

**BOOKLET 2**

**PRODUCTIONS BY ALBAN RICHARD,  
ARTISTIC DIRECTOR  
&  
TOUR SCHEDULE 2017-2018**

## 1. Alban Richard Biography



© Agathe Pouponey / PhotoScene

Alban Richard discovered contemporary dance alongside his music and literature studies. As a performer, he went on to work for Odile Duboc, Christine Gaigg, Olga de Soto and Rosalind Crisp among others. In 2000, he founded Ensemble L'Abrupt and built up a repertoire of some thirty pieces. His writing is process-based, structured by several partitions – for dance, music, light and costumes.

Ensemble L'Abrupt has done residencies at numerous theatres: Théâtre de Vanves, Centre National de la Danse de Pantin, Forum du Blanc-Mesnil, Théâtre Louis Aragon de Tremblay-en-France, Scène nationale d'Orléans, Le Prisme centre for artistic development de Saint-Quentin-en-Yvelines, Théâtre National de Chaillot, Théâtre Paul Eluard (TPE) de Bezons and Théâtre 71, Scène nationale de Malakoff.

Alban Richard has developed numerous collaborations with artists from the music world, including the Alla francesca ensemble, Les Talens Lyriques, Les Percussions de Strasbourg, the Instant Donné and Alternance ensembles, IRCAM, and the composers Laurent Perrier, Raphael Cendo, Jérôme Combier, Robin Leduc, Erwan Keravec and Arnaud Rebotini. He is also a commissioned artist. In recent years, his installation-performances have been displayed at the Museum of Modern Art of the City of Paris, the Louvre, the Quai Branly Museum, the Guimet Museum and the Abu Dhabi Art Fair.

In September 2015, Alban Richard was appointed as artistic director of the Centre chorégraphique national de Caen en Normandie.

## 2. Shows

Alban Richard's productions constitute a repertoire of choreographic pieces of varied aesthetic resolutions. Each is based on a close relationship with a musical work drawn from a wide-ranging repertoire: spanning from medieval to contemporary music, it has featured baroque, electronic, Wagner or Inuit songs.

Generally performed live, the musical score instils structures and forms in the dance. The music is shown and the dance is heard.

Alban Richard's shows are performed in prestigious venues dedicated to dance or music. In France, the Montpellier Dance Festival, the Lyon Dance Biennale, the Théâtre National de Chaillot and the Philharmonie de Paris have all hosted his productions. Abroad, his most iconic pieces have been enjoyed by the audiences of the Julidans Festival in Amsterdam, the Joyce Theater in New York or the Beethovenfest in Bon.

# Vivace

17 March 2018, Théâtre d'Avranches (FR)  
and 18 March 2018, Salle du Rex, Saint-Hilaire-du-Harcouët (FR)



©Agathe Poupenev

## **Devised choreographed and lightning**

Alban Richard

## **Performers**

Anthony Barreri, Yannick Hugron

## **Music**

Playlist of music excerpts from baroque to pop, from traditional music to electro music, with a pulse from 132 to 180 beats per minute

## **Lighting design**

Enrique Gomez

## **Clothes**

Christelle Barré

## **Assistant choreographer**

Daphné Mauger

## **Consultant for the functional analysis of the body in the danced movement**

Nathalie Schulmann

## **Stage operator**

Youri Duval

## **Duration**

35 minutes

Vivace is a musical tempo, ranging from 132 to 170 beats per minute, often translated as “lively”.

*Vivace* implies everything that is energetic, assertive, radiant, that which is endowed with great vitality, which resonates for a long time and strongly, which is difficult to destroy.

The same term occurs in the French word for perennial, *plante vivace*, that is to say a herbaceous plant that resists the rigours of the harsh season, whether frost or drought. The perennial nature of these plants derives from different biological “strategies”, growth structures hidden deep in the ground that enable the buds to survive.

*Vivace* is a duet that examines these notions of vitality, persistence, and strategies of resistance and adaptation to an environment. Paul Éluard speaks of the “hard desire to last”.

*Vivace* reflects on these questions of endurance through concepts of metronomic beats and impulses.

