

6^e DIMENSION

HIP-HOP

EST-CE BIEN SÉRIEUX ?

Un spectacle co-écrit par Séverine BIDAUD
et Marion AUBERT



Lumières : Esteban Loirat
Costumes : Alice Touvet
Chorégraphie : Séverine Bidaud

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La compagnie reçoit l'aide au fonctionnement de la ville de Rouen, l'aide aux structures et artistes de la région Normandie, l'agrément Service Civique. L'Odia Normandie apporte un soutien financier sur certaines dates.

“HIP-HOP, IS IT REALLY SERIOUS?”

Show created for 5 performers, from 7 years old

Duration: 1 hour – With a possibility of a 15-minute debate with the audience at the end of the show.



Credits photo: David Scheller

Urban dances Co.

“Peace, unity, love and having fun!” That’s what hip hop is all about. That means that with us, everyone can dance.”

“Hip-hop, is it really serious?” is a **piece full of humor** in which the Choreographer Séverine Bidaud, relates her discovery of hip-hop dance with ease and derision. **Co-written with Marion Aubert, in a dynamic and offbeat staging carried out with Delphine Lacouque**, this show is halfway between dance and theater. **With 5 dancers on stage** and based on a selection of archival images,

it offers a singular, moving and generous vision of hip-hop dance history.

As a funny and lively speaker, Séverine Bidaud quotes the main hip-hop dancers who has influenced her own artistic career. These mythical figures that have been chosen wisely enable her to retrace the origin of hip-hop movement, its roots and its influences, from its emergence in the USA in the 1970s to nowadays.

Locking, popping, break... Based on archival images, different techniques of hip-hop dance are thus introduced in a playful and educational way. Related through anecdote and technique, this history of hip-hop dance is first and foremost a tribute to those who have trained generations of dancers and who continue to make this practice evolve.

The opportunity for young and old to understand the roots of this culture.

Casting

Artistic direction: Séverine Bidaud

Texts: Séverine Bidaud and Marion Aubert

Assistant choreographer: Jane-Carole Bidaud

Staging assistance: Delphine Lacouque

Helpful look: Flore Taguiev

Performers: Aline Da Silva, alternating with Jane-Carole Bidaud, Clément James, Cault Nzelo, Marc-Olivier Picard and Séverine Bidaud

Costumes: Alice Touvet

Lighting design: Esteban Loirat

Music creation and video editing: Séverine Bidaud

Editing / Mastering soundtrack: Xavier Bongrand

Production: Compagnie 6^e Dimension

Translation into English: Mathilde Cornillat



Credits photo: David Scheller

Supports: The company receives operating aid from the city of Rouen, aid to structures and artists of the Normandy Region, and “Civic service” accreditation for a three-year period. Moreover, Odia Normandy provides financial support

on some dates. **Collaborators:** Espace Lino Ventura in Torcy, Espace Germinal in Fosses, Galion Dance Center in Aulnay-sous-Bois for making available its places of research and creation.

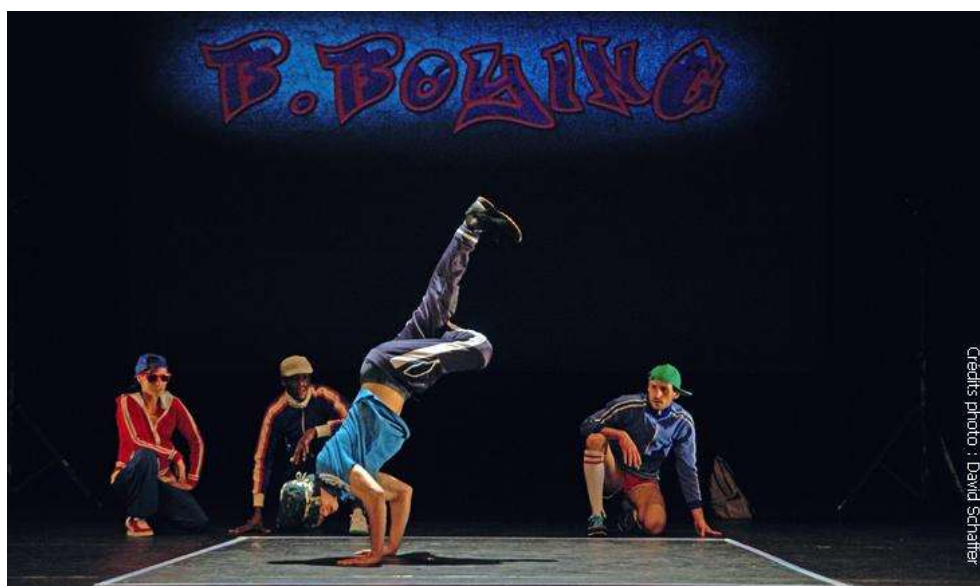
A playful and educational history of hip-hop dance...

Choreographer's note of intent

"Hip-hop dance art now takes part of the French cultural background. It is experimenting a flourishing boom. The fact of teaching, making festival around it, creating choreographies contribute to this boom. For a few years, the artistic actions that we have been carrying out alongside 6th Dimension Company have worked for its promotion, its development when the cultures and genres intertwine.

