FUSED: French-U.S. Exchange in Dance
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Presentation
Since its creation in 2004, FUSED: French-U.S. Exchange in Dance has fostered dialogue, strengthened professional relationships, and sparked creative artistry through cultural exchanges by introducing choreographers and performers whose works have never or rarely been seen in the United States or in France to new audiences.

Through the annual allocation of grants, FUSED supports projects that explore aesthetic boundaries and reflect the cultural and artistic diversity of contemporary choreographic scenes on both sides of the Atlantic. Projects include residencies and touring productions in one of the two countries.

In 2017, FUSED expanded to include projects by artists from Africa, the Caribbean, and the Middle East performing in the United States, as long as their work is co-produced by French cultural institutions. In this age of global mobility, the goal is to support artists with varied backgrounds and influences, in order to promote a multiplicity of voices and foster a rich intercultural dialogue.

Since its creation, FUSED has distributed more than $1,870,000 supporting artistic projects in the United States and France and regularly supports research trips for curators from both countries.

FUSED is a program of FACE Foundation developed in partnership with the Cultural Services of the French Embassy in the United States. It operates with the support of the Florence Gould Foundation, Fondation CHANEL, the French Ministry of Culture, Institut français, and private donors.

Background
From 2004 to 2017, FUSED was managed by a successful partnership between the National Dance Project of the New England Foundation for the Arts (NEFA), the Cultural Services of the French Embassy in the United States, and FACE Foundation with the support of generous contributions from the Doris Duke Charitable Foundation, the Florence Gould Foundation, the Andrew W. Mellon Foundation, the French Ministry of Culture, and private donors.

As per its original mission, during these years, FUSED introduced hundreds of choreographic and performance artists to new audiences on both sides of the Atlantic. These efforts allowed artists funded by the program to achieve international recognition as a result of their time spent in either the United States or France. It built numerous partnerships between French and American presenters, enabling innovative collaborations and cultural exchange.

Since NEFA launched a new strategic plan in 2018, FUSED is now managed by FACE Foundation only. In light of the 13-year partnership with NEFA, FUSED will carry on the collaborative spirit of fostering dialogue and encouraging partnerships.
Guidelines

Grants to Artistic Projects
Following an annual application call, projects are evaluated and selected by an independent artistic committee.

Special attention is given to:

- Projects involving artists whose work has rarely been seen in the partner country.
- Projects involving artists with varied backgrounds and influences, in order to promote a rich intercultural dialogue.
- French projects that are part of major festivals in the United States or in conjunction with important performing arts platforms such as APAP (Association of Performing Arts Professionals).
- French projects by companies touring the United States as long as they include a minimum of 5 performances in a minimum of 2 cities. Same for American artists in France.
- Projects with solid commitment towards communities.
- Projects that are an outcome of a curatorial research trip conducted during the year and supported by FUSED or the Cultural Services of the French Embassy.

Applicant organizations should contact a FUSED representative to ensure the eligibility of the artist or company for whom they wish to apply.

Curatorial Grants
FUSED has allocated grants for Curatorial Research Travel over the years. These grants are intended to expand the professional opportunities and networks of French and American artists, encourage in-depth explorations of cultural resources, and provide a forum for the exchange of ideas and knowledge among artists, professionals, researchers, and institutions. The curatorial trips are developed conjointly with the Cultural Services of the French Embassy and Institut français.
Artistic Committee

The Artistic Committee is comprised of independent American and French professionals who specialize in the performing arts. A Program Officer facilitates the operations and activities of the Artistic Committee and plays a vital role in assisting organizations to develop new projects, connect with potential partners, and evaluate the eligibility of their projects for support.