Executive produced by the Centre chorégraphique national de Caen en Normandie

Co-produced by the Conseil départemental de la Manche (

With the support of the Communauté d'Agglomération Mont-Saint-Michel Normandie

This production benefited from the Conseil départemental de la Manche's “Artist residences in institutions of artistic education” scheme.

# Nommer les étoiles, un album de chansons dansées

[Counting the Stars, an album of danced songs]

8 and 9 March 2016, Théâtre 71 – scène nationale de Malakoff (FR)  
and 11 March 2016, Théâtre Paul Eluard (TPE) – Scène conventionnée de Bezons (FR)



©Agathe Poupenev

*Nommer les étoiles* is an immersion into a form specific to the Middle Ages, the ballad, a literary and musical genre of great sensitivity. The danced song, an ancestor of kinds to the pop song, contains several stanzas, a chorus but also plenty soul-searching.

*Nommer les étoiles* is an album of nine danced songs.

In *Nommer les étoiles*, dance and music are intrinsically linked, with the two mediums

developing the same compositional structures.

The movement is composed from the rhythm of the poems, the duration of the foot, the word and the verse.

The bodies of the dancers are the emanation of the moods, colours and emotions of the music.

The songs of troubadours and *trouvères*, compositions by Guillaume de Machaut and Thibaut de Champagne, are performed and sung live by the medieval music ensemble Alla francesca. A sound design by Félix Perdreau based on these materials and the dancers' breathing is spatialised on stage and in the audience.

*Nommer les étoiles* imagines distant and secret worlds, dreams of a haven of peace, adopting beauty as a leitmotif. Shelters of light are built to mark out uncertain landscapes and provide refuge. Dark transformations take place on this journey into the depths of the soul.

*Nommer les étoiles* is a poetic bubble, a moment of escape from the world.

## Devised and choreographed by

Alban Richard

## Music

Twelfth- to fourteenth-century medieval ballads

## Alla francesca ensemble

Vivabiancaluna Biffi, *vocals and bowed vielle*

Christel Boiron, *vocals*

Brigitte Lesne, *vocals, psaltery, percussions*

## Created and performed by

Romain Bertet, Mélanie Cholet, Max Fossati, Laurie Giordano, Yannick Hugron

## Lighting design

Valérie Sigward

## Lighting operator

Nicolas Bordes

## Sound design

Félix Perdreau

## Programming of Max/MSP patches

Volker Böhm

## Sound operator

Vanessa Court

## Consultant for the functional analysis of the body in the danced movement

Nathalie Schulmann

## Assistant artistic director

Valérie Sigward

## Duration

70 minutes

Thanks to Corine Petitpierre, Francky Berhault, Dominique Mahé, Elsa Boncœur, Jérôme Bardeau, Gérald Stehr, Martha Moore

Executive produced by the Centre chorégraphique national de Caen en Normandie

Co-produced by Ensemble L'Abrupt and the Théâtre Paul Eluard (TPE) – Scène conventionnée de Bezons

With the support of Arcadi Ile-de-France

Creative residency at Théâtre 71 – Scène nationale de Malakoff

Research residency at Format – La Jetée, centre for art and choreographic resources

This production benefited from the use of a studio at the CN D

**Suites dansées, un récital de musique et de danse**  
[Dance Suites, a recital of music and dance]

**Premiere 13 March 2015, La Philharmonie, Paris (FR)**



©Agathe Poupeney

*Suites dansées, un récital de musique et de danse* is a singular object, a different listening experience, a moment of sharing... On stage, Christophe Rousset and Alban Richard, musician and choreographer, give a recital of dance suites from the seventeenth and eighteenth century harpsichord repertoire.

**Devised by**  
Alban Richard and Christophe Rousset  
**Harpichord**  
Christophe Rousset  
**Choreographed and performed by**  
Alban Richard  
**Assistant choreographer**  
Max Fossati  
**Duration**  
1 hour

In applying movement and images to the primarily abstract repertoire of the harpsichord, the duo embarked on an unprecedented and daring experiment: Alban Richard, alone on stage, immerses himself in the sound, style and rhythms of the instrument to give free rein to his invention.

