



Jean Laurent Sasportes

About my work: 2- dancing and acting

Jean Laurent Sasportes

“Information about my work” is divided in six parts, **you are in Part 2.** You will find information about my work as:

- 1- Introduction and Curriculum Vitae
- 2- **Dancer**
 - with the Pina Bausch Tanztheater
 - with the company Caterina Sagna
 - other works
- 2- **Actor for Theater play**
 - for the Duesseldorf Schauspielhaus
 - for the Opera Bastille (Paris)
- 2-**Actor-dancer for Movies**
- 3- In Duo with Musicians
 - with Peter Kowald
 - with Hans Reichel
 - with Tetsu Saitoh
 - with Gunda Gootschalk
 - with Pierre Jacquemyn
 - with Paul Hubweber
 - .with Arkady Shilkloper
- 4- Choreographer
 - for Dancetheater
 - for Theater
 - for Opera
- 5- Artistic director and choreographer
 - the dancetheatre company “CafeAda”
- 6- Teacher
 - for dancers
 - for actors and singers
 - Kinomichi

Jean Laurent Sasportes

DANCING

as solo dancer with the company:

- Dancing with Pina Bausch
- Dancing with Caterina Sagna
- Dancing with Mademoiselle Cinema
- “Paroles d’Ange” with Anne-Marie Porras
- Dancing with animals

as solo dancer with his own choreographic work:

- Dancing with musicians (please see Brochure 3)
- Dancing with Cafe Ada Dancetheatre
(please see Brochure 5)

dancing with Pina Bausch

from 1979 till 1996: as permanent solodancer
since 1996: as guest solodancer for the repertory
(Cafe Müller, Nelken, Palermo, Viktor, 1980, Ahnen, Bandonéon)



Since his engagement in the Tanztheater of Wuppertal, in 1979, Jean-Laurent Sasportes has been dancing in the following pieces:

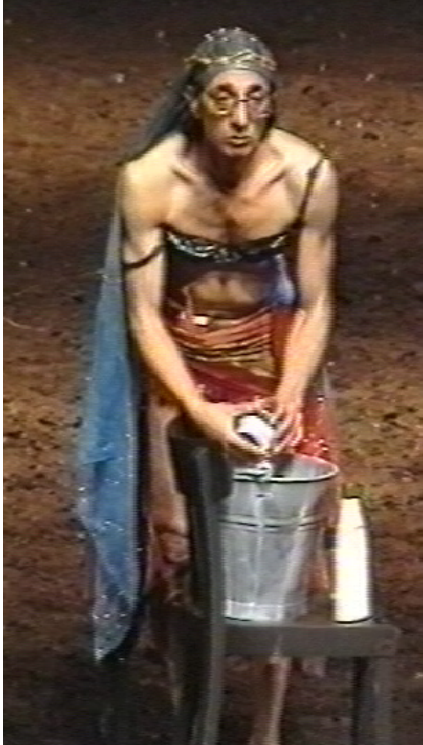
Cafe Müller
Sacre du Printemps
Arien
Kontakhof
Renate wandert aus
Machbeth
Iphigeny
Orfeus
Legende of chastity (creation)
1980 (creation)
Nelken (creation)
Viktor (creation)
Bandoneon (creation)
Palermo (creation)
Anhen (creation)
Gebirge (creation)
The piece with the Boat
(creation)

Movie:
«the Complaint of the Imperatrice»
(Pina Bausch)

«Habla con ella»
(Pedro Almodovar)

«Pina»
(Wim Wenders)

dancing with Pina Bausch



auf dem Gebirge hat man ein Schreie gehört



Arien

For more informations, please visit:

[www..bausch.de](http://www.bausch.de)



Ahnen



Machbeth

dancing with Caterina Sagna

“HEIL TANZ”

(premiere: September 2004 in
Grenoble)

with the Company Caterina Sagna



For all information about this work, photos, press reviews, video,
please visit the following adress:

