

BOOKLET 6

**PROGRAMMING IN PARTNERSHIP
& ACCUEIL-STUDIO PROJECTS**

1. Productions with our partners

The CCN de Caen programmes a series of productions throughout the year in cooperation with various regional partners:

with the Théâtre de Caen

The Centre chorégraphique national de Caen en Normandie and the Théâtre de Caen have invented a new joint initiative, proposing two annual audience itineraries to foster dialogue between the theatre programme and the pieces performed at the CCN de Caen through a common approach based on openness to contemporary choreographic forms, complementarity, circulation, and aesthetic diversity. This project expresses the two venues' desire to better familiarise audiences with dance.

with the Comédie de Caen - Centre Dramatique National de Normandie

The projects of the Centre chorégraphique and the Comédie de Caen join forces in this manifesto defending the non-division of the arts, the discovery of interdisciplinary and unconventional artists, and the desire to experiment and reveal new forms. The main focus of our partnership is the *Écritures partagées* (Shared Writings) festival, for several projects annually.

with the Café des images (cinema), SPRING (circus festival), Ribambelle (youth festival), Pharenheit, Danse de tous les sens (contemporary dance festivals), Nördik Impakt (electronic music festival), Les Boréales (festival of Nordic cultures), Territoires pionniers (architecture biennale)...

Dance everywhere. Shows for young audiences, performances, cinema, workshops, productions, danced concerts and more. We work with partners who fully support our desire to give greater exposure to choreographic art and all its forms in the region. The relationships we forge with them are both artistic and economic.



©Marc Damage

Les Grands

Fanny de Chaillé and Pierre Alferi

Thursday 18 and Friday 19 January, 8.00pm

What kind of child were we, what kind of teenager have we been, what kind of adult are we? These are the questions underscoring the different situations in Fanny de Chaillé's *Les Grands* in which three actors play the same character through the ages of child, teenager and adult. The tone of Pierre Alferi's text, written from interviews with the performers, is occasionally wistful but also allows for plenty of humour in the back-and-forth between child, teen and adult selves.

Fanny de Chaillé was hosted in the "accueil-studio" scheme in January 2017 with this project.

In partnership with the Comédie de Caen – CDN de Normandie



©Jérôme Seron

And so you see...

our honourable blue sky and ever enduring sun... can only be consumed slice by slice...

Robyn Orlin (South-Africa)

Tuesday 30 and Wednesday 31 January, 8.00pm

Performer Albert Ibokwe Khoza and choreographer Robyn Orlin share the conviction that theatre and dance are weapons of memory, combat, awareness and change. *And so you see ...* is a solo created for Albert Ibokwe Khoza as a “requiem for humanity”. Through the incredible metamorphoses of his hybrid body, the dancer embodies the transgression of fixed identities in a journey through the “seven deadly sins”.

In partnership with the Théâtre de Caen



©Simone Stanislai

MDLSX

Motus – Enrico Casagrande, Daniela Nicolò, Silvia Calderoni (Italy)

Thursday 15 and Friday 16 February, 8.00pm

In *MDLSX* Silvia Calderoni is at the same time performer, DJ and VJ, mixing rock songs, images and political texts while lighting up the stage with her electrifying dance performance. Playing with her androgynous image, she blurs the lines between fiction and documentary, and smashes through boundaries of gender, identity and artistic categories, making *MDLSX* a true ode to freedom.

In partnership with the Comédie de Caen – CDN de Normandie



©Liesbeth Bernaerts

Partituur

Ivana Müller – I'M' COMPANY (Croatia)

in collaboration with Jefta van Dinther, Sarah van Lamsweerde and Martin Kaffarnik
Saturday 10 March, 3.00pm, 5.00pm and 7.00pm

A participative and playful choreographic game designed for thirty children, with or without adults, *Partituur* (meaning “partition” in Dutch) is unique every time because here the audience are the actors. Standing in a circle and wearing headphones, young and old listen to instructions and then choose to follow them or not: jump, take two steps to the side, guess who is the youngest, etc. Depending on what they decide to do on the spur of the moment a constantly renewed choreography emerges.