His fluid and, highly personal language is inspired by the sound and impulses produced by the harpsichordist, who, in turn, is captivated by his movements. To inject vitality and risk into this relationship between music and dance, each recital is based on a constantly modified programme. Christophe Rousset chooses the musical works at the last moment and Alban Richard develops a dance performance through improvisation and instant composition during the recital. Each concert is unique. The audience, placed in close proximity to the artists, shares in the intimacy of the process as it unfolds.

Executive produced by the Centre chorégraphique national de Caen en Normandie  
Co-produced by Ensemble L'Abrupt, Scène nationale d'Orléans, Les Talens Lyriques



**Pléiades**, un concert de musique et de danse  
[Pléiades, a concert of music and dance]

Premiere 24 June 2011, l'Agora, Cité internationale de la danse,  
Festival Montpellier Danse (FR)



©Agathe Poupenev

**Devised and choreographed by**

Alban Richard

**Performers**

Céline Angibaud or Yannick Hugron, Mélanie Cholet, Max Fossati, Massimo Fusco, Laurie Giordano, Kevin Jean

**Lighting design**

Valérie Sigward

**Music**

*Pléiades* by Iannis Xenakis (©Editions Salabert S.A.)

Commissioned by: City of Strasbourg – World premiere on 3 May 1979 in Mulhouse, with the Ballet du Rhin – Dedicattee: Les Percussions de Strasbourg

**Musicians**

Les Percussions de Strasbourg  
Alexandre Esperet, Sébastien Hervier, Minh-Tâm Nguyen, François Papirer, Galdric Subirana, Thibaut Weber

**Costume designer**

Corine Petitpierre

**Consultant for the functional analysis of the body in the danced movement**

Nathalie Schulmann

**Lighting operator**

Nicolas Bordes

**Stage manager**

Laurent Fournaise

**Instrument manager**

Sébastien Bruvier or Vincent Gropengiesser

**Duration**

1 hour

Composed by Iannis Xenakis, *Pléiades* was originally a commission from the City of Strasbourg in 1979 for the Percussions de Strasbourg and the Ballet du Rhin. Having now become a key reference in contemporary music, the work has been performed in concert all over the world, however losing its choreographic vocation along the way. Alban Richard wished to revive this original link with dance by creating a “music and dance concert” that brings together six dancers and six percussionists on stage.

Conceived as a danced concert, each musical section gives rise to a specific spatialisation of percussion on stage, reconfiguring the space of dancers and musicians towards a progressive fusion between music and dance.

Special thanks to Arnaud Cabias, Franck Madlener, Céline Chouffot, Martha Moore, Céline Angibaud For their loan of a studio at La Ménagerie de Verre under the Studiolar scheme, thanks to the Centre National de la Danse, the CDC Atelier de Paris – Carolyn Carlson and Pôle Sud, scène conventionnée pour la danse et la musique de Strasbourg.

Executive produced by the Centre chorégraphique national de Caen en Normandie.

Co-produced by Ensemble L’Abrupt, Festival Montpellier Danse 2011 during a creative residency at Agora cité internationale de la danse, Arcadi Ile de-France, Arsenal de Metz, Les Percussions de Strasbourg, the Théâtre Louis Aragon-scène conventionnée danse de Tremblay-en-France, Scène nationale d’Orléans, Centre chorégraphique national de Franche-Comté à Belfort (studio scheme), Centre chorégraphique national de Caen/Basse-Normandie (studio scheme).

With the support of Adami (French society for the collective administration of performers’ rights) and the Conseil général de la Seine-Saint-Denis. Les Percussions de Strasbourg receive the constant and faithful support of the Ministry for Culture and Communication / Grand Est Regional Directorate, the City of Strasbourg, Mécénat Musical Société Générale, Région Grand Est, Conseil départemental du Bas-Rhin, SACEM, SPEDIDAM, ADAMI, the Français Institute, Bureau Export de la Music française

### 3. Commissioned pieces

Alban Richard is also regularly invited by companies and structures for whom he creates or transmits choreographic pieces. He is consulted by ballets, national or international companies, and theatres to design specific pieces dedicated to their ensembles or their venues.

