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Sadler's Wells, London
in association with
Ex Machina & Sylvie Guillem
Presents

Eonnagata

written and performed by
Sylvie Guillem, Robert Lepage, Russell Maliphant

Presented with the support of Rolex

Career diplomat, part-time soldier and amateur spy, Charles de Beaumont, Chevalier d'Éon, was familiar with both honour and defeat, with glory as well as exile. Beyond the romance of his life, what stands out is his extraordinary audacity. Éon was probably the first spy to use cross-dressing in the pursuit of his duties. This earned him a variety of enemies, including Louis XVI, who forced him to wear a dress all the time. Eventually people no longer knew whether he was a man or a woman.

The creators of *Eonnagata* asked the question differently. What if Charles de Beaumont was both man and woman? Midway between theatre and dance, *Eonnagata* pits the fan against the sword, the courtesan against the swordsman. But it also explores the embodying of one sex by the other in what is more an investigation of gender than of sexuality. The work draws on *Onnagata*, a Kabuki theatre technique that enables actors to represent women in a highly stylized fashion, shedding new light on the Chevalier d'Éon and revealing that his enigma is perhaps the mystery of human identity itself.

The nonconformism of Charles de Beaumont quickly struck a chord with the creators of *Eonnagata*. Sylvie Guillem is a celebrated rebel of classical ballet who converted to contemporary dance. In the last few years she has dazzled audiences in London, Tokyo, Sydney and Paris with her grace, energy, precision and humour in shows such as *Push* and *Sacred Monsters*. Robert Lepage has been pushing the limits of theatre, mixing genres and venturing into little-known territory for over twenty years, and has attracted a large, diverse and enthusiastic following. Russell Maliphant is often described as the most important British choreographer of his generation. He blends martial arts, classical dance and the most recent lighting technologies into works that breathe fluidity and power.

With the support of lighting designer Michael Hulls, costume designer Alexander McQueen and sound designer Jean-Sébastien Côté, Guillem, Lepage and Maliphant have created a strange and unique crossing-over from dream to afterlife – and back again.

1½ hours, no interval.



Sylvie Guillem

by John Percival



© Gilles Tapie

Pure physical prowess was the beginning of Sylvie Guillem's career, but it was theatre that seduced her and made her the great star of her generation. Born in Paris, she began as a gymnast with Olympic hopes, but at 11 when she and her group attended the Paris Opera's ballet school for polishing, she switched ambitions. The teachers accepted her with delight, bowled over by her extraordinary physique, amazing feet, tremendous jump, and equally by her intelligence and determination. Already as a student she attracted attention in the school performances of ballets by David Lichine, Albert Aveline and Attilio Labis. Joining the Paris company at 16, she raced right up the hierarchy, winning promotion every year in the annual competitions.

Rudolf Nureyev, appointed artistic director of the company as she began her third year, gave her a small role in his debut production, *Raymonda*, quickly followed by others as he continued diversifying the repertoire. Her swift, light technique proved radiant in the *Shades* solos of his *Bayadère* vision scene, her dancing in Balanchine's *Divertimento No 15* showed style. Even more notably, she danced everyone else off stage in Rudi van Dantzig's *No Man's Land*, her powerful dramatic sense creating a convincing portrait of tension and tenderness, anxiety and determined self-sufficiency. In December 1984, aged 19 (and only five days after she had won promotion to première danseuse ranking), Nureyev appointed her étoile, star dancer, coming on stage at the end of her first *Swan Lake* to make the announcement publicly.

Over the next few years many visiting choreographers put her into their creations. William Forsythe led the way with *France Danse* and later gave her the central role of *In the middle*, somewhat elevated. Maurice Béjart made *Mouvements Rythmes Etudes* and *Arépo* featuring her; she stood out in Carole Armitage's *GV10* and John Neumeier made a brilliant solo for her in *Magnificat*. Especially influential was the experience of creating Robert Wilson's *minimalist Le Martyre de St Sébastien*. Jerome Robbins chose to mount his *In Memory of...* specially for her, and she was prominent in the company's *Antony Tudor* programme and in MacMillan's *Song of the Earth*, also in other works by Balanchine, Béjart and Lifar. Naturally she danced the big classics too: Nureyev particularly liked her in his *Don Quixote* ("like champagne", he said), and in 1966 he made the title part in his Hollywood-based *Cinderella* for her.