In partnership with the Théâtre du Champ Exquis, Blainville-sur-Orne, Festival Ribambelle



©Vladimir Léon

Danser, chanter l'architecture

Julie Desprairies – Compagnie des prairies

Friday 23 March, 7.00pm

For fifteen years, Julie Desprairies, has been developing *in situ* projects “revealing the movement of places”. Her outdoor choreography measures the body against built spaces and often associates people met on site.

A selection of short films derived from her practice will be presented, followed by a talkback. The evening will conclude with a concert by Mehdi Zannad.

With Territoires pionniers, Maison de l'architecture - Normandie



©Anais LLeixa

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Jordi Galí – Arrangement provisoire (Spain)

Tuesday 10 and Wednesday 11 April, 8.00pm

Jordi Galí's work focuses on the body's relationship to material, the weight of objects and balance. In his patient performances, he acts as craftsman and sculptor, assembling various, mostly salvaged objects to create a kind of precarious, clunking mobile in which each action links to another. The whole is set in motion by the artist who places himself on the construction in a fascinating confrontation of bodies.

As part of the SPRING Festival



©Massimiliano Rossetto

inaudible

ZOO/Thomas Hauert (Belgium)

Tuesday 05 and Wednesday 06 June, 8.00pm

With *inaudible*, a joyful piece for six dancers, Thomas Hauert asks the performers to receive the music directly in their bodies, letting their movements be like the notes on a stave. The dancers sometimes improvise as soloists or as a group to two superimposed scores – George Gershwin's *Concerto in F*, and Mauro Lanza's *Ludus morte régis* – in a remarkable exercise of listening. With this work, the ZOO company continues to explore the path of improvisation between constraints and freedom.

In partnership with the Théâtre de Caen



©Mickael Phelippeau

Residents' production Mickaël Phelippeau – La bi-p
companion artist
Saturday 23 June, 5.00pm and 8.00pm

It makes perfect sense that the choreographer Mickaël Phelippeau should develop a production with local residents, as his interest in meeting people is at the heart of his artistic practice. He enjoys playing with the portrait form (individual or collective) and discovering different worlds is what fuels his creative process. This new production, open to forty local residents aged 17 to 80, will therefore be shaped by the people present over the eight weekends of studio work.

1. Accueil-studio projects

As part of the Accueil-Studio scheme set up by the Ministry of Culture, this year, for a total of 13 weeks, the CCN de Caen is hosting teams working on new productions. The highlights of their residencies are the free public rehearsals they hold, offering the artists the opportunity to show their work in progress.

Sidney Leoni

FLY

Thursday 08 February, 7.00pm

Fly is a multidisciplinary project combining a dance solo, an immersive soundtrack and film. Devised by subverting music, images and common dances in a collage spirit, the stage space resembles a labyrinthine, multi-sensory, memorial and poetic temporal machinery in which Sidney Leoni's childhood memories and multiple artistic inspirations collide with social events from past and present. This solo performed live by Leoni is written in a militant and celebratory gesture of urgency.



©Jan Fedinger

A choreographer, performer and director born in 1984, Sidney Leoni lives and works between Brussels and Stockholm. His research in the field of experimental theatre and cinema focuses on audience perception. In his latest choreographic works, *Undertone* (2010) and

Hertz (2013), the theatrical space, shared between a group of performers, musicians and the audience, was plunged into darkness and subjected to various sensory variations. His latest project, the film *Under Influence* (2016) with choreographer-performers Halla Ólafsdóttir and Christine de Smedt, describes the psychotic journey of an actress who begins to drift between the real world and her imagination.

As a performer, Sidney has participated in various projects including productions by Mette Ingvartsen, Andros Zins-Browne and Stina Nyberg. Having trained in classical dance at Toulon Opera, Sidney Leoni went on to complete Bachelor's and Master's degrees in Dance Research at the University of Nice Sophia Antipolis, from 2002 to 2006, and subsequently a Master's in Research in Choreography at DOCH in Stockholm in 2008-2009.

Katerina Andreou (Greece)
BSTRD (provisional title)
Tuesday 20 March, 7.00pm

Rejecting the social determinism that categorises identities according to predefined types, Katerina Andreou's solo *BSTRD* flaunts the freedom of a movement that defies borders. The body staged by *BSTRD* thus presents itself as unique and multiple at the same time, the point at which many influences converge. In this piece, Katerina Andreou was inspired by House music, as an artistic practice based on amalgamation and hybridisation.



