

Sur un air de Charleston

Renoir, and Surrealist Paris in Black and White

by Guillaume Hazebrouck, Olivier Thémènes and Emmanuel Parent



A short film directed by Renoir in the late twenties, right after he had discovered jazz, *Sur un air de Charleston* is a little masterpiece, albeit unknown, of the silent movie period. In 2028 Paris, a mysterious African explorer lands with his aeronef on Terra Incognita. There, he meets a beautiful young Parisian dancer, who eventually initiates him to the pleasures of Charleston.

An essay in reverse anthropology, a burlesque and surrealist vaudeville, *Sur un air de Charleston* is a singular piece of art. A product of the roaring twenties, it can be construed as a critique of France's racial context, then at the height of its colonial Empire. But it also has to be considered on the much broader scale of transatlantic cultural exchanges. Thus, we start to envision some of the unsuspected links that irrigate and reconfigure the seemingly neat cartography of Western modernism.

Two musicians, Olivier Thémènes and Guillaume Hazebrouck, invite you with anthropologist Emmanuel Parent to discover this astonishing movie with a « ciné-concert/conference ». The movie, accompanied by a live original music, will be followed by a lecture and discussion on the question of race within the artistic context of 1920s France.

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1h20mn in duration

Renoir movie (22mn) played live with the musicians Guillaume Hazebrouck (Fender Rhodes) and Olivier Thémines (Clarinet).

Conference and discussion by Emmanuel Parent (an hour).



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France 1927 • durée 0h22 • Muet • Noir et Blanc • Réalisateur Jean Renoir • Sur une idée de Pierre Lestringuez • Interprètes : Catherine Hessling, Johnny Huggins...

Technical requirements

Vidéo projector and screen

Live and unplugged music

Maximum audience recommended 150 pers. (beyond this, amplification of the concert is necessary, see Sound system requirements)

1 microphone for the lecture and its sonorisation



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Choreographic workshops

for young audiences

La Cie Frasques has also developed in connection with the Renoir movie proposal for choreographic workshops. These workshop, led by dancer and choreographer Tamara Stuart Ewing, propose to experiment different qualities of gestures and movements inspired by each character (the explorer, the monkey and the dancer) of *Sur un air de Charleston*. After exploring individually or in pairs these qualities, participants are invited to invent their own scenarios in group choreography. A proposal where everyone is encouraged to become aware of its potential physical and expressive with others and to develop their own creativity. The musical accompaniment is provided by a musician of Cie Frasques.

Workshop duration: 1:30

Maximum number of participants: 15 persons (30 in schools)

Minimum age: 7 years



Parcours

Guillaume Hazebrouck

Pianist and composer

After musical studies in CNR of Nantes and Tours, he study with various musicians as Kenny Wheeler, Kenny Barron, Steve Lacy, Marc Johnson, Ran Blake... In parallel, he gains a DEA in music and musicology for a work on singular jazz pianists and composers such as s Ran Blake, Andrew Hill, Carla Bley ou Sun Ra. He writes music and plays for several compagnys in the « nouveau cirque » field –**Cie Non Nova** directed by **Phia Ménard**, **Vent d’Autan** or **Jérôme Thomas**. He founds, with **Olivier Thémines** and **Jean-Baptiste Réhault**, la **Cie Frasques** dedicated to musical and interdisciplinary projects. He creates the **Guillaume Hazebrouck Sextet**, writes music for several **Buster Keaton**’s films and founds the band **The Sungazers** dedicated to the music of Sun Ra. He explore too the relations between music and text creating the shows **Voyage en Grande Garabagne** and **Personal Jesus**. He recently founded the tentet **Frasques Orchestra**.

Discography : *Olivier Thémines Trio « fresques et sketches » AA record « live au Petit Faucheux », 2000. The Don Cherry’s Gift Label Ouest, 2004. Christophe Pays Ellipse, La note le son, 2007. Lo’Jo Cosmophonie, Warner, 2009. Guillaume Hazebrouck Sextet Frasques Yolk, 2009. Olivier Thémines Trio Miniatures Yolk, 2009.*

Olivier Thémines

Clarinetist and composer

After playing in fanfares and wind ensembles, he dicovers jazz as an adolescent. Beginning as an autodidact, he study in workshop with musicians as Lee Konitz, Kenny Werner, Steve Kuhn, Ran Blake. He creates l’Olivier Thémines Trio waving between jazz and chamber music. He creates several « ciné-concerts » on Buster Keaton’s films. He founds with **Guillaume Hazebrouck** and **Jean Baptiste Réhault** the Cie Frasques developping multiple musical projects such as Frasques Orchestra or the show Personal Jesus with the writer Tanguy Viel and the actor Philippe Faure. He’s part of the **Ciné X Tet** de **Bruno Régnier**, ensemble dedicated to accompagny silent movies : *Sherlock Junior* by Buster Keaton , *The Unknown* by Tod Browing , *The Mark of Zorro* by Douglas Fairbanks. He plays in a great variety of musical projects – **The Sungazers**, **Mob**, **Kristof Hiriart**, **René Botlang**, **Quiet**, **X Tet**, exploring a large spectrum of the written and improvised music.

Discography : *Olivier Thémines Trio Fresques et Sketches AA 1996 Mob AA 2002 Ciné X Tet Sherlock Junior Jatv 2004 René Bottlang Artlongo Ajmiséries 2006 Christophe Pays La note le son 2007 Samuel Silvant Trio Le vent du soir Rude Awakening 2008 Olivier Thémines Trio MiniaturesYolk 2009 X Tet/choeur Mikrokosmos Créatures jatv 2012*

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Emmanuel Parent

Anthropologist

After a bachelor degree in philosophy, and MA in musicology, Emmanuel Parent is PhD in anthropology (EHESS-Paris, 2009). His thesis, on Ralph Ellison's theory of jazz and American culture, considers jazz as a tool for a global anthropological understanding of XXth century Black culture. He published several papers on Ralph Ellison, John Coltrane, Richard Powers and Walter Benjamin. His last researches focus on hip hop in New Orleans (fieldwork).

Since 2004, he is editor of Volume ! the french journal of popular music studies (éditions Mélanie Seteun). He has done many conferences for different kinds of audience : concert hall, library, university and music ressources center. He regularly intervene in Paris at the EHESS and the musée du quai Branly.

For this ciné-concert « Sur un air de Charleston », he has worked with visual and musical archives of the 1920s-France, as well as surrealist journals, to understand the reception of jazz music at that period and the artistic climate in which Renoir's work dwells. In his conference, he put the movie back in the great continuum of Black musics, from minstrel shows to blues, jazz and hip hop.

Tamara Stuart Ewing

Dancer and choreographer

After studying at the North Carolina School of the Arts, Tamara Stuart Ewing joined in 1993 the companies of choreographers Joseph Tmim (Toladà Dance, Berlin) and Catherine Diverrière (National Choreographic Centre of Rennes and Brittany).

She then signed several creations winning the Preis in Cologne Tanz Theater for the play Scarred in 2001, or the Video Tanz Preis for the play Mile "0". She signed several pieces performed in Germany, the Netherlands, France and Belgium, while pursuing various collaborations as a performer with choreographers Nasser Martin-Gusset, François Grippeau, Janusz Jozefowicz, Josiah Galindo, Katja Fleig ...

In 2010, she founded the Raw Light Co., with which she presents the play *Scarred* and initiates a new project called *Erratic*. She performs in the Soni'cone Dance Company and with Catherine Diverrière. She holds since 2011 le Diplôme d'Etat d'enseignement de la danse contemporaine.

Booking

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