However, because the Opéra's administration would not change her contract to make it easier for her to accept invitations abroad, in 1988 she resigned and made London her main base, with a guest contract at the Royal Ballet, where her roles have included, besides the classics, Ashton's *Birthday Offering*, *Cinderella*, *Marguerite and Armand* (Fonteyn's first replacement) and *Month in the Country*, MacMillan's *Juliet*, *Manon Prince of the Pagodas* and *Winter Dreams*, and Robbins' *The Concert*. Her wish for a wider range inspired Royal Ballet productions of Mat's Ek's *Carmen* and Forsythe's *Herman Schmerman*, *Steptext* and the new *Firsttext*, and several showpiece dances were given only for her: Robbins' *Other Dances*, Béjart's *La Luna*, also Victor Gsovsky's virtuosic *Grand Pas Classique*, to which she added an unexpected touch of humour.

Travelling worldwide to perform with many companies (including guest appearances at the Opéra), she took further opportunities to enlarge her repertoire, including Rostislav Zakharov's *Fountain of Bakhchisarai* for the Kirov Ballet (choosing to play the tough wife Zarema, not Ulanova's romantic Polish princess) and Agnes de Mille's *Fall River Legend* with American Ballet Theatre. Béjart created three further ballets for her (including *Sissi Impératrice* about the eccentricities of the Austro-Hungarian Empress Elisabeth) and cast her in two of his most famous works, *Bolero* and

The Rite of Spring. Mats Ek made two filmed ballets for her with special effects, *Wet Woman* and *Smoke*.

Collaborations with the film maker Francoise Va Han have documented parts of her career and included her own improvisations, also a strange walking-around solo for her, *Blue Yellow*, commissioned from the independent British choreographer Jonathan Burrows.

Guillem's interest in modern-dance choreography led her to the experiment of putting on versions of two solos by the German expressionist pioneer Mary Wigman, *Summer Dance* and *The Witch's Dance*, which she showed in an experimental programme at The Hague in 1998. In contrast, that same year she was persuaded by Jorma Uotinen, then director of the Finnish National Ballet, to stage her own new production of one of the oldest classical ballets, *Giselle*. Her purpose, she said, was to restore the logic of the narrative and set it in a more plausible village context. The interesting result was performed by the Finnish company in Helsinki and Paris, then reworked for the Ballet of La Scala, Milan, who showed it also at the New York Met, Covent Garden, Los Angeles and on Spanish and Italian tours.

Maybe this could indicate a possible future for her activities, but for the present Guillem seems largely to have given up traditional classical ballet, in favour of modern choreography. Her current activities effectively began in December 2003 when, at her own urging, she collaborated with the dancers Michael Nunn and William Trevitt and the choreographer Russell Maliphant on a creation, *Broken Fall*, premiered at Covent Garden Opera House on a joint programme with the Royal Ballet.

This led, again with Nunn and Trevitt, to an all-Maliphant programme including a new solo for her, given in two seasons at Sadler's Wells, also in France, Japan, Italy, Switzerland and Germany. And in turn that has led to the present second Maliphant evening with two further premieres, another solo for her and a duet for Guillem and Maliphant. After that, who can tell – but it is impossible to believe that the dance world will lack a strong input of whatever sort from the unique (and much decorated -- Chevalier de la Légion d'Honneur, Officier dans l'Ordre National du Mérite, Officier des Arts et Lettres, and in Britain an honorary CBE) Sylvie Guillem.