Throughout my career, I felt I really needed to create this show. And it was also a necessity to convey to a large audience the history and values of hip-hop dance.

As far as I am concerned, it comes in addition to my creation work and create a communication area between generations. I always consider my will of going toward the other as a source of inspiration, that is reflected in the experiences and movements sharing, collecting testimonies ... it is what symbolizes my approach.



"Hip-hop, is it really serious?" is thus a committed, offbeat and humorous show. It is also a means of breaking down all the prejudices and demonstrating that this dance and culture are not just about bitumen and all the street ills. It is an essential educational tool so that to nourish my work.

This show is aimed at giving a simple, chronological and global idea of hip-hop dance history. It enables us to relive the origin, roots and influences of this movement, from its emergence in the United-States. The opportunity for young and old to understand the original meaning, the essence of this movement."

Séverine Bidaud

In order to extend the show, a hip-hop ball has been created around the show "Hip-hop, is it really serious?" in order to enjoy a playful and joyful immersion in Urban dances and to discover the atmosphere of the company. The principle is **the concrete and physical participation of the audience through a playful and festive approach to dance.**

"I consider the ball as a means to rediscover the social aspect of hip-hop dance. Beyond performance, hip-hop dance becomes a means not only to re(create) connection between generations but also physical contact,

through this ball. How can we remake the balls as they used to be by adding the dynamism and modernity of hip-hop dance to them ? There are as many new possibilities to explore as enjoyment to share, in order that physical performance might never be a dominant point”

Séverine Bidaud

The Choreographer

Séverine BIDAUD, aka *Lady Severine*, co-founded the **6th DIMENSION Company in 1998 with her sister Jane-Carole Bidaud**. The fact of becoming a choreographer firstly enabled her to write and run several projects under various forms: Hip-hop festivals, events, TV shows, etc.

As a hip-hop dancer, she has gradually collaborated with loads of prestigious choreographers such as: **Montalvo-Hervieu** (“Les Paladins”, “On danfe”, “La Bossa Fataka de Rameau”, “Lalala Gershwin”) Christina Coudun, **Black Blanc Beur Co.** (“My Tati Freeze”) or, what's more, with **Marion Lévy** (“Dans le ventre du loup”) and **Laura Scozzi** (“Barbe Neige”).

However, as a choreographer, Séverine Bidaud wrote what she considers as “her first show” in 2010: “**I feel good**”. By putting her sensitivity at the service of a topic rarely tackled by hip-hop dancers: (old age), the choreographer has stamped the Company with the combination of humanism with poetry.

The show has been warmly received and was awarded several Prizes: “**Beaumarchais SACD**” Prize in 2010, during the **H2O competition** she won; “**Chemin des Arts**” Prize at the 16th choreographic contest of Synodales; discovered at the “**Région en scène**” Festival, then selected at “**Le Chaînon Manquant**” Festival in 2012. In 2015, she was selected to represent France at the **18th European Dance Festival in Cyprus**.

Fed by a mixed hip-hop gesture and inspired by everyday life, the shows created by the 6th Dimension Company offer offbeat and poetic atmospheres.



The choreographer's career in a few dates...

1979: She was born in Le Blanc-Mesnil (93)
 1984: practice of modern jazz then classical dance at the Conservatory of Drancy (93)
 1996: practice of hip-hop dance at the Halles (75)
 1998: establishment of the 6th Dimension Cie in Evry (91)
 1999: in charge of Urban Dances at ADIAM 91 for 4 years
 2002: trailblazer in the organization of international Battles in France “Benji vs Crumbs”
 2002 and 2003: 3rd place at the Popping contests “B.boys Summit” (L.A.) and “B.boys Pro-Am” (Miami) / USA
 2003: “Hip hop Dance Awards” nomination, Popping category, Hollywood / USA
 2004-2012: Montalvo-Hervieu Cie (4 choreographic pieces)
 2006: Winner of the “Funkstyle Contest”, Popping / Clamart category, judged by the creator of this style
 2009: The 6th Dimension company settled in Upper Normandy
 2009-2012: Black-Blanc-Beur Co. “My Tati freeze”
 2011-2014: Marion Lévy Co. “Dans le ventre du loup”
 2014-2016: Laura Scozzi Co. “Barbe Neige”

Biographies of the team

Marion Aubert

Co-writer of the texts

Marion Aubert graduated from the National Conservatory of the Montpellier Region. In 1996, she wrote her first text designed for theater: ***Petite Pièce Médicament***. This play was created the following year, date in which she has founded Tire pas la Nappe Co. alongside M. Guerrero and C. Ducastelle. From then on, all these plays have been created in stagings by M. Guerrero.

Marion Aubert also meets the orders requested by theaters, stage directors or choreographers, which include the Comédie Française, the Comédie de Valence, the Rond-Point Theater, the CDR (Centre Dramatique Régional Lit. Regional Center of Drama) of Vire, the Am Stram Gram Theater of Geneva, the Peuple de Bussang Theater, Philippe Goudard, Guillaume Delaveau, Babette Masson, Matthieu Cruciani, Marion Levy....