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#### The Loss of Your Embrace

*Commissioned for the thirteen dancer-performers of the COLINE professional training school, class of 2016-18*

**23 & 24 January 2018, Le Merlan scène nationale de Marseille (FR)**



©DR

Performed to a nostalgic but electronic soundtrack, *The Loss of your Embrace* takes the figure of the embrace as a choreographic motif. Two people hugging, fondling, embracing, kissing, entwining, carrying, holding and bearing each other. When confronted with loss or rupture, how can we vitalise the absence of the other person's body? From a ghost imprint how can we consider the void as a creative place of self-renewal? The young dancers of COLINE school respond to these questions avidly and energetically.

**Concept, Choreography, Lighting**

Alban Richard

**Assistant choreographer**

Daphné Mauger

**Music**

Röyksopp, selected songs from the albums *The Inevitable End* and *Do it Again*

**With the dancer-performers of the COLINE professional training school, class of 2016-18**

Eve Bouchelot, Victor Brécard, Charlotte Cétaire, Elodie Cottet, Elsa Dumontel, Emilie Julie Facon, Maxime Gomard, Gaël Jehanin, Tom Levy-Chaudet, Gaïa Mérigot, Lucien Morineau, Hugues Rondepierre, Emilia Saavedra



# Breathisdancing

*Commissioned by La Pop, the new venue for staging music*

13, 14, 15 March 2017, La Pop, Paris (FR)

in partnership with CENTQUATRE-PARIS, for the Festival Séquence Danse



©Agathe Poupenev

*Breathisdancing* is a response to La Pop's commission-question: what would an "augmented recital" be?

**Devised by**  
Alban Richard

**Performed by**  
Erwan Keravec – bagpipes  
Alban Richard – dance and vocals  
Audrey Chen – vocals

The proposal focuses on breath as a trigger for sounds, movements, affects and emotions.

Three body-breather-instrumentalists meet and work from grids of musical, temporal and physical constraints set by Alban Richard, with the sole objective of constantly generating sound and movement. To generate is to produce something, to make it an inescapable consequence, to engender it, to be its source.

It is the attention of the three performers manufacturing this sound sculpture that determines, in the moment, the possibilities of the movements. The sounds they produce accumulate to create a mass, spectral music, an imaginary landscape.

Constantly transforming, this magma of textures, qualities and rhythms, forces the audience to redefine their bearings or to lose themselves in this hybrid sound mapping.

Executive produced by the Centre chorégraphique national de Caen en Normandie  
Co-produced by La Pop  
This production benefited from the use of a studio at the CN D – Centre national de la danse

We would like to thank Mariam Wallentin for her participation in the production.

HOK – solo pour ensemble  
[HOK – solo for ensemble]  
*Commissioned by the CCN – Ballet de Lorraine*

05, 06, 07, 08 March 2015, Opéra de Nancy (FR)



©Arno Paul

*HOK solo pour ensemble* is a choreographic piece devised in relation to the *Hoketus* partition composed by Louis Andriessen. Energetic, brutal and hypnotic, the music of *Hoketus* seems to have roots in hard rock and Stravinsky. Louis Andriessen speaks of *Hoketus* as a gigantic, dancing human

**Devised and choreographed by**

Alban Richard

**Assistant choreographer**

Max Fossati

**Music**

*Hoketus* / Louis Andriessen

**Lighting design**

Valérie Sigward

machine. Two identical sets of musicians confront each other on opposite sides of the stage following the medieval musical technique of the hocket. The word “hocket” appeared at the beginning of the fourteenth century, deriving from the onomatopoeia “hok”, expressing a sound of a blow. The term first meant shock or blow.

The impulses and rhythms put into play make this minimalist score a fascinating work. From his first pieces, Alban Richard had an ability to mould bodies so as to make their strata swell and overlap, burst bubbles, and bring out rhythms.

For this production at the CCN - Ballet de Lorraine, he created a solo for an ensemble. Thus, the mass of the ballet forms a unique and polymorphous body.

Interweaving with the music of Louis Andriessen, *HOK solo pour ensemble* is a piece with a strong energy, in which the rhythm spreads from body to body.