Russell Maliphant

by Judith Mackrell



© Panayiotis Sinnos

Russell Maliphant's choreography has long been acclaimed for its uniquely resonant poetry, yet his earliest works were only seen by a restricted few. Performed by temporary groups of dancers and presented in fringe venues, they remained one of the best kept secrets of the dance world. However, in recent years Maliphant's audience has grown exponentially. His work is toured internationally, by his own dancers as well as by companies such as George Piper Dances, and his choreography has been adapted for television. He was born in Ottawa in 1961 then spent his childhood in Cheltenham where he studied ballet. At the age of 16 he became a pupil of the Royal Ballet School and after three years graduated into Sadler's Wells Royal Ballet. He remained with that company until 1988 when he left to widen his experience as a freelance performer. By this point Maliphant's interest had shifted from classical to modern dance, and during the next few years he worked with a wide range of independent choreographers. These included Michael Clark, Laurie Booth and Rosemary Butcher, as well as Lloyd Newson (director of DV8 Physical Theatre) in whose 1988 production *Dead Dreams of Monochrome Men* Maliphant also appeared. The range of techniques that Maliphant encountered through these choreographers was extensive. His classical training was augmented by contact improvisation and the martial art forms of capoeira and t'ai chi; even by acrobatics. One feature that these choreographers had in common was their dependence on input from the dancers during the creative process. For Maliphant, the experience of improvising dance material, both in rehearsal and performance, was crucial to his transition to choreographer.

In 1991 he created his first two works, a solo for himself titled *Evolving Paradigm* and an untitled duet with the dancer Scott Clark. These led to his first commission in 1992, a quartet titled *Relative Shift* for Ricochet Dance Company. Maliphant's choreographic style evolved alongside his changing experiences as a performer. He became master of an unusually self-contained strength that manifested itself less through aggressive athleticism than through a superb physical control. The meditative calm and relaxed breathing techniques he acquired from yoga and t'ai chi were evident in the liquid ease of his dancing and its capacity to remain centred even in a state of fast moving disequilibrium. The tumbling partner work of contact improvisation taught him to harness his own and others' energies in apparently risky, off-the-cuff feats of lifting and balance. Yet Maliphant's classical training continued to show in the sculptural definition of his dancing and its sophisticated rhythmic sense. As he began to create his own dance compositions he rapidly learnt to add increasing layers of emotional suggestion to the choreography.

His 1996 solo *Shift* was exemplary in its proliferation of tiny physical melodies (a small corkscrewing motion of the wrist or a sensual arch in the lower back) to build an elegiac dance aria. In his award-winning duet *Critical Mass* (1999), a concentrated duel of ducking and diving moves became a study of competing wills. Since 1994 an essential ingredient of Maliphant's work has been the lighting design of Michael Hulls.

A poet of the form, Hulls not only re-casts the stage with his own extraordinary architectural patterns of light, but seemingly redefines the dancers' physical appearance. At moments he may cast them in solid bronze, at other moments he may dissolve their edges in specks of shimmering light. Hulls intensifies the focus of those of us watching to match the inward concentration of the performers themselves.

Robert Lepage



© Julie Perreault

Versatile in every form of theatre craft, Robert Lepage is equally talented as a director, scenic artist, playwright, actor and film director. His creative and original approach to theatre has won him international acclaim and shaken the dogma of classical stage direction to its foundations, especially through his use of new technologies. Contemporary history is his source of inspiration, and his modern and unusual work transcends all boundaries.

Robert Lepage was born in Quebec in 1957. He took an early interest in geography, and when he later discovered all art forms, theatre caught his particular attention. He entered the Conservatoire d'art dramatique de Québec in 1975 at the age of 17. After a study period in Paris in 1978 he returned to Quebec and became involved in many creative projects, gaining experience as actor, author and director. Two years later he joined the Théâtre Repère.

In 1984, his play *Circulations* toured Canada and received Best Canadian Production award at the Quinzaine Internationale de Théâtre de Québec. The next year *The Dragon's Trilogy* gained him an international reputation, quickly followed by *Vinci* (1986), *Polygraph* (1987) and *Tectonic Plates* (1988). In 1988 he formed his own professional management company, Robert Lepage Inc. (RLI).