Her work as an author is generally carried out as part of writing residencies: at the Chartreuse in Villeneuve-lès-Avignon, at the Théâtres francophones en Limousin Festival, at the Tête Noire Theater in Saran (Orléans), at the Library of Saint-Herblain (Nantes), at the Royal Court Theater in London...

Marion Aubert sponsors the class 26 of the Comédie de Saint-Étienne and intervenes at the writing department of the ENSATT (École Nationale Supérieure d'Arts et Techniques du Théâtre Lit. National Higher School of Theater Arts and Techniques). She is also a member of the reading committee of the Rond-Point Theater and a founder member of the Writing Cooperative launched by F. Melquiot.

Jane-Carole Bidaud

Choreographer Assistant and performer

Jane-Carole started dancing at the age of 7 (classical dance and modern jazz) and has dedicated herself since 1996 to hip-hop dance. She considers her encounter with hip-hop dance as a “revelation” and “Popping” style has become her favorite discipline. Jane-Carole was trained under the guidance of the legendary group “**The Electric Boogaloos**”, made of American creators and she participated in a large number of competitions (in Europe, United States and Japan).

In 1998, she co-founded the 6th Dimension company and became Choreographer Assistant of the latter. She is one of the company's main performers and dances in the main creations (“**Appearances**”, “**I feel good**”, “**Satisfied**”, “**Tell me, what are you dancing?**”).

Having obtained her Diplôme d'Etat (State Diploma) in Jazz Dance, she now takes advantage of this training in order to convey hip-hop dance thanks to the cultural actions carried out by the 6th Dimension Company. As a good instructor able to adapt to any kind of public, her versatile training allows her to teach a mixed style, fed by multiple influences: modern dance, jazz dance, contemporary dance and popping style.

Aline Da Silva

Performer

Aline started classical dance at the age of 7, she discovered modern' jazz when she was a teenager. In 2000, her encounter with hip-hop dance was a revelation for her: this style has enabled her to express herself more freely and to create a more harmonious connection to music. It is freestyle, the improvisation that has allowed her to explore herself as a dancer. Locking has become her favorite dance, paving her the way to Europe but above all to the USA. She has participated in many battles, including the “Juste debout Bercy”, the “Euro Battle”. Alongside the “underground” environment, she has followed her path to reach the most

“commercial” milieu of dance (choreographies designed for the video game Just Dance, for the music videos of the Supermen Lovers...) and she has also participated in numerous event shows. It was in 2013 when she really started to be included in the atmosphere of 6th Dimension Co to take over roles in the shows “**Satisfied**” and “**I feel good**”. Enriched by all these different experiences and holder of a State diploma in Jazz dance, she teaches her passion.

Clément James

Performer

Specialized in B.boying (Break-dance), Clément grew up in Etampes (91) and started dancing at the age of 12. First self-taught, he then refined his technique alongside different members of the **“Wanted Posse” company**, during various dance workshops in Evry and Melun (Ile-De- France). It was during one of these workshops which took place in Evry when he met Rafic, the president of the association **“Bobby dance”**, who invited him to dance within his structure, and then invited him to join his association for 1 year. It enabled him to meet and improve alongside a lot of Bboys. Those first encounters led him to other structures in Evry, in which he has kept on with his intensive training until today. To begin with, his training was aimed at preparing him for the battles. Not only has he multiplied his experiences in hip-hop as a dancer since 2009 (“Evryday” at the **Agora Theater** in Evry in 2009, short film **“Disney XD Street Battle”** – Disney Channel TV in 2011, Event/concert “KCON” at the AccorHotels Arena in Bercy in June 2016, preview of the **movie “Free Dance”** at the Cinema Mega CGR in Evry in August 2016...), but also as a break-dance teacher (Savigny Fitness Dance (SFD) and in the USA at “The Hill School” in Pennsylvania, Pottstown...). In 2015, **he won the 5th edition of the “Battle Circle of Bobby”**.

It was in November 2016 when he started a creation work as a duet with the dancer and **choreographer Hamid Ben Mahi**. He thus discovered that he has found a great interest in “dancing to support an idea”. More recently, he participated as a dancer **in the movie “Song” with the Point Zéro Company** in 2017. That very same year, he joined the 6th Dimension Company as a performer in the shows **“Tell me, what are you dancing?”** and **“Hip-hop, is it really serious?”**.

Cault Nzelo

Performer

Native from Rouen (France) Cault has been trying various gestures from an early age: Hip Hop New Style, House, Krump.

He began his career as a dancer **in England within the Karismatik company**, inspired by **Krumping culture**. When back in France, he joined the Companies S2H (Christopher Zami), and P3 (Passion Pleasure and Progress), which allowed him to perform on numerous stages and television studio sets.

In 2015, he danced for “Big Band Fusion” and participated in many live performances with musicians.

At the same time, he won several dance battles (“Mastershow” 1st and 2nd edition in Evreux, “Pfingstcamp Battle 2012 and 2013” in Germany, “Battle Lounge 2013” in Germany as well). Cault, who has been a dance teacher since 2008 joined the 6th Dimension Co. in 2015 for the show **“Tell me, what are you dancing?”**.