Present and Past Committee Members


Selection of Artists since 2005


Selection of Organizations

Abrons Arts Center/Henry Street Settlement, New York, NY; Association PI:ES - Alain Buffard in association with Théâtre de Nîmes, Ateliers de Paris - Carolyn Carlson / June Events Festival, Paris, France; Ballet Atlantique - Régine Chopinot, La Rochelle, France; Centre Chorégraphique National, Montpellier, France; Centre Chorégraphique National de Franche Comté, Belfort, France; Centre d'animation de Beaulieu, Poitiers, France; Centre de Développement Chorégraphique, Les Hivernales, Avignon, France; Centre National de Danse Contemporaine, Angers, France; Centre National de la Danse, Pantin, France; Chez Bushwick, New York, NY; Compagnie Didier Theron Espace Bernard Glandier, Montpellier, France; Contemporary Arts Museum, Houston, TX; Contemporary Art Center (CAC), Cincinnati, OH; Danspace Project, New York, NY; DiverseWorks, Houston, TX; Entre Cour et Jardins, Dijon, France; Fahrenheit-Flax Foundation, Los Angeles, CA; Festival d'Automne, Paris, France; Festival du Haut Limousin, Limousin, France; Festival de Marseille, France; Festival Latitudes Contemporaines, Lille, France; French Institute Alliance Française (FIAF), New York, NY; Fringe Arts, Philadelphia, PA; Institute of Contemporary Art (ICA), Boston, MA; La Briqueterie, CDCN du Val de Marne, France; La Jolla Music Society, San Diego, CA; La Mama Theater, New York, NY; La Place, Paris, France; Latitudes contemporaines, Lille, France; L’Officina, Marseille, France; Le Quartz, Brest, France; Biennale de la Danse de Lyon, France; Les Laboratoires, Aubervilliers, France; Les Nouvelles Subsistances, Lyon, France; Lower Manhattan Cultural Council, New York, NY; MAC Créteil, Créteil, France;
MC 93 - Maison de la Culture de Bobigny, Bobigny, France; New York Live Arts, New York, NY; Next Arts Festival, Lille, France; ODC Dance, San Francisco, CA; On The Boards, Seattle, WA; Parc de la Villette, Paris, France; Performa 17, New York, NY; Performance Space 122, New York, NY; Portland Institute for Contemporary Art, Portland, OR; REDCAT, Los Angeles, CA; Society for the Performing Arts, Houston, TX; Théâtre de Genevilliers, France; Théâtre de la Bastille, Paris, France; Théâtre de Vanves - Festival ArtDanThe, France; Théâtre Garonne, Toulouse, France; Théâtre Raymond Kabbaz, Los Angeles, CA; Tigertail Miami, Miami, FL; TITAS Presents, Dallas, TX; Under the Radar, New York, NY; Wexner Center for the Arts, Columbus, OH; White Bird, Portland, OR; World Music-CRASHArts, Boston, MA.
Project Highlights

Since 2004, FUSED has closely followed the wide ranging trends in contemporary dance by supporting both emerging and established artists at important moments in their career, often before they have achieved international recognition. The selection of projects below reflects the vitality and richness of both the French and American contemporary choreographic scenes, as well as the dynamism of artistic exchange between the two countries that were supported by FUSED.

Bouchra Ouizguen, Compagnie O

2017  Corbeaux: Portland Institute for the Arts (PICA), Portland, OR; Contemporary Arts Center (CAC), Cincinnati, OH; Walker Art Center, Minneapolis, MN; French Institute Alliance Française (FIAF), New York, NY in collaboration with the Brooklyn Museum.

Four American contemporary arts centers and organizations partnered to bring the performance Corbeaux by Moroccan choreographer Bouchra Ouizguen to the United States in fall 2017. The tour was the result of FUSED curatorial grants allocated the year before. Held in public spaces, Corbeaux is an intimate, up-close performance of rare intensity by a group of twenty women. The cast is composed of dancers from the Compagnie O and local performers. Through Corbeaux, Ouizguen continues her exploration of society, art and folk traditions from her home country, Morocco.
Rachid Ouramdane

2006  *Discreet Deaths*: Dance Theater Workshop, New York, NY (now New York Live Arts)

2008  *Far*: Institute of Contemporary Art, Boston, MA; International Festival of Arts and Idea, New Haven, CT; Dance Theater Workshop, New York, NY

2011  *World Fair, and Ordinary Witnesses*: Portland Institute for Contemporary Art (PICA); Portland, OR; Wexner Center for the Arts, Columbus, OH; Dance Theater Workshop New York, NY

Shortly after he emerged as an independent choreographer in the 2000s, Rachid Ouramdane’s work was recognized by American curators for his intimate exploration through the art of dance, of contemporary identities and effects of colonization. He premiered in the United States at Dance Theater Workshop (now New York Live Arts) in May 2006 with *Discreet Deaths*, a solo that investigates obsessions with death and its imagery among youth. Ouramdane came back in 2008 with *far*, “a one man show about the collective unconscious” as described by *The New York Times* – and in fall 2011, with his third solo *World Fair* and a group piece *Ordinary Witnesses*.

Since January 2016, Ouramdane is co-director with Yoann Bourgeois of the Centre chorégraphique national (CCN2) of Grenoble.
Christian Rizzo

<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
<th>Location/Venue</th>
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<tbody>
<tr>
<td>2006</td>
<td><em>I might as well want the blue of the sky and ride away on a donkey:</em></td>
<td>On The Boards, Seattle, WA</td>
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<tr>
<td>2008</td>
<td><em>I-Fang Lin &amp; 100% Polyester:</em></td>
<td>Center for Performance Research, New York, NY</td>
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<tr>
<td>2012</td>
<td><em>Neo fiction:</em></td>
<td>On The Boards, Seattle, WA</td>
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<tr>
<td>2016</td>
<td><em>d’après une histoire vraie:</em></td>
<td>Portland Institute for Contemporary Art (PICA), Portland, OR; REDCAT, Los Angeles, CA</td>
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Christian Rizzo, an artist who explores movement as well as sound and costume design, became one of the most prominent artists of the French performance art scene in the early 2000s. His U.S. debut took place at On The Boards, Seattle, WA, in May 2006. While his solo works were presented mainly in New York at The Kitchen, French Institute Alliance Francaise (FIAF), Center for Performance Research/Chez Bushwick, and at On The Boards, Seattle, none of his larger work had been presented in the U.S.