From 1989 to 1993 he was Artistic Director of the Théâtre français at the National Arts Centre in Ottawa. Meanwhile pursuing his own creative projects, he directed *Needles and Opium* (1991), *Coriolanus*, *Macbeth*, and *The Tempest* (1992). With *A Midsummer Night's Dream* in 1992 he became the first North American to direct a Shakespeare play at the Royal National Theatre in London.

A turning point in his career came with the founding of his multidisciplinary production company, Ex Machina, in 1994. Under his artistic direction, this new team produced a steady output of plays, beginning with *The Seven Streams of the River Ota* (1994), *A Midsummer Night's Dream* (1995) and a solo production, *Elsinore* (1995). In 1994, he made his début in the world of cinema. He wrote and directed his first feature film, *Le Confessionnal*, which appeared the following year at the Cannes Festival Directors' Fortnight. He went on to direct *Polygraph* in 1996, *Nô* in 1997, *Possible Worlds* in 2000 (his first feature film written in English), and finally, in 2003, a film adaptation of his play *The Far Side of the Moon*.

La Caserne, a multidisciplinary production centre in Quebec City, opened in 1997 under Robert Lepage's leadership. In their new quarters he and his team created and produced *Geometry of Miracles* (1998), *Zulu Time* (1999), *The Far Side of The Moon* (2000), *La Casa Azul* (2001), a new version of *The Dragons' Trilogy* with a new cast (2003) and *The Busker's Opera* (2004). This was followed by *The Andersen Project* (2005), *Lipsynch* (2007), *The Blue Dragon* (2008) and *Eonnagata* (2009).

Robert Lepage is often asked to turn his creative hand to new fields. In 1993, he directed Peter Gabriel's *Secret World Tour*. In 2000, he was involved in producing *Métissages*, an exhibition at the Musée de la civilisation in Quebec City. In 2002, he joined forces with Peter Gabriel again to direct *Growing Up Tour*. He later designed and directed Cirque du Soleil shows: *KÀ* in 2005, a permanent show in Las Vegas, and *TOTEM* in 2010, a show under Grand Chapiteau that will tour worldwide. For Quebec City's 400th anniversary in 2008, Robert Lepage and Ex Machina created the largest architectural projection ever achieved: *The Image Mill™*. In 2009, *Aurora Borealis*, a permanent lighting installation inspired by the colors of the northern lights was created on the same location.

Robert Lepage made a grand entrance in the opera world when he staged the successful double bill: *Bluebeard's Castle* and *Erwartung* (1993). His presence on the operatic stage continued with *La*

Damnation de Faust presented for the first time in the Saito Kinen Festival Matsumoto, Japan (1999), then at the Opera National de Paris and the Metropolitan Opera in New York. Among his achievements in opera: *1984* based on the novel by George Orwell, with Maestro Lorin Maazel providing the musical direction (2005), *The Rake's Progress* (2007) and *The Nightingale and Other short Fables* which premiered in Toronto at the Canadian Opera Company (2009), and has been presented at the Festival d'Aix-en-Provence and Opéra de Lyon in 2010. *Das Rheingold*, Wagner's Ring prelude, premiered September 2010 at The Metropolitan Opera with the cycle being presented during the 2010-11 and 2011-12 seasons.

