

BOOKLET 2

**PRODUCTIONS BY ALBAN RICHARD,
ARTISTIC DIRECTOR
&
TOUR SCHEDULE 2018-2019**

1. Alban Richard Biography



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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.

Fix Me

16 and 17 October 2018, Le Cargö, Scène de Musiques Actuelles, Caen (FR)
En attendant Nördik Impakt



A total change of register for Alban Richard.

After the medieval ballads of *Nommer les étoiles*, with *Fix Me*, the choreographer and artistic director of the CCN de Caen en Normandie is turning his attention to completely different sources of sound energy: the sermons of American evangelists, political speeches and feminist hip-hop songs. Constructed according to the movements of a classical symphony, this new production for four dancers once again explores the structural relationships between music and dance, but this time in dialogue with the vibrant synthesizers and

pulsating drum machines of Arnaud Rebotini, an emblematic figure on the French electro scene. Does the body have the power, equal to that of the spoken word, to harangue? To fascinate crowds? *Fix Me*, whose title plays on a triple meaning – it can be interpreted as “repair me”, “look at me” or the act of taking drugs – is “a choreography that seeks to transform the performers’ bodies into a power that cannot be reduced to their organisms alone”. The dancers’ gestures translate the intensity of the discourse that the audience hears only partially: the bodies are moved by the textual flow, rhythm and tone of these words, by their raging desire to convince. Movements transcribe the word flows. Working from the concept of the shimmer, Jan Fedinger’s lighting design envelops the performers and spectators in the same hypnotic and vibratory space. Outdoing each other in the energy they unleash to capture the audience’s eyes and ears, music and dance interact closely until the bodies are pushed to exhaustion.

Devised and choreographed by

Alban Richard

Original music and live performance

Arnaud Rebotini

Performers

Aina Alegre, Mélanie Cholet, Catherine Dénécy,

Max Fossati

Lights

Jan Fedinger

Sound

Vanessa Court

Costumes

Fanny Brouste

Dramaturg

Anne Kersting

Assistant choreographer

Daphné Mauger

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

Nathalie Schulmann

Executive produced by the Centre chorégraphique national de Caen en Normandie

Co-produced by Chaillot - Théâtre National de la Danse, Manège Scène Nationale-Reims, Opéra de Rouen Normandie

Production residence provided by Le Cargö, Scène de Musiques Actuelles, Caen

Residence support provided by Théâtre d’Arles,

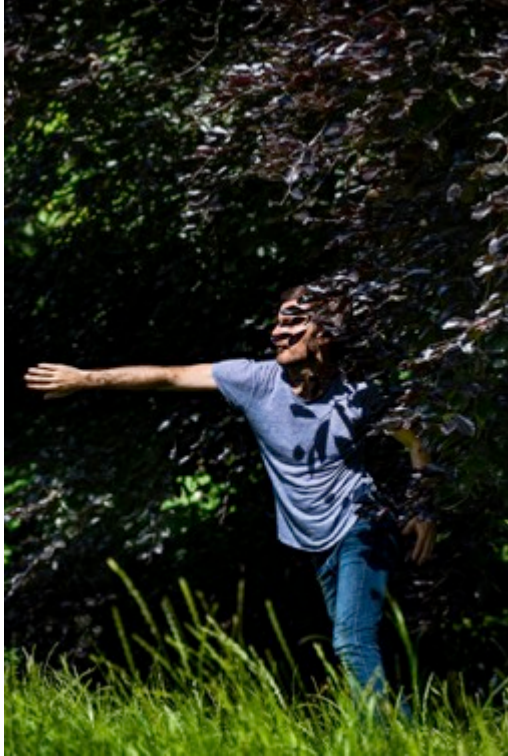
Scène Conventionnée d’Intérêt national Art et

Création – Pôle régional de Développement

Culturel

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 manager

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.

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 20th 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 20th 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 20th 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.

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 Poupenev

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 *Nombrer les étoiles*, a 2016 production by Alban Richard.