<http://www.caterinasagna.org/fspectacles.htm>



contact adress:----- Jean - Laurent Sasportes, Mirker Str. 43 - 42105 - Wuppertal - BRD
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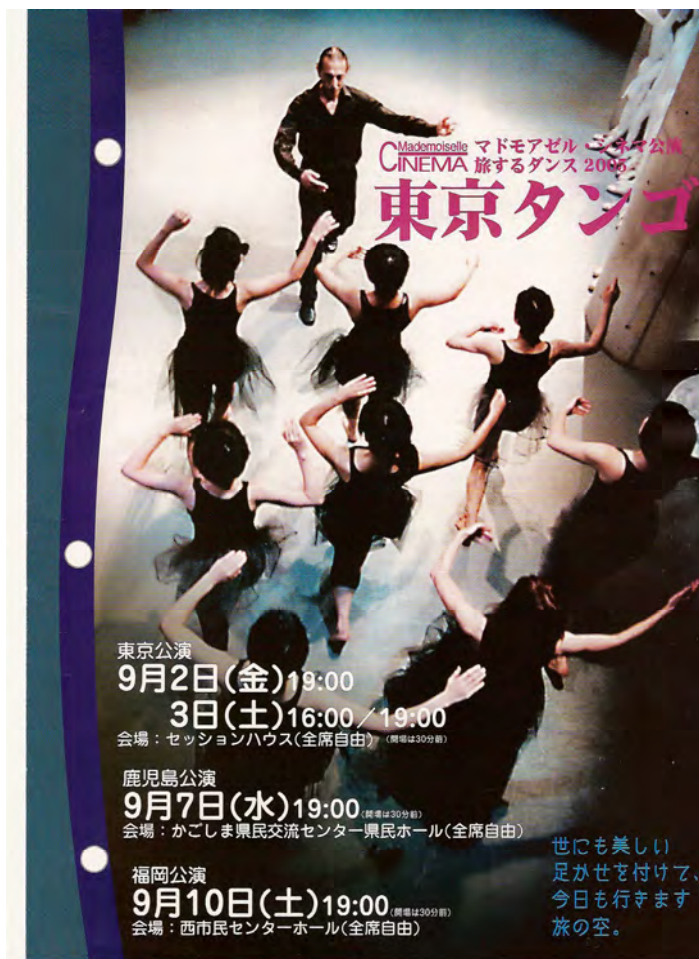
dancing with Naoko Ito and the company "Mademoiselle Cinema"

"TOKYO TANGO"

(premiere: August 2004 in Tokyo
with the Company "Mademoiselle
Cinema")

the piece "Tokyo Tango" has all ready been
performed in:

- Tokyo Session House (Aug. 2004 and 2005)
- Kagoshima (Sept. 2005)
- Fukuoka (Sept. 2005)
- Tokyo Session House (August 2011)



17.8.1
マドモアゼル・シネマ振付師
伊藤 直子さん(60)

マドモアゼル・シネマは、十二年前に結成した女性だけのダンスサークルです。九月七日に鹿児島市のかごしま県民交流センターで行う「旅するダンス2005」公演のPRのため東京から来ました。これまでパリなど海外を主な舞台に活動してきました。地

おやっとなあ
方公演は鹿児島が初めてとなります。私達は出演する舞台を「舞劇」と名付けています。踊りながら物語が進んでいくのはミュージカルと同じです。しかし舞劇は観客に質問をしたり、出演してもらったりするなど新しい試みを取り入れています。(南日本新聞社で)

客参加の新しい試み
ています。劇に参加してもらうことで、よりお客さんとの出会いに価値が出てきます。通常ダンスの振り付けは音楽に合うよう構成していきますが私は逆。先に振り付けを考え、それに合う音楽を探していきます。また振り付けは私が一方的に指定するのではなく、メンバーのやり取りの中で生まれています。鹿児島市の出身です。メンバーにも地方出身者が多く、仕事を掛け持ちしながら、その合間にダンスの練習に励んでいます。本当に好きでないとやれないことですね。だからこそ、観客から大きな反応があったときは本当にうれしいです。



For all information about this work, photos, press reviews,
video, please visit the following address: <http://www.session-house.net/mc.html>

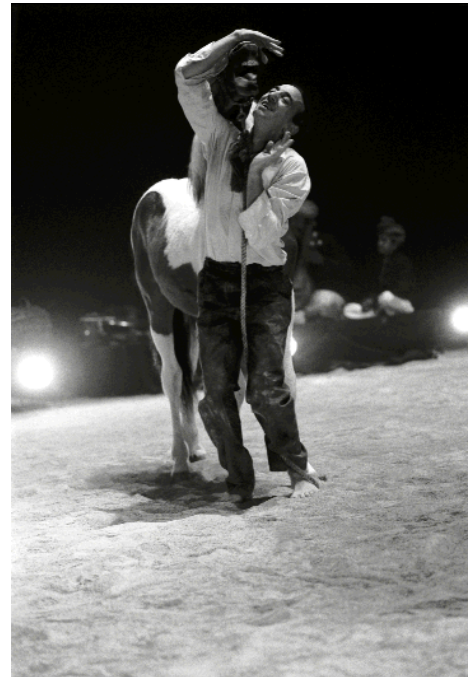
Dancing with Anne Marie Porras and Armand Amar

„Paroles d'Ange“, May 2002

in collaboration with the choreographer Anne Marie Porras and the music composer Armand Amar.