©DR

A dancer, choreographer and musician trained in Greece and France, namely at the Essais programme run by the CNDC d'Angers, Katerina Andreou has worked with various artists including DD Dorvillier, Emmanuelle Huynh, Lenio Kaklea, Anna Gaiotti, Ana Rita Teodoro, Dinis Machado and Jocelyn Cottencin. Her highly acclaimed previous solo *A kind of fierce*, which explored notions of courage and determination, received the PRIX JARDIN D'EUROPE 2016 at ImpulsTanz Vienna.

La Tierce – Sonia Garcia, Séverine Lefèvre, Charles Pietri

D'après nature

Thursday 26 April, 7.00pm

D'après nature takes the form of a journey across landscapes following the natural evolution of light over 24 hours. Here, the stage acts as a “locus for the imagination” from which another reality can emerge, where every gesture is augmented and every object is a sign. The stripped back choreography, the scenography, lighting, bodies, music and text all add layers to the writing, producing an ineffable poetry that is grounded in the concrete but seeks out the abstract.



©Norbert Lefevre

Based in Bordeaux since 2014, La Tierce associates the choreographers Sonia Garcia, Séverine Lefèvre and Charles Pietri. Their work questions the writing of movement as a medium for the deployment of new sensory

spaces. Committed to making the space between exist, La Tierce works on the dance gesture through the void and the negative spaces of bodies, conjuring up a poetry of simplicity. In 2013, it inaugurated a triptych developing a writing of the body from objects (wood and stones) in movement: *Extraction* (2014) and *En Creux* (2014) are shaped by precise constraints in which notions of absence and multi-layered narratives appear. *Inaugural*, the final instalment (2016), invokes a body that is both figure and landscape. In September 2015, the company created *ÉCRITURES*, a performance for public space that requires the involvement of the audience.

Since 2015, La Tierce has been proposing *PRAXIS* events, evenings of experimentation dedicated to research, work in progress and attempts to forge a dialogue with the audience. The Tierce has a partnership with the CDCN La Manufacture running until 2019.

Paula Pi – Compagnie NO DRAMA (Brazil)

Alexandre

Thursday 03 May, 7.00pm

The *Alexandre* project starts from a sound archive, the voice of an Indian man from Brazil's Xavante people. The musicality of his words inspired Paula Pi to respond with choreographic language. To give form to this reflection on otherness, she chose the format of the duet, performed with Sorour Darabi, in which she seeks to develop a language based on the tensions that arise from the relationship between two bodies, two singularities and two voices.



©Pauline Brun

The Brazilian choreographer Paula Pi first studied music, theatre and butoh before turning to contemporary dance. Since 2010, she has developed her own choreographic projects in Brazil, with the support of different cultural institutions. She directed the five editions of the Free to Fall dance project in São Paulo, and worked as a professional musician for more than ten years before moving to France to do a Master's degree in choreography in Montpellier, from 2013 to 2015. She has been a performer for Holly Cavrell, Clarissa Sachelli, Eszter Salamon, Latifa Laâbissi/Nadia Lauro, Pauline Simon and Anna Anderegg. In 2015/2016, Paula Pi joined the "Scènes de Geste" team (directed by Christophe Wavelet). In March 2017, she presented her new solo, *ECCE (H)OMO*, in reference to the dance cycle "Afectos Humanos" by Dore Hoyer, at the Centre National de la Danse in Pantin.

Alban Richard with Arnaud Rebotini

Fix Me (2018 production)

Thursday 19 July, 7.00pm

Fix Me, Alban Richard's new production (autumn 2018), returns to his research on the structural relationship between music and dance, this time through techno. On stage, the musician Arnaud Rebotini delivers a mesmerising set based on the four movements of a classical symphony, interspersed with scraps of speeches. The five dancers' bodies move and react to the sound, rhythms and vehemence of these speeches. The vibrating lighting envelops the performers and audience in the same hypnotic halo.