Robert Lepage's work has been recognized by many awards. Among the most important was the medal of the Officers of the Ordre national du Québec in 1999. In September 2000, he was given the SORIQ Award (La Société des relations internationales de Québec) for the impact of his work outside Québec. In October, 2001, he was recognized with the World Leaders Association of Harbourfront Centre, once again in honour of the international scope of his career. In 2002, France received him into the Légion d'honneur, the Québec Chamber of Commerce named him "Grand Québécois", and he won the Herbert Whittaker Drama Bench Award for his outstanding contribution to Canadian theatre. The following year he won the Denise Pelletier Prize, the highest distinction awarded by the Québec government in the performing arts field, as well as the National Theatre School's Gascon Thomas Award. In 2004 he was awarded the Hans Christian Andersen Prize for his outstanding artistic contribution to honouring Hans Christian Andersen worldwide. In 2005 he received the Institut France-Canada's Samuel de Champlain Prize for his contribution to French culture and the Stanislavski Award for his contribution to international theatre and the dissemination of his productions *The Dragons' Trilogy*, *The Seven Streams of the River Ota* and *The Busker's Opera*. In 2007, the Festival de l'Union des Théâtres de l'Europe honoured him with the distinguished Prix Europe, previously awarded to Ariane Mnouchkine and Bob Wilson among others. The production of *The Far Side of the Moon* was recognized by The Golden Mask Festival of Russian Performing Arts 2007 in the category of Best Foreign Production. In 2009, he received the Governor General's Performing Arts Award for his outstanding contribution to the cultural life of the country.



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Michael Hulls



Michael Hulls trained in dance and theatre at Dartington College of Arts and in 1992 was awarded a bursary by the Arts Council to attend dance lighting workshops with Jennifer Tipton in New York and Paris.

Since then he has worked exclusively within dance and developed a close collaboration with the choreographer Russell Maliphant. Their collaborations, including *Shift*, *Two*, *Sheer*, and *Push* have won international critical acclaim and many major awards.

In 2002 their piece, *Sheer*, won a Time Out Award for Outstanding Collaboration and in 2003, *Choice* won the South Bank Show Dance Award. In 2006 *Push* danced by Maliphant and Sylvie Guillem won four major awards including the Olivier Award for best new dance production and the South Bank Show Dance Award.

Hulls and Maliphant also collaborated in 2003 on *Broken Fall*, commissioned by George Piper Dances as a trio for Michael Nunn, William Trevitt and Sylvie Guillem. *Broken Fall* won the 2004 Olivier Award for Best New Dance Production.

Hulls first worked with GPD when Maliphant re-staged *Critical Mass* for Nunn and Trevitt and again with Maliphant on the commissioned duet *Torsion*. Hulls has also worked with GPD on Christopher Wheeldon's *Mesmeric*s which was nominated for an Olivier Award.

Hulls has also worked with Javier de Frutos on the works *Cattle Call*, *Paseillo*, *Los Picadores* and *Blue Roses*.

Hulls has worked closely with Jonathan Burrows lighting many pieces, including *The Stop Quartet* for his own company and *Walking/Music* for Ballett Frankfurt.

Hulls has also worked with Akram Khan, most recently on *In-I*, his duet with Juliette Binoche and with Meg Stuart on her works for Deutsche Oper Ballett and for Mikhail Baryshnikov.

Alexander McQueen



Alexander McQueen was born in London on March 17th 1969 as the youngest of six children. He left school at the age of 16 and was immediately offered an apprenticeship at the traditional Saville Row tailors Anderson and Shephard and then at neighbouring Gieves and Hawkes, both masters in the technical construction of clothing.

From there he moved to the theatrical costumiers Angels and Bermans where he mastered 6 methods of pattern cutting from the melodramatic 16th Century to the razor sharp tailoring which has become a McQueen signature. Aged 20 he was employed by the designer Koji Tatsuno, who also had his roots in British tailoring. A year later McQueen travelled to Milan where he was gainfully employed as Romeo Gigli's design assistant. He finally returned to London in 1994 where he completed a Masters degree in Fashion Design at St. Martin's. His degree collection was famously bought in its entirety by Isabella Blow.

Alexander McQueen is known for both the emotional power and raw energy of the shows as well as the romantic but determinedly contemporary nature of the collections. Integral to the McQueen culture is the juxtaposition between contrasting elements: fragility and strength, tradition and modernity and fluidity and severity. An openly emotional and even passionate viewpoint is realised with a profound respect and influence for the arts and crafts tradition. Alexander's collections combine an in-depth working knowledge of bespoke British tailoring, the fine workmanship of the French Haute Couture atelier and the impeccable finish of Italian manufacturing.