I started dance quite late (I was 23 years old). My first dance teacher has been Anne-Marie Porras. One year later, I became also a student of the modern dance teacher Peter Goss; Armand Amar was playing music for those classes. Both of them became very closed friends.

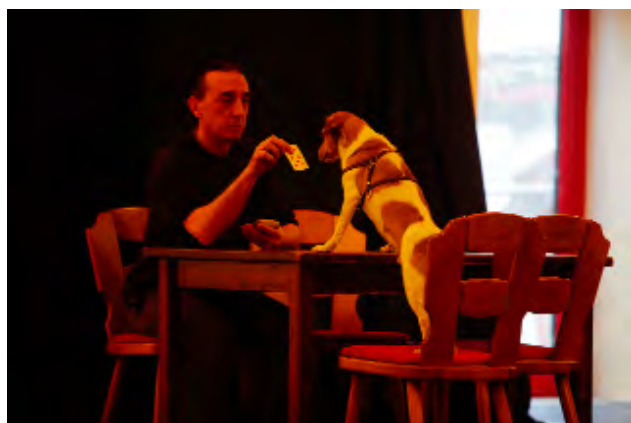
Since then, as you could read till now, many things happened to me and my dance. In 2001, 25 years later, Anne Marie and Armand contacted me and proposed me to work together on a piece. I thought that after such a long time, it would certainly be an interesting and beautiful experience. So we did it. «Paroles d'ange» came out of this work.



For all information about this work, photos, press reviews, video, please visit the following adress:
<http://www.cie-porras.com/index1.html>

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Dancing with animals



in the piece «On verra»
choreographie J.L.Sasportes



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Jean Laurent Sasportes

ACTING

in Theater play and Opera

- in the role of Faust, in the spoken Opera:
«Faust 2» von Karsten Gundermann (dir.: Julia Haebler)
Kammer Philharmonik Bremen (Germany)- 2009
- in the role of Umberto, in the play:
«Cafe Umberto» von Moritz Rinke (dir.: Burkhard C.Kosminski)
Düsseldorferschauspielhaus (Germany)- 2005/2006
- World first -
- in the role of Djami in the musiktheater:
«l'Espace Dernier» musiktheater von Matthias Pinscher
(dir.: Michael Simon)
Opera Bastille de Paris (France)- 2004 - World first -
- in the role of Ossip, in the play:
«Platonov» von Tchekov (dir.: Burkhard C. Kosminski)
Düsseldorferschauspielhaus (Germany)- 2003/2005
- in the role of Enrique in the play:
«39,90» Frederique Beigbeder (dir.: Burkhard C. Kosminski)
Düsseldorferschauspielhaus (Germany First)- 2000/2003

Dancing-Acting in the Spoken Opera «Faust 2»

written by Karsten Gundermann for the «Kammer Philharmonic Bremen in Bremen».

(first : May 12. 2009). Dir: Alexander Shelly



Jean Laurent Sasportes, der tanzende Faust,
und Dominique Horwitz, der singende Faust



Faust 2, das Openair Bühnenbild

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Dancing-Acting in the Spoken Opera «Faust 2»

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Etta Scollo as Helena,
und Jean Laurent Sasportes als Faust



von links nach rechts:
Mateng Pollksener, Jean Laurent Sasportes, Etta Scollo, Dominique Horwitz

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«Cafe Umberto» von Moritz Rinke

(dir.: B.C. Kosminski)

Düsseldorfschauspielhaus (Germany)

25th. September 2005- World first -



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«Cafe Umberto» von Moritz Rinke

(dir.: B.C. Kosminski)

Düsseldorfschauspielhaus (Germany)

25th. September 2005- World first -

Moritz Rinke, 1967 in Worpsswede geboren, debütierte als Dramatiker 1995 mit "Der graue Engel", 1996 uraufgeführt am Schauspielhaus Zürich. Sein zweites Stück, "Der Mann, der noch keiner Frau Blöße entdeckte" (UA 1999 am Staatstheater Stuttgart) und "Republik Veneta" (UA am Thalia Theater Hamburg) waren für den Mülheimer Dramatikerpreis nominiert. "Republik Veneta" wurde in der Kritikerumfrage der Zeitschrift Theater heute zum besten deutschsprachigen Stück der Spielzeit 2000/2001 gewählt. Moritz Rinke lebt als freier Autor in Berlin.

