

JÉRÔME BEL  
bei ImPulsTanz

#### Performances

2019 *Lecture on nothing* (Choreographer)

*Rétrospective* (Choreographer)

*Think Tank: Dance & Ecology* (Host)

2016 Dorothea von Hantelmann &  
Jérôme Bel *An introductory event to the  
workshop series visual arts x dance* (Lecturer)

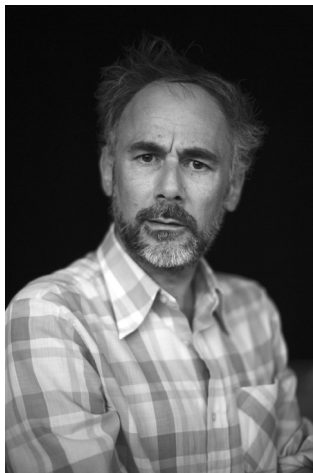
2014 *Jérôme Bel* (Choreographer)

2013 *[East-West Meeting]*  
*Pichet Klunchun and myself*  
(Choreographer, Performer)

Jérôme Bel & Theater Hora  
*Disabled Theater* (Choreographer)

2010 *Cédric Andrieux* (Choreographer)

Jérôme Bel © Jasper Kettner



2006 *The Show Must Go On*  
(Choreographer)

*Pichet Klunchun and myself*  
(Choreographer, Performer)

2005 *Véronique Doisneau*  
Le Ballet de l'Opéra National de Paris, Gala  
(Choreographer)

2002 *Jérôme Bel* (Choreographer)

*Nom donné par l'auteur*  
(Choreographer, Performer)

*The Show Must Go On* (Choreographer)

1997 *Jérôme Bel* (Choreographer)

#### Research Projects

2013 Jérôme Bel & Trajal Harrell  
Field Project *Performance Research Hell*

# IMPULSTANZ



Jérôme Bel  
FRANCE

Diskussion

THINK TANK: DANCE AND ECOLOGY

Vienna International Dance Festival



Bundeskansleramt



Co-funded by the  
Creative Europe Programme  
of the European Union

Diskussion

THINK TANK: DANCE AND ECOLOGY

20. + 21. Juli 2019 13:00  
Arsenal

Dauer 13:00 bis 17:00

DE

Choreograf und Künstler Jérôme Bel lädt Akteur\_innen aus Tanz, Choreografie, Produktion, Kritik, Aktivismus, Technik und das interessierte Publikum zu einem offenen Dialog zum Thema Tanz und Ökologie. Ein Ziel ist es, während dieses Wochenendes gemeinsam einen Text zu entwickeln, der zum Ausgangspunkt einer breiten und lebhaften Diskussion im Web werden kann!

EN

Choreographer and artist Jérôme Bel invites artists from dance, choreography, production, critique, activism, technology and the interested public to an open dialogue on the subject of dance and ecology. In this case, it is a goal to develop during this weekend a text that allows a broad and lively discussion on the Web!

JÉRÔME BEL

In his early pieces (*name given by the author, Jérôme Bel, Shirtology...*), Jérôme Bel applied structuralist operations to dance in order to single out the primary elements from theatrical spectacle. The neutralization of formal criteria and the distance he took from choreographic language led him to reduce his pieces to their operative minimum, the better to bring out a critical reading of the economy of the stage, and of the body on it.

His interest subsequently shifted from dance as a stage practice to the issue of the performer as a particular individual. The series of portraits of dancers (*Véronique Doisneau, Cédric Andrieux...*) broaches dance through the narrative of those who practice it, emphasizes words in a dance spectacle, and stresses the issue of the singularity of the stage. Here, formal and institutional criticism takes the form of a deconstruction through discourse, in a subversive gesture which radicalizes its relation to choreography.

Through his use of biography, Jérôme Bel politicizes his questions, aware as he is of the crisis involving the subject in contemporary society and the forms its representation takes on stage. In embryonic form in *The show must go on*, he deals with questions about what the theatre can be in a political sense—questions which come to the

fore from *Disabled Theater* on. In offering the stage to non-traditional performers (amateurs, people with physical and mental handicaps, children...), he shows a preference for the community of differences over the formatted group, and a desire to dance over choreography, and duly applies the methods of a process of emancipation through art.

He has been invited to contemporary art biennials and museums (Tate Modern, MoMA, Documenta 13, the Louvre...), where he has put on performances and shown films. Two of them, *Véronique Doisneau* and *Shirtology*, are in the collections of the Musée National d'Art Moderne-Centre Pompidou. Jérôme Bel is regularly invited to give lectures at universities (Waseda, UCLA, Stanford...). In 2013, together with the choreographer Boris Charmatz, he co-authored *Emails 2009-2010*, which was published by Les Presses du Réel.

In 2005, Jérôme Bel received a Bessie Award for the performances of *The show must go on* given in New York. Three years later, with Pichet Klunchun, he won the Routes Princesse Margriet Award for Cultural Diversity (European Cultural Foundation) for the performance *Pichet Klunchun and myself*. *Disabled Theater* was chosen in 2013 for the Theatertreffen in Berlin and won the Swiss “present-day dance creation” prize.