Marc-Olivier Picard

Performer

Marc-Olivier discovered dance at the age of 18, in 2009, at a MJC (Maison des Jeunes et de la Culture, lit.Youth and Cultural Center) in Réunion. He started dancing “seriously” when he entered University, where he met professional hip-hop dancers trained in Metropolitan France. He thus learnt about the Juste Debout School in Paris, which he joined in 2012. Not only did he specialize in hip-hop freestyle, house but also in contemporary dance through several modules offered by the school. During his third year at University, he joined the Pure Company (Bastien Nozeran) and therefore discovered Contact dance and Modern Jazz. At the end of the year, he participated in a hip-hop creation with the choreographer Romuald Brizolier.

It was in 2016 when he joined the 6th Dimension Company for a role recovery of the shows **“Tell me, what are you dancing?”** and **“Hip-hop, is it really serious?”**.

Esteban Loirat

Lighting designer

Lighting designer and stage-manager of different companies, he has collaborated and collaborates on shows that very differ from each other: hip-hop dance that includes the companies Black Blanc Beur, Phase T, Par Terre, Uzumaki, Artzybrides, 6th Dimension and Kafig, artists that specialize in contemporary dance such as Emilio Calcagno, urban movement with World Movment Company and finally he has accompanied artists on concerts such as Karpatt, La Rue Kétanou, Mon Côté Punk, P18, Claire Diterzi, François Maurin (FM).

He also worked in theater alongside several stage directors such as Luc Saint-Eloi, Julien Sibre (« Le Repas des Fauves » which was awarded 3 Molières).

He also collaborated with Marcial di Fonzo Bo, Philip Boulay, Aline César, Agnès Desfosse, Agnès Boury, André Salzet, Marc Goldberg, Tadrina Hocking, Delphine Lacouque and Noémie Lattre.

He joined 6th Dimension Company in 2015 and created the lighting design of the show ***“Tell me, what are you dancing?”*** and also worked alongside the company for the remakes of the show entitled ***“I feel good”***.

He created the lighting design of the show ***“Hip-hop, is it really serious?”*** in 2016.

Alice Touvet

Costume designer

After having obtained a high school diploma in « Arts Appliqués » (Applied Arts), Alice Touvet graduated from ENSAD (École Nationale Supérieure des Arts Décoratifs), the School dedicated to Decorative Arts in Paris. Then, she quickly started working as a costume designer alongside two stage directors for whom she has continued to work today : Pauline Bureau, with whom she collaborated on nearly 15 stagings (From Un songe, une nuit d'été at the Ranelagh Theater (2003), to Modèles at the Rond-Point Theater (2011), or, what is more, on the play Sirènes at the CND (National Center for Dramatic Art) in Montreuil (2014)) and William Mesguich (13 creations designed for the play Comme il vous plaira at the Theater XIII (2004), at the Mystères de Paris, and at the Tempête Theater (2013)). Besides, she also collaborated with Michel Podolak on costumes designed for the Opera ((Renaissance 2043 at the Gymnase Theater) and also for shows aimed at young audiences such as Babayaga by the Barak'A Theater (2006), Sophie's Misfortunes by Rebecca Stella at the Petit Gymnase (2011)).

In 2015, the choreographer Séverine Bidaud requested her so as to create the costumes designed for her new creation entitled ***“Tell me, what are you dancing”***.

Xavier Bongrand

Sound engineer

After a training in 1983 within the Annie Fratellini circus, Xavier became an actor puppeteer from 1988 to 1992. In 1996, he became a sound engineer at the recording studio of DISNEYLAND Paris and a sound engineer for various live bands. That was how he met the 6th Dimension Company to collaborate with for the show ***“Hip-hop, Is it really serious?”*** .

He is also a sound designer for various sound and light shows.

Schedule of the Company for the show – “Hip-hop, is it really serious?” and the “Hip-hop Ball”

2018-2019 Tour (the dates are written according to the US standard)

12/15/2018	Hip-hop Ball	Multimedia library / Roanne (42)	3pm
02/10/2019	Michel Simon Theater	Noisy-le-Grand (93)	6pm
02/15/2019	Sud-Est Cultural Center /	Villeneuve-Saint-Georges (94)	9pm
03/05/2019	Espace Louis Jouvét	Rouen (76)	2pm and 8pm
03/06/2019	Espace Louis Jouvét	Rouen (76)	10am and 8pm
03/27/2019	Hip-hop Ball	Le Dôme - Mômes en Folie Festival / Saumur (49)	3pm
05/24/2019	Artemisia	La Gacilly (56)	8:30pm
06/08/2019	Bal Hip-hop	Curieux Printemps Festival / Rouen (76)	8pm
Espace Charles Vanel / Lagny-sur-Marne (77) to be defined			

2017-2018 Tour (the dates are written according to the US standard)