**Costumes**

Corine Petitpierre

**Coaches**

Valérie Ferrando and Thomas Caley

**Performers**

12 dancers from the CCN – Ballet de Lorraine

Executive produced CCN – Ballet de Lorraine

Co-produced by Théâtre National de Chaillot

# Tricksters

*Commissioned by Josette Baiz for Groupe Grenade*

20, 21, 22 November 2014, Grand Théâtre de Provence, Aix-en-Provence (FR)



“I intended to start off the 20<sup>th</sup> anniversary events for Groupe Grenade with an evening shared by three choreographers and myself; when seven choreographers responded to my invitation, I was able to create two programmes danced by the children and young people of Grenade.

The adventure was very rich in artistic emotion and technical rigour. Nothing was left to chance and it took all our know-how to achieve such a feat. When we toured these 20<sup>th</sup> anniversary performances, I met some choreographers and the idea of once again slipping into their distinctive worlds with my young dancers struck me as very appealing.

Thus, to take in this experience initiated with the 20<sup>th</sup> anniversary performances further, I would like to revisit pieces by renowned international choreographers and thus open my dancers to all these choreographic worlds. How can children or teenagers appropriate a Wayne McGregor duet or the repetitive movements of Lucinda Childs? This both fascinating and motivating challenge has been driving my work for two years.”

Josette Baiz

## **Artistic director Groupe Grenade**

Josette Baiz

## **Choreographies GUESTS I**

Alban Richard, Dominique Bagouet, Emanuel Gat, Hofesh Shechter, Lucinda Childs, Rui Horta, Wayne McGregor

## **Performers of the Groupe Grenade “Tricksters”**

Tony Ignacimouttou, Anthony La Rosa, Mathieu Louit, Samuel Malherbe, Louis Seignobos

## **Transmission of “Tricksters” choreographies**

Alban Richard

## **Ballet mistress**

Elodie Ducasse

## **Coaches**

Elodie Ducasse, Sinath Ouk, Stéphanie Vial

## **Original “Tricksters” music**

Carl Cox Benny Benassi “Hard Techno”

## **Original “Tricksters” scenography**

Alban Richard, Dominique Drillot

## **Original “Tricksters” lighting design**

Valérie Sigward

## 4. In situ

Alban Richard develops *in situ* choreographic work. In contemporary art, *in situ* designates an artistic method or a work that takes into account the site on which it is installed. Working in this type of site-specific approach, Alban Richard devises performances whose driving principles are the creation of movements and/or sounds in continuous cycles over a long period of time. Generally staged on plinths or pedestals, they take place in a variety of settings, whether parks, gardens, heritage places or museum spaces. The public is thus invited to experience and process over time the visual and sensory relationship it has with the works.

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### Altered Dance

Generate: to produce something, bring it about as an inevitable consequence, give rise to it, be its source.

*Altered Dance* is a two-hour performance in which dancers dispersed throughout space produce movements, sounds, energy, presence and aura.

In response to a pre-defined protocol, the generation of non-anticipated movements, sounds and presences by the dancers is more a survival strategy than a creative act.

The construction of *Altered Dance* takes form through the performers' activation of writing processes.

*Altered Dance* is a project that invites the audience on a journey without any destination.

#### **Devised by**

Alban Richard

#### **Dancers**

1 to 10 performers from the centre chorégraphique national de Caen en Normandie

Executive produced by the Centre chorégraphique national de Caen en Normandie

## Les estoiles nombrer [counteth the stars]



©Agathe Poupeney

### **Devised and choreographed by**

Alban Richard

### **Music**

Twelfth- to fourteenth-century medieval ballads

Alla francesca ensemble

Vivabiancaluna Biffi, *vocals and bowed vielle*

Christel Boiron, *vocals*

Brigitte Lesne, *vocals, psaltery, percussions*

### **Created and performed alternatively by**

Romain Bertet, Mélanie Cholet, Max Fossati, Laurie Giordano, Yannick Hugron

“Nes qu’on porroit les estoiles nombrer” [If we could count the stars]

Inspired by this ballad for three voices by Guillaume de Machaut (1300-1377), this piece features excerpts from a new project based on the meeting of two languages that have nothing in common and yet that everything connects. Medieval music (songs of troubadours or *trouvères* and Machaut’s polyphonies) and contemporary dance (choreographed by Alban Richard) oscillate between analogy and metaphor.

