel Tjibaou in Noumea on October 28, 29 and 30.

FRANCE TOUR

MARCH – APRIL 2018

With the support of Hortense Archambault (MC93) and Bruno Lobé (Le Manège de Reims).

RÉGINE CHOPINOT

DANCER AND CHOREOGRAPHER

In a career spanning 30 years, Régine Chopinot has lived through the emergence (in the '70s), development (in the '80s), institutionalisation (in the '90s) and commercialisation (the years since 2000) of contemporary dance. From her base in France she actively participated in the writing of the first two chapters of the still brief history of a new art. But she has never ceased to set herself against the unfolding of the next two—directing, from 1986 to 2008 one of the important national dance centres of France (the CCN in La Rochelle) and steadfastly refusing to push her créative energies down already well-trodden paths.

At the beginning of the '90s, she abandoned the “fashionable spaces” where as a young dancer she was known through her long association with the couturier Jean Paul Gaultier. Since that time she has thrown herself into less ‘trendy’ explorations—confronting contemporary dance with natural éléments and rhythms, and using it to test such ancient and complex body-sciences as Yoga.

In 2002 she began the triptych “Of the End of Time” an extended questioning of the meanings of choreography arising from a deliberate challenge to broad ideas about time, memory and structure. CHAIROBSCUR evoked the obliteration of the past and memory, while WHA confronted the disappearance of the future. O.C.C.C. was concerned with the ‘time remaining’, with what remains to be done, with what it’s still possible to do, right here and now in the moment of performance.

CORNUCOPIAE was given in November 2008: “it’s as if I was created out of some ideal of untruthfulness that could go so far as to suffocate love.”

Since 2008 a new organisation, Cornucopie – the independent dance, has sustained all of Régine Chopinot’s work, both new creations and repertory pieces.

In 2010 she chose to move to the port of Toulon to live and work.

Since 2009 Régine Chopinot has pursued her research into the body in movement, questioning and broadening its links with the power of the spoken word in oral cultures in New Caledonia, New Zealand and Japan.

In 2012, the special relationship first established in 2009 with Le Wetr in Drehu/Lifou, will come to fruition with Very Wetr !, a new work for the Avignon Festival. In December, in Auckland and for the first time, Régine Chopinot gathers artists Maori, Cook, Samoan, Japanese and Kanak who participated in the work steps for 3 years.

In 2013, while touring Very Wetr !, the creation project PACIFIKMELTINGPOT is set up with two artistic residencies in Japan and New Caledonia.

In 2015, PACIFIKMELTINGPOT – PMP was created on September 22 and 23 in Kobe and September 26 and 27 in Tottori.

Creation of Piécette at Kirchner Cultural Centre (Buenos Aires) with the support of the Embassy of France in Buenos Aires, Argentina, December 3, 2015.

In October 2016, residence in Lifou and 3 performances at the Tjibaou Cultural Centre in Noumea on 28, 29 and 30 October.

2018, PMP’s tour in France, with the support of Hortense Archambault (MC93 - Bobigny) and Bruno Lobé (Le Manège - Reims).