In September 2016, Portland Institute for Contemporary Art (PICA) during the festival Time Based Art, and REDCAT, Los Angeles, CA, combined their effort to present the group piece *d’après une histoire vraie*. In Rizzo’s second exploration of folk dance and rituals, eight male dancers execute powerful choreography inspired by traditional forms, building into a raw explosion of pleasure.

Since 2014, Rizzo is the director of the ICI-CCN (Institut chorégraphique international-Centre national chorégraphique ) in Montpellier, Languedoc Roussillon.
Through her solos and group pieces, France-based Algerian choreographer and dancer Nacera Belaza explores the relationships between traditional forms of Algerian dance, holy rituals, and her own language of gestures, investigating existential questions of the body and soul in the world. Characterized by intensity, inwardness and precise detail, the dancers’ bodies in her work strive for autonomy as they move through a play of light and shade, of trance and apparent motionlessness.

Belaza made her U.S. debut at Danspace Project, New York, with *Le Cri*, an intimate duet with her sister Dalila Belaza in 2009 as part of Crossing The Line Festival. She was invited again to present *Le Trait*, a piece composed of three solos and *Le Temps Scellé* at Portland Institute for Contemporary Art – Time Based Art Festival in 2013. Following research trips in 2017 by U.S. curators, Belaza toured the United States in September 2018 with a trilogy of her recent works in Portland, New Orleans, and New York.
François Chaignaud and Cecilia Bengolea

2010  Sylphides and Paquerette: Danspace Project, New York, NY
2012  Creative residency for the development of altered Natives’ Say Yes To Another Excess — TWERK: Chez Bushwick, New York, NY
2014  altered Natives’ Say Yes To Another Excess — TWERK: The Kitchen, New York, NY

The duo François Chaignaud and Cecilia Bengolea are known for their explorations of a diverse range of cultures and techniques of the body. From 1920s and ‘30s dances that have been translated into modern, sylphlike forms to classical ballet and urban and club dances, they gather up the elements of dance into a joyous form of onstage dialogue.

Chaignaud and Bengolea had their first performance at Danspace Project, New York in Fall 2010 with two audacious performances, Sylphides and Paquerette. Then, a residency followed at Chez Bushwick in July 2012 for the development of their next collaboration named altered Natives’ Say Yes To Another Excess — TWERK based on club dances including voguing, dancehall, krump, house, split & jump, and more.

Altered Natives’ Say Yes To Another Excess — TWERK toured internationally and was presented at The Kitchen, New York, in May 2014.
Maud Le Pladec

2014  *Democracy: New York Live Arts, NY*

Maud Le Pladec is known for her choreographic composition linked to music whether it is pop, electronic, or American minimalist. Some of her notable works include music by composers such as Julia Wolfe, David Lang, Michael Gordon, and Fausto Romitelli.

Her U.S. debut took place at New York Live Arts in May 2014 with *Democracy*. A group work for dancers and musicians, Democracy explores the relationship between sound and gesture using atonality and breaks in form. It was performed to the live music of *Dark Full Ride* by Julia Wolfe, one of the founders of Bang on a Can, and Italian composer Francesco Filidei. *Democracy* then went to Museum Contemporary Art (MCA), Chicago, IL.

Since January 2017, Le Pladec is the director of the Centre Chorégraphique National (CCN) in Orléans, France.
Boris Charmatz

2006  A bras le corps: Danspace Project, New York, NY
2011  Le Musée de la danse: Expo Zéro: Performa Biennial, New York, NY
2018  10 000 Gestures: NYU Skirball, New York, NY

When Danspace Project presented A bras le corps, the now famous duet between Dimitri Chamblas and Boris Charmatz, in October 2006, it was only the second appearance of Charmatz in the United States. (His U.S. debut was part of the France Moves festival in New York in 2001 before the FUSED program existed.)

A Bras Le corps – meaning “to seize the body”– was created in 1993 when Chamblas and Charmatz were still students. The simplicity and directness of the work became a trademark for a brand new generation of French choreographers in the early 90s. Since then, Chamblas and Charmatz have reprised the duet exploring their own transformations of their bodies.