Besetzung

Jaro: Marcus Bluhm, Jule: Lisa Hagmeister,
Umberto: Jean-Laurent Sasportes
Lukas: Matthias Leja, Sonja: Esther Hausmann
Anton: Dominique Horwitz, Paula: Julia Wieninger
Herzberg: Hans Piesbergen, August: Dieter Prochnow
Der junge Mann: Johannes Allmayer

Pressestimmen:

"In der schönen, leichten Düsseldorfer Uraufführungsinszenierung Burkhard C. Kosminskis gehen die Schauspieler ihre Rollen sanft und schön an: Dominique Horwitz als Dozent und Julia Wieninger als Malerin sind ein traulich Tragödienpaar mit unendlich komischen Zügen: Medea und Jason in der Arbeitslosenwelt. Die Fernsehmoderatorin der Esther Hausmann ist eine vernünftige Liebhaberin ihres elenden Gatten, den Matthias Leja als Dandy des Schmerzes viril ironisch bricht: Minna von Barnhelm trifft auf Oscar Wilde. Während der Umberto des Jean-Laurent Sasportes wie ein iberischer Luftgeist über'm Latte Macchiato schwebt: Ariels Modenschau. Und Marcus Bluhm als Jaro und Lisa Hagmeister als Jule wirken, als probten sie einen großen Menschheitsliebesmoment aus "Romeo und Julia" - mitten im Arbeitsamt." FAZ

Regie: Burkhard C. Kosminski

Bühne: Florian Etti

Kostüme: Ute Lindenberg

Musik: Matthias Schneider-Hollek

Darsteller(in): Johannes Allmayer | Marcus Bluhm* | Lisa Hagmeister | Esther Hausmann | Dominique Horwitz* | Matthias Leja | Hans Piesbergen* | Dieter Prochnow | Jean-Laurent Sasportes | Julia Wieninger*

«Cafe Umberto» von Moritz Rinke

(dir.: B.C. Kosminski)

Düsseldorfschauspielhaus (Germany)

25th. September 2005- World first -

----- Reinische Post, 27 September 2005

Der stumme Fluglehrer

...Umberto ist das Wärmezentrum zwischen den kaltheblauen Polyesterstuhldreihen im Amt. Er ist die tonlose Gegenstimme zu einem sprechenden Automaten, der Arbeitslosen ständig schlechte oder absurde Nachrichten zu Marklage serviert. Am Ende des jetzt in Düsseldorf uraufgeführten « Cafe Umberto » sitzt diese stumme Manschenfreund im Saal und singt. Singt leise den Beatles-Song von der Amsel, die die Totenstille der Nacht vertreibt : « Blackbird singing in the dead of night / Take these broken wings and learn to fly.. » Singt ein der schönsten Selbsermutigungen der Pop-Geschichte. Und Schluss.

Jean Laurent Sasportes ist Umberto, voll intensiver Ruhe und Herzlichkeit, anrührend in seinem Spiel, umgeben von nicht minder großartigen Kollegen. Regisseur Burkhard C. Kosminski hat Moritz Rinkes Stück auf der kleinen Bühne des Hauses zu einem Abend hoher Schauspielkunst entwickelt.....

TORSTEN CASIMIR



---Süddeutsche Zeitung,
29. September 2005

... wohingegen, Jean-Laurent Sasportes aus seinem Düsseldorfer Umberto einen selbstbewussten Charles Schumann des Arbeitsamts und mithin die interessanteste Figur des Abends macht...

Christine DÖSSEL

«Cafe Umberto» von Moritz Rinke

(dir.: B.C. Kosminski)

Düsseldorfschauspielhaus (Germany)

25th. September 2005- World first -



----- Ruhr Nachrichten,
27 September 2005

... Das moderne Jobcenter wird ihnen fast zum zweiten Zuhause. Wohl auch wegen Umberto, den stummen, hageren Spanier (hinreißend gespielt von Jean-Laurent Sasportes), der mit seinem Lächeln und seinem Kaffee in dieser trostlosen Umgebung als Einziger Freundlichkeit und Wärme ausstrahlt....