10/01/2017	Hip-hop Ball	le Gymnase CDC / Roubaix (59)	5:30pm
10/13/2017	L'Orangerie	Roissy (95)	8:30pm
11/10/2017	Montdory Theater	Barentin (76)	8:30pm
11/17/2017	Espace Coisel	Saint-André-sur-Orne (14)	8:30pm
12/02/2017	Hip-hop Ball	CCN / Shake La rochelle Festival (17)	4:30pm
01/23/2018	Villes en scène Festival <	Tessy-Bocage (50)	2pm + 8:30pm
01/24/2018	Villes en scène Festival <	Saint-Hilaire-du-Harcouët (50)	8:30pm
01/25/2018	Villes en scène Festival <	Les Pieux (50)	8:30pm
01/26/2018	Villes en scène Festival <	Saint-Sauveur-Lendelin (50)	8:30pm
01/27/2018	Villes en scène Festival <	Villedieu-les-Poêles-Rouffigny (50)	8:30pm
03/14/2018	A tout Bout de Chant Festival <	Magny les hameaux (78)	10am + 3pm
03/22/2018	Ch. Chaplin Center	Vaulx en Velin (69)	10am + 2:15pm
03/23/2018	Ch. Chaplin Center	Vaulx en Velin (69)	10am + 2:15pm
04/06/2018	L'Entre-deux-Parcs	Lésigny (77)	8pm

2016-2017 Tour (the dates are written according to the US standard)

10/14/2016	La Licorne	Cannes (06)	10:30am / 7:30pm
10/19/2016	J2K Festival	Laval (53)	8:30pm
11/03/2016	Espace Aragon	Oissel (76)	2pm + 6:30pm
11/08/2016	Le Sillon	Petit-Couronne (76)	1:30pm+7pm,10
11/15/2016	H2O Festival	Aulnay-sous-Bois (93)	10am + 2:30pm
01/07/2017	Hip-hop Ball	Suresnes Cité danse Festival (94)	8:30pm
01/17/2017	Le Casino	Lavelanet (09)	8pm
01/24/2017	Aragon Hall	Romilly-sur-Andelle (27)	2pm + 7pm
02/25/2017	Jean Vilar Hall	Mitry Mory (77)	8:30pm
03/31/2017	Espace Lino Ventura	Torcy (77)	8:30pm
04/07/2017	Espace culturel de la Hague <	Beaumont-Hague (50)	2:15pm + 8:45pm
04/19/2017	Les 3 colombiers	Notre-dame-de-Gravenchon (76)	2:30pm

2015-2016 Tour (the dates are written according to the US standard)

10/22/2015	Banc Public Festival	Saint-Brieuc (22)	3pm
11/07/2015	Val au Grès	Bolbec (76)	8:30pm
11/20/2015	La Rotonde	Fauville-en-Caux (76)	8:45pm
01/26/2016	La Traverse	Cléon (76)	10am + 1:45pm
02/12/2016	Espace Marcel Pagnol <	Villiers le Bel (95)	9:30am + 3:15pm
02/27/2016	Liffré Cultural Center	(35)	3pm
03/08/2016	Région(s) en scène Festival <	Le Phare - CCN (National Choreographic Center) of the city of le Havre (76)	2pm
04/20/2016	Verdun Hall	L'Aigle (61)	6:30pm
04/25/2016	Roger Ferdinand Theater <	Saint-Lô (50)	2:30pm
04/26/2016	Roger Ferdinand Theater <	Saint-Lô (50)	2:30pm + 8:30pm

2014-2015 Tour (the dates are written according to the US standard)

01/21/2014	Juliobona Theater	Lillebonne (76)	8:30pm
11/06/2014	Georges Brassens Hall <	Villiers-sur- Marne (94)	9:30am + 2:30pm
11/07/2014	Georges Brassens Hall <	Villiers-sur- Marne (94)	9:30am
11/14/2014	Espace Bel Air <	Saint-Aubin-du-Cormier (35)	2pm
11/25/2014	Le Briscope	Brignais (69)	2pm
12/01/2014	Le Triangle	Rennes (35)	2:30pm
05/07/2015	Forum Theater	Falaise (14)	10am + 8:30pm
05/04/2015	Forum Theater	Falaise (14)	1:45pm



Credits photo : David Schaffer

Around 6th Dimension Company...

"First and foremost, I want to share my humanist and optimistic vision of our actual society, by using original hip-hop gestures, mixed and inspired by daily life.

What interested me above all is to tackle current topics, that ring a bell in everyone's imaginary.

For several years, I have surrounded myself with dancers from the hip-hop movement but who come from different backgrounds (each one is a specialist of a street-dance technique). I feel inspired by these differences between each other and these practices are complementary, enrich each other and intertwine in each one of my creations.

If I had to define my choreographic style, I would say that the latter has become clearer over time and that it consists above all on tapping into each artist that is involved in the project an energy, an impetus and a personality that can't be nothing else but singular. Therefore, my artistic approach not only consists on taking advantage of my encounters with artists but also with the audience.

So, as far as I am concerned, artistic creation only makes sense if it comes with awareness-raising actions aimed at having the public participates. The first targeted objective has always been to promote Hip-hop dance by favoring both the production and the broadcast of performing arts as well as by putting in place cultural actions based on the different creations (intergenerational balls, workshops, rehearsals in public, dance courses, etc.).