Executive produced by the Centre chorégraphique national de Caen en Normandie

*Les estoiles nombrer* is an *in situ* form inspired by *Nombre les étoiles*, a 2016 production by Alban Richard.

*Nombre les étoiles* was co-produced by Ensemble L’Abrupt, the Théâtre Paul Eluard (TPE) – scène conventionnée de Bezons with the support of Arcadi Ile-de-France. It has benefited from a creative residency at the Théâtre 71, Scène nationale de Malakoff and a research residency thanks to Format – La Jetée, centre for art and choreographic resources.

## The weird sisters' project



©Agathe Poupenev

*The weird sisters' project* is a dance performance. Three men-women, three demons of fate placed on pedestals in the middle of the visitors' pathway. The performers construct a slow ritual dance inspired by traditional Southeast Asian dances. For two hours, they sculpt space and time from within the constraints imposed on their bodies and faces. Like the witches haranguing Macbeth, the visitors must confront the performers to pass through this ghostly place.

**Devised and choreographed by**

Alban Richard

**Performed alternatively by**

Camille Cau, Nicolas Chaigneau, Mélanie Cholet, Max Fossati, Laurie Giordano, Alban Richard

**Costumes**

Corine Petitpierre

**Music**

Bangladesh. Murung ritual mouth organs (INEDT collection/Maison des cultures du Monde, 1998)

**Duration**

2 hours, no intermission

Executive produced by the Centre chorégraphique national de Caen en Normandie

Co-produced by Ensemble L'Abrupt, Abu Dhabi Art Fair, Théâtre National de Chaillot



## Combustion



©Agathe Poupeney

A dancing body works for two hours to generate sound, energy and sweat. Friction, compression, heating of the skin and burning of the voice.

**Devised and performed by**

Alban Richard

**Sound design**

Félix Perdreau

**Duration**

2 hours, no intermission

Executive produced by the Centre chorégraphique national de Caen en Normandie

Co-produced by Ensemble L'Abrupt, Musée d'Art Moderne de la Ville de Paris, Théâtre National de Chaillot

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## Somehow myself survived the night



©Agathe Poupeney

Body-ghosts, inhabited movements, paroxysms of faces, battlefields, constellations of actions and rhythms, *Somehow myself survived the night* is a performance-activation that works on the concept of haunting. The dancers' movements, closely following the music, are constantly interrupted in a random fashion, creating a strong and sculptural physical tension.

**Devised and choreographed by**

Alban Richard

**3 or 5 performers (alternating)**

Romain Bertet, Mélanie Cholet, Max Fossati, Laurie Giordano, Alban Richard

**Duration**

2 hours, no intermission

## 5. Resident productions

Every year, in liaison with a cultural structure somewhere in Normandy, Alban Richard creates a choreographic piece with local residents.

To share a creative process, forty residents aged from 17 to 80 are invited over eight working weekends to participate in the adventure of a creating a production that will be performed on the stage of a venue in Normandy.

This journey allows for individual fulfilment within a collectively fulfilling achievement through participation in a shared project.

### Une Fantôme-Danse

#### [A Ghost-Dance]

*Residents' production with Le Trident, Scène nationale de Cherbourg-en-Cotentin*

**Premiere 27 April 2017, Le Trident, Scène nationale de Cherbourg-en-Cotentin**



©Agathe Poupenev

From October 2016 to April 2017, over eight working weekends on the stage of Le Trident theatre in Cherbourg-en-Cotentin, Alban Richard invited a group of 40

#### **Choreography**

Alban Richard

#### **Assistant choreographers**

Max Fossati, Camille Cau

#### **Performers**

Nadia Abouelkaram, Antoine Auvray, Ingrid Bailleul, Cécile Barouillet, Laurence Bohec, Jean-Jacques Charpentier, Amélie Corbet, Janine Crocher, Sonia Delage, Mathieu Delangle, Laurence Dumas, Chantal Grimpard, Agnès Groult, Gisèle Hébert, Nicolas Hervé, Elsa Lamora, Mireille Le Revert, Claude Lecostey, Emmanuelle Lefebvre, Fabrice Lefebvre-Champoussin, Jonathan Lehoux, Claire Leloutre, Dylan Leterrier, Louise Lorendeau,

residents aged 17 to 74 to participate in the creation of a choreographic piece. This journey was an opportunity for everyone to participate in the development of a common project.