©Agathe Poupenev

Already a student of music when he began to discover contemporary dance, choreographer **Alban Richard** explores the relationship between music and dance in each new production. From *Come out*, (1999), set to Steve Reich's music of the same name, to *Pléiades*

(2011) which brought together six dancers and the Percussions de Strasbourg around the music of Iannis Xenakis, or *Nommer les étoiles* (2016) devised on the basis of a medieval repertoire, the same principle is at work, that of a process-based composition made up of several partitions for dance, music and light, converging towards conceptual and aesthetic unity.

An author, composer, performer and remixer whose work straddles genres, **Arnaud Rebotini** has imposed himself as an emblematic figure of the new international electro scene. His live performances on analogue synthesisers have always drawn unanimous acclaim at the most popular festivals. A producer for other artists, he also works for the cinema. Recently, Arnaud Rebotini composed the soundtrack of Robin Campillo's *120 beats per minute*, Grand Prix winner at the 2017 Cannes Film Festival.

Yasmine Hugonnet – Arts Mouvementés

Chronological / Trio (Working title)

Thursday 30 August, 7.00pm

Playing on speed, rhythm, consistency and modulation, *Chronological* works on different perceptions of the passing of subjective time by associating gestures and voices through three performers. The vocal material is the word “chronological” itself, broken down into phonemes uttered in all tones until it disappears as a distinct word. Yasmine Hugonnet’s choreography is often developed in solos that she performs herself. Here, we find her in a trio alongside Ruth Childs and Audrey Gaisan Doncel.



©Delphine Micheli

Yasmine Hugonnet is a dancer and choreographer. Born in Montreux in 1979, she lives and works between Lausanne and Paris. Her reflection on the dance gesture is strongly informed by her experiences with Odile Rouquet, Peter Goss and Lisa Nelson. After various choreographic experiences in several countries, she founded her company Arts Mouvementés in 2009 in Lausanne and produced three acclaimed solos: *Rituel des Fausse Fleurs* (2013), *Le Récital des Postures* (2014) and *La Traversée des Langues* (2015) presented at the Printemps de Sévelin festival in the context of the joint programme of the Théâtre de Vidy and the Arsenic in Lausanne. From 2015, Yasmine Hugonnet was associate artist for two years at the Théâtre Sévelin 36 in Lausanne, with the support of Pro Helvetia as part of the YAA! project. Her work is now supported by the Théâtre de Vidy in Lausanne. Her pieces regularly tour in Europe and internationally.

DD Dorvillier and Zeena Parkins (USA)

Danza Permanente (2012 production, revived 2019)

Thursday 20 December, 7.00pm

Danza Permanente is a choreographic transposition by DD Dorvillier of the score of one of Ludwig Van Beethoven's last string quartets, Opus 132 in A minor. In five contrasting movements, each dancer takes up the part of one instrument, becoming instrument and performer at the same time. The composer and musical director Zeena Parkins creates a sound environment that is sometimes barely noticeable, contrasting and amplifying the virtual silence in which the piece is performed.



©Bryan Campbell

DD Dorvillier's both conceptual and physical approach questions the complex relationships between abstraction, corporality, language, perception and meaning. Born in Puerto Rico, she lived and worked in New York for twenty years, with artists like Zeena Parkins, Jennifer Lacey, and Sarah Michelson. DD Dorvillier moved to France in 2010 where she has continued to develop her artistic practice

internationally with her company human future dance corps. Her multi-award winning work is presented in the United States and Europe, including at the Rencontres Chorégraphiques Internationales in Seine-Saint-Denis, the Atelier de Paris/Carolyn Carlson, and the Centre Pompidou. Since September 2017, DD Dorvillier has been an associate researcher at the Master's programme at ICI - CCN Montpellier.

A composer, multi-instrumentalist and improviser, **Zeena Parkins** is recognised as one of the pioneers of the electric harp. She has more than twenty albums to her name and has collaborated with many artists (John Zorn, Jim O'Rourke, Pauline Oliveros, Yoko Ono, etc.). She composes equally for film, visual arts, chamber music or theatre, with a strong commitment to dance, exploring the nature of the body's imprint on music, and of music on the body. She has received three Bessie Awards for her outstanding contributions to music in the fields of dance and performance. She is a professor of composition at Mills College in California.