Collecting testimonies, experiences told, cooking and shared movements, it is also what symbolizes the approach of the Company."

Still touring:



2010: "I feel good"

In a society in which the cult of beauty is advocated, the choreographer Séverine BIDAUD shares with us her vision of old age and the challenges to face in a society of exclusion. With a mix of Charleston, Shim-sham, tango and waltz, the show entitled I feel good outlines with tenderness, nostalgia and humor six portraits of women who see the effects of passing time appear.

2015: "Tell me, what are you dancing?"

4 hip-hop dancers are moving into a visual world, full of drawings and videos. A symbolic and dreamlike journey towards the tales of our childhood, in which the stories intertwine and get transformed. Dream and poetry give way to the emergence of a burlesque atmosphere which enable the spectator of all age to feel various sensations and emotions.



2007 (was reworked in 2005): “**Women’s Aspects**”

A 15-minute short form created for three dancers, in this contemporary satire about women’s life, the choreographer Séverine Bidaud suggests to four dancers to revisit their identity(ies) as women rooted in their time.

A few historical landmarks on hip-hop history...

Willing to break off with the violence generated by the gangs in the Bronx, **Africa Bambaataa**, member of the Black Spades gang, created the **Zulu Nation** in 1975. This Nation has been designed to be multi-ethnic and to advocate positive brotherhood and sharing values whose motto is: no violence, no drugs, no alcohol and no weapons. The other must be respected and violence must be turned into artistic challenges. The fact of conveying messages is at the heart of all these artistic forms which are music, poetry, dance, tag (artist’s signature) and finally graff (painting).

The influence of **Zulu Nation** was spreading in Europe in the middle of the 80s. French youth thus discovered this new movement, especially in 1984. Date in which Sidney, a funk lover Caribbean Dj (Disk Jockey) used to host the TV show **H.I.P.H.O.P.** Hip-hop culture therefore was experiencing a lightning but short-lived expansion. In fact, since 1985, this show had disappeared which led people to stop practicing it among those who thought that this culture was only a temporary wave, relegating the unconditional lovers of this movement to the underground.

It was at that moment nightclubs played a major role in these passionate gatherings dedicated to the body and sharing celebration. Also, Dj played an important role in order hip-hop musics to be known (soul, funk, electro, rap...) and to choose them for the dancers. It is in these places where have been formed and united some groups which would become dance companies afterwards.

In 1994, thanks to the Contemporary Theater of Dance in Paris, hip-hop dance experienced a new beginning with the show entitled **Sobédo**. Its great success marked the beginning of a new era for hip-hop dance regarding its knowledge, its dissemination to a large audience and its official access to theater. Right after the Beaubourg Envol Festival in 1990, another festivals would follow: Danse Ville Danse in Chambéry, Danses Urbaines in Suresnes in 1992, Les Rencontres de la Villette in 1996.

Dance competitions, demos, battles and shows, Hip-hop dance since its beginning in France thus has been expressing itself in different ways that have made it part of dance history. Some companies are more used to performing on stage and another in the street.

Whatever is it about standing dances or dances performed on the floor, **b.boys** and **b.girls** indeed started dancing on the street, the latter represents an area in which one can learn, meet people, create and also see and perform shows. Street also generate multiple events, which may be big or insignificant, organized or spontaneous.

The stage and the choreographic writing do not change the basics of hip-hop dance. **Free-style** ends a great deal of shows and the relation to the public, exchange, closeness remain essential matters.

Nowadays, the number of dance groups is increasing, as well as the requests for classes and workshops. However, hip-hop dance is not only a technique, it is also a way of living. If technical bases can be conveyed by teaching, dancers also want the learners to be interested in freedom and creativity spirit inherent in this

dance. Curiosity and respect towards seniors and the hip-hop movement in all its dimensions are the condition of a true learning and of its conveying.

Hip-hop dance glossary:

BATTLE (dance challenges between two teams): A Battle is organized in the form of pools during which the groups (or individuals) challenge one another in front of an artistic committee made of a president who is surrounded by his members.

A pools system is thus put in place during which the groups (or individuals) play several rounds. Eight groups (or individuals) are allowed to access the quarter-finals, four groups (or individuals) to access the semi-finals and two groups (or individuals) compete in the final afterwards.

CREW (or posse): Troupe, group, team made of people that gather one another according to their artistic or geographical similarities.

FREE STYLE: Improvised individual dance in which the dancer arranges the figures according to his/her own way and sharpens his/her own style.