KLAUS STÜBLER

----- DER TAGESPIEGEL, 29. SEPTEMBER 2005

Der stumme Engel

....Wo in Düsseldorf noch der wunderbare Pina-Bausch-Tänzer Jean-Laurent Sasportes ein stummer Engel des verlorenen Paradies war, spannt in ...

von PETER VON BECKER

----- Neue Rhein Zeitung,
27 September 2005

....Bis Bauer Kück (als kauzige Randfigur: Dieter Prochnow) schließlich wortlos einen Baum (der Hoffnung?) ins Jobcenter trägt und Umberto (Jean-Laurent Sasportes) mit dem "Black Bird" der Beatles doch noch seine Sing-Stimme (für die Zukunft ?) abgibt, sind zwei gute, zwei lebensnahe Theater-Stunden vergangen.

ULRIKE MERTEN



Acting in the Opera «L'Espace Dernier»

written by Matthias Pinschner for the «National Opera Bastille in Paris». (first : February 23rd. 2004). Dir: Michael Simon

- First work with the director Michael Simon for the role of «Djami» in the opera «L'Espace Dernier», written by Matthias Pinschner for the «National Opera Bastille in Paris». (first : February 23rd. 2004).

«L'espace dernier», a work of «Musictheater, has no narrativ plot. The characters enter, move, turn within and then leave, bringing echoes of the poetry and life of Arthur Rimbaud. They bear no names, defining, through the various textual fragments, their relationship with the «Final space» in a state of perpetual acoustic and visual change. In «L'espace dernier, the two sisters merge into a single character;»the Woman», a spoken role played by Anna Bennent. «The Man» the other spoken role, play by Jean Sasportes, might be Djami, Rimbaud's longstanding African servant and friend. Today he appears before us as an old man, surmounting the frontiers of time.



L'Espace dernier

MATTHIAS PINTSCHER

Musiktheater en quatre parties
autour de l'oeuvre et de la vie d'Arthur Rimbaud
Livret du compositeur
Commande de l'Opéra National de Paris
Bärenreiter Verlag - 2004

direction musicale
Kwamé Ryan

mise en scène, décors et lumières
Michael Simon

chorégraphie
Ron Thornhill

costumes
Anna Eiermann

plasticien/réalisateur vidéo
Dominik Rinnhofer

assistant à la direction musical et
responsable du troisième groupe d'orchestre
Alejo Perez

collaborateur aux décors et aux lumières
Joachim Schramm

musique électronique
Christian Cluxen

soprano drammatique
Jeanne-Michèle Charbonnet

soprano aigu
Elisabeth Keusch

soprano lyrique
Iride Martinez

baryton-basse de caractère
Guidon Saks

tenor spinto
Graham Clark

la femme
Anne Bennent

l'homme
Jean Sasportes

Ensemble choral accentus
Orchestre de l'Opéra National de Paris



...»Der Mann» und «die Frau» aber: Mit Jean Sasportes und Anne Bennent sind diese beide zentrale Partien gewiss kompetent besetzt...
(Peter Hagmann) NZZ 25.02.04

... Et l'on ne peut que féliciter les interprètes de leur habileté à laisser croire qu'ils évoluent dans ce monde truffé de chausse-trapes comme poissons dans l'eau... les comédiens (Anne Bennent, Jean Sasportes) sont surprenants..
Michel Parouty -Les Echos-26.02.04

Rimbaud, l'impossible opéra

...Pas de livret véritable donc, mais un collage de textes réalisé par le compositeur et mêlant extraits de la poésie et de la correspondance de Rimbaud. Vitalie et Isabelle sont d'ailleurs représentées ici par un seul et même personnage (l'actrice Anne Bennent, excellente), l'autre rôle parlé (tenu par le comédien et danseur Jean Sasportes, également irréprochable) figurant Djami, le serviteur et compagnon africain du poète...

Nicolas Blanmont -la Libre
Belgique-26.02.04

Acting in the theater play «Platonov» (Tchekov)

5. June 2003, for the Düsseldorfer Schauspielhaus. Dir: B.C. Kosminski

Second appearance as an actor and this time a more serious one. In this work, I was working as well as choreographer but I did not find difficult to jump from one position to the other; it was only difficult to dance the choreographed scene and watch them at the same time.