Nombrer 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 (INETD 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

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 Robieu, 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 2018-2019

SEPTEMBER 2018

22 | BUÉES Abbaye Saint-Nicolas, Verneuil-sur-Avre - *Patrimoine en création(s) avec la Région Normandie*

OCTOBER 2018

16 & 17 | **FIX ME** -WORLD PREMIERE- Le Cargö, scène de musiques actuelles, Caen - *En attendant Nördik Impakt*

21 | **SUITES DANSÉES** Salle Bourgie, Musée des Beaux-Arts de Montréal (CA)

NOVEMBER 2018

03 ou 04 | **SUITES DANSÉES** Festival Bach, Lausanne (CH) (option)

12 > 16 | Pareiškiu – Brandir Tournée en Lituanie (Vilnius, Klaipeda, Kaunas) (options)

21 | **FIX ME** Espace des arts, scène nationale, Chalon-sur-Saône - Festival *Instances*

23 | UN CAIRN POUR ALBAN RICHARD Scène nationale d'Orléans

28 | **FIX ME** Scène nationale d'Orléans

DECEMBER 2018

11 | **VIVACE** Théâtre de Lisieux Normandie

JANUARY 2019

08 | NOMBRER LES ÉTOILES Théâtre du Beauvaisis, scène nationale, Beauvais

10 | NOMBRER LES ÉTOILES Centre Pompidou Metz

11 & 12 | **FIX ME** manège, scène nationale-reims

17 | **FIX ME** La Manufacture - CDCN Bordeaux Nouvelle-Aquitaine

17 & 18 | **VIVACE** L'étincelle, Théâtre de la Ville de Rouen

23 | **VIVACE** Espace du Bocage, La Haye Pesnel - *Villes en scène*

27 | HISTOIRE DU SOLDAT – STRAVINSKI Philharmonie de Paris

29 to 02 february | **FIX ME** Chaillot – Théâtre national de la Danse, Paris (5 shows)

FEBRUARY 2019

02 | **VIVACE** Le Phare, CCN du Havre Normandie - Festival *Phahrenheit*

MARCH 2019

02 | **VIVACE** Le Rex, Sourdeval - *Villes en scène*

07 | **SUITES DANSÉES** Opéra de Rouen Normandie

12 | **VIVACE** Salle Robert Métairie, Le Hom

14 | **VIVACE** Salle des fêtes, Aunay-sur-Odon

15 | **VIVACE** Gymnase, Merville-Franceville

16 | **VIVACE** Salle des fêtes, Evrecy

26 | **FIX ME** Opéra de Rouen Normandie

29 & 30 | **SUITES DANSÉES** théâtre de Caen

APRIL 2019

- 02 | **FIX ME** Le Volcan, scène nationale du Havre
- 03 | **SUITES DANSÉES** Petite Théâtre Saint-Exupéry, ODYSSUD - scène conventionnée, Blagnac
- 04 | **SUITES DANSÉES** Petite Théâtre Saint-Exupéry, ODYSSUD - scène conventionnée, Blagnac (option)
- 05 | **VIVACE** Salle de Chef-de-Pont avec Le Trident, scène nationale de Cherbourg-en-Cotentin - dans le cadre de RN13 et *Villes en scène* (2 shows)
- 06 | **VIVACE** Festival Artdanthé, Vanves (option)
- 06 | **FIX ME** Théâtre Louis Aragon, scène conventionnée danse, Tremblay-en-France
- 19 | **FIX ME** Maison de la Musique de Nanterre

MAY 2019

- 14 | **THE WEIRD SISTERS' PROJECT** Château de Saint-Germain-de-Livet - *PICNIC MUSIC du Théâtre de Lisieux Normandie*
- 15-16-17 | **VIVACE** ADTLB Territoire du Bessin
- 18 | **VIVACE** Parc de La Poudrerie, Vaujours avec le Théâtre Louis Aragon, scène conventionnée danse de Tremblay-en-France
- 23 et 24 | Commande pour **CARTE BLANCHE** – compagnie nationale norvégienne Studio Carte Blanche, Bergen (Norvège)
- 24 | **VIVACE** Centre socioculturel, Ouistreham (option)

JUNE 2019

- 11 & 12 | **UNA NOCHE DE BOLEROS T900**, Le Quai d'Angers
- 14 | **FIX ME** CNDC – Centre national de danse contemporaine, Angers
- 22 | **FOR EVER NOW** (Residents production 2019) Opéra de Rouen Normandie

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