B.BOYING or BREAK DANCE: The B.boying is a dance style which appeared first in New-York in 1976, alongside with the Top-rock. A few years later, these figures on the floor made this dance more complete. The B.boying, introduced by the Rock band Steady crew, is a dance that alternates different phases, top-rock and figures on the floor. It mixes imposed figures and freedom of style. It is the dance the most used during international competitions, it is made of these elements below:

- *The Top-rock*: a lateral forward-backward standing movement that can prepare the descent to the ground;
- *The Up-rock*: a warlike dance that expresses the idea of a dancing confrontation;
- *The Power-moves (or major phases)*: most often mistaken for gymnastics and acrobatics, they require energy and physical strength that result in figures such as *the windmill* (spin on the back), *the thomas* (pommel horse on the floor), *the head-spin* (spin on the head)
- *Foot-works (or passe-passes in French)* are variations between the different phases which allow their preparation and which contribute to the dancer's style

FUNK STYLES: Funk styles (standing dances) appeared first in the 70s in California, on the West Coast of the United States. These dances, particularly the locking, wacking, popping and the boogaloo were later on assimilated to New York hip hop culture, birthplace of the dance on the floor or break dance.

- Locking has been invented by Don Campbellock and his group The Lockers at the very beginning of the 70s. "Soul Train", a legendary American show that focuses a spotlight on a new dance style during each show, which enabled Don Campbellock to introduce locking to the entire world. Locking is a mix of the club dances of the 1970s and the acrobatic movements executed by tap dancers, all of which is based on a principle of decomposition of movements and "freeze frame". It is marked by the jumps, the pointed movements and rolled movements of the arms, hands, legs and feet all of which is performed in a very fast way, bounced and interspersed with short moments of pause, kinds of rhythmic stops that are distinctive of this style. One of the most recognizable figures is the pointing

which indicates some directions in the area with the finger pointed, this figure is inspired by Uncle Sam's poster in which he points his finger with the motto "I want you for U.S army" on it.

- Popping and Boogaloo : Created by Boogaloo Sam and his crew The Electric Boogaloos, popping, a dance originally from California, appeared in the middle of the 70s. Thus, its original name came from "Do the Boogaloo" by James Brown. Popping and boogaloo are dances inspired by the movements of cartoons, mime, robotic gestures and inspired by daily life.
- *Wacking* : Created by Adolpho Shabba doo Quinones during the 70s. The *wacking* is inspired by the dances of the Gay Clubs in Los Angeles.

Other styles which derive from hip-hop dance:

• NEW-STYLE

The Hip-hop dance so-called *new style* is not considered as a genre in its own right. The dancers who perform it include into it some steps from all styles of standing dancing and use movements performed on the floor that come from *break*. It is a dance in the making whose techniques are the ones of the dances it associates.

• KRUMP

The Krump is a dance which appeared first in the 2000s at the heart of the slums of Los-Angeles. This non-violent dance, even though it seems aggressive due to the movements performed in a very quick manner. Also due to the rage or anger that we can sometimes notice on the faces of the dancers who are nicknamed the « Krumpers », is a dance which intends to portray "life" and all its "enjoyment". In fact, it is more like a rush of adrenaline, a receptacle of tremors and movements made with an extreme dexterity, a bit like a trance during which all the muscles the body is made of are used. Its style which was borrowed from the hip-hop dances so-called « old school » as well as the African tribal dances, is a way to get through the violence and it is also an acceptance message at the same time (like it is the case in all hip-hop dance styles indeed). Because dancers of all ages, all sexes and all morphologies can compete on the dance floor. A dance in which the freedom of improvisation plays an important part and in which what matters most is the personality power that is expressed, through the movements.





Extracts of press articles:

PATAQUÈS

MAGAZINE

Pataquès #7 - (January-March 2016)

“Forget about boring lectures, Séverine Bidaud changes the rules and makes her lecture dance. (...) She demonstrates how hip-hop dance has been aesthetically and sociologically built by sharing her personal story with the audience. Séverine Bidaud, who started dancing on the asphalt at the “forum des Halles” in Châtelet and who today is choreographer of her own company entitled 6th Dimension.”



Paris Normandie - (November 2015)

“An innovative show!”



Le Courrier Cauchois - (01/17/2014)

“Hip-hop analyzed from A to Z by specialists (...) All generations are therefore invited to come and understand all the cultural richness that hip-hop is made of.”



La Gazette de la Manche - Interview of Séverine Bidaud - Céline Montécot (01/17/2018)

“Saint-Hilaire-Du-Harcouët. As part of the *Villes en Scène* cultural program, the show *Hip-hop, is it really serious?* will be performed on Wednesday, January 24th by 6th Dimension, a dance company from Rouen in Normandy. Interview with Séverine Bidaud, choreographer of the show.”



Paris Normandie - 01/27/2017

“The company 6th Dimension intervenes all this school year in order to conduct urban dances workshops, within the framework of the local Contract of artistic and cultural education (Cleac) of the community of communes Lyons-Andelle.”



L'Impartial - Ahebe (01/19/2017)

“Locking, popping, boogaloo, battles... The choreographer Séverine Bidaud will disclose with humor and derision, the different techniques related to Hip-hop dance. Comprised of five dancers, the company makes every effort to convey its passion with authenticity and sincerity. Both funny and instructive, the dance conference will mix projection of archive images, performance and sharing of experiences.”



Paris Normandie - (11/03/2016)

“Petit-Couronne. A dance conference will be taken place on Tuesday, 8th November at the Sillon. This show lifts the veil on hip-hop culture with humor. (...) It will reveal all its secrets to the spectators.”