In November 2011, Performa Biennial presented Musée de la Danse: Expo Zéro, a living exhibition created by Charmatz for his groundbreaking Musée de la Danse (Dancing Museum) in Rennes, France. Instead of artwork on walls, artists filled the rooms with gestures, projects, bodies, stories, and dances, bringing to audiences a radical new way of looking at the history and future of dance, the most ephemeral of art forms.

Since then, Charmatz comes frequently to the United States, notably to Philadelphia and New York invited by prestigious cultural institutions, Fringe Arts Festival, MoMA, and recently NYU Skirball with 10 000 Gestures. Boris Charmatz was the director of Le Musée de la danse-Centre chorégraphique national (CCN) in Rennes from 2009 to 2018.
Kimberly Bartosik

2011 Creative residency for *i like penises: a little something in 24 acts*: Centre chorégraphique national de Bourgogne Franche-Comté, Belfort, France;

2011 *The Materiality of Impermanence*: Festival Artdanthé, Vanves, France

2013 *You are my heat and glare*: Rencontres Chorégraphiques Internationales de la Seine St. Denis, France

Creative residency for Ecsteriority 4 (Part 2): Centre chorégraphique national de Bourgogne Franche-Comté, Belfort, France

Kimberly Bartosik has produced more than a dozen choreographic pieces for groups or duets, a structure that is recurrent in many of her works such as *You are My Heat and Glare*. Her successive invitations in France resulted in building long-term partnership with French professionals.

Kimberly’s work is based upon the highly intelligent and virtuosic body through which she explores the chaotic world of emotions with great attention and delicacy. It is rich with visual concepts, intimate or expansive movements, and theatrical compositions of objects, lights and sounds.
Liz Santoro has a background in science and mathematics. She analyzes the movement, de-structures and re-devises it using different calculation systems that allow endless possibility.

Invited several times between 2012 and 2016 to France, notably by Théâtre de Vanves, Santoro had an astounding development. In 2015-2016, Atelier de Paris-Carolyn Carlson invited as artist in residence for the creation and presentation of For Claude Shannon, a work developed with mathematician and theater director Pierre Godard with whom she had collaborated since her first creations. For Claude Shannon has toured internationally, including to the United States.

Santoro—as well as Godard—are now « artistes associés » at Centre de développement chorégraphique national (CDCN) Atelier de Paris.
Faye Driscoll

2015  You’re Me: Théâtre de Vanves, France
2015  Thank You for Coming: Attendance: Théâtre de Genevilliers, France

Built on audacious dramaturgy, Faye Driscoll’s performances explore the individual versus the collective, where discomfort and exhilaration live side by side. She is also known for her collaboration with theater and performance artists such as Young Jean Lee and Cynthia Hopkins.

Driscoll’s duo You’re Me premiered in France in February 2015 at the Festival Artdanthé-Théâtre de Vanves. Then, that same year, Théâtre de Genevilliers, as part of the Festival d’automne à Paris presented Thank you for Coming: Attendance, the first of a three-part series in which Driscoll investigates and reinvents the community during the course of a performance.
Spotted in 2008 by French presenters and curators for his approach of remixing and re-imagining contemporary dance history, Trajal Harrell has been frequently invited to take part in residency programs and present his works in France.

His series *Twenty Looks or Paris is Burning at the Judson Church*, which juxtaposed the voguing dance tradition with the early postmodern dance tradition, launched his international career. Today, Harrell continues to explore the dancer’s ability to embody different styles, social classes, and gender types performing at venues such as MoMA, New York, Centre Georges Pompidou, Paris, Walker Art Center, Minneapolis, and Théâtre Garonne, Toulouse.
The Cultural Services of the French Embassy in the U.S.
The Cultural Services of the French Embassy promotes the best of French arts, literature, cinema, digital innovation, language, and higher education across the U.S. Based in New York City, Washington D.C., and eight other cities across the country, the Cultural Services brings artists, authors, intellectuals and innovators to cities nationwide. It also builds partnerships between French and American artists, institutions and universities on both sides of the Atlantic. In New York, through its bookshop Albertine, it fosters French-American exchange around literature and the arts.

www.frenchculture.org

Ministère de la Culture
The French Ministry of Culture aims to make the major works of humanity - and especially those of France - accessible to the largest number of people possible. As such, it maintains a policy of conservation, protection, and development of all components of French cultural heritage. It promotes the creation of works of art and of the mind, and the development of art practices and education. It further contributes to cultural initiatives outside of France and to initiatives relating to the establishment of French cultural programs throughout the world.

FACE Foundation
FACE Foundation is an American nonprofit organization dedicated to supporting French-American relations through innovative cultural and educational projects. In partnership with the Cultural Services of the French Embassy in the United States, FACE Foundation promotes artistic, literary and educational exchange and collaboration between creative professionals from both countries.

www.face-foundation.org
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