*Une Fantôme-Danse* is a choreographic piece inspired by the spirits, monsters or spectres that are summoned during rituals, shamanic dances or traditional celebrations marking the changing of the seasons, through which men attempt to influence the mysterious forces of nature, and to revive primitive feelings of fear and superstitious terror.

Dispelling evil spirits, dancing at a furious tempo, dancing the dead, performing frantic dances for one's community, eradicating fear and stabilising the spirit, *Une Fantôme-Danse* revives dance as an archaic, sacred and ritual activity.

Rémy Marie, Nicolas Pinsault, Françoise Quelvennec, Martin Robieau, Jean-Pierre Roulette, Friederike Schweizerhof, Chantal Servant, Gildas Thomas, Pascale Tourmente, Clémentine Travert, Paule Viste

#### **Lighting operator**

Marie Hardy

Executive produced by the Centre chorégraphique national de Caen en Normandie

Co-produced by Le Trident – Scène nationale de Cherbourg-en-Cotentin

With the support of the CCAS de Cherbourg-en-Cotentin

# INSANE

*Residents' production with the Comédie de Caen, Centre Dramatique National de Normandie*

**Premiere 11 June 2016, Comédie de Caen, Centre Dramatique National de Normandie**



©Agathe Poupeney

From November 2015 to June 2016, during eight working weekends at the Centre chorégraphique national de Caen en Normandie, Alban Richard invited a group of 42 local residents aged 17 to 72 to participate in the creation of a choreographic piece.

“We worked from group dances like madisons and tarantella; we were inspired by iconographies from representations of the Last Judgment, we talked, ate, danced together, we pushed each other, rattled each other, supported each other.

The choreographic piece *INSANE* was constructed with each person's presence. *INSANE* is a triptych consisting of the same motifs: procession, ritual wandering, moving tableaux, dances of celebration.”

## **Choreography**

Alban Richard

## **Assistant choreographers**

Camille Cau, Max Fossati

## **Lighting design**

Valérie Sigward

## **Performers**

Martine Almy, Antoine Aubert, Charles Binet, Jean-Luc Bion, Catherine Calmes, Edwige Chapalain, Catherine Chazeaux, Mireille Cosne, Claire Coulibaly, Mathilde Courcelle, Patricia Cousin, Violaine Cazenove, Fabienne Destombes, Stéphanie Ducretot, Léa Frémont, Nathanaël Frérot, Angèle Gallay, Pauline Goudergues, Anne Gourseyrol, Gérard Grassionot, Aurélie Guérinet, Ariane Guerre, Catherine Lebrun, Ludivine Lesigne, Jean-Yves Linot, Vincent Maréchal, Eric Marie, Joël Marie, Alice Martin, Laurence Meulle, Chantal Motel, Jonathan Oliver, Hélène Ozanne, Elisabeth Pain, Sophie Pouchain, David Ratel, Chantal Schenrey, Guilaine Separi, Claire Tangy, Thomas Toto, Claire Vannier, Leila Zellag.