It has been a pleasure and big lesson to watch the work of such experimented actors as Ester Hausmann, Andreas Grothtar, Mathias Leja, Wolfgang Reinbacher. The bigger difficulty for me was the right prononciation of the German language. In fact, the Russian text that I had to say at the beginning of the play felt easier to me, than the German text; I can speak German fluently and do not know a word of Russian, interesting.

The directing from Burkhard was very open, each actor had the time to experiment and get peu á peu into his role. It took me a couple of weeks to understand this new way of working and watching each single rehearsals helped me a lot. I understud that the «written text» is a very neutral thing, neutral in quality and neutral in time and space. It is up to the actors and the director to give it the life that they desire.



Jean Laurent Sasportes in the role of Osip with Mathias Leja, Esther Hausmann und Thomas Meinhardt «Platonov»directing Burkhard C.Kosminski for the National theatre of Duesseldorf. June 5th. 2003

with

Esther Hausmann:	-----	Anna Petrovna
Klaus Rodewald:	-----	Sergej Pawlowitsch Wojnizew
Silke Bodenbender:	-----	Sofia Jegorowna
Wolfgang Reinbacher:	-----	Porfirij Semjonowitsch Glagoljew
Tim Egloff:	-----	Kirill Porfijewitsch Glagoljew
Julia Grafflage:	-----	Marja Jefimowna Grekowa
Mathias Leja:	-----	Nikolaj Iwanowitsch Trilezkij
Dieter Prochnow:	-----	Abram Abramowitsch Wengerowitsch
Thomas Meinhardt:	-----	Timofei Gordejewitsch Bugrow
Andreas Grothar:	-----	Michail Wassilewitsch Platonow
Lisa Hagmeister:	-----	Sascha
Jean Laurent Sasportes:	-----	Ossip

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Acting in the theater play «39,90», out of the book of Frédéric Beigbeder. November 2000, for the Düsseldorfer Schauspielhaus., Dir: B.C. Kosminski

In the play 39,90, the role of Enrique is definitively not a big role but it has been for me my first step into the theatre world as an actor. Well, it is true that Pina Bausch's dancers are considered by the public and the critics as being not only dancers but also actors. It is true that there are many acting and spoken scene in Pina's pieces but in this kind of work, one plays almost always himself and most of the time speaks textes of ihis own composition.

It is another thing to play another human being part and have a lot of text and dialogues to make him speaks through our own mouth and mind.

It was also highly interesting to notice the differences in the way how a dancer will get into a dance theatre piece (in the work with Pina) and how an actor will get into the play his working on. Wenn we started to work on a new piece with Pina, no words was talked about what will be the piece about and I am sure that even Pina herself would not have been able to say much about the piece she was starting. Only some compositions questions about all possible sorts of subjects and a total freedom in the kind of material we will propose to her. A very intuitive way of working, far way from any intellectual approach.

In the conventional spoken theatre, we have a text, a storyboard, a humanbeing with precise way of thinking and emotions. I noticed that very often an actor needs to know who he is, where he is and why he is doing what he is asked to do. Which is not the fact with a dancer who will first get into the scene, try it, enjoy it and maybe afterwords asked himself questions about who, why, and what.

Most of the time, a theatre play is telling a story. Most of the time, a dancetheatre piece is giving impressions and images. There are of course also impressionnist theatre plays and dancetheatre pieces who tells stories.



with

Thomas Dannemann:-----Octave Parango
Artus Maria Matthiessen:-----Alfred Duler
Thomas Meinhardt:-----Charlie Nagoud
Klaus Rodewald:-----Jean-François
Tim Egloff:-----Philippe
Windfried Kuppers:-----Marc Marronier
Jean Laurent Sasportes:-----Enrique
Dominique Siassa:-----Tamara
Claudia Burkhardt:-----Mrs Ward
Silke Bodenbender:-----Sophie

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Jean Laurent Sasportes

on SCREEN

Jean Laurent Sasportes is also to be seen in the following movies:

«PINA» a film from Wim Wenders

«HABLA CON ELLA» a film from Pablo Almóvogar

«THE GOLEM» a film from Amos Gitai

«BERLIN - JERUSALEM» a film from Amos GITAI

«THE COMPLAINT OF THE EMPRESS» a film from PINA BAUSCH