In less than 10 years McQueen became one of the most respected fashion designers in the world. In October 1996 he was appointed Chief Designer at the French Haute Couture House Givenchy where he worked until March of 2001.

In December 2000, 51% of Alexander McQueen was acquired by the Gucci Group, where he remains to this day as Creative Director. Collections include womens ready-to-wear, mens ready-to-wear, accessories, eyewear and fragrance (Kingdom 2003 and MyQueen 2005). Expansion followed and included the opening of flagship stores in New York, London and Milan. Alexander McQueen collections are now distributed in over 39 countries through 194 wholesale accounts including speciality shops and better department stores.

In addition to the mainline collections, partnerships have been formed with Puma in October 2005 for an unexpected and unique exploratory footwear collection and Samsonite in February 2007 resulting in a cutting edge luxury travel range. January 2006 heralded the birth of McQ – Alexander McQueen – a denim based ready to wear line (womenswear, menswear and accessories), manufactured and distributed worldwide by SINV spa.

The following awards have recognized Alexander McQueen's achievement in fashion: British Designer of the year 1996, 1997, 2001, and 2003, International Designer of the Year by The Council of Fashion Designer's of America (CFDA) in 2003, A Most Excellent Commander of The British Empire' (CBE) by her Majesty the Queen in 2003, and the Fashion and Grooming Awards - Fashion Director's Award 2007 for McQ.

Jean-Sébastien Côté



Jean-Sébastien Côté is a musician and sound designer based in Montreal.

Originally percussionist and accompanist for modern dance, he soon developed an interest in composing and recording which sparked collaborations with many prominent choreographers in Quebec City. Fascinated by the technical aspects of the theatre, he acquired an expertise in live sound in order to better combine sound design and musical composition.

Since 1999, he has been collaborating with world renowned director Robert Lepage which brought him to travel around the world and work on many of his shows in different capacities: sound designer and operator of *The Far Side of the Moon*, *Zulu Time*, *The Andersen Project*, *The Blue Dragon* and *Eonnagata*; live musician for *The Dragons' Trilogy*; sound designer for *La Celestina*, *Lipsynch* and *1984*, presented at the Royal Opera House in London and La Scala in Milan.

In parallel with his work for the stage, he wrote music and mixed the sound of movies and records and is currently working on his first album which is to be released in 2009.

He was the recipient of the Gascon-Roux prize in 2006 for the sound design of *The Andersen Project*.

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Credits

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Lighting Designer
Costume Designer
Sound Designer

Assistant Director / Stage Manager
Dramaturgy Assistant
Assistant Lighting Designer / Lighting Manager
Head of Wardrobe / Props Manager
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Music

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Director of Programming
Programming Manager
Projects Manager

Michael Hulls
Alexander McQueen
Jean-Sébastien Côté

Félix Dagenais
Patrick Caux
Louis-Xavier Gagnon-Lebrun
Isabel Poulin
Jean-Sébastien Côté
Eric Gautron
Eric Gingras

Richard Hansen
Pierre Robitaille
Olivier Lunardi
Tobie Horswill & Catherine Guay
Louisa Blair & Sandra Bellefof

Concerto No. 9 in C minor : Victoria Maesta by Georg Muffat
Harpichord Sonata No. 15 in D minor by Antonio Soler
The Legend of the Twelve Thieves - Russian Folk Song
To Marina by Oscar Ruben Bohorquez,
Claudio Bohorquez (cellist) and Robert Nacken (producer)
Violin Concerto in D Major, Op. Post., No. 2, Adagio
by Joseph Boulogne Chevalier St-Georges
Sarasota by Karl King
Keyboard Sonata in E minor, Wq. 65/30, H. 106
by Carl Philipp Emanuel Bach
Cello Suite No. 2 in D Minor, BWV 1008: IV. Sarabande
by Johann Sebastian Bach

Michel Bernatchez
Vanessa Landry-Claverie & Marie-Pierre Gagné

Alistair Spalding
Suzanne Walker
Mai Komoriya
Charlotte Geeves

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