Executive produced by the Centre chorégraphique national de Caen en Normandie

## 6. Tour schedule 2017-2018

### SEPTEMBER 2017

- 02 | **THE WEIRD SISTERS' PROJECT** Place Saint-Sauveur, Caen *Eclat(s) de rue*  
09 | **SOMEHOW MYSELF SURVIVED THE NIGHT** Toulon, for the opening of Volatil  
17 | **LES ESTOILES NOMBRER** Parc de l'abbaye de Maubuisson – site d'art contemporain, Saint-Ouen-l'Aumône *European Heritage Days* (2 performances)  
26 | **SOMEHOW MYSELF SURVIVED THE NIGHT** Université de Caen  
28 | **PLEIADES, a concert of music and dance** Bundeskunsthalle, Bonn (DE) *Beethovenfest*

### OCTOBER 2017

- 03 | **TRICKSTERS** Théâtre Sénart – Scène nationale, Lieusaint  
04 | **TRICKSTERS** Théâtre Sénart – Scène nationale, Lieusaint  
05 | **TRICKSTERS** Théâtre Sénart – Scène nationale, Lieusaint

### NOVEMBER 2017

- 14 | **NOMBRER LES ETOILES** La Barcarolle - Centre culturel Balavoine, Arques  
17 | **BREATHISDANCING** manège, scène nationale-reims, *Born To Be A Live*  
20 | **BREATHISDANCING** centre chorégraphique national de Caen en Normandie *Festival Les Boréales*  
22 | **SUITES DANSEES** Palais de Tau, Reims in partnership with le manège, scène nationale-reims as part of the exhibition *Divins ornements, trésor textiles de la cathédrale de Reims* and Monuments en Mouvement  
24 & 25 | **BREATHISDANCING** Les Brigittines, Brussels (BE)

### DECEMBER 2017

- 01 | **VIVACE (public rehearsal)** Salle du Rex, Saint-Hilaire-du-Harcouët  
07 | **NOMBRER LES ETOILES** Le Préau – CDN de Normandie, Vire  
14 | **VIVACE (public rehearsal)** centre chorégraphique national de Caen en Normandie

### JANUARY 2018

- 23 & 24 | **THE LOSS OF YOUR EMBRACE** (commissioned for the thirteen dancers of the Coline professional training school) Le Merlan – scène nationale, Marseille  
25, 26, 29 | **THE LOSS OF YOUR EMBRACE** (commissioned for the thirteen dancers of the Coline professional training school) Maison de la danse, Istres

### FEBRUARY 2018

- 15 | **NOMBRER LES ETOILES** Scène nationale 61, Forum de Flers

### **MARCH 2018**

- 04 | ALTERED DANCE théâtre de Caen – *Vibrations 2018 !* with Danse Perspective  
17 | **VIVACE (CRÉATION)** Théâtre d'Avranches  
18 | **VIVACE (CRÉATION)** Salle du Rex, Saint-Hilaire-du-Harcouët  
20 | **VIVACE** Théâtre de La Colonne, Miramas  
20 | THE LOSS OF YOUR EMBRACE (commissioned for the thirteen dancers of the Coline professional training school) Théâtre de La Colonne, Miramas  
21 | THE LOSS OF YOUR EMBRACE (commissioned for the thirteen dancers of the Coline professional training school) Port Saint-Louis  
24 | ALTERED DANCE Théâtre Louis Aragon, scène conventionnée, Tremblay-en-France - *"C'est possible !" 10 ans de territoires de la danse*

### **APRIL 2018**

- 03 | ALTERED DANCE Ecole d'arts plastiques de Hauteville as part of the *Pic-Nic-Music* events organised by the Théâtre de Lisieux Pays d'Auge  
13 & 14 | **BREATHISDANCING** Scène nationale, Orléans – *Soirées performances*

### **MAY 2018**

- 16 | **VIVACE** Abbaye de Villers-Canivet, Festival *Danse de tous les Sens*  
25 | ALTERED DANCE Artothèque de Caen

### **JUNE 2018**

- 08 | THE WEIRD SISTERS' PROJECT Prieuré de Saint-Cosme, Festival *Tours d'Horizons*  
09 | **VIVACE** Prieuré de Saint-Cosme, Festival *Tours d'Horizons*  
15 & 16 | THE LOSS OF YOUR EMBRACE (commissioned for the thirteen dancers of the Coline professional training school) Festival *Tours d'Horizons*

### **JULY 2018**

- 09, 10, 11, 12, 13, 14 | **VIVACE** La Parenthèse, Avignon - *La Belle Scène Saint-Denis*  
20 | **VIVACE** Salle des fêtes de Pouilly-sur-Loire, Festival *Format Raisins*

#### Contact:

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