Paris Normandie - (January 2014)

“Dance conference on hip-hop... that is a lesson that promises to move. (...) The objective on Tuesday for Séverine Bidaud and the dancers who accompany her is to give a simple, chronological and global idea of the history of hip-hop by combining live explanations, projected images and practical applications by the dancers.”

This survey, launched by the two co-founders of the program, la Fondation de France (French Foundation) and the Villette, is based on the 17 years of existence of the IADU (Initiatives d'Artistes en Dances Urbaines, Lit. Artist's Initiatives in Urban Dances). But this survey also establishes a panel of the different supports provided by the institutions of hip-hop dance.

LA NOUVELLE SCÈNE HIP-HOP

IADU : LE DÉFI DE L'ÉMERGENCE

AURÉLIEN DJAKOUANE
ET EMMANUEL NÉGRIER
AVEC LA COLLABORATION
DE SAMUEL LAVAZAIS
ET DAMIEN POTIER

E. PORTRAITS D'ARTISTES

À l'image de ce que nous avons proposé pour les différent-e-s chargé-e-s de mission qui se sont succédé-e-s au sein de IADU, nous proposons ici de brosser le portrait de huit chorégraphes parmi ceux rencontrés, permettant ainsi de rendre compte de la diversité des trajectoires individuelles et de la manière dont chacun s'approprie l'activité chorégraphique et la danse hip-hop. C'est aussi une manière, personnalisée, de rendre compte du programme IADU par ses bénéficiaires eux-mêmes.

SÉVERINE BIDAUD

Née en 1979 et originaire de la région parisienne, Séverine a pris des cours de danse très jeune : classique, jazz... À l'adolescence, elle se familiarise avec la danse hip-hop par le biais de la musique. Elle apprend avec d'autres danseurs au Forum des Halles, à Châtelet et se met rapidement dans la transmission, bien aidée par sa formation académique.

En parallèle, elle réussit un bac technologique en hôtellerie et un BTS en gestion hôtelière. En 1999, elle est embauchée en Essonne par l'association départementale de musique et de danse (adiam91), sur un poste de chargée de mission en développement des danses urbaines pendant 4 ans. Cela fait d'elle, à l'époque, la première référente officielle en danse hip-hop de

la région. Elle met en place diverses formations de formateurs avec des pionniers américains et c'est ainsi qu'elle se forme à sa future carrière chorégraphique :

« Ça m'a permis ensuite d'avoir une vraie gestion d'entreprise pour ma compagnie. Avec ma sœur, on a créé la compagnie, elle avait une maîtrise de sciences de gestion. Au début on gérait tout, on se répartissait les tâches à deux, ensuite on a décidé de faire appel à un cabinet d'expert-comptable pour le traitement des salaires, même si on continuait de gérer tout le reste. Depuis 2014, on a une chargée de diffusion très expérimentée et investie dans le développement de la compagnie, c'est un emploi tremplin aidé par la région Normandie et depuis peu, une aide à la communication dans le cadre du service civique. Ma sœur aussi est danseuse, elle m'assiste à la chorégraphie et on codirige ensemble la compagnie. » Séverine devient intermittente en 2003 et se consacre pleinement à l'interprétariat jusqu'en 2010, tout en développant une activité dans l'événementiel et dans l'action culturelle, en proposant des *battles* internationaux, des conférences sur le hip-hop et en poursuivant une activité d'enseignement à travers des ateliers et stages ponctuels. Jusqu'en 2006, elle s'investit également intensivement dans les *battles* et remporte plusieurs compétitions.

C'est en 2010 qu'elle monte la première création chorégraphique de sa compagnie, suivie de plusieurs autres. Sa collaboration avec IADU s'enclenche : accueil en résidence, WIP, coproduction, formation et accompagnement artistique et technique s'articulent selon les créations.

Séverine parvient aujourd'hui à organiser de manière stable ses différentes activités. Elle témoigne aussi des transformations profondes qu'a connu la sphère hip-hop, et notamment la place nouvelle qu'y occupent les femmes :

« Ça n'a pas été facile au début : la place de la femme était compliquée et on n'était pas beaucoup, c'était pas évident de se faire accepter, de prouver sa légitimité, surtout quand on était activiste dans le hip-hop. Il fallait se battre pour faire sa place et qu'on reconnaisse que c'était toi qui organisait tes propres événements. On avait tendance à nous boycotter et à laisser penser que les hommes étaient derrière tout ça. Après, j'ai orienté ma compagnie vers des projets essentiellement féminins, et ça a été sa marque de fabrique pendant longtemps : réunir des pointures féminines, chacune spécialiste dans une technique de la street-dance, pour s'ouvrir à une autre sensibilité. Une évolution évidente de la danse hip-hop, c'est qu'il y a beaucoup plus de femmes dans le milieu. Aujourd'hui, ce n'est pas forcément équitable, mais on est plus nombreuses à avoir choisi la danse hip-hop comme expression. Beaucoup d'entre elles sont professionnelles maintenant et deviennent à leur tour chorégraphes. »

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Association according to the Law 1901 declared in the Official Journal whose number is 2442 published on December 5, 1998.